

Committee(s):	Date(s):
Barbican Centre Board	25/07/19
Subject: Equality and Inclusion update	Public
Report of: Steve Eddy, Head of HR; Louise Jeffreys, Artistic Director Report Author: Laura Whitticase, Senior Manager (Organisational Development and Policy)	For Information
Summary	
<p>This report provides an update on equality and inclusion initiatives over the last year, detailing the most recent progress against the long-term strategy, signed off by the Barbican Board last July.</p> <p>Since our last report on the subject, we have continued to make progress across the organisation to achieve our ambitions outlined in the Equality and Inclusion Strategy.</p> <p>This report identifies the specific activities that have supported us to diversify our programme, reach new audiences and to begin to create pathways to broaden our workforce over the last year. It also details what actions we are looking to initiate and achieve in the coming months to continue to make progress against our goals.</p> <ul style="list-style-type: none"> • Appendix 1 – Equality and Inclusion Strategy • Appendix 2 - Barbican workforce profile <p>Recommendation(s)</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note the report 	

Main Report

Introduction

1. Renewed strategic focus was given to our work to strengthen our response to issues around equality and inclusion, with the development and sign off of the new Equality & Inclusion Strategy in 2017. This was an early focus of the Barbican's five-year Strategic Plan, and although the strategy is no longer cited as strategic project, we continue to make progress against it and have identified other specific areas which support the overall strategy as individual strategic focuses (e.g. Workforce Development). We are now in the third year of delivering the Equality and Inclusion Strategy following sign-off by the Barbican Board in 2017.
2. Our Equality & Inclusion work is responsive to the strategic goals, mission and vision of the Barbican, which is responsive to the **City's Corporate Plan Aims** and all associated policies and strategies (e.g. responsible business). Individual departments produce departmental plans in response to the E&I strategy, and Heads of Departments (plus some other senior staff) reflect these departmental Equality & Inclusion objectives in their appraisal objectives.
3. The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce the barriers to engagement (e.g. for audiences, artists and workforce). The protected characteristics defined in the Act are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex, sexual orientation. We have moved beyond legal compliance to ensure we reach our creative and professional potential whilst promoting long-term organisational resilience.
4. The City has agreed the following four equality objectives for 2016-2020:
 - Increase community engagement and improve cohesion within our communities
 - Support the City's most disadvantaged groups and develop our understanding of our communities needs
 - Improve the way we listen to our communities and respond to their feedback to improve our services
 - Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities
5. The latest performance summary report from the City of London on Equality and Inclusion is available here - <https://www.cityoflondon.gov.uk/about-the-city/how-we-make-decisions/Documents/equality-inclusion-city-of-london-2017-2018.pdf>
6. We reported to the City's Equality & Inclusion Board in June, alongside the Guildhall School, and it was acknowledged that we had presented the best two

reports the Board has heard, which demonstrates the general quality of work that the Barbican is doing in this in relation to work going on across the Corporation.

7. Our five-year Equality & Inclusion Strategy, signed off by the Board in 2017 (Appendix 1) is an overarching document which outlines a cross-organisational approach to ensure we diversify our artists, audiences and workforce, alongside embedding new ways of thinking and working to ensure we achieve our ambitions. Individual teams, departments and divisions developed their own plans, or incorporated Equality and Inclusion objectives into their overall business plans in response to the strategy. Regular updates at Management Team has ensured progress is communicated and shared with all teams, alongside any challenges and lessons learned. The Barbican Incubator has monitored progress against the strategy through working closely with Equality and Inclusion leads in each division.
8. Data collection and monitoring of artists, staff, participants and audiences has continued to take place.

It is worth noting that data of this kind remains indicative rather than definitive; particularly regarding artists. This is because we cannot control which artists complete the forms (we are often not the main point of contact for artists) or how they choose to self-identify. The information collected supports us to understand our programme, but it is not reliable to use it as the only indicator of change.

9. This report provides an update on progress made, current challenges and an overview of the next set of priorities.

Progress

10. We have made good progress against the plan, including diversifying our programme, continued delivery of specialist training for most teams, continuing to develop our solutions for gender neutral toilets and maintaining our commitment to expanding our apprenticeships and removing barriers to entry across our workforce.
11. This year we reported to the City's Equality and Inclusion Committee, chaired by the Town Clerk. The quantity and range of projects demonstrating our commitment to pursuing our ambitions in Equality and Inclusion is significant and was commended during the session. We also recently fed into the Members Diversity Working Group with examples of content supporting **Black History Month** and **Pride Month**, in support of greater coordination across City cultural activities which celebrate these themes.
12. The following list details **key highlights of activities** designed and delivered to address our Equality and Inclusion aims. It is worth noting that this list is not exhaustive but intended as an indication of activities that demonstrate the progress we have made in the last year.

Creative Learning (Objectives 1 - workforce and working culture; 2 – diversifying artists, audiences and participants)

> The Young Barbican membership scheme has hit a high of just under **70,000** members (up by c.30,000 since this time last year) with up to **3,000 new members joining every month** in 18/19. As in previous years, **90% of new members are new to the Barbican database.**

> We reached more than **40,000 people** through our **Creative Learning** activities, designed to increased access to cultural education and the arts to those who might not otherwise have the opportunity

> We were awarded the **SEND Achievement** (Special Educational Needs and Disabilities) at the **National Creative Learning Awards** for its work with The Garden School in Hackney, a school for learners with autism aged 4–16

> We continued the roll out of our **Associate Schools** programme and collaborated with Greenleaf Primary School in Waltham Forest, Sydney Russell secondary school in Dagenham and the Garden School in Hackney

> **Young Barbican Nights** (our successful series of exclusive events for young members) have diversified to include architecture tours, panel discussions on contemporary social issues as well as a launch event for the **Life Rewired Hub** on **Level G**, alongside the more traditional **Gallery private views** and **Cinema screenings**. March's annual *Chronic Youth* film festival saw 600 attendances and included an innovative event that brought together young creatives from different disciplines.

> A new cohort of **Youth Panel** members were recruited for 2019, all aged between **14-18**. This year, they are being consulted in detail on their experience of our public spaces and **Level G** offer, asked to curate a **Young Barbican Night** event and to explore what kind of partnerships we should be considering for the scheme, an initiative in collaboration with Development.

> Our **Archive Collection** was used as a base to build new relationships with **City Lane Memory Group**, which works with older people from the area who have conditions relating to memory function. The Archive also served as a basis to develop the **Young Curators** programme, culminating in a show in the Level G Studio and Fountain Room in June.

Artistic Programme (Objectives 2 – *diversifying artists, audiences and participants*; and 3 – *delivering best practice and embedding E&I across the organisation*)

> *Sound Unbound* returned to the Barbican in April 2019. It forms a significant part of our audience development activities for the classical music programme and is a key component of our offer to **Culture Mile**. The event is now entirely free of charge, which was a strategic decision to ensure we maximise new audience potential and remove barriers to those who might not otherwise be able to access the event. Of those surveyed, **63%** stated that they **did not usually attend classical music events**, and **50% were aged 34 or younger**.

> Music, Creative Learning and Visitor Experience developed and produced *Tune into Access* in March, a free celebratory day of performance and participation centered around accessibility, technology and the arts on National Disabled Access Day. **Drake Music** presented *The Radical Sound of Many*, a showcase of five new commissions from disabled artists and workshops took place throughout the day, which finished with a panel discussion on Accessible Music Technology for Performance. We are now exploring ways to take the learning from this event forward to create a long-term sustainable, free access offer across the programme.

> In Spring 2019 we made the pledge to join the **Keychange** initiative from PRS for Music Foundation, which asks festivals and music organisations to achieve a **50:50 gender balance** by 2022. We have committed to achieving this across our festival offer including *Walthamstow Garden Party* and *Sound Unbound*.

> Also in Spring 2019, we signed up to the **BECTU's Theatre Diversity Action Plan**, which is specifically aimed at diversifying the workforce across the theatre sector.

> Across the theatre programme, we continued to build upon the work done to date which to present a greater diversity of artists and companies across the year. Some examples from this year include:

- UK-based **Ballet Black**, led by Artistic Director **Cassa Pancho**, returned to the Barbican Theatre for the fourth consecutive year following their previous sell-out seasons, this time with two world premieres in a Triple Bill. The first was a Barbican co-commission, *Ingoma (Song)*, created by company dancer and choreographer **Mthuthuzeli November**. It portrayed a milestone moment in South African history when 60,000 black miners took courageous strike action. The second was another original work, a ballet by **Sophie Laplane**. The company reprised **Martin Lawrence's** *Pendulum* to complete the programme.

- We brought Burkina Faso-born choreographer **Serge Aimé Coulibaly** to the Barbican Theatre for the first time with the UK premiere of *Kalakuta Republik* – an intoxicating dance piece about modern-day Africa examining the life of Nigeria's activist, musical legend and political maverick, **Fela Kuti**.

> The overall theatre season in 2018/19 included **Captioned performances**, **Audio Described performances** and **BSL Interpreted shows**, as well as **Relaxed Performances** across the programme.

> The main achievement for the Gallery in 2018/19 was in improving representation by women artists in the Programme – **Lange and Winship** in the main Gallery, followed by previously overlooked historic female figures in **Modern Couples**, and 3 Curve commissions in a row by women - **Yto Barrada**, **Francis Upritchard** and **Daria Martin**. *Modern Couples* also featured other artists from under-represented groups in terms of e.g. sexuality, and a wide variety of under-represented people living at the margins of society were recognised in **Another Kind of Life**.

> One challenge that we're currently finding ways to mitigate against, is that we have still not secured external funding for the annual traineeship to improve curatorial diversity that we run in partnership with **Iniva**. In 2018/19 we hosted our second Iniva traineeship, which had the additional feature of a month-long secondment with the **Arts Council Collection**, meaning that the trainee finished the year having gained experience and contacts in the very different and important arts organisations.

> In support of the Cinema's **Relaxed Screenings** provision, a plan to put the department members through training and further develop the offer was put into place for implementation in early 2019. Additionally, in September 2018, Barbican Cinema committed to expanding our Access programme to one screening of a new release film each week. The film is captioned and audio described for the visually impaired. Also in 2018 an **Induction Loop** was added to Cinemas 2 & 3, adding to the existing infra-red system.

> In 2018 Cinema also expanded the **Young Barbican** £5 ticket offer to all programmes as well as weekends, ensuring financial barriers are reduced to young audiences throughout the cinema programme.

> Across 50 **ScreenTalks**, we ensured that just over 50% of the hosts and guest speakers were women - as we continue to push for gender parity across our programmes.

> We hosted the cinema programme of **Fringe! Queer Arts and Film Festival**

> Across the Curated Programme, Cinema responded to the **Art of Change** Theme with the following examples:

- *Nevertheless She Persisted: Suffrage, Cinema and Beyond* showcasing cinema
- *'Returning the Colonial Gaze'* season showcasing films from 1950s-70s by pioneering filmmakers from France and Francophone African countries
challenging colonial values.

- *'Artists & Activists'* was a season featuring pioneering films from the **American Women's Movement** of the 1970s. The season was curated in partnership with the **New York Women's Film Preservation Fund**. There were introductions by high-profile guests including **Bonnie Greer**, **Susie Orbach** and **Sheila Rowbotham**, alongside the Chair of the WFPF and two of the featured filmmakers.

- *'The Television Will Be Revolutionised'* season included screenings of short films and features from **Channel 4's first decade**, when they financed 'alternative' filmmaking collectives across the country, and platformed new voices and stories from diverse ethnic, regional and socio-economic groups to UK TV screens and enabled access into the film industry.

> **Older Audiences: Afternoon Arts** is a new matinee slot event cinema programme designed to appeal to an older age group. In support of this new initiative, we hosted a partner event with Creative Learning and Age UK.

> Cinema has continued to take part in the **F Rating** scheme, which highlights female filmmakers and talent on screen.

> In June 2019 (21-25) we co-curated a strand of **London Indian Film Festival**, *Film, Power, Politics* and in July (3-7) Barbican Cinema was the exclusive venue hosting **Shubbak Festival** film programme, dedicated to contemporary Arab Cinema.

> From 9th July (Pride month) we launched *Forbidden Colours*, a new film strand at the Barbican featuring rarely seen queer-focused films from countries where LGBTQ+ communities face oppression and struggle for equality.

> The Beyond Barbican team are working with **London Borough of Culture** and **Ground Works** to make **60 volunteer roles** available to local people through their **Legends of The Forest** programme. We are also partnering with **Create Jobs' Creativity Works programme**, which supports young Londoners find jobs in the creative industries.

> A new commission at this year's *Walthamstow Garden Party* from **Dash Dot Dance** piloted a new way of engaging young people with access needs at the event. They ran an inclusive workshop in front of the *News from Nowhere* stage with a BSL interpreter. This was developed following feedback from audiences with access needs last year, which illustrated that the festival could do more to support disabled people and those with different access requirements. We are looking to build on this offer for next year's festival, whilst using learning from the event this year to inform our broader offsite and public programming offer.

> The current Annual Theme **Life Rewired** has been programmed to ensure that the heavily male-dominated field of science and technology doesn't restrict representation across the programme e.g. in the *AI: More Than Human* exhibition and across the **Season Hub** programme.

> **Level G** programming continues to explore issues around representation, showcasing work and talks by those artists and thinkers who are not usually represented in our main-house programme. The offer remains **free and open** to the public, year-round. An example is April's *HUM.2035* co-commissioned with Indian design consultancy **Quicksand**, who are now exploring future options for staging the exhibit with organisations such as **Médecins Sans Frontières**.

Buildings, Operations & Audience Experience (Objectives 2 – diversifying artists, audiences and participants; and 3 – delivering best practice and embedding E&I across the organisation)

> A great deal of work has been carried out to ensure the building and Visitor-facing functions meet requirements of people with different access needs. This includes:

- Works to ensure **lifts are well maintained** and available / suitable when people need them
- Work on our **surrounding areas** to ensure that they are well maintained to support easy access

- Work with Gallery team on the new Gallery space to ensure visitors can gain access via new lifts and new fire exit
- Work with Curve Gallery team to improve access
- Work through the Alliance with the **Guildhall School** to ensure a better and safer environment at the School and Sundial Court
- Work on the **Lakeside** to improve safety and access of surfaces and working to ensure that furniture and e.g. plant pots are designed and positioned to give ever improving access
- The **fire alarm** in the Barbican now includes **flashing beacons** for hearing impaired
- When the seats were replaced in the hall we repaired **two new chairs for carers** to support wheelchair users

> A **public consultation** on **gender neutral toilets** has taken place, which has been responded to by architects who have provided a set of potential solutions. We are evaluating the feasibility of these solutions over the next few months with view to implementing an agreed approach in 2020

> We continue to run the **access membership scheme** and continue to be a founding member of the **Ticketing Without Barriers** coalition, set up to start a cross-industry conversation around the booking of access requirements for Deaf and disabled people.

> The Barbican **website** is being evaluated to improve usability for our Access Members and members of the public with different access requirements. Our Access e-newsletter continues to be a successful way of communicating with our Access Members.

> Our automatic number plate recognition system, allowing **free entry into our car parks for access members** who are also blue badge holders, has continued to expand as more members become aware of the benefits of this service.

> We continue to serve as a **J9 venue**, an initiative to raise awareness and to help victims of domestic abuse, acting as a safe venue where those affected can access information.

> We are working towards achieving **Gold status** in the **Business Disability Forum's (BDF) Disability Standard**. The Disability Standard uses a thorough set of 10 criteria to evaluate performance across every aspect of an organisation and is the only tool to put such an emphasis on the whole organisation. Only companies scoring more than 90% in the Standard achieve a Gold rating.

Workforce Development (Objective 1 - workforce and working culture)

> The **apprenticeship scheme** has seen an increased number of apprentices since last year, with the programme working well across all participating departments.

- > Introduced use of **Textio**, for reviewing recruitment adverts to mitigate against gender bias for particular roles.
- > We have **widened the range of media** used for advertising vacancies e.g. LinkedIn, Black History Month, Twitter,, Diversity Dashboard etc.
- > All Management Team have completed **online diversity training** on Equality Act 2010 and Unconscious Bias and there will be a targeted internal communication campaign across the Corporation in July – September focussing on the E&I training courses available.
- > Our **work experience scheme** has been developed through working in partnership with the **Richard Cloudesley School** to provide placements to students. We are now exploring the possibility of a wider **Culture Mile work experience scheme** and are planning to extend the SEND work experience programme to Richard Cloudesley (physical disabilities) and potentially Garden School (autism). Both will be delivered in collaboration with other organisations.
- > **Mental health training** for managers has been provided and now also have a number of staff trained as mental health first aiders for the Barbican Centre.
- > The **mentoring programme** delivered in collaboration with other major London arts organisations has continued to work well, particularly for women applicants. Evaluation meetings have subsequently triggered development conversations for all involved.
- > Currently updating the **careers pages** on the Barbican website to include staff profiles and videos to help attract diverse applicants.
- > Working with Corporate HR to develop a **simplified application** form for lower grade posts.
- > The Diversity Lead officer in Corporate HR will be formulating a response to **Stonewalls Workplace Equality Index** for benchmarking LGBT inclusion across the Corporation and inform other diversity initiatives.
- > The Corporation is building on our status as a **Disability Confident Employer** with the aim of upgrading to Leader status.
- > The Corporation is signing up to the **Race at Work Charter** which will commit us to a set of principles and actions on encouraging recruitment and progression of BAME staff.
- > New Corporation **Gender Identity Policy** has been agreed and is on the intranet. The Managers' Guide has been linked to the Equality in the Workplace and Trans Awareness online training.
- > *Tune into Access* led to delivering a staff focused follow up **disability awareness initiative** over a 4-6 weeks. This included information, resource and advice sharing as well as running workshops and training. Two webinars with

ENEI were provided for staff on disability awareness and neurodiversity and these were recorded and made available on the intranet for viewing at a later date. We also had a trial training session from ENEI on unconscious bias.

> We are creating an inclusive communication and inclusive recruitment guide – which will be delivered as part of the above initiative.

Governance and Processes (Objective 3 - *delivering best practice and embedding E&I across the organisation, and 1 - workforce and working culture*)

> The Equality and Inclusion staff working group was tested for a year and is currently being reviewed. We found some challenges with ensuring that specific tasks were taken forward given the differences in seniority across the group. It has been decided that we will create a wider staff Forum group which will enable staff to raise concerns or present ideas which can then be escalated to be dealt with or taken forward at a senior level.

> We are also putting together smaller working groups to take forward specific initiatives (such as Access, Workforce Diversity and Mental Health). Using Agile Project Management, we are confident that this should ensure that actions are implemented as quickly as possible and new ideas have the momentum to be piloted relatively quickly.

> Each group is overseen by the Equality & Inclusion steering group which has ultimate responsibility for oversight of the strategy and which can manage issues escalated by the working group if more senior decision-making is required.

> Regular reporting to Management Team ensures that we are able to maintain communication of best practice, challenges and new actions at appropriate intervals.

Research (Objective 3 - *delivering best practice and embedding E&I across the organisation*)

> Research has informed our work in this area for the last two years. We have continued to build on this with the development of a new Research Strategy which was developed in late 2018. We are exploring ways in which we can work more with universities and other organisations through developing new partnerships which can further develop our work in this area.

Next Steps

13. We are in the process of reviewing and updating departmental plans. This will be undertaken in response to i) progress made to date against individual departmental objectives; ii) new ambitions for improvement in each department's approach to Equality and Inclusion

14. Further to this, we are in the process of developing a **Centre-wide Access Plan** to include:
 - Staff training
 - Capital works planning
 - Consultation on existing provision of facilities and the design and navigation of the website is taking place to ensure we address different staff, artists, visitors and participant needs across the organisation
 - Funding
15. We are developing a policy to ensure support for staff around **Mental Health and Wellbeing** is available and responds to best practice. This will be developed in addition to our statutory work in this area which currently falls within our Health and Safety provision.
16. Development of an **Equality & Inclusion Fundraising Plan** which accompanies and responds to the overarching strategy will be a key focus for the coming months. Working with Development, we are keen to begin to identify funding streams to enable us to improve progress against our Aims, particularly in relation to Workforce Diversity and Access requirements.
17. Developing a new **Workforce Diversity Plan** with focus on developing ways to diversify workforce at more senior levels than e.g. entry-level positions.
18. **Evaluation of all monitoring process** to inform ways to improve return rates across all platforms. Particular attention will be given to wording, placement and legibility/accessibility of forms.
19. The artistic programme continues to diversify, to improve representation, create dialogue and challenge the status quo. Events supporting this aim are coming up in the Autumn season for Theatre (**Jamie Hale's CRIptic Pit Party** - a mixed-bill by D/deaf and disabled artists), Dance (**Gregory Maqoma; Boy Blue's REDD**), Cinema (**CyberFeminism in Film: Gender, Sexuality, Technology**), Gallery (*Into the Night: Cabarets & Clubs in Modern Art*) and Music (**Helen Wallace**, curator of *Venus Unwrapped* will attend an Associates meeting to inform future programming).

Conclusion

20. The Barbican has continued to make progress in the ways we work, programme and recruit. Our commitment to delivering the objectives in the Equality and Inclusion Strategy in 2018/19 has built upon progress to date, evidenced by the projects and activities that have taken place in the last year.
21. This said there is still a lot to be done to continue to drive change needed to achieve our ambitions in this area. Now that we have had two years of delivering the strategy, we are well placed to understand the recurring challenges and potential barriers to progress. Our work to diversify the workforce will be a particular priority going forward, alongside strengthening the quality of the data we collect and analyse.