

Committee(s):	Date(s):
Barbican Centre Board	23 November 2016
Subject: Diversity and Inclusion update	Public
Report of: Head of HR, Barbican Centre	For Information

Summary

This report provides an update on diversity and inclusion initiatives over the last year and details our action plan for the coming year, focussing on the three areas of artistic programme, audiences and workforce.

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

Our Diversity & Inclusion Action plan (Appendix 1) has been updated and we have mapped our actions against the four City equality objectives above.

We have made good progress in the ways in which we think about and develop our arts and learning programmes, upholding our commitment to presenting a representative and accessible programme whilst ensuring the quality of the artistic work on show. We are also expanding our apprenticeship programme with central funding being provided from the City. Alongside areas where progress has been made, there are areas which have proven more challenging to make significant change over the last year. Data collection and monitoring of artists and performers across our stages has been challenging for a number of reasons, notably that the process is voluntary and is not common practice across the sector. We know that collecting voluntary, personal data is a highly sensitive issue which needs to be handled delicately to ensure relationships with our partners, artists, companies and staff are not compromised. We also know that the great majority of similar organisations struggle with the same challenges and we have initiated new collaborative conversations with diversity-leads across other major performing arts venues.

Work will be undertaken in 2017 to develop a five-year diversity and inclusion strategy, which sets out our vision for equality and inclusion at the Barbican and the steps we will take to achieve this over a five year period. To support our work in this area, we are expanding our existing diversity and inclusion steering group (consisting of senior staff and Directors) to include staff at all levels from across the organisation.

- Appendix 1 - Diversity & Inclusion Action Plan
- Appendix 2 - Barbican workforce profile (non-public)
- Appendix 3 - UK Diversity infographic

Recommendation(s)

Members are asked to note the report.

Main Report

Introduction

1. To deliver our vision of 'Arts without boundaries' we are committed to upholding equal opportunities and championing diversity. As part of the strategic planning process last year a number of cross cutting strategic goals were agreed and our diversity initiatives underpin this work. Diversity is key to our programming, marketing and recruitment processes.
2. The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce the barriers to engagement (i.e. 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 want to look beyond legal compliance to embrace the creative potential that diversity offers and the way in which this can promote long-term organisational resilience.
3. 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
4. The Annual performance summary report from the City of London on Equality and Inclusion is available here - <http://www.cityoflondon.gov.uk/about-the-city/how-we-make-decisions/Documents/equality-and-inclusion-annual-summary-2015.pdf>
5. Our Diversity & Inclusion Action plan (Appendix 1) has been updated and we have mapped our actions against the four City equality objectives above. We are working closely with the City's Equalities Manager Moushumi Bhadra, who works in Community and Children's Services, to develop our plan.

6. Data collection and monitoring of artists and performers across our stages has been challenging for a number of reasons, notably that the process is voluntary and is not common practice across the sector.
7. This report serves as an update on progress against last year's plan, providing an overview of what has gone well and what has gone less well and key learnings to date. We have made good progress in the ways in which we think about and develop our arts and learning programmes, upholding our commitment to presenting a representative and accessible programme whilst ensuring the quality of the artistic work on show. Alongside areas where progress has been made, there are areas which have proven more challenging to make significant change over the last year. Work will be undertaken in 2017 to develop a five-year diversity and inclusion strategy, which sets out our vision for equality and inclusion at the Barbican and the steps we will take to achieve this over a five year period

Artistic programme

8. Much work has been done during the last year on improving knowledge and shifting opinions around the need to be proactive on diversity. We organised a series of diversity workshops, which included work around unconscious bias, initially for the programming staff across the art forms, Creative Learning and senior staff in Marketing and Communications. We followed this up with further workshops for all staff in these areas, including administrative and technical staff. The feedback has been very positive with staff feeling much better informed on diversity issues. Staff are keen to learn from what other organisations may be doing and we are looking to invite people in for talks and discussions.
9. The theatre team also organised some training for their staff on transsexual awareness in preparation for *Transpose*, in the Pit Theatre in November. The training was very well received and this is something we hope to extend to other art form teams in due course.
10. Diversity & inclusion is also now a regular agenda item across Arts Programming meetings and, as part of last year's appraisal process, diversity & inclusion-related objectives were introduced for these teams and are monitored through the appraisal process. This has helped keep the issue live and part of everyday decision making.
11. During the year the City also developed its own process for Equality Impact Assessments (EIA) and we are testing out the use of this in the Art Gallery with view to rolling out across all art forms. An EIA is a risk assessment tool that examines whether different groups of people are, or could be, disadvantaged by service provision and decisions made. It involves using equality information, and the results of any engagement or consultation with particular reference to the protected characteristics to understand the actual effect or the potential impact of policy and decision making decisions taken.
12. Data collection and monitoring of artists and performers across our stages has been challenging for a number of reasons:

- Different art forms have different ways of engaging and programming artists, meaning a 'one-size fits all' approach to gathering data has been difficult
- Ethical approaches to monitoring diversity and inclusion statistics requires voluntary return of forms. We have little control over the fact that many artists choose not to supply this information.
- We often do not have direct contact with artists (e.g. working through rentals, agents, companies, etc.), making it challenging to request and collect personal data
- Data we collect is also at risk of being unrepresentative of the breadth of the programme (e.g. orchestras and other funded artists and performers tend to be more familiar with the process and therefore more likely to return forms)

All arts teams have been briefed on how to manage communication to artists/companies relating to the process in order to encourage as many as possible to submit their data.

13. Although we do not have diversity quotas, the arts teams have reviewed the representation of artists from a diverse range of backgrounds across the programme including:
 - New and existing partnerships with diverse theatre companies have been developed (Ballet Black and nitroBEAT);
 - The Visual Arts programme has featured the work of artists from diverse backgrounds in the 15/16 season (Imran Qureshi) and will continue to do so in 16/17 (John Akomfrah, Basquiat); Basquiat also has a robust advisory group to advise on community engagement and representation relating to the show;
 - The Cinema programme has introduced Relaxed Screenings across its seasons for those with learning difficulties, and there is a strong focus on women in cinema for the 2017 season;
 - The Runnymede Trust was commissioned to undertake research into diverse communities' consumption of film and media to inform the planning and delivery of *What London Watches*, a highlight of the 2017 season. We hope to continue working with Runnymede across other areas of the programme in the future;
 - The Contemporary Music programme has maintained its diverse programme across the 15/16 season. The performances by the transgender artist Anohni were a particular highlight;
 - In the 2017 Classical Music season, there is going to be greater focus on female composers alongside composers and performers from diverse backgrounds – the Sound Unbound programme being a particularly strong example;
 - Marketing and programming strategies enabled us to reach and exceed our diversity targets for this year's Walthamstow Garden Party
 - OpenFest, our onsite event for families and communities which took place on October 8th also reached diverse audiences, with particularly high attendance from the East London boroughs we have been working in this year.

14. As part of the foyers project we now have free interdisciplinary installations in the foyer spaces, which are often interactive. As well as enlivening the spaces, this gives first time visitors an opportunity to engage with art in the Centre without the need for buying a ticket or walking into a specific venue.
15. New online systems are being developed with the purpose of increasing submissions of artist/companies diversity data across over the coming year.

Audiences

16. The new Audience Research project, in which is part of the Strategic Plan will provide a refined methodology for investigating and understanding who our audiences are and potential audiences that we do not currently engage. This has not progressed as quickly as we had originally planned, but a decision on a consultant to deliver the project is imminent and will be made before Christmas. The audience research project is not simply about analysing and segmenting our existing audience data to understand established behaviours and demographics. It is about developing a shared understanding of the deep-seated motivations for attendance and the nature of audiences' connection with our brand. Only by doing this can we really consider changing how and where we communicate to reach new audiences, how we curate an offer that appeals to a truly diverse audience and how to ensure we provide customer experience that meets the expectations of ever more-more diverse, new audiences.
17. The diversity of our programme is appropriately represented across our marketing and communications materials through new communications processes.
18. With offsite events we have met or exceeded our target, with 78% of audiences coming from east London boroughs, 30% identifying with a BAME ethnic background and 33% classifying themselves as being low culturally engaged.
19. Gender neutral foyer announcements were introduced some time ago and diversity awareness is part of the induction training for Hosts. This year a short training programme was also developed in Customer Experience for Hosts in the run up to the performances by the transgender artist Ahnoni, and we are planning to roll this out to all customer facing staff this year. In backstage areas we now have gender neutral toilets for artists and their teams, alongside a gender neutral toilet option for our visitors and audiences..
20. On top of our current access offers for disabled visitors, we are about to launch Relaxed Screenings in our cinemas which started with a Relaxed Screening of Cymbeline on 14 October. These screenings see new release films and performance cinema encores screened in a specially tailored environment for adults who may be on the autistic spectrum. The screenings are also suited to those with Tourette Syndrome, anxiety, sensory difficulties or other learning disabilities. We also put on our first ever semi-staged audio described performance this year, which although was not particularly well attended, has informed options to explore how we can provide such offers in the future.

21. The Creative Learning team continue to develop a number of initiatives which focus on expanding audiences and routes into working in the arts. Some highlights include:
22. **Barbican Ambassadors**
We recently recruited 23 new Barbican Ambassadors to join the Creative Learning team. The purpose of the Barbican Ambassadors is to make links between the Barbican and the diverse communities of East London that we seek to reach. They do this by visiting community groups that don't currently engage with us and championing the Barbican in their local area. In addition, the Ambassadors play a crucial role in collecting audience data at our free offsite and onsite events, to help us measure the impact of our work in East London and to support us to understand more about our audiences there. The Barbican Ambassadors were recruited through our community partners, ensuring they are representative of those we want to reach. Within the cohort we have people who speak more than five languages; have trained as artists, teachers or facilitators; volunteer at community allotments; run social enterprises or creative companies; are studying for their GCSE's; have never visited the Barbican before; are full-time parents; and co-ordinate festivals and art events in their local areas. The youngest is 16 and the oldest is 60, 65% are BAME and 80% are female. The Ambassadors are a diverse mix of high energy, passionate people who care about their community and want to ensure that everyone has access to world class arts and learning.
23. **Barbican Junior Poets**
In 2015/16, the programme worked with 4 schools in Waltham Forest. In total, 25 young people aged 11-14 took part, 61% of whom were from BAME backgrounds. During the year, students explored a range of creative writing techniques and genres, and developed the skills to perform their material. The showcase celebrated the poetry that they have created to date, along with their newly published anthology of work for 2016, *Spark and Fire*.
24. **Barbican Box 2016**
Our flagship schools programme, Barbican Box, has reached over 700 school and college school students this year from East London (with a strong, targeted focus on outer East London boroughs, where there is a known discrepancy in the proportion of young people accessing arts and culture). The Theatre Box took Shakespeare as its theme, with contributions from a diverse range of artists. Our Music Box was curated in partnership with Barbican music associates Serious and jazz artist Soweto Kinch, and our Art Box, inspired by *The World of Charles and Ray Eames* exhibition, was delivered with artist Maki Suzuki from design collective, Åbäke.
25. **Creative Careers**
Since the launch event at Rich Mix in October 2015, nearly 1,000 diverse, creative young people aged 14-25 years have signed up to our Creative Careers network (formerly Young Arts Academy). The programme aims to provide young people from across London with access to a wide range of opportunities to develop their arts and business skills, supporting them to gain access to careers in the creative sector.

26. **Special Educational Needs (SEN)**

The new Creative Learning strategic plan has a particular focus on growing our work and specialism in working with young people with SEN and learning difficulties, and we intend this to be an area of growth over the next 5 years. The creative and collaborative nature of our learning projects has proved highly successfully in SEN contexts, and has produced increasing demand. To reflect this trend, we have entered into a three-year partnership with the Garden School in Hackney, a leading school for learners with autism. This will help develop our own staff's skills and expertise, enabling us to adapt our existing learning models and ensure our work is fully inclusive and accessible for young people with learning difficulties.

Workforce

27. **Training**

We have had a particular focus on diversity training over the last year as noted above and we are looking to roll out further diversity training to more staff during the coming year. We are working with the City's Equalities Manager to review and update the current online equalities training packages and these will be rolled out to staff when completed.

28. The HR team are also developing some training for managers in managing mental health issues as this is an issue that we are increasingly dealing with. Mental health conditions are very common and one in four of us will suffer mental health problems during our lives. However, people find it very difficult to talk about and managers need to be skilled in recognising signs of stress in their staff and supported in how they manage such situations.

29. With the launch of the new staff intranet site in September we are developing a Diversity section where we will be able to highlight key policies and procedures and also direct people to online training and information sources.

30. **Recruitment**

Statistics for current staff diversity are provided in Appendix 2, along with comparisons where available from the Southbank Centre and National Theatre (provided on a confidential basis). We have encouraged staff several times during the year to provide missing diversity data and we will continue to do this over the coming year to help us reduce the number of staff where no data is held.

31. We have reviewed the person specification for each post as vacancies arose and removed the need for degrees etc. where possible in order to widen the scope of potential applicants. Similarly we have renamed our Graduate placements as Barbican Placements to help widen the net. Our placement programme through the EU has continued in the Art Gallery but we will need to monitor this in light of BREXIT.

32. The review and analysis of the diversity data for all recruitment campaigns was something we had planned to do over the last year but unfortunately there have been some technical system difficulties which has made the data more difficult

to extract than we had realised. The data is collected as part on the City of London online application process and we are currently working with the Corporate HR team to see how we can extract the specific data for Barbican vacancies.

33. We continue to review where each vacancy is advertised. Most vacancies are now advertised online so they are more easily accessible than previous newspaper advertising. We have also just taken out an annual subscription for the Black History Month website where we will be able to advertise all our vacancies and highlight some of the Creative Learning projects on creative careers.
34. Corporate HR have also commenced a project looking into recruitment and attracting talent which includes consideration of unconscious bias. The Government's Equalities Office had recently published guidance for employers on the recruitment and retention of transgender staff and this would be considered as part of the recruitment project. The Prime Minister launched an initiative in 2015 with the Civil Service and other key organisations pledging to recruit on a 'name blind' basis to address discrimination. Corporate HR are currently looking at this and the Barbican has agreed to help pilot any such initiatives.
35. **Work experience**
Our work experience scheme ran again earlier this year with more departments across the Centre involved. The model is very successful and we always have a diverse range of school children. We are currently reviewing with Creative Learning where we focus this programme in future. Creative Learning and HR also worked together to provide a careers advice and networking event and we are looking at how we can develop such events in the future.
36. **Apprenticeships**
In support of a target to train 3 million apprentices by 2020 the Government has introduced two new policies which come into effect in April 2017. The key points are:
 - An apprenticeship levy of 0.5% of gross payroll will be introduced that can only be used to pay for apprenticeship training
 - An annual target for apprenticeship starts that is equivalent to 2.3% of employees will be set for all public sector bodies
37. We anticipate that this would give the City of London a target of about 75 new apprentice starts a year but the City has agreed to plan for the target to be exceeded and start 100 apprentices a year. As part of this they have agreed to centrally fund the programme.
38. The Barbican was given a target of 11 apprentices and we have already identified around 15 potential opportunities as we want to recruit a wide range of apprentices from a wide variety of backgrounds and not just meet a target. We are currently working with the central team in Town Clerks to take this forward and they are also looking to develop systems to support both apprentices and managers to successfully deliver the apprenticeships.

Conclusion

39. We have achieved some significant developments in our approach to diversity and inclusion over the last year. The key areas where we did not progress as planned were in the collection and analysis of artist, audience and recruitment data. We know that collecting voluntary, personal data is a highly sensitive issue which needs to be handled delicately to ensure relationships with our partners, artists, companies and staff are not compromised. We also know that the great majority of similar organisations struggle with the same challenges and we have initiated new collaborative conversations with diversity-leads across other major performing arts venues. We must also acknowledge that as our programming model is a complex one, we do not always have direct contact with the artists presented, compared with those organisations that produce all of their events internally. These are all factors which we will be taking into consideration over the coming year to ensure our objectives are achieved. To support our work in this area, we are expanding our existing diversity and inclusion steering group (consisting of senior staff and Directors) to include staff at all levels from across the organisation.