

Committee(s):	Date(s):
Barbican Centre Board	12 July 2017
Subject: Equality and Inclusion update	Public
Report of: Head of HR and the Director of Arts Report Authors: Laura Whitticase, Shoubhik Bandopadhyay	For Information
Summary	
<p>This report provides an update on equality and inclusion initiatives over the last year and details our new longer term strategy, continuing to focus on the three areas previously addressed – artists, audiences and workforce – and detailing how we will embed equality and inclusion principles across the organisation.</p> <p>Since our last report on Equality and Inclusion, we have made significant progress as an organisation in understanding the complexity around addressing these issues and in beginning to shift the way we think and work across the Centre. Notably, we have started to gather artist demographic data which has provided us with some new insight. We have also supported other associate organisations to develop their own systems for artist monitoring, which we will continue to do over the coming months.</p> <p>Extensive work has been done to develop a new five year strategy for Equality and Inclusion, which identifies a clear vision for our ambitions and the actions we will undertake to achieve these across the period. The new strategy ensures that every division in the Barbican has specific objectives and accompanying action plans to support their delivery, which have already or are being developed in consultation with the Barbican Incubator.</p> <ul style="list-style-type: none"> • Appendix 1 – Equality and Inclusion Strategy 	
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 inclusivity. Equality and inclusion has been a key strategic project since the launch of the Barbican's five-year Strategic Plan and will continue to underpin our work in all areas of the organisation.
2. 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.

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 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 Equality & Inclusion Strategy covering the next five years (Appendix 1) has been informed by consultation with Barbican teams, external specialists, artists and companies led by or working with those with certain protected characteristics (e.g. Goff Consulting, Tony Panayiotu, Tourettes Hero, Transform, etc.). The strategy itself is an overarching document which outlines a holistic cross-organisational approach. Individual teams, departments and divisions have developed their own plans, or where appropriate, incorporated Equality and Inclusion objectives into their overall business plans in response to this, ensuring that actions and outcomes are owned by the whole organisation, overseen by Directors. The Barbican Incubator will monitor progress against the strategy through working closely with Equality and Inclusion leads in each division.
6. Data collection and monitoring of artists and performers across the programme has been rolled out across all art forms. We are sharing our methodology with Associate Companies upon request. From discussions with other national, cultural organisations we are led to believe that we are amongst the first to address artist monitoring in this way.
7. Our recently approved Arts Council England NPO application demonstrated our commitment to the Creative Case for Diversity, improving our score against this priority from 'met' to 'strong'. The Arts Council said: *The Barbican's commitment to diversity as an essential part of the organisation's programme of activity is evidenced by its place as a strategic priority in its new business plan, and its centrality to the organisation's vision of 'Arts Without Boundaries'.*
8. This report serves to provide the context within which the strategy has been developed as well as outlining the main issues taken into consideration to inform our approach.

Context

We have made good progress against our previous plan, including instigation of new monitoring processes, diversifying our programme, the launch of a new audience research and segmentation project, delivery of specialist training for almost all teams, developing and testing gender neutral toilets (this offer is still being researched and refined) and upholding our commitment to expanding our apprenticeships and removing barriers to entry across our workforce.

9. To date, we have organised our equality and inclusion work into the categories of Audiences, Artists and Workforce. We have found this to be a useful approach in organising how we think about our work in this area, and we have now added the category of how we embed equality and inclusion into the systems, processes and working culture across the organisation, which is a good way to cement our progress going forward.
10. We also recognise that there are already a number of projects and initiatives across many departments which relate directly to the agenda of Equality and Inclusion. Part of our work to develop the new strategy has been to define our overall approach to Equality and Inclusivity and articulate these projects' objectives in more precise and nuanced ways so that we can gauge the real impact that they are having, alongside developing new projects and initiatives to support us to achieve our ambitions.
11. In order to develop the strategy we carried out research across the sector, which revealed a number of different approaches to equality and inclusivity in use, which can be arranged broadly along the following lines:
 - > Single-issue approaches, which focus on removing barriers for one specified characteristic e.g. disability. This approach is usually taken by organisations led by or focused on delivering work by and for those affected by the specified characteristic (e.g. Iniva, Dash Arts, etc.)
 - > Spotlight approaches, where organisations with the status and profile to do so raise awareness of various single issues through targeted events, conferences and festivals. The Southbank Centre's festivals model enables them to focus on a number of issues, most prominently gender equality through WOW (Women of the World) and BAM (Being A Man) festivals, but also highlights other issues through events such as Refugee Week, Alchemy and other festivals.
 - > Catch-all approaches, which we have previously taken. Few national arts, media or cultural organisations have a public document relating to equality, diversity or inclusivity. Those which do tend to publish extensive lists of targets and actions (much like our previous action plan and SAGE Gateshead's Equality Action Plan), which include some education activity, some data collection and some training for staff, but with limited discussion of what the underlying issues surrounding equality and inclusivity are, what their own priorities are and how their strategy affects different areas of their organisation.

- > Outreach-focused approaches, where most, if not all, of an organisation's efforts at being more inclusive rest on the shoulders of their education, outreach or learning teams, who work primarily with children and young people. There are well researched benefits to making the arts accessible to people from a young age, however, this is not a complete solution to achieving greater inclusivity across an organisation's overall output.

12. The new overarching strategy aims to acknowledge the strengths and weaknesses of each of the above approaches whilst identifying a new way forward for the Barbican, which addresses our multi-artform, complex production model, and our mixed business model. We have done this through developing departmental plans which each feed into our overarching strategy, creating a strategy which is relevant and achievable for all, and where responsibility to deliver it sits with every team.

Setting Targets, Monitoring and Protected Characteristics

13. Each department will have different aspirations in the short, medium and long-term for how they will become more inclusive and to drive equality in their fields, which relate to the artists they work with (if applicable), who their core audiences are, how diverse their workforce is and how far partner or client companies align with our Equality and Inclusion values. The types of targets which are set by each department will differ accordingly.
14. The trend within the sector has been to focus on protected characteristics as the primary indicators of representation and, by extension, of inclusivity. They can be used to set targets if there are well researched reasons for doing so (e.g. the low numbers of female conductors in classical music), and where representation itself is a key issue.
15. The protected characteristics are age, sex, sexual orientation, gender reassignment, religion, marital status, pregnancy, ethnicity and disability. These intersect with each other along with factors such as socio-economic background and location and we should therefore be wary of reducing artists, visitors, participants and workforce to only those characteristics which fall within the recognised set.
16. The value of using targets based on demographics is also dependent on how easily we can measure our work against data collected. This is particularly important once we consider the process of collecting artists' data. The first three months of trialling an online artists monitoring tool has highlighted or reinforced the following:
- > Although we encourage people to give us their data, it is entirely optional for anyone to complete such a form and it is strongly inadvisable for it to be otherwise (advice taken from CoL legal team)
 - > Different cultures around art forms, nationalities (e.g. it is unacceptable in some countries to collect demographic data) and production processes make it more or less likely that forms will be completed

- > It relies on self-identification for all characteristics, which does not always lead to the expected outcome (e.g. a long-term wheelchair user who does not consider themselves to have a disability; a person who does not identify as belonging to any specific recognised gender classification)

17. It should be acknowledged therefore, that monitoring of demographics in this way is a valuable indicator of diversity, but the real value of setting targets is in stimulating action towards becoming more inclusive, breaking down barriers to access and participation and in developing more inclusive models of work.

Conclusion

18. We have dedicated significant time to consultation and research alongside evaluating the strengths and weaknesses of previous plans, in order to inform the new five year strategy. We are confident that the tandem overarching and department-led approaches to achieving our goals will support us to continue to make progress against our objectives.

19. We will build on and expand the initiatives which address Equality and Inclusion in the next five years, reporting regularly on progress of individual teams and as an organisation as a whole - taking seriously our role as a key stakeholder in the UK's cultural sector.