

Committee(s):	Date(s):
Barbican Centre Board	18/07/18
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
<p style="text-align: center;">Summary</p> <p>This report provides an update on equality and inclusion initiatives over the last year, detailing progress to date against the long-term strategy, signed off by the Barbican Board last July.</p> <p>Since our last report on Equality and Inclusion, we have made good progress across the organisation to begin to achieve our ambitions – as outlined in the Equality and Inclusion Strategy, and to shift the way we think and work across the Centre.</p> <p>This report identifies those 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. We recently underwent an audit on Equality & Inclusion by the City of London Audit Team, which highlighted recommendations for improvements to our processes for greater effectiveness and efficiency. These recommendations are being addressed now and in the coming weeks.</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. 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. We are now in the second year of the Equality and Inclusion Strategy following sign-off by the Barbican Board last year.
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 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.pdf>
5. 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. Actions and outcomes are owned by the whole organisation and overseen by Directors. The Barbican Incubator has monitored 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 continued to be upheld by all art forms. We shared our methodology with Associate Companies upon request, supporting the broader sector to improve monitoring and data collection processes.

It is worth noting that data of this kind remains indicative rather than definitive. This is because we cannot control which artists complete the forms or how they choose to self-identify. The information collected supports us to understand our programme, but we still utilise additional monitoring processes to understand and measure how we are progressing with our plans.

7. This report provides an update on progress made and outlines the next steps, in part responding to the recommendations which came from the City audit.

Progress

8. We have made good progress against the plan, including diversifying our programme, the launch of the Equality and Inclusion staff working group and steering group, continued delivery of specialist training for almost all teams, continuing to develop and test gender neutral toilets and upholding our commitment to expanding our apprenticeships and removing barriers to entry across our workforce.
9. 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 reached a total of **42,634** members aged 14–25, a **32% increase** from the previous year, and **91% of these were new to the Barbican**

> We reached more than **80,000 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 launched our **Associate Schools** programme and collaborated with 951 students, providing 1,130 contact hours with teachers from Greenleaf Primary School in Waltham Forest, Sydney Russell secondary school in Dagenham and the Garden School in Hackney, for learners with autism

> Alongside launching the **Barbican Youth Panel** to increase youth voice across the organisation, we also piloted a new **Community Views** programme, whereby community groups and local charities were offered free tickets to *Basquiat: Boom For Real*. Beneficiaries included isolated older people's support groups, homelessness charities, youth arts charities, refugee charities, BAME and

migrant community groups, LGBTQ+ groups and networks that support adults with learning difficulties and disabilities

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

> The classical music event, *Sound Unbound* returned to the Barbican in April 2017. It forms a significant part of our audience development activities for the classical music programme. **54% of audiences were new to the Barbican**; 35% had not booked for a classical event at the Barbican in the past three years; 472 of the tickets booked – **19% of total**, were for **young people**, including 140 under 14s

> Music convened and facilitated the first Equality and Inclusion-focused meeting of all classical music **Associate and Resident ensembles**, welcoming **Mark Williams**, Chief Artistic Officer at the **Cleveland Orchestra** as guest speaker. The meeting focused on shared issues which could be addressed through joint initiatives, such as staff training and advocacy. Further work is required to secure buy-in from all partners but Equality and Inclusion will now be a standing item on all future Associate and Resident ensemble meetings

> The theatre **Pit Party** programme included:

- *Suckerpunch: Boom Suite* which continued our relationship with **Nitrobeat** and celebrated freedom of expression through contemporary black culture (inspired by the Basquiat show);
- Female led-company **Mars.tarrab** created *Roller* which explored what roller derby can reveal about female competition, aging, economics and belonging;
- **Touretteshero's** *Brewing in the Basement* celebrated the UK's thriving disability arts scene;
- **CN Lester** a singer-songwriter and activist returned to the Pit for a second year with *Transpose:Barbican*, featuring artists from the queer and trans communities challenging ideas on gender, sexuality and desire. We have commissioned a further show from CN in 2018

> The overall theatre season in 2017 included **6 Captioned performances**, **7 Audio Described performances** with a pre-show **Touch Tour**, and **5 BSL Interpreted shows**

> *Basquiat: Boom for Real* was the first UK retrospective of this major black artist. The public programme was incredibly diverse and **78% of the visitors to the show were new to the Barbican**. Over **11.5K** tickets were sold to **Young Barbican** ticket holders, which is a significant increase on previous attendance of visitors from 16-25 age group.

> In addition to Basquiat, there are numerous other examples from across the year which illustrate the underlying strategy of ensuring that the work presented in our gallery spaces represents a diverse range of artists, whilst maintaining world-leading quality.

- > The gallery team hosted the **Iniva** traineeship aimed at increasing diversity in the curating team. The trainee completed the placement successfully, and subsequently secured a curating role with an established art gallery in East London. We have also recruited a new trainee for 2018 run of the scheme.
- > In March, we handed over the cinemas to the Barbican Young Programmers for *Chronic Youth*, a weekend of films and events. The festival is specially curated by a group of 16–25-year-olds, who meet critics, producers, distributors, directors and programmers and collaborate with Barbican staff to produce an annual film festival.
- > The cinema programme now also rates films using **the F-Rating**, which is a classification for any film which is directed by a woman, and/or written by a woman, and/or features significant women on screen.
- > Our offsite activities, including *Walthamstow Garden Party*, *Leyton Car Free Day* and *Barking Broadway Festival* attracted c. 40,000 people, and **exceeded or met our Equality and Inclusion targets** identified as part of our Arts Council England funding agreement
- > Our free onsite event *Open Fest* attracted 17,000 people and featured a weekend of activities for audiences of all ages, as part of a wider **Culture Mile** weekend. The event is designed to create pathways for audiences - who might be new to us or who only encounter us offsite - to take up our onsite offer.

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

- > The Barbican's Customer Comments scheme is designed to encourage customers to provide feedback regarding any aspect of their experience, and ensures that the organisation can appropriately respond to individual issues, spot longer-term trends and plan as required
- > We continue to offer a regular programme of **access performances** and **screenings** in our theatres and cinemas and have introduced **BSL tours** for our main gallery shows to complement our existing **audio described tours** to form stronger bonds with the Deaf community.
- > We continue to run the **access membership scheme** and have become 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 has been redesigned**, making it easier for access members to search for events and 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 have invested in **new equipment** for our hard of hearing and ambulant disabled customers and have secured funding to **upgrade the disabled lift in the Art Gallery**.
- > We have also recently become 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.
- > The numbers of access tickets issued to customers (who we can identify) is 9,590
- > We are progressing with plans to address the issues around gender neutral toilets, with a cross-organisational working group of staff from the Incubator, Audience Experience and Communications leading the initial feasibility study and research phase.

Workforce Development (Objective 1 - *workforce and working culture*)

- > We have expanded our **apprenticeships** placements with the help of direct funding from the Corporation. We now have 13 number of apprentices working across a number of departments such as Theatre, Art Gallery, HR, IT and Creative Learning
- > Our job evaluation scheme ensures we that we have equal pay for equal value. However, our **gender pay gap** analysis showed a mean average gender pay gap across the Corporation of 8.1%. Corporate HR have carried out further analysis of the pay data and have concluded that the gap mainly arises from the under representation of women in the upper quartile. A number of initiatives are in operation, or are planned, to attract a wider pool of candidates and encourage women into senior roles. These include the use of technology to highlight gender bias in wording of recruitment literature and adverts, anonymised recruitment for senior roles, review of job descriptions and person specifications to remove unnecessary barriers, and revised management and leadership training.
- > New **equalities training**, including unconscious bias, has been developed for all staff and managers and we are in the process of communicating this to all staff.
- > We have improved our **Maternity & Adoption pay** provisions
- > We have continued the development of our **mentoring scheme** which was set up with the Southbank Centre. This has now been expanded to include other organisations such as the Royal Opera House and National Theatre.
- > We have rolled out **Mental Health and Wellbeing training** for managers and staff and a number of staff have been trained as mental health first aiders.

> Corporate HR are looking into using the **Stonewall Workplace Equality Index** to measure ourselves against, which is an established and highly regarded benchmarking tool which, whilst focussing on LGBT, can also be used to assess our performance in relation to other protected characteristics.

> We are currently reviewing and updating our careers pages on the **Barbican website**, including some staff profiles, to highlight our approach to staff diversity and help us attract a wide variety of applicants.

> We are currently in discussion with Museum of London and Richard Cloudsley School to explore focussing our **work experience** scheme next year on young people with additional needs.

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 is now active and meets every six weeks. The group is chaired by the Senior Manager, Organisational Development & Policy and is designed to advocate for the strategy, raise issues brought to members by their teams and to monitor progress against departmental plans.

> This 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.

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 (due for completion Sept 18)

> In partnership with Create London, *In Focus* provided a platform for discussing social class within the creative and cultural sector. Using a new report, *Panic! Social Class, Tastes and Inequalities in the Creative Industries* as a springboard for conversation; the afternoon hosted panel discussions on topics such as meritocracy and leadership, the taste and attitudes of the workforce, and the reality of working class representation in the arts today, as well as a looking at the role young people play in this debate.

Next Steps

10. 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; iii) making the link between departmental plans and the Strategic plan more explicit; iv) the City of London audit and subsequent recommendations.

11. The purpose of the City audit was to obtain assurance that adequate arrangements are in place for:
- a) Development of local (departmental) plans to support delivery of the Strategy, with clear assignment of ownership, prioritisation of actions in line with strategic objectives and setting of appropriate delivery timescales;
 - b) Monitoring implementation of local Equality and Inclusion Plans, including measurement of delivery against defined objectives and taking corrective action where appropriate;
 - c) Monitoring of overall progress in delivering the Strategy and reporting to Senior Management and Members as appropriate;
 - d) Collecting, measuring and analysing data in relation to Equality and Inclusion to determine baseline and progress information.
12. The audit recommendations that we are addressing in the next 1 – 6 months have not been identified as high risk. The suggested completion dates for all recommendations are from September 2018 – January 2019.

Conclusion

13. The Barbican has made significant progress in the way we work, programme and recruit. Our commitment to delivering the objectives in the Equality and Inclusion Strategy is evidenced by a long list of projects and activities that have taken place in the last year. This progress is a good place from which to continue gaining momentum and refining our approach to this work, which underpins everything we do.
14. We will continue to build on and expand the initiatives which address Equality and Inclusion in the next four years, reporting regularly on progress of individual teams and as an organisation as a whole – whilst continuing to take seriously our role as a key stakeholder in the UK's cultural sector.