

Barbican Centre Equality and Inclusion – 2017 – 2022

Introduction

It is implicit in the Barbican's vision of *Arts Without Boundaries* that we seek not only to produce bold and challenging arts and learning programmes but also that we consider how we can actively ensure that our work is accessible to all. We thrive on the diversity of voices, experience and passions contained within our workforce, as well as across the range of artists, audiences and participants we work with and engage.

Equality and inclusion (E&I) is inherent across our artistic programme and we are committed to making creative activity accessible to a wider cross section of society through the work of our Creative Learning department. Examples of projects where reaching new audiences is a primary objective include the Walthamstow Garden Party and Open Fest, and we are committed to developing a diverse array of artists through our Open Labs programme.

That said, we acknowledge that more needs to be done to ensure we remain a leader in our sector and continue to set an example of what it means to be a contemporary multi-arts centre and cultural education provider in the 21st century.

Motivations

We know that Britain is becoming much more ethnically diverse, and at the same time, less segregated (University of Manchester and Joseph Rowntree Foundation - *DYNAMICS OF DIVERSITY*, 2013). As an organisation which receives public funding, not only do we seek to reflect and serve British society today, but also to identify and respond to what our artists, potential audiences, customers and workforce will look like in the future. This is not only a moral consideration, but is also crucial to consider in order to ensure our business continues to be sustainable, and to continue to grow in a changing economic, social and political climate.

To add to this, we know that companies with more diverse workforces perform better financially (McKinsey & Company, *Why Diversity Matters*, 2015) and Arts Council England's Creative Case for Diversity cites the '*unique opportunities for artistic collaborations, innovation, risk-taking, and investment in talent development*' which a more diverse pool of artists affords.

As a department of the City of London we also have a duty to uphold the Corporation's commitment to Equality and Inclusion across everything it does. This is reflected across our approach to HR, programming and increasingly our cultural education and community engagement offer across the City and its neighbouring boroughs.

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

We have ensured that these objectives are still reflected in our own strategy, as with last year's Action Plan.

In addition to this, the contribution of our education and cultural teams to the success of the City's Employability Strategy are significant. A scoping exercise currently being undertaken by A New Direction (commissioned by the CoL Learning & Engagement Forum) is revealing a particular gap in the labour market for people with creative and technical skills combined. These are increasingly being referred to as 'fusion' skills. This meeting of digital, technical and creative resonates strongly with the mix of organisations in the City and the increasing number of digital and tech companies around the City fringe and into East London, as well as the artistic, cultural and scientific organisations that also embody these skills. The City's emergent Cultural Education Partnership will be focusing on understanding the principles behind 'fusion' skills and look to open up opportunities to build pathways through school and beyond which support this sector.

Key terms

Inclusivity: The act of identifying and overcoming potential or known barriers to working with us, engaging with our arts programme and participating in creative activity.

Equality: The long-term aim of ensuring that the opportunities to engage with us through our workforce, artistic programme and our creative learning activities, are the same for everyone.

Diversity: Many different types of people being included in or representative of something. This term places more importance on describing demographics, rather than serving as an ambition or aim. We have therefore chosen not to use it as an overall aspiration, which is also consistent with the approach taken by CoL.

Accessibility The use of this term in this document is primarily related to the process of ensuring that people who have a disability can a) easily reach, enter and use our buildings and b) can engage with our work. These are both key components of Equality and Inclusivity.

Our approach

The Barbican's complexity - in terms of the number of art forms represented, our mixed production model and our commercial operations - is a major factor in deciding on and developing our unique approach to equality and inclusion. The two main challenges which we need to address are:

- To plan a strategy which is relevant to all of our departments and which includes sufficient detail to effect change
- To assess the impact that our efforts so far have had

To address these two issues, we need to give each department the freedom and responsibility to identify the particular issues which they face, recognising that these are best addressed by taking action at a departmental level. This will be informed by an overarching, organisational approach, underpinned by the following principles:

- > Always striving towards achieving equality of opportunity for artists, workforce, audiences/participants
- > Ensuring that the Barbican is a welcoming and inclusive space for every user
- > Grounded in the working practice and production models of each department
- > Informed and led by research from within and beyond the sector
- > Fully evaluated and adjusted annually in response to findings

Strategy and Objectives 2017 – 22

By 2021 the Barbican will have made significant progress towards:

1. Workforce and working culture: achieving a workforce that better reflects London and is at least as (if not more) diverse than others in the cultural sector and the City of London – by identifying and removing barriers to access, creating a more inclusive and progressive working environment and investing in our teams' ongoing development;
2. Artists, audiences and participants: identifying and addressing gaps in representation across our programme, which will serve and excite our developing audiences;
3. Delivering best practice and embedding E&I across the organisation: ensuring that everything we do across all areas of the organisation reflects our commitment to being an inclusive, welcoming and inspiring place to work, perform, learn, visit and do business with

We will achieve the above through the following actions -

1. Workforce and working culture:

We are reviewing and strengthening our processes and activities to ensure our existing people are well trained to deliver our E&I ambitions, that they are supported in their personal and professional development and that talented people from all backgrounds are excited by the prospect of joining our teams, perceiving the Barbican as an inspiring and welcoming place to work.

We will achieve this through the following three objectives:

a) Removing barriers to gaining employment at the Barbican

Aim: achieving a workforce that better reflects London and is at least as (if not more) diverse than others in the cultural sector and the City of London

How:

- revised recruitment processes, in collaboration with CoL
- developing new workforce targets

b) Expanding opportunities for workforce development across our teams:

Aim: providing staff at all levels with development opportunities to enable progression and support the next generation of cultural leaders

How:

- appraisal of the apprenticeship programme – across all teams
- revised training opportunities outlined for all staff
- staff initiatives including an E&I working group

c) Supporting teams to develop and achieve their individual E&I ambitions - to ensure that it becomes central to how we work:

Aim: to change the way we operate across the organisation to ensure equality and inclusion is core to how our teams and individuals work

How:

- action plans to be developed for every department so that all teams have E&I at the heart of how they operate
- E&I to be a recurring agenda item at management, arts programming, buildings and operations, directors and board meetings
- all senior management to have a specific appraisal objective relating to equality and inclusion
- training requirements regularly reviewed

2. Artists, participants and audiences:

Representing the best in UK and international talent is at the core of our business. In order to maintain our position as a world leader in the provision of culture, arts education and creativity we commit to ensuring our programme is reflective of the people we want to reach, that our education offer is accessible to all and that our audiences are as diverse as the perspectives we hope to explore through our programme.

We will do this through the following five objectives:

- a)** Diversifying representation across our programme to ensure our stages, screens and galleries reflect our audiences:

Aim: to ensure that we present the best in music, cinema, visual arts, theatre and dance through programming innovative, world leading artists from all backgrounds

How:

- Individual art-form, creative learning, – including detail of new targets and initiatives - have been developed and will be delivered over the next 1 -3 years
- Ongoing monitoring of artist and participant demographics
- E&I is a standing agenda item at programming meetings
- Continued assembly and employment of external advisory groups

- b)** Ensuring our audience experience is of a world class standard - for everyone that visits our website and that comes through our doors

Aim: to make everyone – including visitors, artists, schools, performers, etc. – feel welcome in our spaces

How:

- Audience Experience has a visitor-facing E&I plan for the next three years, which informs everything they do
- Front of house teams are fully trained to a high standard to ensure that they welcome visitors from all backgrounds. This includes training on salutations, gender neutral announcements, information for those with access requirements
- Training is kept updated with sector best practice and is reviewed regularly

- c)** Continuing to invest in and develop new talent from diverse backgrounds through our support of Artistic Associates, programming and profiling emergent companies and artists, as well as Creative Learning models, including Barbican Box, Creative Careers and Open Labs.

Aim: to champion the next generation of notable artists, companies and future cultural leaders

How:

- Programming emergent artists and profiling new companies from diverse backgrounds
- Providing office space, informal and formal mentoring, supporting fundraising and professional development
- Our Young Artists and Creative Careers strands of the Creative Learning five year plan are dedicated to supporting professional development of artists and arts workers from all backgrounds, with particular focus on those with less formal progression routes as well as the Guildhall School's Access Agreement with HEFCE.

d) Committing to diversifying the Talent Pipeline across the arts, through our Creative Learning activities

Aim: to support children and young people from all backgrounds to gain meaningful access to the arts and, where appropriate, progression opportunities into artistic careers

How:

- Our new joined-up Under 18's Offer, in partnership with the Guildhall School of Music and Drama will prioritise E&I when developing and refining recruitment processes
- GSMD and the Barbican will develop joined-up E&I objectives for our shared activities
- We will use (and commission where required) research to inform and meaningfully evidence our work in this area

e) Working with partners in the City of London, in our neighbouring boroughs and across the UK to support the development of the sector

Aim: to support the development of the sector through delivering free learning and arts activities in our offsite programmes and work in schools and communities

How:

- Delivering free public learning and arts activities in our offsite and onsite programmes (Walthamstow Garden Party, Leyton Get Together, Open Fest, Barking Town Hall Festival)
- Building capacity in local areas with reduced access to funding for arts and cultural activities, with particular focus on diverse communities
- Continuing to work in schools with a particular focus on those who might not otherwise have access to the arts
- Developing our schools offer for those who work with children with Special Educational Needs

f) Reaching and developing new audiences and participants for new and existing programmes

Aim: to ensure our arts and learning offer is taken advantage of by a broad group of people, reflective of the diversity of London's population

How:

- A joint marketing & communications plan which brings a clearer focus on reaching new audiences through audience segmentation, diversified media reach and clear editorial strategies around Equality and Inclusion.
- Continued targeted initiatives in the communities in and around east London, with particular focus on reaching those with lower levels of cultural engagement and who have not been to the Barbican previously
- Use of new digital sign up methods to encourage new audiences – particularly of free events - to share their details with us, so that we can promote targeted follow-up arts and learning offers
- Guided, bespoke tours and programmes for specific groups with the lowest engagement
- Targeted campaigns in media consumed by those groups that we engage with the least
- Signposting new audiences to other activities they might be interested in

3. Delivering best practice and embedding equality & inclusion in everything we do

This ensures we are equipped with the capabilities which will enable us to deliver our ambitions on Equality & Inclusion.

We will do this through the following five objectives:

- a) Improving our monitoring of workforce, artists, audiences and participants' demographics, and improving other processes relating to E&I

Aim: to ensure teams are equipped with the right tools to monitor their progress against their equality and inclusion ambitions

How:

- quarterly analysis of artist monitoring data
- quarterly analysis of participant data
- new audience surveying rolled out, with regular analysis of data – informed by the extensive audience research project taking place
- regular evaluation of uptake, accuracy and process effectiveness
- roll out of equality impact assessment across all art forms and to other departments where necessary

- b) Allocating core resources towards equality and inclusion initiatives to achieve our ambitions

Aim: to ensure we realise our ambitions through strategic allocation of resources which support our equality and inclusion initiatives

How:

- expanding the training offer to bring in specialist expertise and also develop more in-house skills development
 - ensuring that accessibility improvements are part of long-term buildings and operations planning
- c)** Partnering with experts and academic organisations to carry out research and to inform our practice

Aims:

- to deepen our understanding of emergent issues in E&I
- to support the development of models of best-practice for the sector as well as our own work

How:

- build relationships with appropriate academic and other institutions that are experts in their field
 - build a research strategy to ensure practice is informed by leading approaches to E&I within and beyond the sector – identifying key areas within our work that we want to interrogate more formally
- d)** Delivery of departmental plans, including development of a quarterly dashboard to highlight progress and areas for improvement

Aim: to ensure the progress we're making is captured and communicated effectively across the organisation; to hold ourselves to account.

How:

- Departmental plans have been written and signed off by Directors
 - Each plan is for 1 – 3 years and will be monitored and reviewed at regular intervals
 - Reporting against plans will take place quarterly
 - Reviewed annually, changes to approaches to delivering the plans will be integrated as required
- e)** Developing a capital strategy in collaboration with CoLC for making accessibility improvements to our building:

Aim: to ensure our building is accessible and operational for all audiences and artists

How:

- initiating a cross-departmental working group to feed into the capital projects process
- improving the collation of potential building and venue improvements from all teams and departments
 - with support from the Incubator and the working group, existing processes will be reviewed
 - new systems implemented summer 2017 to gather and collate information on accessibility

- information will then be reviewed and collated again on an annual basis
 - capital works strategy to include accessibility work will be developed in summer 2017
 - identifying funding sources and working with Development to make applications
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Departmental Plans and Status

Music – complete

Visual Arts – complete

Theatre – complete

Cinema – in development

Foyers – complete

Creative Learning – complete

Marketing & Communications – complete

Audience Experience – complete

Development – complete

Commercial Departments (Retail, Catering, Business Events) – contained within 3-year business plans (in development)

HR – complete

IT – in development

Buildings/Engineering/Facilities – in development – responding to Operations and Buildings Review

Finance – in development
