



Barbican Centre Board

Date: WEDNESDAY, 18 JULY 2018
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL
Members: Deputy Dr Giles Shilson (Chairman)
Deputy John Tomlinson (Deputy Chairman)
Russ Carr
Simon Duckworth
Alderman David Graves
Gerard Grech
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane
Vivienne Littlechild
Wendy Mead
Lucy Musgrave
Graham Packham
Trevor Phillips
Judith Pleasance
Deputy Tom Sleigh
Jenny Waldman

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Lunch will be served in the Guildhall Club at 1pm
N.B. Part of this meeting could be the subject of audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

A number of items on the agenda will have already been considered by the Board's Finance and/or Risk Committees and it is therefore proposed that they be approved or noted without discussion. These items have been marked with a star (*). Any Member is able to request that an item be unstarred and subject to discussion; Members are asked to inform the Town Clerk or Chairman of this request prior to the meeting.

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3.
 - a) **Board Minutes**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 16 May 2018.

For Decision
(Pages 1 - 6)
 - b) **Minutes of the Finance Committee**
To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 4 July 2018 (TO FOLLOW).

For Information
 - c) **Minutes of the Risk Committee**
To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 4 July 2018 (TO FOLLOW).

For Information
4. **OUTSTANDING ACTIONS AND WORKPLAN**
Report of the Town Clerk.

For Information
(Pages 7 - 10)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.

For Information
(Pages 11 - 26)
6. **VISUAL ARTS BOARD REPORT 2018**
Report of the Artistic Director.
(N.B. – To be read in conjunction with the non-public appendices at Item 14)

For Discussion
(Pages 27 - 50)
7. **CREATIVE LEARNING REPORT**
Report of the Director of Learning and Engagement.
(N.B. – To be read in conjunction with the non-public appendices at Item 15)

For Discussion
(Pages 51 - 86)

8. **EQUALITY AND INCLUSION UPDATE**
Report of the Artistic Director (TO FOLLOW).
For Information
9. **BEECH STREET TRANSFORMATION**
Joint report of the Town Clerk and the Director of the Built Environment.
For Information
(Pages 87 - 98)
10. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
11. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
12. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act
For Decision
13. a) **Non-Public Board Minutes**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 16 May 2018.
For Decision
(Pages 99 - 104)
- b) **Non-Public Minutes of the Finance Committee**
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 4 July 2018 (TO FOLLOW).
For Information
- c) **Non-Public Minutes of the Risk Committee**
To receive the non-public minutes of the Risk Committee of the Barbican Centre Board held on 4 July 2018 (TO FOLLOW).
For Information
14. **VISUAL ARTS: NON-PUBLIC SECTION AND APPENDICES**
To be read in conjunction with the report at Item 6.
For Discussion
(Pages 105 - 120)
15. **CREATIVE LEARNING: NON-PUBLIC APPENDICES**
To be read in conjunction with Item 7.
For Discussion
(Pages 121 - 124)

16. ***BARBICAN CENTRE CAPITAL CAP PROGRAMME ANNUAL REPORT (2018)
PLUS PROJECTS UPDATE**
Report of the Managing Director.

For Information
(Pages 125 - 142)
17. ***FIRE SAFETY PROJECT (2) - FIRE DOOR RECTIFICATION PROJECT**
Report of the Managing Director.

For Information
(Pages 143 - 158)
18. ***FIRE SAFETY PROJECT (3) FIRE STOPPING & COMPARTMENTATION**
Report of the Managing Director.

For Information
(Pages 159 - 174)
19. ***RISK UPDATE**
Report of the Director of Operations & Buildings.

For Information
(Pages 175 - 186)
20. ***BARBICAN BUSINESS REVIEW - MAY ACCOUNTS (PERIOD 2)**
Report of the Chief Operating & Financial Officer.

For Information
(Pages 187 - 196)
21. ***STRATEGIC PLAN UPDATE**
Report of the Artistic Director.

For Information
(Pages 197 - 216)
22. ***LOCAL STRATEGY AND BEYOND BARBICAN - BARBICAN CENTRE**
Report of the Artistic Director.

For Information
(Pages 217 - 238)
23. ***CATERING UPDATE**
Report of the Chief Operating & Financial Officer

For Information
(Pages 239 - 246)
24. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
25. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

BARBICAN CENTRE BOARD

Wednesday, 16 May 2018

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 16 May 2018 at 11.00 am.

Present

Members:

Russ Carr (External Member)	Wendy Mead
Simon Duckworth	Lucy Musgrave (External Member)
Alderman David Graves	Graham Packham (Ex-Officio Member)
Gerard Grech (External Member)	Judith Pleasance
Deputy Tom Hoffman	Deputy John Tomlinson
Deputy Wendy Hyde	Deputy Dr Giles Shilson
Emma Kane (Ex-Officio Member)	Deputy Tom Sleigh
Vivienne Littlechild	Jenny Waldman (External Member)

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Niki Cornwell	- Head of Finance & IT, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Phil Newby	- Head of Marketing, Barbican Centre
Darrell Lunt	- Projects Manager, Barbican Centre
Richard O'Callaghan	- Projects Manager, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Michael Bradley	- City Surveyor's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department
Gregory Moore	- Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Deputy John Bennett and Trevor Phillips.

2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were no declarations.

3. **ORDER OF THE COURT OF COMMON COUNCIL**

The Order of the Court, appointing the Board and setting its terms of reference, was received.

4. **ELECTION OF CHAIRMAN**

In accordance with Standing Order No.29, the Board proceeded to elect a Chairman for the ensuing year. The Town Clerk read a list of Members eligible to stand and Deputy Giles Shilson, being the only Member expressing his willingness to serve, was duly elected as Chairman.

The Chairman thanked Members for their support and took the opportunity to welcome Alderman David Graves, Simon Duckworth and Jenny Waldman to their first meeting. The Chairman also thanked outgoing Members Deputy Catherine McGuinness and Deputy Edward Lord for their contributions over the past year.

5. **ELECTION OF DEPUTY CHAIRMAN**

The Committee proceeded to elect a Deputy Chairman in accordance with Standing Order No. 30. The Town Clerk read a list of Members eligible to stand and Deputy Tom Sleigh, being the only Member expressing his willingness to serve, was duly elected as Deputy Chairman.

6. **BOARD MINUTES**

The public minutes and summary of the Board meeting held on 21 March 2018 were approved.

7. **OUTSTANDING ACTIONS AND WORKPLAN**

The Board received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions. The forthcoming workplan for Board meetings in 2018/19 was also noted.

In relation to action 1) Discretionary Expenditure, it was agreed that the wording should be changed to Beyond Barbican Expenditure.

In response to a Member's comment, it was agreed that the report regarding Beyond Barbican Expenditure should come to the Finance Committee on 4 July 2018 prior to the Board on 18 July 2018.

RECEIVED.

8. **APPOINTMENT OF SUB-COMMITTEES**

The Board considered a report of the Town Clerk concerning the appointment of its various sub-committees for the coming year.

RESOLVED - That:-

- The Reference Sub-Committee be held in abeyance for the year;
- The Chairman would continue representing the Board on the Culture Mile Working Party;

- The Terms of Reference for the Finance Committee, Risk Committee and Nominations Committee of the Barbican Centre Board be agreed; and

- The following Memberships be agreed: -

Finance Committee of the Barbican Centre Board

Deputy Dr Giles Shilson (Chairman of the Board)
 Deputy Tom Sleigh (Deputy Chairman of the Board)
 Deputy Wendy Hyde (Finance Committee representative)
 Emma Kane (Chairman of the Barbican Centre Trust)
 Russ Carr
 Alderman David Graves
 Judith Pleasance
 Deputy John Tomlinson

Nominations Committee of the Barbican Centre Board

Deputy Dr Giles Shilson (Chairman of the Board)
 Deputy Tom Sleigh (Deputy Chairman of the Board)
 Simon Duckworth
 Lucy Musgrave
 Trevor Phillips
 Deputy John Tomlinson

Risk Committee of the Barbican Centre Board

Deputy Tom Sleigh (Deputy Chairman of the Board)
 Deputy Dr Giles Shilson (Chairman of the Board)
 Deputy Wendy Hyde (Finance Committee representative)
 Alisdair Nisbett (Barbican Centre Trust)
 Russ Carr
 Alderman David Graves
 Judith Pleasance
 Deputy John Tomlinson

9. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**

Members received a report of the Managing Director providing updates from the Barbican Directors on their respective areas. The following comments were made:

- Members were advised that Gali Gold had been appointed as the new Head of Cinema at the Barbican.
- Members were advised that 'Basquiat – Rage To Riches' had won a Bafta award for Best Specialist Factual.
- With regards to the new guide format, it was noted that a number of amendments were being implemented in response to feedback received. One of these would be the reintroduction of the calendar feature.

- The Director of Arts noted that, since the publication of the report, visitor numbers for the Another Kind of Life exhibition, which had been performing well and ahead of target, had slowed. This dip in figures correlated with the recent improved weather. It was expected that this exhibition would still would finish to target, however.
- The Director of Learning & Engagement highlighted the impact of two recent Creative Learning collaborations, one linked to the Jazz at Lincoln Center and the other the LA Phil, which represented high quality 'connected arts and learning' in action. The sum of the two projects involved young musicians from London, Bristol, Sage Gateshead, Raploch in Scotland, New York and Los Angeles. This represented a broad social demographic of young people from across London, the UK and US. It was noted that there is still learning to be gained (particularly from the US) as to how we ensure genuine diversity across the range of classical and jazz ensembles we develop through our programmes.
- Members were provided with copies of "Tuning into Change: A Youth Manifesto for the Arts Written for Young People by Young People" providing a timely, passionate statement about the essential role of the arts in transforming society.
- The Young Artist Away Day, involving staff from Creative Learning, Centre for Young Musicians, Junior and Senior Guildhall was successful in establishing a new sense of common purpose amongst the London and regional satellites towards a new Guildhall Young Artist strategy.
- The Director of Operations & Buildings gave thanks to Jim Turner for his hard work working on the change programme, and welcomed Darrell Lunt and Richard O'Callaghan, who continued to lead on projects. He also thanked those Members who had attended the recent Operations and Buildings tour. A Member highlighted the importance and knowledge gained from attending this tour and the Chairman encouraged all Members to attend, as it helped the Board develop a greater awareness of operational matters and thus provide more rational and strategic feedback.
- Members were advised that performance against target in all Barbican commercial areas to date was being exceeded, except for Barbican International Enterprises (BIE), which so far had not been achieved due to the perhaps overly challenging targets set. It was hoped these would be realigned and a paper updating Members on the Commercial Strategy would be coming to the September Board meeting.
- A Member commented on the significant number of new Young Barbican Members.
- The Chairman gave thanks and congratulations to all teams on a strong year building on the outreach of the Barbican and capitalising on assets.

10. ***ACTIONS TAKEN UNDER DELEGATED AUTHORITY OR URGENCY PROCEDURES**

The Board considered a report of the Town Clerk providing an update on action taken by the Town Clerk under delegated authority procedures in consultation with the Chairman and Deputy Chairman since the last meeting of the Board, in accordance with Standing Order No. 41(b).

RECEIVED.

11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

There were no questions.

12. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

13. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item No.

Paragraph No.

14 - 25

3

14. **NON-PUBLIC BOARD MINUTES**

The non-public minutes of the Board meeting held on 21 March 2018 were approved as a correct record.

15. **MARKETING & COMMUNICATIONS: ANNUAL PRESENTATION**

The Board received a report of the Director of Arts providing an overview of the marketing and communications department's areas of strategic focus and outlining the impact of their activity.

16. **PROJECTS UPDATE**

The Board received a report of the Director of Arts providing an overview of the marketing and communications department's areas of strategic focus and outlining the impact of their activity.

17. **CENTRE FOR MUSIC UPDATE**

The Board considered and approved a report of the Director of Operations & Buildings updating Members on the Centre's building and refurbishment projects and approved the revised budgetary estimates along with the revised phasing of expenditure.

18. **GATEWAY 2: FIRE SAFETY PROJECT - EMERGENCY LIGHTING SYSTEMS**

The Board considered and approved a report of the Managing Director concerning the fire safety project and emergency lighting systems.

19. **GATEWAY 2: ART GALLERY 2019 - CYCLICAL & FIRE PRECAUTION WORKS**
The Board considered and approved a report of the Managing Director updating Members on the art gallery 2019 cyclical and fire precaution works.
20. **GATEWAY 3/4 OPTIONS APPRAISAL: CURVE GALLERY PROJECT PHASE 2**
The Board considered and approved a report of the Managing Director providing Members with an overview of options for potential refurbishment at the Curve Gallery.
21. **GATEWAY 7: FROBISHER LEVEL 4 REFURBISHMENT**
The Board considered and approved a report of the Managing Director concerning the refurbishment of the Conference Floor on Level 4.
22. **UPDATE ON THE BARBICAN BUDGET 2018/19**
The Board received a report of the Chief Operating & Financial Officer providing an update on the budget for 2018/19.
23. ***BUSINESS REVIEW**
The Board received a report of the Chief Operating & Financial Officer presenting the draft year end accounts for 2017/18.
24. ***SBR / STRATEGIC PLAN UPDATE**
The Board received a report of the Head of Finance & Business Administration providing an update in respect of the Barbican's Strategic Plan and Service Based Review (SBR) targets.
25. ***RISK UPDATE**
The Board received a report of the Director of Operations & Buildings updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.
26. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
There were no questions.
27. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
There were no urgent items.

The meeting ended at 12.24 pm

Chairman

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Outstanding Actions List Barbican Centre Board and Finance Committee

	Action	Notes	Officer/body responsible	Date added	To be completed/ progressed to next stage
1	Beyond Barbican	Report capturing the costs and outcomes involved in discretionary expenditure at events, e.g. the Walthamstow Garden Party	Director of Arts / Head of Finance	March 2018	Complete – considered at July Barbican Finance and on agenda for July
2	Gender pay gap reporting	Report capturing separate information relating to the Barbican Centre's figures re: the issue of gender pay gap reporting to ensure the Board retains an overview of the Barbican's individual performance and assess the position.	Managing Director	March 2018	Complete – part of Equalities & Inclusion Board paper on July agenda.
3	Corporate Asset Sub Committee report	The proposed new style report from the Corporate Asset Sub Committee be circulated to Members alongside the current format by email, so that Members might compare the two and come to an informed decision re: the level of information provided to it.	Head of Projects	May 2018	To be circulated by email
4	Catering Offer	Report on potential revised catering offer to be produced.	Chief Operating & Finance Director	July 2018	On agenda for November Board.

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Barbican Centre Board
Work Programme 2018/19
(changes since the last meeting in italics)

Standing Items

- Outstanding Actions
- Directors' Management Report
- Strategic Plan Update
- Business Review (Period Accounts)
- Risk Update
- Projects Update

18 July	<ul style="list-style-type: none"> • Visual Arts Presentation • Creative Learning Presentation • Equality, Diversity & Inclusion Update • Restaurant Proposals • Discretionary Expenditure • Beech Street Transformation
19 September	<ul style="list-style-type: none"> • Performance Review • Digital Presentation • Commercial Strategy
21 November	<ul style="list-style-type: none"> • Music and LSO Presentations • Budget • <i>Catering Offer</i>
23 January 2019	<ul style="list-style-type: none"> • Theatre Presentation • Health & Safety report • Safeguarding • Bad Debts/Write-offs Annual Update
20 March 2019	<ul style="list-style-type: none"> • Cinema Presentation • Strategic Plan full update • Development Presentation • High Level Business Plan

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Agenda Item 5

Committee:	Date:
Barbican Board	18 July 2018
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
Summary	
<ul style="list-style-type: none">• The Management Report comprises current updates under five sections authored by Barbican Directors.• Updates are under the headlines of:<ul style="list-style-type: none">○ Strategy and Culture Mile○ Programming, Marketing and Communications○ Learning and Engagement○ Operations and Buildings○ Business and Commercial.• Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.• Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A.	
Recommendation	
Members are asked to:	
<ul style="list-style-type: none">• Note this report.	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p>1.1 Progress and issues</p>	
<p><u>Culture Mile</u> The future organisation of Culture Mile has been advanced by the appointment of Tim Jones, Head of Strategy for cultural placemaking agency Futurecity, as Culture Mile Manager, beginning in August. He is a senior director, consultant and producer specialising in culture, place and social change, with expertise across the commercial and cultural sectors.</p> <p>Tim brings to the role a wide experience of programming, place-making, and engagement in the digital arts. He starts in August, supported by Johanna Taylor, who has joined on 2 July from Arts Council England, where she has been an Operations and Policy Officer. They will work under Peter Lislely and with the distributed team around Culture Mile to deliver the aspirations of the strategy recently agreed by the Culture Mile Working Party.</p>	<p>Goal 4</p>
<p><u>Guildhall School</u> The news of the appointment of Helena Gaunt of the Guildhall School as Principal at the Royal Welsh College of Music & Drama from September 2018 has enabled us to consider the valuable legacy of her work, and to take this as an opportunity to strengthen the collaboration between the Guildhall School and the Barbican. Barbican and Guildhall School have therefore agreed to make the following interim changes for the year from September 2018 until August 2019. This will enable us to scope the role/s needed to take on Helena’s responsibilities going forward on a more permanent basis, and to embed the partnership further in our organisations.</p> <p>Sean Gregory, Director of Learning and Engagement across Barbican and Guildhall, will lead the Guildhall School’s involvement with Culture Mile partnerships and overseeing the development of the Creative Entrepreneurs programme, and Barbican/Guildhall Alliance work in relation to creative learning, evaluation, impact and the archive.</p> <p>Jonathan Vaughan, Vice Principal & Director of Music at the Guildhall School, will oversee developments around the School’s Research strategy, Doctoral programme and related Knowledge Exchange work, as well as ensuring the School continues to strengthen its position as a conservatoire leading positive cultural change in society.</p> <p>Through this joint overview of Guildhall Innovation work, Jonathan and Sean will also work closely with Louise Jeffreys, Artistic Director of the Barbican, to continue developing the Barbican/Guildhall Creative Alliance</p>	<p>2</p>

<p>through planning and implementing joint, interdisciplinary programming,</p> <p>Support will be provided to enable Sean and Jonathan to take on their added responsibilities. We are delighted that Jenny Mollica, Head of Creative Learning, will take on the role of interim Director of Creative Learning for this period and will join the Barbican's Directorate team.</p>	
<p>1.2 Preview and Planning</p> <p>Barbican and Guildhall are working closely together on the development of a range of 'bridging projects' for the two organisations. The direction of travel is to highlight the commitment to the growth and development of innovation in both our organisations, leading to the scoping of roles to lead innovation at the end of this interim year. There will be an initial opportunity to discuss this jointly when the Boards of Barbican and Guildhall School meet on 26 September.</p>	2
<p><u>Centre for Music</u></p> <p>Intensive planning continues on the concept design and business planning stage of Centre for Music, in preparation for communication to Members at the end of this year. Excellent progress has been made by the architects and consultant teams, and there is close liaison with the City Surveyor teams, the Planning and Transportation areas of the Department of Built Environment, and with the complex project for the New Museum of London at Smithfield. Progress has been rapid, and the vision of the project is clear. The interdependencies of the planning process will need to be assessed and resolved over the coming months.</p>	4

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<p>Inspire more people to discover and love the arts The communications team are working on this year's annual review which will launch in September with a refreshed format, aligning with the recent changes to the Barbican Guide. Content will be arranged into three areas - People, Programme and Place – rather than art form headings, and there will be greater opportunity for insight from various Barbican stakeholders through articles, interviews and artist profiles.</p> <p>Previews for the Art Gallery's photography shows – Dorothea Lange: Politics of Seeing and Vanessa Winship: And Time Folds were excellent. Highlights included a centrefold, double page spread in the Eyewitness section of The Guardian alongside an online photo gallery, a British Journal of Photography interview with Vanessa Winship. The exhibition has since reviewed 5* reviews in the Guardian, Observer, Time Out, and Evening Standard.</p> <p>Michael Clark company's ...to a simple rock'n'roll song, filmed at the Barbican in 2017, was broadcast on BBC4 on 6 May. The live broadcast was viewed by 79,100 people and it has since been watched 17,000 times on demand.</p> <p>Level G was launched in May as a way of packaging our public spaces as a free, 'always on' destination for audiences and visitors. As well as having a Level G profile on the Barbican website and digitally across foyers, a new modular signage system and takeaway maps featuring each months' foyer activity have also been introduced.</p>	Goals 2,3,4,5
<p>Create an ambitious international programme A series of celebrated performance artists made their Barbican debuts across the summer; in June the Pulitzer-prize nominated Taylor Mac arrived with A 24-Decade History of Popular Music: The First Act and New York theatre ensemble the Wooster group explored feminism in the 70's in the Town Hall Affair. In July, Barry Humphries will be the master of ceremonies in a tribute to the music of the Weimar Republic.</p> <p>On 1 June the classical music programme featured Kirill Petrenko with the Bavarian State Orchestra, whose programme of Mahler and Bruckner received 5* reviews in both the Guardian (<i>'thrills with wild intensity'</i>) and The Times.</p> <p>Barbican Art Gallery have secured three partner venues for the summer 2019 exhibition, spreading costs of the exhibition and ensuring that the Art Gallery's work is seen by an international audience. The exhibition and partners will be announced in the coming months.</p>	Goals 2,3,4,5

<p>In the cinema programme, the upcoming Generations season (September 26-30) presents of cult and landmark films charts an extraordinary century of change in Russia, exploring the shifting forms of self-expression, independence and defiance through Russia’s seismic cycles of reinvention. The programme features live events including music, panel discussions and expert speakers’ introductions.</p> <p>Invest in the artists of today and tomorrow Leeds-based company Transform led the Art of Change-themed Pit Party <i>Spirit of Change</i> on 8 and 9 June. The programme of long table talks, workshops, dance and music generated discussion and exploration of race, activism and identity both with the live audience and online, including the following tweets, <i>‘first time in a while I have been part of a conversation about social change and left feeling hopeful and invigorated,’</i> and <i>‘such a skillfully crafted show...Amazing work of art.’</i></p> <p>Director Rhiannon Faith’s work on domestic abuse, <i>Smack That (a conversation)</i>, arrived for a run in the Pit after it was first awarded an Open Lab last year where the ideas originally took shape. The piece was part of our Art of Change season and received several 4* reviews, as well as several interviews in national and theatre press with Faith about the work. It was also instrumental in the Barbican becoming a J9 venue. This national initiative provides safe and secure opportunities for people to disclose domestic abuse and access a full support system.</p> <p>Baroque choir Solomon’s Knot performed in St Giles Cripplegate as part of the John Eliot Gardiner Bach Weekend (16-17 June). The ensemble experiment with traditional forms and structures within classical music to achieve a more direct relationship with their audiences, and this was recognised in their 5* review in the Times which noted the ‘playfulness and uninhibited, unmediated expressiveness’ of their performance.</p> <p>For the 30th Curve commission, Barbican Art Gallery has invited New Zealand-born and London-based sculptor Francis Upritchard to create a new series of interventions within the Curve. Specially conceived for the gallery, Upritchard’s unique blend of figurative sculpture and craft will transform the 90-metre space, treating it as three separate ‘galleries,’ each populated by a spectrum of different materials and figures and objects. The exhibition will open on 27 September.</p> <p>Collaborating with partners to achieve our ambitions Central to our Beyond Barbican strand, Walthamstow Garden Party is entering its 5th year with a high-profile campaign, in collaboration with Waltham Forest Council, that involves large billboard sites in both Walthamstow and Leytonstone as well as a more concentrated digital campaign. Strong ties have been made with the Creative Citizens and local creatives who are working with ambassadors to deliver local outreach and promotion of the festival.</p> <p>The UK’s premiere documentary festival, Sheffield Doc/Fest, launches its first touring exhibition at the Barbican from August 20-27 with</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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highlights from its **Alternate Realities** programme, dedicated to interactive augmented reality and virtual reality projects. All projects selected by Barbican Cinema and Level G curatorial teams will link with the Art of Change season, engaging audiences with themes such as migration, urbanism and the natural environment, collective and personal loss and social responsibility. All projects will be in the foyers, free and open to all Barbican visitors. The exhibition will be accompanied by a series of documentaries in the Barbican cinema.

The **Artists & Activists: Second Wave Feminist Filmmakers** weekend (2-3 June) was curated for the Barbican by the Women's Film Preservation Fund in New York. The programme featured films by American women filmmakers allied to the women's liberation movement of the 1970s. The weekend was well-attended, with a strong core audience and a large number of younger audience members.

Barbican's contemporary music department has collaborated with the **MAP/Making collective**, formed of previous Guildhall students, to produce **CAPITAL**, which takes place in the Exhibition Halls on 11&12 July. **Guildhall School** students are working with counterparts at **the London College of Communication** at the **University of the Arts London** and at the **Royal College of Art**. The project takes the form of a performance installation, combining live performance and audio visual work.

Working with the sector/responding to or influencing policy

Panic! It's An Arts Emergency took place in Cinema 1 on 27 June. The event was a symposium exploring discussing recent research by the **Universities of Edinburgh** and **Sheffield**, which looked at workforce diversity in the creative industries. The project was delivered in partnership with **Create London** and was funded by the **Arts and Humanities Research Council**. The event was well-attended by colleagues from a wide range of arts and cultural organisations and featured an evening keynote interview with author **Reni Eddo-Lodge**, in conversation with **Sara Wajid**, Head of Engagement at the Museum of London.

Exploring the historical element to these discussions, **The Television Will Be Revolutionised: C4 and the 1982 Workshop Declaration (13-19 September)** is a short cinema season highlighting the first radical decade of Channel 4. In 1982 the channel signed an agreement under which it agreed to fund and screen aesthetically and politically avant-garde work by independent film cooperatives (or 'workshops') in London and around the country; this is now considered a landmark moment for the diversification of British film and TV. There will be three programmes in total, and one panel discussion featuring members of the Amber Film and Trade Films collectives, plus a member of the commissioning team from the Independent Film & Video department at Channel 4.

Goals
2,3,4,5

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>Tuning into Change Youth Manifesto 800 people attended the launch of Tuning into Change where Gustavo Dudamel conducted an open rehearsal with 160 young people. The manifesto advocates for the positive nature of the arts and aims to break down barriers to accessibility. Over 2000 manifestos were distributed during the Barbican's LA Philharmonic residency plus over 600 people have viewed it online. It will be distributed in London, Newcastle, Bristol, Raploch and LA through the project's partners in physical and digital formats and students from our Associate School, Sydney Russell, will explore the manifesto as part of the Change Makers project. A selection of young people will also present it at the Barbican and Sage Gateshead in February 2019 as part of the Sky Arts Festival.</p>	2, 5
<p>A Change is Gonna Come As part of the Barbican's year-long focus on the art of change, the Barbican Young Poets and Boy Blue collaborated on a new commission for the Pit Theatre, which saw Jacob Sam-La Rose and Michael Asante working as co-artistic directors. The production showcased the talents of our young creatives, providing a space for them to explore their place within the state of the nation and the possibilities of poetry and dance in dialogue. The success of the show in the Pit on 25 and 26 May 2018 led to its commission as part of the Change Makers festival at the Broadway Theatre, Barking.</p>	2, 5
<p>Barking Nuns Change Makers Funded by the Heritage Lottery Fund, this unique research and performance project was led by Creative Learning alongside volunteer researchers from Valence House Museum, Sydney Russell School students and artists from Complicité. The project explores the story of the first female Abbess of Barking Abbey with research, conducted by the students, helping to shape a theatrical performance entitled <i>Barking Nuns</i> which was performed on 29 June, the first evening of Change Makers festival at the Broadway Theatre, Barking.</p>	2
<p>Curious at Tate Exchange Curious: From Silence took place at the Tate Modern on the 29 June. An invitation to participate in a sound installation was made on the day comprising students on Leadership MMus and volunteers from the Feminist Library as a creative disruption of silence. The installation evolved throughout the event gradually filling the Tate Exchange space with sounds. The 'score' for the piece was inspired by the algorithms of generative music by Brian Eno.</p>	2, 5

<p>Young Entrepreneurs At the Guildhall's Creative Enterprise Awards event on 14 June, three past members of Barbican's Young Creatives programmes pitched their entrepreneurial ideas for a chance of winning £2000 of funding. The successful pitch was from filmmaker Naomi Grant to develop online brand LAMBB into a company that focuses on creating authentic images that reflect people of colour in the media.</p>	2, 4
<p>Barbican Box Manchester 2018 is the second year of the Barbican's partnership with HOME to deliver Barbican Box. Five schools and colleges from across Manchester took part in the showcase supported by local Barbican Box Artist Mentors. The Box this year was curated by Tamasha, and connected to the Barbican's year-long focus on the art of change, exploring the impact that young people can have within their communities and beyond. The showcase took place on 26 June presenting a range of work created by young people aged 11-18.</p>	2
<p>Dorothea Lange/Vanessa Winship Young People's Workbook In support of the Lange/Winship photography double-bill, Creative Learning have developed a new A6 format 12-page 'curiosity scrapbook' that makes connections between both photography collections and encourages the visitor to think like a photographer and follow their curiosity.</p>	1, 2
<p>Barbican Residents The renewed termly meetings with the Barbican Association have been progressing well under the chairmanship of Wendy Mead, preserving the key line of accountability to the Barbican Centre Board. In addition to the termly meetings (three times a year), separate 'task & finish' sub-groups have been introduced to better facilitate consultation as needed to operate in parallel, and report back to, the main termly meetings. One such group was set-up for Tunnel Visions (the event in Beech Street Tunnel) and provided vital insight that shaped the planning of the event and helped reduce the negative impact upon Barbican Residents in nearby House Blocks. The valuable lessons learnt from this sub-group have been shared with colleagues in the City's Public Realm Team to help with plans for an upcoming Culture Mile pop-up installation in the Tunnel.</p>	4, 5
<p>City of London and London Borough of Islington Partnership The Barbican and Guildhall School have been playing a key role in facilitating a partnership between the City of London and London Borough of Islington, building upon existing working ties between the organisations. This partnership is driven by shared priorities and emerging opportunities along the physical border between the two authorities and is capitalising on opportunities identified in four specific areas: (1) Young people's skills and careers development, (2) Music education, (3) Cultural enrichment, (4) Teacher development.</p>	2, 4, 5

<p>Following two meetings earlier this year, attended by both the Chairman of the City's Policy and Resources and the Leader of Islington Council, both parties are now working towards a joint statement of intent that will endorse the partnership approach. A follow-on meeting is being scheduled for the Autumn.</p>	
<p>Summer Art Camp will run at Milton Court from July 30 to August 3. This year's camp take some of the work Creative Learning have delivered within the Barbican's 'Art of Change' as its basis, giving campers ages 11-14 an opportunity to find their own voice and develop creative work that reflects the changes they want to see in the world.</p>	2, 3
<p>Walthamstow Garden Party: Earthly Paradise The Earthly Paradise programme for this year includes choirs from schools across the borough alongside adult choir groups. On Saturday there will be a special focus on young creatives' work from Barbican homegrown acts to local groups. On Sunday we present a string quartet from Waltham Forest Music Service, and closing the stage will be musicians and a DJ presented by local record label Byrd Out Limited.</p>	2, 5
<p>Creative Careers: Warehouse Session On 25 July, we will be hosting a Creative Careers session born out of Barbican's recent collaboration with fashion brand Warehouse. Members of the Warehouse creative team will host a session outlining how a photo shoot works, offering the young people in attendance the chance to respond to a brief and win an opportunity to observe an upcoming shoot.</p>	2
<p>Connecting Conversations: Clod Ensemble Our next Connecting Conversations event will be a discussion hosted by Clod Ensemble. Clod Ensemble are a multi-award winning interdisciplinary performance group who are interested in having a conversation that digs deeper into what it means to deliver work that is truly 'cross-arts'.</p>	2
<p>Digital Strategy The Barbican's Digital Strategy (written in 2016) is currently undergoing an internal review to measure how it has been applied across all areas of work and determine next steps in developing digital at the Barbican. The Digital Strategy Group, as the body responsible for monitoring progress, is gathering feedback from teams across the organisation to gauge awareness of the strategy, relevance of the general principles and how the five Digital Domains are being used to support the delivery of past/current/future projects. The timing of the review coincides with the development of the Guildhall School's own Digital Strategy so teams across both organisations will be working closely to identify opportunities to align both strategies via appropriate bridging points. An updated version of the Barbican's Digital Strategy will be published later this year, with a long-term vision of being able to demonstrate a point at which sufficient progress has been achieved so that the Digital Strategy has become fully embedded in our way of thinking and working as an organisation.</p>	1, 2, 3, 4, 5

4. REPORT: OPERATIONS AND BUILDINGS

Strategic Goal

4.1 Progress & Issues

General

Our vision is to create an environment that enables and inspires others to achieve their best and we will deliver this through services that are:

1.compliant, 2. efficient and 3. appropriate. As always, whilst delivering change and dealing with legacy issues in a ‘live environment’, balancing speed and stability will be crucial to our long-term success. Our work on compliance continues apace and now has its own momentum with a can-do culture amongst the team. Much has been done and much remains to be done. However, progress is very encouraging.

Our ground-up review and six phase change programme continue. We have continued to identify savings in budget lines which will support the changes in structure to be delivered by the change programme. Phase 5 (silver management) has led to a change in the management team and has created opportunity for the next generation to take on greater responsibility and to reshape our services to become ever more customer focused. The managers who have taken on their new responsibilities are doing a sterling job, having removed the silos, and are working ever closer with the other directorates across the Barbican and across the City. Phase 4, Common Platform/Operational Alliance continues in the review phase, with the view to being delivered in time for the new financial year, though in the meantime we are being opportunistic in delivering savings and improvements in quality. Feedback to date has been encouraging.

Projects are entering a very busy period not only addressing legacy issues but also dealing with the substantial investments from the City in the areas of fire safety and security.

We continue to work very closely with our colleagues at the City and will be retiring the CR22 Corporate Red Fire Red and introduce a new amber risk for delivery of the projects.

Security

We have co-hosted a conference for 200 police specialists. This conference, the City leading the UK in this area, focused on crime and fraud. We are planning to co-host another security conference in early winter. This will focus on national infrastructure, again an area which the City leads the UK on.

We have continued to host various VIP visits including an Egyptian senior team who visited the Barbican Centre as an example of best practice, so that they can shape their country's future strategy for

Goals 1, S/E

Goals 1, S/E

<p>investments in culture and tourism.</p> <p><u>Facilities</u> Our focus on ever rising cleaning standard continues and this includes working with Outdoor Spaces and other departments ensuring that the lakeside and other external areas are of a suitable and consistently high standard.</p> <p>We have worked with our City of London colleagues on the renewal of the pest control and catering contracts and are working with them on the renewal of other contracts including security. We have seen marked improvements in team working and contractor engagement in areas such as pest control and this process will continue.</p> <p><u>Exhibition Halls 1 & 2</u> Our research into our phased business model proposal continues with much work having been undertaken with professionals including architects, quantity surveyors and business model specialists. The concept of Culture Mile was raised within the City following the success of the Tunnel Vision event and our proposal ensures that the Ex Halls provide not only a permanent focal point but also generate a critical mass of partnership and activity to further stimulate the strategy. We are to prepare a paper for Policy and Resources Committee in the autumn.</p> <p><u>Engineering</u> We have now successfully recruited to the management positions of Engineering Team Manager and Engineering Services Manager, with the latter due to start on 17 July. We have had 3 resignations since the start of the re-structuring so we are focused on filling vacancies temporarily to minimise any risk.</p> <p>We continue to focus on compliance. We have recently undertaken the annual asbestos re-inspection survey, and the water hygiene (Legionella) risk assessment. Any points raised will be addressed to ensure we remain safe and compliant for the long term. We have also completed annual inspections of fire hoses and wet and dry risers, these are for the use of the fire brigade in the event of an emergency. Our work with the fire brigade continues and we have ever closer relationships with them.</p> <p>The leaking main that was present under Beech Street Tunnel has finally been repaired - we are now focusing on drying out the internal areas that were affected. The team are thanked not only for resolving this issue but for the professional way that they conducted the BCP (Business Continuity Planning) liaison with other departments (internal and external) and for managing the risk over the months to ensure that we did not lose any shows and only caused minimal disruption to Beech Street.</p> <p>We continue to work our way through testing of the electrical circuits. This cycle is a large one and will take time to complete. We will then inevitably start again. The CAFM system, introduced as part of Phase 1 of our</p>	<p>Goals 1, S/E</p> <p>Goals 1, 2, 4, 5</p> <p>Goals 1, S/E</p>
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<p>change programme, will be of much benefit moving forward with the professional management of this and other cyclical works and planned and preventative maintenance (PPMs).</p> <p>Having conducted much work to the lakes and lakeside over the past 18 months, we continue to investigate and improve the condition of the lakes and associated fountains. We are investigating ongoing issues consistent with a 37-year-old structure and will aim to continue to improve the environment and this national asset.</p> <p><u>Audience Experience</u> The work towards Strategic goal 1 has picked up pace with many initiatives under discussion, including improvement works to environment on level -1, foyer usage and development of Centre wide audience experience staff training. This team includes colleagues from Marketing, Incubator and Business Events.</p> <p><u>Environmental Update</u> Our policies and procedures have been reviewed and rewritten in line with best practice to give a consistent approach and alignment with the Corporation and the Barbican and Guildhall School. Much work has been undertaken to repair and maintain our CSPR (Central Services Plant Rooms) and associated equipment and this continues as we work our way through the Buildings. This will ultimately mean that not only are our machines more efficient, but also that we are able to control the environment more efficiently. Much work has been undertaken and much work remains to be done. We continue to work with the City to deliver reductions in energy usage and work with internal departments to provide the environment they require for the delivery of our Arts and Education.</p>	<p>Goals 1, S/E</p> <p>Goals 1, S/E</p>
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u> The Projects team has been merged with the Engineering team to promote ever closer working and alignment. Over the next 18 months, the projects team will finish the closing off of the capital cap projects, deliver the CWP projects and deliver the significant investment in fire and security. We are introducing more effective planning processes and report writing and ensuring the team works across the Centre as one team to improve communications.</p>	

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>BIE</p> <ul style="list-style-type: none"> • Mangasia: Wonderlands of Asian Comics has now opened at Le Lieu Unique, Nantes on Friday 29 June. • Game On's first stop in its tour to China is now in progress at OCT Creative Exhibition - the show will open in August 2018. • Artificial Intelligence has now appointed Tonkin Liu as the exhibition designers and Nexus as the Dataspace area designer. • After 6 years of successful touring the Designing 007 exhibition has now been dismantled and returned to its lenders. <p>Retail</p> <ul style="list-style-type: none"> • The extensive press coverage achieved for Make! had an advertising value of just over £100k with articles appearing in the Evening Standard, Time Out, The Guardian, Crafts, House, and House & Garden as well as on Channel 4 Sunday Brunch. • A fine art print kiosk has been installed in the Gallery Shop offering a choice of 5 Lange prints on fine art quality paper delivered directly to the customer. • The summer season of workshops has launched and started on 7 July <p>Development</p> <ul style="list-style-type: none"> • In April, National Australia Bank became a business member. • Audience giving in the Stalls Level cloakroom launched in May. Over £1,000 has been raised from generous attendees to date. • The Barbican is hosting the Institute of Fundraising Convention in July, and the team is making the most of the training opportunity. <p>Business Events</p> <ul style="list-style-type: none"> • The first quarter of the financial year has been steady with a high volume of enquiries, with conversion being the key. The business on the books is 70% of target, which for the end of the first four months is a positive start. • The generation of leads continues with the team attending events and exhibitions, most notably IMEX Frankfurt under the London & Partners destination banner, which yielded just under £1m worth of enquiries, and The Christmas Party Show. • Highlights of the month included an in-conversation debate style event organised by 'Intelligence Squared' with former FBI Director James Comey at Milton Court (a complete sell-out) , a video shoot with Rita Ora, as well as many returning clients including ETOA, Internet Advertising Bureau and Yellowstone as well as some new clients including White October Events, Australian National University and PLANTWORX. 	<p>Goals 1,2,3,5</p> <p>Goals 1,2,3,5</p> <p>Goals 2,3,4</p> <p>Goal 3</p>

<p>Exhibition Halls</p> <ul style="list-style-type: none"> • The Exhibition Halls have achieved a successful year end result, having delivered total exhibition income 17% higher than budget. • Despite several cancellations throughout the year, this excellent result has been reached thanks to a number of last minute bookings, especially those from film location companies, which took place in the last quarter of the financial year. • A number of additional exam dates have also been added to Exhibition Hall 1's calendar, which helped with the successful final year results. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Bonfire on Level 1 has introduced a new more focused menu, refreshed branding more in line with the competition in this market and appealing to our 18-30 audience and visitors. <p><u>Bars</u></p> <ul style="list-style-type: none"> • Lakeside Picnic Garden opened on June 15th with a positive reception from residents and better than expected income at the Circle Bar to date, due to the fine weather. <p><u>Car parks</u></p> <ul style="list-style-type: none"> • After a successful bid for a grant to 'Improve Air Quality in our workplace' 8 electric charging points have been delivered to site; these will be installed by the Engineering dept. in car park 3 imminently. 	<p>Goal 3</p> <p>Goals 1, 3</p>
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<p>5.2 Preview & Planning</p> <p>BIE</p> <ul style="list-style-type: none"> • Negotiations are advancing positively with a second co-producer for Artificial Intelligence. • A potential Japanese tour in 2020/21 for Into the Unknown is still being liaised with the lenders. Negotiations are proceeding favorably. • We're progressing discussions with venues in China and Thailand to host Mangasia: Wonderlands of Asian Comics from 2019. • Digital Revolution has been gathering interest from the Deutsches Filminstitut in Frankfurt and Guangdong Science Centre in Guangzhou. • We're in the initial stages of proposing a new video games show, Virtual Realms (working title). <p>Retail</p> <ul style="list-style-type: none"> • Planning and product sourcing is already underway for Christmas 2018, including wider theming for the shop and store windows and potentially including an area at the Silk St entrance. • A product photo shoot is scheduled for July – focus on capturing new ranges for inclusion online and 'lifestyle' shots for Christmas marketing material. • Planning and development for product is underway for the Modern 	<p>Goals 1,2,3,5</p> <p>Goals 1,2,3,5</p>
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<p>Couples gallery show.</p> <ul style="list-style-type: none"> We are continuing the development of a Barbican gin in collaboration with East London Liquor Company. <p>Development</p> <ul style="list-style-type: none"> The team is raising funds for a range of priority projects including the autumn exhibition Modern Couples, and others planned for 2019. We are increasing the promotion of legacy giving with stories in the members' monthly Guide and other communication activities. Legacy fundraising is a high priority across the arts and charity sector. <p>Business Events</p> <ul style="list-style-type: none"> July sees the Event Management team deliver the years busiest period of events with the 3rd Annual Institute of Fundraising conference and a series of graduation events with City University, London Metropolitan University and St Georges, along with Kings College who will be hosting their final summer ceremonies in Barbican Hall. <p>Exhibition Halls</p> <ul style="list-style-type: none"> The University of London have confirmed a 6 weeks long tenancy in Hall 1 by for their autumn examination session in September and October 2018. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> Beech Street Café Bar is undergoing a menu review with Cinema to identify an improved offer of snacks focused at the cinema audience to improve penetration and audience satisfaction. A concerted effort by Benugo and Searcys to focus marketing activity on residents, members and the local community to maximize reviews in August is underway <p><u>Bars</u></p> <ul style="list-style-type: none"> Set to trial Polycarbonates behind the bars this quarter, reducing single-use plastics and one of our pledges in CoL's 'Plastic Free City' initiative. Barbican Bars will be taking over the management of the Guildhall School Student Union Bar in Sundial Court from contract caterer Baxter Storey in September 2018. <p><u>Car parks</u></p> <ul style="list-style-type: none"> Initial discussions have begun to agree a partnership with parkbee.com that offer hourly parking via their website. Parkbee will purchase 10 annual season tickets initially, with scope to increase their allocation in the near future. 	<p>Goals 1,3</p> <p>Goal 3</p> <p>Goal 3</p> <p>Goals 1,3</p>
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Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

- Inspire more people to discover and love the arts;
- Create an ambitious international programme;
- Invest in the artists of today and tomorrow

We support the aims of the City Corporation's Corporate Plan to:

- Contribute to a flourishing society
- Support a thriving economy
- Shape outstanding environments

Our Strategic Goals are:

1. **Visitor Experience** - to create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and achieve their best.
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities.
4. **Culture Mile** - to be a lead partner in establishing the City of London's Culture Mile at the heart of the world's creative capital.
5. **Audience Development** – to build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.

Staff & Efficiency (S/E)

Underpinning these we also have a commitment to operate efficiently, and to employ and develop skilled staff within the appropriate management structure

Committee(s):	Date(s):
Barbican Centre Board	18 July 2018
Subject: Visual Arts Board Report 2018	Public
Report of: Artistic Director Report Author: Jane Alison, Head of Visual Arts	For Discussion
Summary	
<p>This report provides an overview of the Visual Art department's strategy and planning, in the context of the Barbican's vision and mission and Strategic Business Plans.</p> <p>It is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Mission Statement and Strategic Objectives 2. Challenges and Opportunities 3. Exhibition Round-up 4. Income Generation 5. Equality and Inclusion 6. Future Plans (non-public) 7. Conclusion and Questions (non-public) <ul style="list-style-type: none"> • Appendix 1: Financial and attendance analysis • Appendix 2: Ticket sales reports 	
Recommendation	
Members are asked to note the report.	

1. MISSION STATEMENT AND STRATEGIC OBJECTIVES

MISSION STATEMENT
<p>Barbican's visual arts programme embraces art, architecture, design and photography. Many of our Art Gallery exhibitions explore the interconnections between disciplines, periods and cultures, and aim to imagine the world in new ways. Designers, artists and architects are our collaborators in this process. We are increasingly engaged in exploring the links between performance, dance and the visual arts, as well as between art, architecture and design.</p> <p>We invest in the artists of today and tomorrow; the Curve gallery is one of the few galleries in London devoted to the commissioning of new work by contemporary artists. Additionally, we work directly with leading and emergent architects and designers on all our exhibitions.</p> <p>Through our activities we aim to inspire more people to discover and love the arts. Entrance to the Curve is free. Through Young Barbican we offer £5 tickets to 14-25 year olds for our paid exhibitions, children under 14 are free. Our exhibitions are complemented by comprehensively researched catalogues and a full range of adult public programme events. We co-operate with marketing and creative learning to develop engaging online content for audiences and offer special tours for schools.</p> <p>In partnership with renowned museums and art galleries, many of our exhibitions travel to reach both national and international audiences.</p>

What makes Barbican Visual Arts Distinctive in London and internationally?

We believe that the visual arts are porous and cross-fertilising. For this reason, it is important to address design, architecture, photography, film and the performing arts, as well as, and alongside, the more traditional mediums of painting, drawing and sculpture. Increasingly artists are drawing on all of these forms and presenting them in combination allows new understanding to emerge. This is a highly distinctive and pioneering aspect of Barbican's visual arts programme. Cross-disciplinarity in exhibitions is perfectly suited to a Centre that already celebrates different art forms in different venues: a complementarity that the visitors, audiences and artists understand.

Works by artists need to be seen alone (in relation to other works by the same artist – the 'retrospective') as well as in context with others. For this reason, it is important to present a mix of solo exhibitions and thematic group exhibitions. Both need to have a place, so we are trying to ensure that there is space for living mid-career international artists in the main Art Gallery programme. Additionally, we are increasingly recognised for looking at the past (movements and artists) with a fresh eye: *Basquiat: Boom for Real* and the forthcoming *Modern Couples* being cases in point.

The Curve commissioning strategy, active since 2006, exists to give opportunities to artists who will benefit from the challenge of scale and who deserve to be seen by a wider audience. The dialogue between contemporary single presentations in the Curve and the curated shows in the Art Gallery is a second distinctive feature of Barbican's offer.

While we seek to build our audience base and see a broadly upward trajectory in terms of figures, it is still vitally important to take risks and to show work that is worth showing on its own merits and not necessarily going to achieve large audiences. The one month *Trajal Harrell* project in the summer of 2017 was an important example of this.

The Gallery team continue to support the annual themes strategy with main and Curve exhibitions. For *The Art of Change* we have already contributed with *Another Kind of Life*, *Dorothea Lange/Vanessa Winship* combo and will do so again with *Modern Couples*.

STRATEGIC OBJECTIVES

The Visual Arts team is instrumental in delivering the business and strategic objectives of the Centre. The following is a summary of some of the ways we have done this since the last report.

We invest in the artists of today and tomorrow: The Curve programme continues to be successful with both critics and visitors (see Appendix 1 attendance graphs). The daytime average is over 350 people a day.

The Arts Council England provide some financial support toward the Curve and makes a point of congratulating us on our commitment to contemporary art.

We also work with architects and designers on all our shows, and are actively seeking ways to make living artists part of our main Art Gallery programme.

We present an ambitious, international programme that crosses art forms, with outstanding artists and performers: Our programme since the last report has met with critical acclaim, especially in the Art Gallery. This report covers *Trajal Harrell: Hoochi Koochie* (20/07/17 - 13/08/17); *Basquiat: Boom for Real* (21/09/17 - 28/01/18) and *Another Kind of Life: Photography on the Margins* (27/02/18 - 28/05/18). In the Curve we presented commissions by *John Akomfrah: Purple* (06/10/17-07/01/18) and *Yto Barrada: Agadir* (7/2/18 – 20/5/18).

Mixed income generation: We generate income via box office receipts for Main Gallery exhibitions, partnership programme income (fees and cost-sharing) and fundraising from trusts & foundations, private patrons and corporate sponsors. Each exhibition has a different balance between these income streams. Careful financial planning and income generation allows us to start every year with the same subsidy level.

Through our activities we hope to inspire more people to discover and love the arts: We work closely with Press and Marketing to promote the exhibitions and ensure they are seen by the greatest number of people. Social media campaigns in particular deliver a wide international visibility for a low investment. Alongside every exhibition we create a public programme of talks and events designed to appeal to a broad audience, and we work with Creative Learning on their programmes with schools and other groups.

For Basquiat we carefully constructed our ticket prices to attract a younger and more diverse audience, making the exhibition affordable for young people, students and other groups entitled to concessions, and we were further able to offer a substantial number of complementary entries to community groups.

We distributed 206 tickets to a diverse range of community groups 80% of which had never been to the Barbican before, plus we hosted an additional 60 tickets from youth arts groups like Accumulate homeless youth project. We did workshops in the Gallery Creative Learning space: 8 school workshops, 6 visits from Art Box schools, 3 public/family workshops and 2 community group visits. Young Barbican Tours were also very popular and brought fresh perspectives into the gallery. We delivered 26 tours (2 x 13 Saturdays) over the course of the exhibition, plus additional tours at the Young Barbican PV event which was highly popular.

From April 2017 to March 2018, through our partnership programme 225,180 people saw our exhibitions programme at international venues.

LEVEL G: Barbican Display & Lightwell commissions

During this period we had two new Barbican Display on the Foyers – the fifth exhibition in this series, *Flying Trees and Sunken Squares* (20/10/17- 20/3/18), explored the history and design of the Barbican Estate and Arts Centre. It was

followed from 18 May by the sixth commission, *The Hull of a Large Ship*, which exhibits unpublished original Chamberlin Powell & Bon drawings of the Centre selected by five contemporary European architects: 6a, Office KGDVS, Carmody Groarke, Casper Mueller Kneer and Witherford Watson Mann, who were each given the task of proposing a critical intervention on the different spaces, to be shown alongside the original drawings.

On 5 June we also opened the latest Lightwell commission. *Borrowed Light* by Troika is an artificial infinite loop of sunset and sunrise inspired by moving panoramas.

CURVE ATTENDANCE:

The Curve has enjoyed good attendance for both *John Akomfrah* (43,420 compared to a target of 27,300) and *Yto Barrada* (36,202 compared to a target of 30,900). Both exhibitions have also received a positive critical response.

2. CHALLENGES AND OPPORTUNITIES

CHALLENGES

The Visual Arts Landscape and Context: Morris Hargreaves McIntyre produced a report in July 2017 entitled *Museums, Galleries and Central London: Recent visitor trends*. The report described how 2016/17 was a challenging year for Central London, when domestic tourism dipped and visits to major cultural attractions reached a three-year low. Encouragingly for the Barbican, the Basquiat exhibition was one of the few to buck the trend.

As I have previously reported the London visual arts landscape is hugely competitive – for artists, ideas, loans and audiences. It is encouraging that against this backdrop our programme is achieving significant acclaim and manages to get a large amount of coverage in the national press. I continue to believe that the upward attendance graph picture is largely as a result of the careful selection of exhibitions, the right formula of exhibitions being curatorially brave and underpinned by good scholarship twinned with installation and presentation strategies for wide appeal. I also think it continues to illustrate increasing confidence among visitors to trust the offer.

The Hayward Gallery: The Hayward reopened in January 2018 after a 2 year refurbishment. So far we haven't noticed any impact on attendance. They opened with a photography retrospective on *Andreas Gursky*; are currently exhibiting Lee Bul, which has both performative as well as large-scale surreal installation elements, and their autumn show will be *Space Shifters*, which will feature artworks and sculptures by over 20 international artists. I do not think this programme will have any significant impact, although it will be interesting to monitor this as time progresses.

V&A: There are two upcoming developments to consider from the V&A. The first is the museum's new Photography Centre, which is due to open on the first floor of its South Kensington building. They will be displaying the Royal Photographic Society

collection recently acquired from the Bradford National Media Museum alongside items from their own collection. There will be a space for public programming events and activities to engage with photography.

V&A East is due to open in 2023 in Queen Elizabeth Park, Stratford. Housing the new collection and working closely with UCL, the Smithsonian and the London College of Fashion, Tristram Hunt the new Director said that “ it will revolutionise how our world-class collections are accessed, create a new museum, and open up opportunities for collaboration, learning and discovery in ways we’ve never been able to before.”

The design for the museum is by O’Donnell + Tuomey / Allies & Morrison, and will be adjacent to the new Sadlers Wells and is part of ‘£1.3 billion cultural development’. The collection and research centre is designed by competition winners Diller Scofidio + Renfro.

The opening date in 2023 allows us to have some solid design/architecture projects in the programme that will compete. Depending on their exhibition space (not yet publicized) we will have to monitor the impact ongoing.

Fotografiska: A new photography ‘museum’, Fotografiska, is due to be opening later this year near Whitechapel Gallery, signed up to stay for the next 12 years at least. The gallery was founded in Stockholm in 2010, and is expanding in New York as well. They do not have a collection.

The museum is privately owned. It’s financial model is based on running a very ‘happening’ restaurant and bar with an emphasis on ‘sustainable and healthy food’.

Press quote: “Our idea from the beginning was to create a place where people could feel included. Rather than catering to the needs of the elite, we wanted to introduce world-class photography to the masses, making art more accessible and offering people a place where they could feel at home.”

The proximity of its new home to the Barbican is of some concern given that we have pioneered photography exhibitions and intend to keep doing so. However, having visited the Stockholm version I do not think we should worry too much. The quality of their exhibitions is not great, their focus is very much orientated to fashion, celebrity and design; and the visitor still has to pay. We will have to continue to make sure we have a quality offer that is thoughtful and timely. This could conceivably play in our favor if more tourists journey to North-East London.

Royal Academy: In line with their 250th anniversary, the RA recently opened new exhibition spaces to allow for more items of its collection to be on view to the public. The extension and refurbishment of the old Museum of Mankind building was funded by the Dorfman Foundation. The designs by architect Sir David Chipperfield (the same architect now designing our 2019 Lee Krasner exhibition) will provide 70% more public space. This has enabled the RA to expand their exhibition and events programming as well as creating new free areas for displaying artworks.

One of these new spaces is the restored Senate Rooms, which has become a new architecture space and café, plans for annual architecture exhibitions, and two new global awards celebrating the practice of architecture.

RA Head of Architecture Kate Goodwin, said: “The RA is perfectly placed to lead an inclusive and vital discussion on architecture, championing quality, creativity and courage. Architecture is a constant presence in all our lives that is enhanced through wider ambition and vision which together these awards, the reinvigorated architecture programme and our new spaces offer.”

Although we know longer have a senior architecture curator on staff, we need to keep ‘owning’ architecture and design across the entire offer. I am not overly alarmed as I think we will ultimately continue to present more thoughtful and cross-disciplinary approaches to the subject that will not get covered by the V&A, which seems at the moment to be quite academic. Our partnership with the Architecture Foundation across talks and film is an important aspect of staying visible and relevant. Equally, our Level G display is important in signaling our commitment to architecture and should resume after a planned break in the programme in 2019. We are about to appoint an Assistant Curator with an Architecture specialism and will be developing this role into the future, including undertaking research into future main Art Gallery shows.

Daytime weekday attendance: The 2017 Morris Hargreaves McIntyre report confirmed that Central London and its large museums and galleries are, for many people, less appealing day out options than they once were, with cost concerns and squeezed incomes the most significant barriers to attendance. The National Gallery and British Museum are both trialling flexible ticket pricing (allowing them to charge different rates at peak and off-peak times), and this is something that the Barbican is also considering in the Gallery – where attendance peaks at weekends, but some weekdays are relatively quiet.

I believe that a focus on average daily attendance often masks poor weekday attendance and more could be done to address this.

Weather: The weather can have a huge impact on attendance – there was heavy snow on the first day of *Another Kind of Life* for example, whereas the final weeks had string of unprecedented sun, both of which coincided with reduced visitor numbers. Anecdotal evidence backs up the figures – suggesting visitors are less likely to battle through bad weather to attend, and unexpected good weather makes them less likely to want to be inside in a gallery.

I don’t know that much can be done about this, but getting a better balance of weekday and weekend attendance would help.

OPPORTUNITIES

Refurbishment of the Curve and Main Gallery: In Summer 2016 we completed the first part of the refurbishment of the Curve, to designs by architects Witherford Watson Mann. This phase of the project saw the ceiling of the Curve being stripped

back and the key elements reconfigured in a radial design. A system of bolts were installed for the suspension of art works thereby decreasing the need for drilling which was also compromising the integrity of the ceiling and creating unwanted noise. At the same time the entrance to the space was redesigned, with a new concrete floor and staircase, a new book display cabinet (including a cash and credit donation point) and a new dignified access lift. Since the refurbishment the feedback from artists and sponsors has been overwhelmingly positive, with the donation point bringing in additional income of £7,745 since its installation.

The second phase of the Curve refurbishment is due to begin imminently on 21 June 2018. This stage will see a new concrete floor throughout the space, and the replacement of the walls to improve sound insulation and disguise the unsightly air vents along the principal display wall. At the same time the concrete pillars will be cleaned to take them back to their original colour. The space will reopen for our 30th Curve commission by Francis Upritchard on 27 September 2018.

The Main Gallery is also due to be refurbished in Spring 2019 using Cyclical Works Programme funding. During this period a number of projects will be carried out, including:

- The completion of the improvements to the Gallery Environmental Controls, and a related project by Engineering to replace the Plant
- An upgrade to the Gallery lighting track system, to reduce installation times going forward.
- The replacement of the Gallery access lift in a new location for improved access provision and gallery circulation.
- The resurfacing of the Gallery walls and the floor upstairs, both of which are currently looking very tired.

In addition to this work, a further project is being undertaken to create an additional fire escape for the Gallery, which will run down the inside of an existing shaft. This will increase the number of visitors whom we can accommodate in the Upper Gallery, and enable us to return to the smoke vent system being a manual system, which will in turn save operational time as fewer tests of the system will be required than on the current automatic system.

3. EXHIBITION ROUND-UP

ART GALLERY

TRAJAL HARRELL 20 July to 13 August 2017

Supported by Fluxus Art Projects.

Last summer, Barbican Art Gallery presented the first ever performance exhibition of the New York-based choreographer and dancer *Trajal Harrell*. Following a two-year residency at The Museum of Modern Art, New York (2014 – 2016), this ambitious project staged over 14 of Harrell's performances including one of the earliest works he created in 1999, right through to now in a changing, daily programme of live performances. The Art Gallery was transformed into a space where performances, featuring a selection of different dancers, some including

Harrell himself, were scheduled to activate at certain points with film projections elsewhere. Visitors could explore the immersive space, choosing their own route between performances and stage installations.

Time Out (online)

Best events and happenings throughout July

30.06.17

Time Out (print)

“the summer’s coolest show”

“Basically, it looks spectacular”

“achingly cool”

“a bit like being let into an ultra-hip social event”

“this looks set to raise the bar”

Matt Breen, 18.07.17

The Times, Saturday Review (print)

Critics’ Choice

15.07.17

The Telegraph (online)

4 Review*

“At once baffling, playful and very funny”

“This is the most physically exciting exhibition you’ll see this year.”

“I was enchanted and engrossed throughout.”

Mark Hudson, 20.07.17

Observer (online and print)

5 Review*

“Hoochie Koochie is an entrancing spectacle, satisfyingly fierce in its intellectual rigour. It’s also, I promise, quite unlike anything you’ve ever seen.”

Luke Jennings, 23.07.17

City Matters (online and in print)

“Performance is, in fact, only of the now. So in this incredible context of Barbican Art Gallery, this is, truly, something only of this moment.”

Jo Davy, 26.07.17

BASQUIAT: BOOM FOR REAL – 21 September 2017 to 28 January 2018

Text from Press Release:

Basquiat: Boom for Real was the first large-scale exhibition in the UK of the work of American artist Jean-Michel Basquiat (1960—1988). One of the most significant painters of the 20th century, Basquiat came of age in the post-punk underground art scene in Lower Manhattan in the late 1970s. By 1982, he had gained international recognition and was the youngest ever artist to participate in Documenta in Kassel. Basquiat’s vibrant, raw imagery springs from an impressive erudition, seen in the fragments of bold capitalised text that abound in his works — offering insights into both his encyclopaedic interests and his experience as a young artist with no formal training. Since his tragic death in 1988, Basquiat has had remarkably little exposure in the UK – where there is not a single work in a public collection. Drawing from international museums and private collections, *Basquiat: Boom for Real* brought together an outstanding selection of more than 100 works, many never before seen in Britain.

More than any other exhibition to date, *Basquiat: Boom for Real* focused on the artist's relationship to music, text, film and television, placing it within the wider cultural context of the time. Paintings, drawings and notebooks are presented alongside rare film, photography, music and ephemera in a design that aims to capture the dynamism of Basquiat's practice.

Time Out (print)

"This is art at its most all-encompassing, far-reaching and powerful. Boom, for Real."

Eddy Frankel, 17.01.17

The Bookseller (print)

"Probably the most important exhibition in the UK in 2017."

23.05.17

Londonist (online)

11 Exhibitions not to miss in September

"It's Basquiat's first ever major UK show so we're expecting something special."

Tabish Khan, 30.08.17

Urban Junkies Newsletter (online)

"It's probably one of the most anticipated exhibitions of the year, and it's finally almost here. Basquiat: Boom for Real – the first major UK exhibition to showcase the work of the pioneering American artist – comes to the Barbican in just over a month. It's going to be busy, so booking in advance is essential."

15.08.17

Country and Town House

"the exhibition that London's art community can't stop talking about"

October 2017

Evening Standard (online and print)

Madonna's visit to Basquiat: Boom for Real in Barbican Art Gallery was included in the 'Londoner's Diary' roundup, and her Instagram comment "My past meets my present" was the paper's 'Quote of the day.'

01.11.17

[Ticket Sales Report – see Appendix 2]

ANOTHER KIND OF LIFE: PHOTOGRAPHY ON THE MARGINS – 28 February to 27 May 2018

[Link to annual theme: countercultures, subcultures and minorities, the works present the outsider as an agent of change]

Another Kind of Life touched on themes of countercultures, subcultures and minorities of all kinds, featuring the work of 20 photographers from the 1950s to the present day.

Another Kind of Life followed the lives of individuals and communities operating on the fringes of society from America to India, Chile to Nigeria. The exhibition reflected a more diverse, complex view of the world, as captured and recorded by photographers. Driven by personal and political motivations, many of the photographers sought to provide an authentic representation of the disenfranchised

communities with whom they spent months, years or even decades with, often conspiring with them to construct their own identity through the camera lens.

Featuring communities of sexual experimenters, romantic rebels, outlaws, survivalists, the economically dispossessed and those who openly flout social convention, the works present the outsider as an agent of change. From street photography to portraiture, vernacular albums to documentary reportage, the show includes the Casa Susanna Collection, Paz Errazuriz, Pieter Hugo, Mary Ellen Mark and Dayanita Singh.

British Journal of Photography

“Barbican curator, Alona Pardo, on reinventing the traditional photography exhibition”
09.11.17

Crack magazine (online and Print)

Preview

“an exhibition that champions difference rather than ridiculing it, and celebrates the legendary photographers who’ve captured its foremost figures over the past half century.”

Douglas Greenwood, 01.02.18

5* review, Time Out

“one hell of a transformative experience”.

Chris Waywell, 28.02.18

4* review, The Daily Telegraph

“Much of the imagery on display is masterful and compelling. But it is the stories behind the pictures – the fascinating, often heartrending tales of human struggle, sacrifice and heroism – that prove to be transcendent and, at points, moving us to tears.”

Alastair Sooke, 27.02.18

4* CULTURE Whisper

“These are the denizens of ‘outsider’ life. Unapologetic, raw, and visually compelling... [Another Kind of Life] is breath-taking...The labyrinthine structure of the space appears to mirror the chaotic pathways of the people at its heart. It’s a subtle yet effective way of focusing our attention onto the serious nature of the subject at hand.”

Lucy Scovell, 28.02.18

Estelle Lovatt tweet

#anotherkindoflife photography on the margins @BarbicanCentre is the BEST photo exhibition ive seen. Ever. The groundbreaking curating hang is so powerful & engaging. Perfectly addressing dialogues between photography, society, sex, politics, artists & art. Opens 2day 28Feb 5

London Evening Standard

“Even though many of these projects are decades old, the stories they tell seem eternally relevant. It’s a demanding show, but an essential one.”

Ben Luke, 05.03.18

[Ticket Sales Report – see Appendix 2]

NOW: (Summer)

DOROTHEA LANGE: POLITICS OF SEEING & VANESSA WINSHIP: AND TIME FOLDS – 22 June to 2 September 2018

[Link to annual theme: first female only show in the main gallery, as well as highlighting issues related to human rights, effecting change in the social and political landscape]

Dorothea Lange & Vanessa Winship has just opened in the main gallery, and is already set to be an outstanding show, receiving The first UK retrospective of American documentary photographer Dorothea Lange (1895-1965) and first major UK solo exhibition in a public gallery of British contemporary photographer Vanessa Winship.

Dorothea Lange: Politics of Seeing, which opens in Barbican Art Gallery this week, receives a fantastic 5-star, double-page review in The Observer. Laura Cumming writes: “*Defiant, principled, tireless in her pursuit of the individual in every crowd, Lange is a heroine of the lens.*”

Ahead of its opening this week, ***Dorothea Lange: Politics of Seeing*** receives a centre fold, double page spread in the Eyewitness section of the printed edition of The Guardian. The Guardian online include an extensive photo gallery feature for the exhibition. The lead image for the exhibition, the ‘**Migrant Mother**’ is published as a standalone photograph in the printed edition of The Times.

Dorothea Lange: Politics of Seeing and ***Vanessa Winship: And Time Folds*** are reviewed with 5*’s in the Evening Standard by Matthew Collings who describes the exhibitions as “daring”. The exhibitions are also the focus of Dan Jones’ column in ‘Notebook’ in the Evening Standard.

CURVE

JOHN AKOMFRAH: PURPLE – 6 October 2017 to 7 January 2018

[Link to annual theme: highlighting the effects mankind has had on the world and the environment]

British artist and filmmaker, John Akomfrah created his most ambitious piece to date in the Curve, which is now currently touring with huge success - an immersive six-channel video installation addressing climate change, human communities and the wilderness.

At a time when, according to the UN, greenhouse gas emissions from human activities are at their highest levels in history, with people experiencing the significant impacts of climate change, including shifting weather patterns, rising sea level, and more extreme weather events, Akomfrah's Purple brings a multitude of ideas into conversation. These include animal extinctions, the memory of ice, the plastic ocean and global warming. Akomfrah has combined hundreds of hours of archival footage with newly shot film and a hypnotic sound score to produce the video installation.

Winner of the 2017 Artes Mundi Prize.

The exhibition receives 4 reviews in The Daily Telegraph and City AM. The Daily Telegraph writes "Akomfrah drives home his concerns with compelling clarity, sparking off chains of association that are grimly disturbing while offering a reminder of all the beauty that we stand to lose"; and City AM describes the work as "at once mesmerising, meditative and melancholy", "It's a wonderful piece of work, both uplifting and haunting, and a reminder that we all need to be better."*

City Matters publish a glowing review, describing the exhibition as an "uplifting if deeply unsettling reminder of the earth's beauty and fragility."

Huck reviews, describing the work as "haunting - shining a light on the fraught relationship humans have with our environment, and with our own sense of growth."

John Akomfrah: Purple is reviewed in Art Monthly with writer Jack Smurthwaite saying: "Both in the conceptual space of Purple and the physical space of the Barbican's Curve gallery itself, networks begin to emerge and connections are made that always existed but were never previously visible."

In a comment piece for The Art Newspaper on the future of the Turner Prize, Ben Luke writes: "John Akomfrah's Purple... is one of the outstanding works of 2017 and should prompt his presence on the 2018 Turner list".

YTO BARRADA: AGADIR – 7 February to 20 May 2018

[Link to theme: looking at the regeneration of a city after an earthquake. Power of architecture and literature to effect change. Barrada very engaged in North African politics and social issues.]

For her first major London commission, artist Yto Barrada weaved together personal narratives and political ideals to create a complex portrait of a city and its people in a state of transition.

The sweeping form of the Curve was transformed with a dramatic installation – encompassing a mural, film commission, sculptures, and a series of live and recorded performances – to consider how a city and its people might address the process of reinvention following disaster. Barrada took as her starting point a surreal text by Mohammed Khaïr-Eddine – Agadir (1967) – reflecting on the

devastating earthquake of 1960 that destroyed much of the modernist Moroccan city.

Barrada's multimedia practice explored questions ranging from migration to abstraction, from fossils to botany, examining the strategies of resistance employed every day in her native Morocco.

Following its opening, Yto Barrada's Agadir receives a double page 5 review in the London Evening Standard's print and online edition.*

<https://www.standard.co.uk/go/london/arts/yto-barrada-review-seismic-shifts-in-morocco-are-felt-powerfully-at-the-barbican-a3758981.html>

Matthew Collings writes "Yto Barrada...is a force of life and her new show in the Barbican Gallery's Curve space is a delight."; "A magic realist visual/literary trip, the past bubbling up like dreams, and you're struck by paradoxes and absurdities but then quickly forget them, gives way to art that's impressive because of its fresh graphic simplicity."

Yto Barrada's Agadir is reviewed in Apollo magazine. Mary Pelletier writes: "When examined by Barrada, the subtle relationships informed by the Agadir earthquake of 1960 transcend materials, decades, and countries: the thin, bendable wicker becomes solid in its shadows... another brutalist shape in the timeline of rebuilt Agadir, on the curved brutalist wall of the Barbican."

<https://www.apollo-magazine.com/yto-barrada-wrestles-with-the-ghosts-of-agadir/>

ANN VAN DEN BROEK: LOOPS OF BEHAVIOUS – 8 to 17 June 2018

'Total experience' of live performance, spoken word, sound and video as Dutch-Flemish dance company WArD/waRD created an impactful ten-day performance installation in the Curve. Ann Van den Broek's practice forensically explores human behavioural patterns, states of mind and feelings through observing, isolating and analysing emotions over a concentrated period of time. Using her most recent work Accusations (2017) as a starting point, the installation focused on the exploration of emotional behaviours and how they translated into movement. Once a day, five performers presented an adapted version of Accusations in a promenade style performance. A selection of extracts from this work were also projected on and performed around several screens, creating a web of video, choreographed performance and sound.

The Royal Academy Magazine (print) - June 2018

listed in the print edition of The Royal Academy Magazine.

[Secret London](#)

Critics' choice: 68 Genuinely Fab Things To Do in London in June 2018

Guy Parsons, 31.05.18

[City Matters](#) - Jo Davy, 8.6.18

Ann Van den Broek: Loops of Behaviour is featured in City Matters with an interview with curator Leila Hasham.

[FAD Magazine](#) - Tabish Khan, 10.6.18

'Top 7 Art Exhibitions to see in London this week'

"This raw and emotionally charged look at human behaviour is a dark and captivating performance. It pulls you in and I was gripped for the entire hour long performance."

Guardian Guide (print)

Critic's Choice

FOYER INSTALLATIONS:

As part of the Level G (Foyer) as destination initiatives, the gallery team programmes the lightwell and 'Barbican Display'.

ARCHITECTURE AND DESIGN DISPLAY

FLYING TREES AND SUNKEN SQUARES – 20 Oct 2017 to 3 Apr 2018

Flying Trees and Sunken Squares was the fifth of the changing foyer displays. It explored the history and design of the Barbican Estate and Arts Centre and was divided into three sections. A selection of books from founding CP&B partner Geoffrey Powell brought to light references from continental Europe and inspiration from the English garden. A selection of archival drawings and illustrations conveyed the interweaving of artifice and nature. At its centre historical drawings of the Conservatory and newly commissioned botanical photography celebrated the glass and steel design of this hidden garden.

THE HULL OF A LARGE SHIP – 18 May to 11 Nov 2018

Five contemporary architects respond to the original Barbican plans.

In 1968 the architects Chamberlin Powell & Bon submitted a report to the City of London Corporation, containing comprehensive drawings for the proposed Barbican Arts Centre. In order to fit the final structure into the partly built and restricted site, the architects and engineers resorted to an inventive solution. They excavated below ground level and placed the majority of the Centre below the 'podium.' The architects compared the Arts Centre to 'the hull of a large ship in which much is contained below the water.'

The Hull of a Large Ship exhibits CP&B's unpublished drawings from 1968, selected by five contemporary architects: 6a, Casper Mueller Kneer, Carmody Groarke, OFFICE Kersten Geers David Van Severen and Witherford Watson Mann. The architects were invited to respond to these drawings with a contribution in the form of a model or drawing. They were encouraged to think of the Barbican as a site that can accommodate or inspire the ever changing needs and lives of its users.

This has been received very well, especially some of the text written by the architects, for example:

Foyer, Case Z

'In Chamberlin Powell & Bon's early designs, the Barbican Arts Centre started off very schematic: a Theatre and Concert hall backing onto two sides of a large rectangular foyer. Over time, the foyer became stranger and stronger, to the point that you have to look very hard to see this schema. In early drawings, there were exhibition spaces in the foyer, later these migrated upwards to a dedicated gallery, originally linked by a huge spiralling void. The foyer took on a life of its own, more Paul Rudolph than Le Corbusier – an Egyptian hall, a forest, Fingal's Cave, a suite of informal stages...

Its two ground levels and the voids up and down make the foyers strangely vertiginous. The thick concrete piers are at the same time a unifying motif and the very thing that chops the foyer up into many, many smaller, linked rooms. Successive managements and architects have tried to tame this unruly beast, but it resists correction. Long used as the space between staged performances, the foyer has slowly become the Arts Centre's fifth venue – not concert hall, theatre, gallery or cinema, but a bit of all of them. Generous, intimate, porous, it is a public place: something of increasing rarity and value in our privatised city. Its strangely multiple identity can be read as an invitation to multiple events, atmospheres and publics, co-existing side by side – a twenty-first century public space.'

- Witherford Watson Mann Architects, 2018

LIGHTWELL COMMISSIONS

GAYLE CHONG KWAN – THE PEOPLE'S FORREST – 13 Oct 2017—18 Mar 2018

[Link to Programme: Part of our Art of Change programme]

This project which explored the history, politics, and people of London's ancient woodland, Epping Forest.

Described by Queen Victoria as 'The People's Forest', this new work looked to Epping Forest for its inspiration. Through two years of research and running creative participatory activities, Chong Kwan developed a significant new body of work, which considers the forest as a site of shared resources and competing claims, as a liminal space between rural and urban, tensions between capital and common, as well as examining local issues and the impact of globalisation on communities.

TROIKA – BORROWED LIGHT - 5 Jun 2018–May 2019

Borrowed Light is a suspended mechanised structure that moves a 20m-long scroll of photographic film, thereby resembling an artificial infinite loop of sunset and sunrise. The installation was formally inspired by moving panoramas and the potential these offered to blur the boundaries between experience and physical spheres, natural and man-made spaces.

Borrowed Light is a site-specific installation commissioned by the Barbican Art Gallery to activate the unique architectural features of the Lightwell at the centre of the Barbican's public spaces.

ARCHITECTURE ON STAGE

Our partnership with the Architecture Foundation goes from strength to strength.

Some of the highlights include:

Theatre

Peter Märkli,
Tom Emerson
De Vylder Vinck Taillieu

Concert Hall

Caruso St John
Norman Foster

Milton Court

Robbrecht en Daem
Roger Diener

These have all been sell-out events with the exception of de Vylder Vinck Taillieu which sold around 1000 of the 1200 available seats and Robbrecht en Daem which played at about 80% capacity. The Robbrecht en Daem lecture was on a Friday. Net contribution for 2017-2018 across AoS and Magnum talks was £5K, above our forecast.

4. INCOME GENERATION

The way in which we support income generation within the Barbican Centre is as follows, using Basquiat as an example:

- Ticket income - Basquiat was seen by 216,389 people –262% of target, generating more than £1.9M in box office income.
- Partnership work – Basquiat generated a fee of £30K from our partner venue, the Schirn, with whom we also shared costs to the value of over £300K.
- Working with Development on project fundraising - Basquiat achieved a particularly high level of fundraising, with £275K raised against the exhibition, plus considerable help-in-kind support, including £30K worth of accommodation from ACE Hotels.
- Working with Development to support Corporate Patron events – the curatorial team worked with Development to deliver the talks and events which formed part of the patron offer.
- Catalogues and other merchandise (postcards, posters etc.) – The Basquiat shop sold 10,086 copies of the catalogue (11,493 copies sold across all locations) and overall shop sales achieved 397% of budget

- Driving Membership (members get into the Art Gallery for free) - the exhibition generated 1728 new members (965 memberships were sold on the gallery desk/membership desk and 763 members come through via the online ticket journey). This brought in £100,355 of income for the Centre.
- Catering and bars income finished 18% up due to the success of the exhibition.
- Talks income for Basquiat was £3,936.
- Cash donations - £4,081 was donated at the Box Office during the Basquiat exhibition.

Ticket Income:

Our earned income trend continues on an upward trajectory (see Appendix 1). Box Office for the main Art Gallery shows is a significant part of the Centre's economy, and attendees to daytime activity drive secondary day time spend.

An analysis of the long term trend in box office income shows that we have almost tripled our income in ten years. Gallery admission income in 2008-09 was £540K, whereas in 2017/18 it was an unprecedented £2.7M due to the success of *Basquiat*. Box office income is expected to hit £1.5M in 18/19.

The increase is due to two factors – increased attendance and increased ticket price.

The spectrum of ticket prices for our exhibitions is currently set at between £13.50 and £16 which is set to reflect the cost of the exhibition and its likely popularity. Attendance in 2008-09 stood at 111,495. Paid attendance in 17/18 hit 247,656. *Modern Couples* will be priced at £16 in line with *Basquiat* to reflect the high profile nature of the works on show. This pricing structure has been worked through in partnership with our marketing department and is benchmarked against other London venues.

Digital activity and online booking gives us useful insight into how our exhibitions are being received.

Basquiat - 12K in advance ticket sales – an Art Gallery record
 58% of all tickets were booked online (37% in person, 5% by phone), compared to 32% online for Japanese House and 19% online for Strange and Familiar underlining cut-through of 'advance booking' messaging.
 Young Barbican – 7% of overall ticket sales – 13K increase in YB members between August 2017 and January 2018

Yto – 47,280 page views - 42,367 unique page views – No online income – free exhibition

Another Kind of Life – 240,311 page views 204,037 unique page views – Pending online ticket income

HISTORIC FOR COMPARISON:

Ragnar – 143,377 Pageviews

50,240 Users - £45,901.00 online income – 4997 tickets

The Vulgar – 229,927 Pageviews

88,566 Users - £79,851.00 online income – 7269 tickets

The Japanese House – 405,560 Pageviews

156,151 Users - £260,102.00 online income – 21,193 tickets

Mosse – 133,279 Pageviews, 63,035 users.

Ticket Pricing Strategy Overview: Barbican Art Gallery ticket prices have been benchmarked against other London venues, ensuring we are both competitive within the sector and accessible to a diverse audience. Prices are reviewed on an annual basis in consultation with Marketing, Audience Experience and Finance, taking into account ticketing trends elsewhere in London and our own data for past shows.

Basquiat was the first show for which a £16 standard price was agreed, and judging by the extraordinary attendance figures, this was not met with any price resistance. Young people continue to benefit from considerable discounts through our Young Barbican membership.

The Ticket Pricing group will be meeting in July to discuss prices for 19/20 and 20/21 exhibitions.

Partnership Work: The Barbican Art Gallery have been working in partnership to share our exhibitions with other venues since 2017 and this model of working is now integral to our ambitious programme. Working in partnership with international organisations enables us to reach a larger audience, raise the profile of the Barbican, strengthen our international networks, share costs and raise additional income. Our partnership work in 2017 has resulted in additional £446,543 income.

We aim to offer a flexible model for touring our own exhibitions allowing venues to edit content and interpretation to suit their audiences and spaces. We also aim to build lasting relationships with venues and look to find opportunities to collaborate again with good partners, for example the Schirn who we have worked with on *Basquiat* in 2017/18 will be a venue for our forthcoming *Lee Krasner* exhibition in 2020 and there are other examples included below.

The team aim to approach partners in the early stages of the project in order to reap the benefits of involving and securing them in the planning process. This is important for exhibitions like *Lee Krasner*, where the loans are large and mostly from US lenders so the logistics of what can travel where needs to be considered early on. Alongside the 'live' projects that have travelled in 2017 we have also been working to secure project partners for *Lee Krasner* (Barbican 2019) which has three prestigious European venues and *Café Society* (Barbican 2019) which will travel to Vienna.

The World of Charles and Ray Eames tour: The high number of visitors that the Barbican Art Gallery received during the exhibition has continued during the international tour of this show. The exhibition most recently ended at Vitra Design Museum, Weil am Rhein where it attracted 45,150 visitors and brought the Barbican Art Gallery international press coverage.

It was noted in last year's report enabled C Mine to gain larger visibility in the region and it is interesting to note that Vitra's annual design and architecture conference for the museum sector will be delivered in collaboration with C- Mine Design Centre in 2018.

This most recent success brings the total visits for the exhibition on its European tour to an exceptional 135,519.

The exhibition opened at Henry Ford Museum in Detroit, USA on 4 May 2018 with a donor gala and has been well received by the visitors to dates. It will close there on 3 September before travelling to its final venue at Oakland Museum in California, USA where it will be shown from 13 October 2018 to 17 February 2019. Oakland Museum hope the exhibition will attract new audiences, especially the Bay area's design community and the Eames family are particularly pleased that the exhibition will be shown in California.

The net income we will raise through this tour is £412,000.

The Vulgar: Fashion Redefined tour: *The Vulgar* toured to two venues in 2017. We were very pleased to work with the Belvedere in Vienna Austria where the exhibition was presented at their Winter Palace. This high Baroque palace in the centre of town provided a very different display context for the exhibition to the presentation at Barbican. Both the English and German versions of the catalogue sold out and the Belvedere were very pleased with the success of the exhibition, the first in this space to focus on fashion and design. The success of this partnership is testified by our future collaboration plans for Café Society, a Barbican exhibition which they plan to show in their Lower Belvedere gallery space in spring 2020.

We were approached at quite a late stage (April 2017) by Mode Museum, Hasselt, Belgium to present *The Vulgar* there from 30 September 2017 to 14 January 2018. The exhibition allowed this museum to bring in a ready formed exhibition to fill a gap in their programme and provided significant training and development opportunities for their small team.

The exhibition was seen by a total of 37,112 on tour, more than doubling the total number of visitors to the exhibition overall. The net income to the centre from the two venues is £197,000.

Purple: John Akomfrah: John Akomfrah's *Purple* is our second Curve commission to benefit from a co-commissioning strategy. The co-commissioning model we have developed secured £325K of film production funding, making the ambition of the project possible. This project has also enabled us to build from previous partnership work (Eames at Bildmuseet) and develop our first partnerships with Museo Thyssen Bornemisza in Madrid, Museo Colecao Berrado

in Lisbon, ICA Boston and Garage in Moscow. Barbican are credited as the main commissioner project throughout. The first partner after the Barbican was the Museo Nacional Thyssen-Bornemisza in Madrid 20 Feb - 25 March 2018 where the exhibition was seen by 7.020 people during the 5 weeks installation. The rest of the tour is currently;

- Bildmuseet 13 April – 16 September 2018
- Museu Coleção Berardo October 2018 – January 2019
- The Institute of Contemporary Art/ Boston 26 June - 22 Sept 2019
- GARAGE, Moscow June – Dec 2019

Basquiat: Boom for Real: This exhibition was first collaboration with Schirn Kunsthalle and enabled the exhibition to be seen by a wider European audience. It was the first Basquiat exhibition in Germany for over 20 years and attracted significant national press. The partnership bought in £194,000 to the Centre and the exhibition in Frankfurt was seen by 112,418 people.

Retail: Our catalogues are a very significant aspect of what we do. Not only do they extend the life and reach of our projects and ensure that projects are properly interpreted and documented, they also raise significant income for the Centre.

In 2017-2018 catalogues made a net contribution to the Centre of £147K, a huge increase from the previous year of £31,235. The gallery shop made a net contribution of £575K (including catalogues), in comparison to the previous year's profit of £113k for the Centre.

Cash donations Curve and Art Gallery:

Improvements to the Curve Gallery including a digital and slot cash donation box has been an outstanding success.

Conclusion:

While Basquiat in autumn 2017 was an incredible success it is not something that can be easily repeated due to his cult status as an artist. However, what it has done is raise the profile of the Art Gallery and the Barbican, so that we can achieve a greater number of attendees, including young and diverse attendees, ongoing. The high profile of this exhibition has also helped us increase our partnership work, thereby consolidating income generation potential against the backdrop of a difficult financial climate of decreased subsidy. In fact, this year we have been able to be more ambitious than ever and imagine that being sustained ongoing.

5. EQUALITY AND INCLUSION

Since our last report, the Visual Arts team have agreed our Inclusion, Diversity and Equality plan. The Visual Arts plan is reviewed and revised annually and is the department response to the overarching Barbican E7I Strategy. The plan is divided up between our strategy in three areas: Artists, Audiences and Staff.

For Artists, we are committed to increasing the representation of women and other under-represented groups within our programme. The work of identifying new artists is supported by investment in the curatorial team visiting biennales and other international events. Representation will vary from one year to the next according to artist availability, annual themes etc., but our aim is to have a balance of representation within the programme over each 3-5 year span going forward. In 2018/19 the entire Curve programme is comprised of women – Ann van den Broek, Francis Upritchard and Daria Martin. In the Main Gallery, the Spring exhibition *Another Kind of Life*, in keeping with the theme of the Art of Change, featured photographs of a diverse range of people living on the margins of society. The Summer show features two female photographers, Dorothea Lange and Vanessa Winship, and the Autumn exhibition, *Modern Couples*, will highlight the work of many women previously over-shadowed by their male partners, as well as featuring a range of diverse couples.

We are also actively seeking to ensure that there is a follow-up to Basquiat in our main programme as well as the Curve programme, in terms of ensuring we continue to attract a culturally diverse audience.

For Audiences, we have introduced BSL gallery talks since the last report, and we are currently exploring making more of our talks programmes BSL interpreted. We are also continuing to provide a wide variety of opportunities for new audiences to engage with our programme, via our public programme, our ticket pricing strategy and our work with school and community groups. In addition to offering free gallery tours to schools we have been piloting free artist-led workshops, and going forward this offer will be targeted specifically at schools identified as having a percentage of pupils in receipt of free school meals/pupil premium higher than the London average.

For Staff, we are continuing to invest in staff development for existing staff and our 'pool' of invigilators, including the provision of training on race, gender and disability awareness. This training supported our work with artists and audiences on *Another Kind of Life*, when we provided a Unisex toilet on level 3 outside the Gallery for the first time. We are also investing in the staff of the future, having taken on an Apprentice in the Gallery team, and continuing to provide a Curatorial Diversity Traineeship in partnership with Iniva. The trainee from last year, Amrita Dhallu has gone on to secure a role as Curatorial Assistant at the Chisenhale Gallery. She has said of her experience as our trainee:

'This is the only opportunity of its kind where an emerging curator can work simultaneously across two organisations of different scales, supporting various ambitious projects from artist research networks to the most anticipated contemporary art commissions of the year. During this traineeship I have developed an acute understanding of producing innovative artistic programmes that challenge its visitors.'

The most enjoyable aspect of the traineeship was working closely with artists I admire, from realising ambitious exhibition projects to delivering public talks with them. I have been able to direct my traineeship according to my curatorial interests and further skills that I wished to learn. With regular

mentoring sessions from senior colleagues, I have been able to receive constant guidance and support that have subsequently given me confidence to pursue my own projects.'

More generally, the art gallery programme is noted for the representation of artists from around the world – both in group exhibitions and in solo shows. Curve commission have included artists from

Argentina, Denmark, Slovenia, Switzerland/Iran, Austria, Canada, USA, Germany, Poland, France, Mexico, Japan, China, Turkey and Pakistan.

Self-identification by artists:

Artists are selected for inclusion in the Barbican programme because of the strength of their work, and it is important that no artist feels their selection is based on their gender, ethnicity, sexual orientation, disability etc., and that audiences have the same confidence in our programming integrity. Many artists choose not to disclose personal information about themselves, and identity issues are not discussed unless they are foregrounded in the artists' work.

There are some actions we can take as and when appropriate to improve equality and inclusion

The role of advisory panels:

For Basquiat: Boom For Real, we have had an advisory panel to augment the experience of the two curators. One of the advisors, Gus Casely-Hayford, came to talk with the wider Barbican team about how to attract new audiences and build their trust. This has directly informed e.g. the Creative Learning offer for the exhibition. The key advice was to start this work early in the life of a project – and that people who are initially critical can become the biggest advocates of a project and an organisation.

Public programme:

Each exhibition is accompanied by a programme of talks, workshops and other events, designed to provide different access routes into the themes of the show. This enables us to engage those whom we might not otherwise reach, as well as supporting visitors to interact with the work in ways that increase their understanding of the exhibition.

Access:

Every exhibition has a tour for visually impaired visitors, as well as other standard access provision e.g. large print guides and magnifying sheets, a range of seating and hand held folding stools on request. Going forward we also aim to develop a programme of annual tours delivered in British Sign Language (BSL) with an interpreter for non BSL users.

Schools:

In addition to offering free tours to schools, we have been piloting free artist-led workshops to compliment this offer. Going forward this offer will be targeted specifically to schools identified as having a percentage of pupils in receipt of free-school meals/pupil premiums higher than the London average.

Staffing:

Recruiting a diverse workforce is challenging as curators need specialist knowledge in Art History which is not commonly taught in schools. Our team of gallery invigilators is very diverse and we invest significantly in this group in terms of training and career development opportunities.

The following initiatives are in place:

Curatorial Traineeship and recruitment:

We have recently created a Curatorial Traineeship in partnership with Iniva (Institute of International Visual Art), with the intention of creating an opportunity for a young curator from an under-represented background. The recruitment process was very successful, and Iniva were also able to offer further opportunities to the 5 candidates who were interviewed but not offered the role. This recruitment process will inform future recruiting processes in terms of where and how we advertise Gallery posts. Over 400 people applied for this post and so there is clearly a great need for this kind of initiative. In future we are keen to raise money to expand this programme.

Apprenticeship:

Last year, we took on an apprentice for 14 months in our FOH team. This year, we also took on an apprentice for 18 months in our Art Gallery team, who is providing administrative support to my PA. It has made a huge change to the team, and is a programme we are keen to continue and help support apprentice's with their careers at its end. The apprenticeship is funded by the City of London and gives opportunity for a young person to learn about front of house and customer service in the gallery environment, and for another to learn about administrative work that supports the execution of our exhibitions process.

Work experience and other opportunities:

The Gallery participates in the annual work experience programme organised by HR with selected schools. We also have partnerships with UCL and Erasmus for intern placements.

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Committee(s): Barbican Centre Board	Date(s): 18 July 2018
Subject: Creative Learning Board Report	Public
Report of: Director of Learning and Engagement Report author: Jenny Mollica, Head of Creative Learning	For Discussion

Summary

This report provides an overview of the Creative Learning department's strategy and planning, within the period July 2017 – June 2018.

Building on the strong planning and infrastructure work of last year, 2017-18 has seen the Department really begin to thrive and flourish. With a highly dedicated and expert team now operating at peak performance, alongside some hugely rich and exciting programmatic opportunities (including *The Art of Change 2018* theme and the *Basquiat: Boom for Real!* exhibition), our work in 2017-18 has evolved with ever increasing levels of confidence and innovation.

Over the course of 2017/18, the department reached 32,000 people, with 15,849 engaged as active participants in our programmes.

The report is divided into the following sections:

1. Background

- a. Progress and developments
- b. The City Corporate Plan 2018-23
- c. The creative and cultural learning landscape
- d. The creative industries
- e. Local, national and international

2. Current position

- a. 2017/18 in numbers

3. Overview of the 2017/18 Creative Learning programme

- a. Departure points for learning
- b. Creative and cultural learning in schools
- c. The Art of Change
- d. Nurturing creative voices and emerging talent

4. Our future priorities

- a. Business modelling and financial planning
- b. Digital learning
- c. Under 18s review
- d. MA development
- e. Creative Careers review
- f. Open Labs review
- g. Barbican Youth Panel

5. Conclusion

6. Questions

7. Appendices

- a. Young Creatives – demographic data (public)**
- b. Associate Schools – background information (public)**
- c. Creative Learning print and publication (public)**
- d. Creative Learning Financial summary 2017/18 (non-public)**
- e. Creative Learning organisational chart 2018/19 (non-public)**

Recommendation(s)

Members are asked to: Note the report.

Main Report

1. Background

a. Progress and developments

The extensive work in 2016-17 to build a robust and sustainable infrastructure for the department (across staffing, operations and resources), and to embed the Creative Learning Strategic Plan, has created the right conditions for our work to really thrive and flourish in 2017-18. This has been reflected in our programming this year which, through a newly sharpened strategic lens, has seen the development of some particularly bold and sophisticated new learning programmes (see section 3).

Out of the foundation building of last year, 2017-18 has seen us find a new level of confidence in our approach, making space for greater levels of innovation, clarity and strategic ambition in what we do. The narrative of our work feels clearer than ever before, and this has been visible in our internal and external communications in collaboration with colleagues in Marketing, Communications and Development. Shaped by a more intentional and strategic approach to our programming, the department has secured notable press coverage this year, alongside exceeding our Development target for the first time.

The addition of our new Schools Engagement post, working alongside the Community Engagement Manager, has been a welcome addition to the team. Both post-holders have been key to our work with schools and communities, providing a coherent framework for the department's work within these contexts, and a much needed (and previously missing) dotted line that connects the depth and linearity of our art form learning work with the horizontal nature of our work within applied contexts.

b. The City Corporate Plan 2018-23

The new City Corporate Plan (2018-23) has provided a renewed opportunity for us to align activity and objectives with the Corporation's vision, purpose and aims. There

are many areas of alignment with the Plan for us across all aspects of our work, including:

Contribute to a flourishing society

- 2) People enjoy good health and wellbeing.
- 3) People have equal opportunities to enrich their lives and reach their full potential.
- 4) Communities are cohesive and have the facilities they need.

Supporting a thriving economy

- 7) We are a global hub for innovation in financial and professional services, commerce and culture.
- 8) We have access to the skills and talent we need.

Shaping outstanding environments

- 10) We inspire enterprise, excellence, creative and collaboration.

We are currently in the process of updating the team on the Corporate Plan, and embedding these outcomes into staff appraisal objectives and our own Creative Learning Strategic Plan.

c. The creative and cultural learning landscape

As noted in last year's report, we continue to work within the context of enormous change – in terms of the arts, the social and the education landscape. From the EBacc to the new T-Levels Plan post-16, there are many shifting plates that invite us to continually re-examine what role an arts organisation can more usefully and meaningfully play to support schools and communities. Perhaps most significantly within the education landscape, recent research reports that presently:

- Arts GCSEs have fallen by 28% since 2010
- Number of hours arts subjects taught in secondary schools has dropped by 17% since 2010
- Number of arts teachers is down by 16% since 2010

It is also perhaps a useful comparator to note that the independent schools sector continues to prioritise cultural learning both in and out of the classroom. In a recent study of the top 5 independent UK schools, Head Teachers who were interviewed unanimously agreed that cultural learning improves children's attainment:

“The whole national curriculum notion of ‘core subjects’ excludes and marginalises cultural learning. We should be asking why cultural learning is seen as a luxury. Discovering yourself, expressing yourself, understanding yourself and others, being at ease and in command of yourself, giving and receiving joy are core human qualities and should be seen as core parts of education.”

- Kevin Jones, St John's College School

Ensuring that our department is able to respond positively to the decline of the arts in mainstream education is of paramount importance to our work, and many of the current drivers in our programming aim to directly respond to these trends. We remain in a very strong place to respond to, advocate for and influence the arts education landscape through our long-standing relationships with partners and

alliances across the City, east London and, ever increasingly, our national networks. As the joint learning division of an arts centre and conservatoire within the Culture Mile, the potential to develop work with local authorities, training providers and academy trusts to deliver world class creative learning and training will continue to inform our direction of travel.

d. The creative industries

“Arts education is much more than just a nice-to-have extra. It enhances cultural capital and develops flexible, marketable skills... empathy, resilience and an ability to adapt. There is a huge and diverse range of job opportunities available in the creative industries, which is a successful and growing part of our economy.”

- Baroness McIntosh of Hudnall (2017)

The above downturn in creative education in schools runs counter with an ever-heightened awareness of the importance of creativity within the health and social care, and skills and innovation sectors. In relation to the latter, it is widely acknowledged that the creative industries are one of the fastest growing sectors of the British economy, developing at more than twice the rate of the economy as a whole. In 2016, 12% of employment in London was in the creative industries (a 21% increase since 2012), and the creative economy currently accounts for 1 in 11 jobs in the UK. It is also predicted that there is an estimated 24% potential for jobs within the arts, entertainment and recreation sector to be automated in the next 20 years – the lowest percentage of all sectors, making the creative industries one of the most resilient sectors in the workforce.

Already, the UK skills shortage list includes a range of jobs related to visual effects and 2D/3D computer animation for the film, television and video games sectors. It is clear that the talent pipeline need to remain strong in order to develop the workforce of today and tomorrow, and to develop the confidence, soft skills and resilience in demand from all employers. We are currently reviewing our skills, careers and work based learning programmes, with a view to extending the reach and impact of the work that we are doing in this area (see section 4, e).

e. Local, national and international

We continue to streamline and consolidate the work we are doing across east London, within the context of our strategic ambition to expand our work nationally and internationally. Addressing the balance of where the pendulum swings between breadth and depth in our work remains a priority, and we have continued to adopt a dual approach to the way that we deliver and maximise the impact of our models. This duality has focused on local, in-depth artist-led programmes, running alongside large-scale, teacher-mediated models that enable a breadth of scale and reach through the professional development of artists and teachers.

Local

- The formation of a **Culture Mile Learning** partnership has provided a formalised network for cultural organisations from across the City to work together in partnership, combining our resources and assets to create something bigger than the sum of our parts. With a shared aim to champion

the City as a destination for learning, and to pioneer new approaches to learning and skills development – the potential of this unique meeting point for heritage, culture and commerce is extraordinary. With a particular focus on fusion skills and social mobility, we are currently developing new models for the family of **City of London academies**, as a means to build meaningful relationships with City schools, and as an opportunity to test and incubate new ways of working with academy trusts locally, that have the potential for larger scale roll-out.

- Through our Beyond Barbican programmes, we continue to work in depth with schools and communities in east London, with particular focus on **Barking and Dagenham** and **Waltham Forest** (see section 3).
- The Barbican and the Guildhall School are working in close partnership with **Islington Council** in developing a new borough wide Music Education strategy, which aims to move towards a more joined-up, cohesive and equitable music offer for children and young people (age range 0-25) in the borough, both in schools and outside formal education settings. This strategy is now serving as a foundation for a bid by the Council to lead the **Islington Music Education Hub** from September 2018, working in partnership with the Barbican and Guildhall School as the main strategic partners. The Barbican and Guildhall School are also key partners for Islington Council's 11 by 11 cultural enrichment pledge, ensuring every child/young person in Islington engages with at least one high quality arts experience a year throughout their first 11 years of primary and secondary school education.
- The developing plans recently announced for the **Olympic Park** raise some questions about how the Barbican and Guildhall School's work in east London should be coordinated with that of the Park's cultural partners. This is the subject of current conversations by the City of London Education Board and Culture Mile Learning, based on the Corporation's provisional contribution into the Park.

National

- For a second year running, we have continued to work with our regional partners for Barbican Box, **HOME in Manchester**. Building on the success of the Manchester partnership, we are currently awaiting the outcome of a strategic funding bid, through which we hope to continue the national development of our schools work in the regions;
- We are working in long-term partnership with **Bristol** and the **Sage Gateshead** to collectively focus on 3 key areas within the music education sector: Inclusive Excellence (formal and informal progression pathways, accelerating SEND/diversity), Continuing Professional Development (artist and teacher training) and Research and Development (new partnership models and leadership, 'wider / deeper' audience development);
- Within the context of the above, in November, we became the new official London partners for the world's first disabled-led national youth orchestra, the **National Open Youth Orchestra (NOYO)**, alongside **Bristol Plays Music** and the **Bournemouth Symphony Orchestra** (see section 3, d, i);
- Furthermore, through our *Tuning into Change* project, we worked with partners regionally across **Gateshead**, **Scotland**, **Bristol**, in addition to the **National Youth Orchestra** (see section 3, c, i).

International

- Following on from our visit to Seoul in January 2017, 7 delegates from the **Korean Arts and Culture Education Service (KACES)** visited the Barbican in October, for continued consultation on our Barbican Box model. During their visit, they met with various Barbican staff, artistic partners, teachers and freelance artists, and observed the Barbican Box Theatre and Barbican Art Box Teacher CPD sessions. Dialogue with KACES continues as they test and pilot new models in Seoul, inspired by the Barbican Box;
- In addition to our regional partners, the Tuning into Change project worked with the **Youth Orchestra of Los Angeles (YOLA)**, as part of the **Los Angeles Philharmonic's** 2018 Barbican residency (see section 3, c, i);
- In February, we welcomed the **Jazz at Lincoln Center Youth Orchestra** as an integral part of the Jazz at Lincoln Center's most recent Barbican residency. The residency culminated in a concert in Milton Court, presented by **Wynton Marsalis** and featuring both Guildhall School Jazz musicians and the Jazz at Lincoln Center Youth Orchestra. Across the week, the youth orchestra visited east London Schools, performing to over 600 students in both primary and secondary schools in Hackney, Waltham Forest, Redbridge and Tower Hamlets.

2. Current Position

Creative Learning 2017/18 – our reach in numbers:

32,000 people reached

15,849 participants

121 young people in our collectives and ensembles

680 students took part in **22** Big Barbican Workshops in the 2017/18 academic year

770 students from **37** schools, from across **9** London Boroughs, Manchester and Thurrock, were engaged through our Barbican Box programme

784 students participated in **18** projects in our Associate Schools programme (Sept-Apr)

853 hours of direct contact with teaching staff across our Associate Schools (Sept-Apr)

27 Community Ambassadors

712 Creative Careers members, booking a total of **1240** tickets

50 onsite Barbican Blocks sessions

54 community groups engaged

21 Open Labs

60,896 Young Barbican members

3. Overview of the 2017/18 Creative Learning programme

a). Departure points for learning

Drawing upon the Barbican arts programmes as the departure point for meaningful learning and engagement experiences.

i. Basquiat: Boom for Real

The *Basquiat: Boom for Real* exhibition presented us with unprecedented opportunities to engage new audiences with the Gallery programme, including school groups, family visitors and community groups. During the exhibition, we trialled a number of new programmes and models, and the legacy of this continues as we continue to embed the learning and success from these models into future exhibitions and events. Critical to the success of this work was the joint approach with the Gallery department, whose commitment to providing free tickets and a dedicated space for learning activity during the exhibition, was essential to extending our reach and engagement with audiences. Programmes and initiatives included:

Schools & Colleges

- **Basquiat Box:** inspired by Basquiat's multi-disciplinary practice, the Basquiat Box contained three layers: Basquiat's work, Basquiat's inspiration and materials. **6 east London schools** participated in the programme, culminating in the publication of a zine anthology. Putting a contemporary twist on Basquiat's collaborative methods and practices, the anthology consists of 6 publications, reflecting the creative processes of the students who took part in the project. The publication was launched at a celebration event in March in the Barbican Garden Room and Conservatory. During the evening, students, friends and family took part in a zine-faire and DIY workshops, before hearing from artists, staff and students who had worked on the project. The publication is now on exhibition in our Cinema Café, and on sale in the Barbican Shop
- **Schools tours and workshops:** Free tours were available to all schools visiting Basquiat. During the course of the exhibition, **53 tours** were delivered to **37 schools**. This included a targeted programme for new schools with High Pupil Premiums who were invited for a workshop, tour and return ticket offer. **7 East London schools** were invited for this free programme, and feedback from teachers was excellent. New relationships were built with schools that had never visited before, and relationships were extended through a 'bring a friend' ticket scheme, which provided an opportunity for young people to come back to the exhibition with a friend or family member to share the experience

Public Events

- **Too Young for What?:** In addition to many free events for families and young people, we curated a day celebrating the life and work of Basquiat across the Centre. *Too Young for What?* reached approximately **400 people** through workshops, and up to **800 people** through free foyers activity – on a day with over 2200 Basquiat attendees and 600 visitors to the Curve. The event welcomed an incredibly diverse audience to the Barbican, and much of the content for the day was driven by our Young Creatives, whose work was integrated into the programming. Following on from the success of *Too Young*

for *What?*, we are currently developing a public event aimed at 14-25 year olds for 2019

- **Families:** We distributed **over 5000 activity sheets** to family visitors, triggering a reprint of the resource. Our wider public programme included Saturday drop-in workshops for families in a dedicated learning space within the Gallery

Young Creatives

- **Basquiat's Brain:** A multi-disciplinary group of young people worked with curator and glitch artist **Antonio Roberts** to explore Basquiat's explosive creativity and imagine the techniques and methods he might use today in the digital age. The resulting animations combined more traditional methods of creation such as photography and collage, with more experimental practices such as glitch art, digital collages, animated gifs and projections. The resulting work was showcased in the Barbican foyers for 2 months. The reach of the project was further extended when our young glitch artists were invited by the new **Shoreditch Digital Canvas** to submit their work to be shown in the public domain overlooking the Old Street Roundabout
- **Young Barbican Tours:** Young Barbican members gave weekly personal tours of the exhibition, highlighting how they have responded to Basquiat as creative young people. There were 9 guides in total, all of whom were young artists across a range of art forms, including jazz, dance, poetry, and the visual arts
- **Boom House:** the Barbican Youth Panel designed and curated a space on the Foyers in response to the exhibition. Boom House was a gathering/meeting point for visitors to discuss and reflect upon the exhibition
- **Young Barbican:** A Young Barbican private view was hosted for the exhibition. The high presence of Young Barbican across all our Creative Learning events throughout the exhibition meant that the conversion from non-ticketed visits to Young Barbican registration was especially strong. As a result, continued synergy between Creative Learning events and Young Barbican promotion will continue to be applied for future exhibitions

Community and Wider Access Visits

- **Deaf-led BSL tour:** Creative Learning helped to deliver the first Deaf-led BSL interpreted tour of the Gallery. The tour sold-out, with **88% of visitors** stating that they had not been to the gallery before, and **50%** had never been to the Barbican before. Feedback was highly positive and we are using this to plan for future tours
- **Community Views:** In partnership with the Gallery, we developed a community offer for groups ranging from 5 to 25 people. The package included a welcome tour of the Barbican, a pre-exhibition talk from Creative Learning's curator, complimentary tickets and a £5 hot lunch and refreshment deal with reserved seating in the Barbican Kitchen. This offer enabled us to reach charities and groups from a range of sectors, including homeless support, mental health, drug and alcohol recovery, elders, refugee charities, BAME community groups and LGBTQ+ groups. We facilitated **15 group visits** in total, with just over **200 members**. In addition, we facilitated youth group project visits from an additional 10 groups, including Art Against Knives, Accumulate Homeless Youth project and Saturday Art Clubs. **90% of groups**

reached hadn't visited the Barbican Art Gallery before and many are keen to visit again. As a result, we have subsequently developed a 'Community Views' model for future exhibitions, and the majority of groups were re-engaged for the *Another Kind of Life* exhibition.

ii. Interlock: Friends pictured within

Complementing the arrival of Sir Simon Rattle in September 2017 as both LSO Music Director and Associate artist of the Barbican and Guildhall School, *Interlock* was a 9-month learning project, taking initial inspiration from Elgar's *Enigma Variations* within the *This Is Rattle* season. Mirroring Elgar's 14 variations on the theme of the friendship, the project comprised of 14 cross art form interpretations of friendship created by communities, schools and Creative Learning ensemble groups. The project invited participants to use the repertoire as a starting point to create their own authentic artistic responses, exploring what friendship means to them today through a wide a range of disciplines and contexts. Over 150 people from London aged 8+ took part in the project.

The project culminated in an interactive installation for the Barbican Foyers, *Interlock: Friends pictured within*, which brought together all 14 new musical and visual variations on the theme. The interactive multimedia installation was designed by artist Jonathan Munro in collaboration with composer Anna Meredith and musician and producer Jack Ross. The installation launched with a stakeholder reception, where we concurrently launched our **Creative Learning Year in Review for 2016/17**. At the event, young musicians from Kuumba Music performed alongside musicians from the Guildhall School, with a live rendition of new work devised for the installation itself.

The project successfully cut across all of our Creative Learning strands - with contributions from schools, community groups and others, and supporting emerging and established artists by virtue of commissioning them to create it. It also demonstrated what Creative Learning can confidently bring to the table in a multi-partner context – devised, cross arts, collaborative practice that takes inspiration from the repertoire to create space for new meanings and narratives.

b). Creative and cultural learning in schools

Embedding arts and creativity across the curriculum by turning world-class arts into unforgettable learning experiences.

i. Barbican Box

Barbican Box is our flagship schools programme and has supported thousands of primary and secondary school pupils to turn their creative ideas into reality.

"I talk about the Barbican Box all the time. It is difficult to sum it up simply, because I think it is such a rich project in terms of what it offers to young people, teachers, schools and all those taking part. Every time I do [the project] I learn so much in terms of what it is possible to achieve when a group works as an ensemble and collaborates to make a piece that is truly their own. The fact that they are working towards a performance in such a prestigious

space raises the stakes and allows the young people to really push themselves, more than they might have thought possible.”

-Victoria Gould, Barbican Box Mentor

The 2017/18 Barbican Box programmes included:

- Barbican Theatre Box, in partnership with **Tamasha Theatre**, which took a fictional detective agency as its starting point. In addition to working with schools in East London, this year we continued to work regionally, with 2 schools from Thurrock, Essex (in partnership with Royal Opera House Trailblazer) and 5 schools from Manchester (in partnership with HOME)
- Barbican Art Box, which drew inspiration from the work of **Jean-Michel Basquiat**, coinciding with the exhibition: *Basquiat: Boom for Real* (see section a, i)
- Barbican Box Music, curated by **Max Richter**, encouraged students to explore the idea of ‘reflections on yourself’. Participating schools attended the Barbican for a private performance and Q&A session with Max Richter at the start of the process, where they had opportunity to hear Max’s own compositions performed live in an intimate setting, plus the chance to ask questions and hear about his life and career. The project culminated with the students performing their own original work alongside Max in the Barbican Concert Hall in May
- Barbican Primary Box was curated by **Michael Rosen**, and took the form of an old school desk. Every object included within referred to one of Rosen’s poems about his life, specifically his childhood, including the classic *We’re Going on a Bear Hunt*. The Box also featured a newly commissioned poem by Rosen written especially for the project, entitled *The Toenail*. In total, 180 pupils from primary schools in Waltham Forest, Tower Hamlets and the City aged 5-10 were supported to write poetry and create an animation inspired by the contents of Michael Rosen’s Barbican Box, which they then performed at a special showcase at the Barbican in February. Michael Rosen attended the event in person and performed his work live for participating pupils, along with their teachers, parents and guests.

“It is absolutely vital that children explore the arts while at school. Learning to think creatively is a hugely valuable life skill that helps us to interpret and respond to the world around us. Having the opportunity to share whatever you have created with others is also a brilliant way to develop confidence, and this is why I was thrilled to be invited to curate a Barbican Box. Poetry can be anything you want it to be; it can be poignant or playful and everything in between but perhaps most importantly, writing it can also be outrageously fun.”

- Michael Rosen

ii. **Associate Schools**

As we approach the midway point of our 3-year pilot Associate Schools programme, our relationships have matured with our 3 associate schools, and so have the projects we have been able to deliver. Background information on our Associate Schools can be found in appendix B. Impact of the programme to date includes:

Sydney Russell School, Dagenham

- The school is creating a student cultural council with representation from the four school houses to help steer the project;
- Barbican has helped to create connections between the programme's supporter, The Nomura Charitable Trust. 20 students participated in a careers workshop in September 2017 organised by Nomura Bank;
- To date, around 200 students have visited the Barbican, to view exhibitions, go on tours and participate in programme-related Creative Learning activities;
- Key programme benefits cited include:
 - Making learning more memorable
 - Developing student skills in team working
 - Giving an opportunity for different students to shine
 - That the programme has cross-curricular benefits across a broad range of subjects including science, maths, design and technology as well as arts and humanities

The Garden Autism Specialist School, Hackney

- The school's participation in the Associate Schools programme is communicated on the school's website and is seen as an attraction to new teachers applying to work in the school;
- The children know which projects are linked to the Barbican. They communicate their anticipation and happiness by making a symbol for 'b';
- The children behave well in the Creative Learning sessions. There have never been any behavioural issues. Some children who require support in classes can work independently in the drumming session;
- The drumming workshops have engaged students in a powerful way and the impact has been noticeable. Teacher records for the sessions frequently mention high engagement, concentration, calm, musicality, sensitivity to those around about, and increasing confidence and technical skills. Parents had noticed a change in their children's behaviour in the last year - including looking forward to the days with drumming or other arts activities and reduced levels of anxiety for their children;
- The drama workshops offered as part of the programme were so successful that the school is developing an after school club.

“Being an Associate School changes how other organisations see us. When we go to an event now we don't go as the special needs school. We are different but not inferior. We add something unique. The Associate Schools programme has given us attitude.”

- Deborah Snowden, The Garden School

Greenleaf Primary School, Waltham Forest

- The school has created a page about its arts activities on its website, which has been favourably commented upon by parents;
- We have worked with the school this year to create a purposeful and coherent plan for the 2017/18 year, focussing on poetry, which has linked back to the national curriculum;
- Having teacher inset days before projects start has allowed teachers to develop their skills and confidence in the arts. The programme has

encouraged and supported the teachers to widen the media they use with pupils, for example, to use animation.

“Because the world would be a less wonderful place without art; because some parents would take children to the arts, but some wouldn’t; because the arts will make students more rounded individuals; and because the earning potential of the creative industries is large in the borough and the UK in general.”

- Kathryn Souldard, Head Teacher – Greenleaf Primary School

c). The Art of Change

Innovative and pioneering new learning models as part of the Barbican’s 2018 season The Art of Change, exploring how, through the arts we can respond to, reflect and potentially effect change in the social and political landscape.

The Art of Change year has provided a particularly rich and fruitful thematic starting point for our programming, enabling us to strategically develop new programmes and models that have moved our work forwards into new territory.

i. Tuning into Change: A Youth Manifesto for the Arts

“Things need to change; otherwise people are at risk of being divided and disconnected. They’ll be deprived of expressing their true selves and discovering hidden passions that could ultimately lead to something revolutionary. Tuning into Change: A Youth Manifesto for the Arts is proof that, regardless of our age, we as young people are just as capable of generating and executing ideas to change the world. We call on you to join our movement because together we can create a change greater than any one individual.”

- Aimee Hanson, Youth Manifesto participant (16)

On 4 May, 42 young creatives from London, Los Angeles, Gateshead, Scotland and Bristol released ***Tuning into Change: A Youth Manifesto for the Arts*** at the Barbican, calling on world leaders, the Government, arts leaders, journalists, teachers, young people and the general public to prioritise access to the arts. A Creative Learning project, the Manifesto was launched at an open rehearsal attended by 800 people in the Barbican Hall featuring world-renowned conductor **Gustavo Dudamel**, members of the **National Youth Orchestra of Great Britain (NYO)** and the **Youth Orchestra of Los Angeles (YOLA)**, as part of the **Los Angeles Philharmonic’s** 2018 Barbican residency.

Part of **Sky Art 50**, the *Tuning into Change* project brought the young creatives together at regional workshops over a period of 6 months to determine what the arts can offer young people and the role that young artists can play to create lasting change in our uncertain world. Leading up to the launch event, the 14-to-25-year olds came together at the Barbican to collectively produce their 14 point Manifesto and accompanying 89 page publication (see appendix C) – exploring how young

people can effect change at different levels, from the individual to the global – over just two days (30 April – 1 May).

So far, over 2000 manifestos have been distributed, and over 600 people have viewed it online. The book was also distributed at the Lord Mayor's Breakfast on 23 May. The manifesto was covered by national news outlets including BBC Radio 3, the Financial Times, Daily Telegraph and Daily Express, as well as music trade press including Classic FM (online). The BBC Radio 3 broadcast on their *Tune In* programme an interview with a young person about her personal experience of the project. In total, 11 pieces of coverage were secured with an Advertising Value Equivalent of at least £45,301.68 and a potential reach of more than 293 million.

The young people will be coming together later this month to explore what next steps they wish to take. Ideas include presenting their manifesto at school assemblies and youth panels in the arts. The young people will also present at the Barbican and Sage Gateshead in February next year as part of our Sky Arts Festival.

“Art offers lessons and tools for us to improve ourselves, and like in an orchestra, fosters an environment where all can express their voices, share their experiences, and in the spirit of learning, compassion and respect, create a more harmonious world together. That ideal is what this Manifesto represents and why I am confident the young people whose ideas are included - as aspiring artists and committed citizens - will be great leaders in creating a better tomorrow.”

- Gustavo Dudamel

ii. **A Change is Gonna Come**

A Change is Gonna Come was a brand new performance piece, devised and created by our **Young Poets** in collaboration with creatives and dancers from **Boy Blue**. Led by poet **Jacob Sam-La Rose**, and Boy Blue co-founders **Mikey Asante** and **Kenrick Sandy**, the show was developed in partnership with the Barbican Theatre team, and was the first time that the work of the Young Poets has been presented alongside artists in the Barbican's Theatre and Dance programme. Performed in the Barbican's Pit Theatre on 25 and 26 May 2018 as part of *The Art of Change* season, the production provided a platform in the Barbican's programme for responses to the theme by young artists. The production will be revived at the Barking Broadway Theatre as part of our Change Makers Festival on 30 June. Building on the learning from *A Change is Gonna Come*, we are looking to continue to develop and produce new, cross-arts collaborative performance work by our Young Creatives on a biennial basis with the Theatre department.

iii. **Subject to Change**

Subject to Change invited 12 poets from our Young Poets alumni to speak to our changing world, one for every month of 2018. Each poet creates and performs a poem responding to a particular theme in the world that month, which is then published online. At point of writing we are half way through the programme, and by

the end of the year we will have created a “poetic timeline” – a digital representation of 2018 through the issues that our poets feel require an urgent poetic response. The programme was launched in January by young poet Katie Hale, whose moving, sensitive poem *Honey* engaged with contemporary debates about sexism by honing in on Virgin Trains’ mistreatment of a female passenger travelling on one of its trains. In February, Jeremiah ‘Sugar J’ Brown shared his poem *I’m Rooting For Everybody Black*, inspired by one of Tobi Kyeremateng’s recent tweets regarding the 2018 Oscars ceremony. And in March, *Hunger Strike* by Laurie Ogden, a poem which drew parallels between the recent treatment of women detainees at Yarl’s Wood and the suffragette movement 100 years ago, received coverage on BBC London’s Facebook page, which is both liked and followed by more than **1.8 million people** and has received **13,200 views** to date. Building on the success of *Subject to Change*, we are currently developing the notion of ‘12’ creative responses running through every month of the year in our programming plans for the 2019 theme.

“Poetry is a way to be heard, to communicate and debate. Change starts with people using their voice – we then have to follow it through with action.”

- Laurie Ogden, Young Poet (March) - Subject to Change

iv. Change Makers

Change Makers is a year-long artistic residency in one of Britain’s largest secondary schools, Sydney Russell School in Dagenham. Marking the 100-year anniversary of suffrage and the Representation of the People Act in 1918, the residency is celebrating the rich feminist heritage of Barking and Dagenham; exploring the female heroes that have come to define the borough’s past and present and boldly imagining how its young people will go on to define its future and become the change makers of tomorrow.

At point of writing we are half way through the programme. From intensive projects to whole school initiatives, museum visits, talks and film screenings, the project is enabling students to learn about international, national and local history, contemporary issues and the importance of their borough’s past and present, as well as envisage the change they hope to see in the future. Highlights to date include:

- **Zara McFarlane – Jazz Concert and Q&A:** In January, 200 students from the school enjoyed a unique jazz concert and Q&A with Zara McFarlane. A singer-songwriter and the UK’s foremost black British jazz vocalist, Zara grew up in the borough of Barking and Dagenham, was a student at Sydney Russell and trained at the Guildhall School.
- **Eelyn Lee - A New Mythology for Barking & Dagenham:** Over the spring, a diverse group of female students worked with film maker Eelyn Lee to create a series of fictional female archetypes based on the lives and stories of real women from Barking & Dagenham. Through a process of research and development, pupils worked together to gather stories of migration, struggle and achievement before re-imagining them as a new local mythology. With a shortage of women working in roles behind the camera and the lack of diverse female roles in front, the decision was taken to make this an all-female project.
- **Complicite - Barking Nuns:** Creative Learning and Development were

successful in securing **Heritage Lottery Fund** funding for a theatre research project, *Barking Nuns*. Engaging with a range of partners in Barking and Dagenham, 24 students from Sydney Russell explored the story of the first Abbess of Barking Abbey, St Ethelburga. The project brought together award winning theatre company **Complicite**, the Borough Archivist from **Valence House**, volunteers from the local community and a voluntary choir of around 15 people led by ancient music specialist **Belinda Sykes**.

d). Nurturing creative voices and emerging talent

Developing the artists and creative industry professionals of today and tomorrow.

i. National Open Youth Orchestra (NOYO)

In November, we became the new official partners for the world's first disabled-led national youth orchestra, the **National Open Youth Orchestra (NOYO)**. The partnership was announced at a parliamentary reception hosted by Bristol Music Trust.

The Barbican and the Guildhall School are now the London training centre for the orchestra, helping to signpost potential musicians, hosting auditions and providing music tuition and rehearsal space to budding young musicians. Working with our local music education hubs, schools and charities, we joined Bristol Plays Music as the second major partnership for the orchestra. We have recently held auditions at the Barbican, ready for the orchestra to launch in autumn 2018.

NOYO is a significant and timely new initiative and a key step for us strategically in our commitment to diversity and inclusion in the arts across the sector. Findings of a 6-month independent feasibility study into the need and demand for National Open Youth Orchestra, concluded that the orchestra would:

- Be a human right
- Fill the gap for progression routes
- Create new and innovative art; and
- Be part of advocacy for disabled young people

“It is often said that music is the universal language, but unfortunately a great many disabled people are still left out of the conversation. We are overjoyed to be working with the Barbican and the Guildhall School to deliver the world's first disabled-led national youth orchestra!”

- Barry Farrimond MBE
Chief Executive, National Open Youth Orchestra

ii. Open Fest 2018

Throughout the Open Fest weekend on 17 & 18 March, Creative Learning showcased young and emerging talent from our 2017/18 Young Creatives and Emerging Artists programmes. Highlights included:

- The *Chronic Youth* Film Festival in Cinemas 2 & 3, curated by this year's cohort of *Young Programmers*, who had worked together for 6 months with lead mentor and film curator/ producer, **Suzy Gillet**;
- Performances by young musicians/ composers from our inaugural *Young Songwriters* programme culminated in a showcase in Milton Court Concert Hall, compered by singer-songwriter **Jamie Doe**;
- Also in Milton Court Concert Hall, the annual showcase of our *Young Poets*, featuring the work of our 2017/18 cohort of 23 young poets from their 2018 anthology, *Collages for Tongues*, which is now available in the Barbican Shop;
- *Satellites*, was a new performance piece for the Barbican High walks, created by artist **Andy Field** in collaboration with 2nd year students from our BA (Hons) in Performance and Creative Enterprise. (Unfortunately, this outdoor, site specific performance was cancelled due to weather conditions on the weekend, however students were able to perform in a dress rehearsal ahead of the weekend to showcase their work);
- *Unfinished*, our annual showcase of live, experimental performance work by our Masters in Leadership students, responded to one of London's most extraordinary historic sites - **The Charterhouse**. 16 students worked with tutors and guest artists to devise and create a series of live performance interventions that subtly changed the perception of this historic building. Working with its sense of permanence, peace and seclusion in contrast to the surrounding urban environment, the artists made use of the natural light, material and acoustic properties of the site. Paying attention to time and duration, the event evolved throughout the day, alongside the regular routines of The Charterhouse residents. The audience were invited to encounter these contemplative and playful interventions in their own time as they journeyed through the site's many spaces.

"I only have gratitude and love for this programme! I hope it continues like this (encouraging, stimulating, FREE) forever. Extremely important to support young artists and artist communities."

- Participant, Barbican Young Poets

iii. Apprenticeships

2017/18 has seen particularly successful progression routes into industry and employment for our Creative Learning apprentices.

Recent apprentices from the department have successfully progressed on to employment in a number of exciting roles in the creative and cultural industries, including the **Science Museum**, **National Theatre**, global advertising and marketing agency, **Ogilvy & Mather** and the **Arts Council England**. In addition, a recent apprentice has progressed onto further training via a level 3 apprenticeship in the **City of London planning department**.

In recognition of the diversity and range of our apprenticeships, this year we were nominated by our training provider Creative Alliance for the employer award at the **Asian Apprenticeship Awards**.

Despite hugely positive outcomes for those that pursue them, apprenticeships are still not fully understood by school leavers, and our work with both schools and young people shows that there are few opportunities for them to hear and learn about what the apprenticeship pathway is about. As a result, we have:

- Built a session on apprenticeships into our work experience programme in which City HR and current apprentices share their experiences;
- Included apprenticeships in our Creative Careers sessions with current apprentices on the panels;
- Begun conversations with our Associate School, Sydney Russell, about the role we could play in Creative Careers advice more generally;
- Contributed to corporate partner Linklaters' programme for participants of EY Futures;
- Begun dialogue with our training provider the National College for Creative Industries about joined-up and sector wide approaches to this issue.

4. Our Future Priorities

a) Business modelling and financial planning

Further to successfully delivering savings for the 2017/18 financial year, a key priority for 2018/19 will be to develop a robust and sustainable business model for the department for the next 5-year period. For 2017/18, we have delivered a very sophisticated set of savings across staffing and activity that has ensured minimum impact on the department; largely through very nuanced adjustments across a wide range of areas, and really maximising on the current resource. However, now that the balance of activity and staffing feels balanced and proportionate, and activity is particularly lean and especially optimised, any further reductions could compromise the scope and potential of our work. We are therefore currently reviewing the proportion of income for the department across core subsidy, grants income and ACE NPO funding, and how the pendulum may need to gradually re-balance over the coming years.

b) Digital learning

In January the Creative Learning team went off site for a departmental away day focusing on digital learning. Guest speakers for the day included Marie Horner (Roundhouse), Tom Nelson (Royal Opera House) and Drew Wilkins (Fish in a Bottle). The Creative Learning team took part in workshops designed to explore the digital possibilities for our learning programmes. The Head of Creative Learning also presented on the future-gazing possibilities for digital learning at the 2018 Barbican Board and Trust away day.

Whilst we recognise that the department still has much ground to cover in this area in relation to our peers, we believe that the opportunities and potential for work is considerable. Many of the current digital models in existence in the sector have a particularly strong focus on streaming and broadcasting. Whilst highly successful models in their own right, we believe that a key opportunity for Creative Learning, through the unique programmes and partnerships that we deliver, is to explore the power and potential of digital to open up opportunity for two-way, non-linear creative exchanges with audiences and participants.

Using digital as a tool to enable us to achieve things with our work that could not otherwise be realised, we are looking to test and develop its potential in the following 3 areas of our work:

Digital as a means to

- **Create greater accessibility and inclusion for audiences and participants**
- **Extend the breadth of our reach and engagement**
- **Develop the skills required for the industries of the future**

Next steps over 2018/19 include a departmental action plan for digital learning, which will align with the Centre-wide digital strategy.

c) Under 18s review

As part of its strategic plan (2017-2022), the Guildhall School is developing a new 5-year Young Artist strategy. As the breadth and depth of the under-18s offer across Guildhall School continues to evolve (including our work as a joint division in Creative Learning), it is recognised that there is a growing need for us to clarify and consolidate our provision. As such, work has been well underway over 2017/18 to review the current offer, aiming to look at future needs and emerging trends with a view to developing a joined-up experience for different participant groups as they journey across the Guildhall Young Artist proposition. This new contextual frame for under-18s work provides us with a renewed opportunity to examine how we can maximise joint resources to create a more compelling proposition overall, that draws upon the combined assets of Junior Guildhall, Centre for Young Musicians and Creative Learning, with widening participation at its core.

d) MA Development

An exciting evolution of the existing Leadership Masters pathway is being created. The new proposed Masters postgraduate degree is anticipated to be a two-year full-time course and attract emerging artists, poets and musicians from across the disciplines. Drawing on the rich legacy of the MMus in Leadership, the new Masters will forge strong links with the undergraduate degree, Performance and Creative Enterprise, utilising its key principles of collaboration and interdisciplinary practice. The Guildhall School's central vision of the Artist in Society will be at its core. Participants from recent focus groups undertaken by the School to explore the validity of a potential postgraduate offer have welcomed this evolution, recognising that the initiative continues to situate the Barbican and Guildhall School at the leading edge of creative practice in the 21st century.

e) Creative Careers review

We are currently undergoing a review of our Creative Careers programme, with a view to testing and piloting new models from September 2018 onwards. It is evident that the current Creative Careers model is highly valued by those attending the sessions, clearly meeting the need of a generation of young creatives. However, the programme does remain relatively niche and we are keen to expand and maximise its impact. Attendees are generally aged 21 and above (95% of those attending are over 18, and over 80% are 21 or above), and

are already engaged in the Barbican more generally (over 50% are booking tickets via our Young Barbican scheme). Whilst it is vital that we continue to actively engage these Young Barbican participants, we are also keen that our work around skills, employability and work based learning starts at an earlier stage and engages harder to reach young people. The narrowing of subject choices at secondary level through the EBacc, closely followed by the oncoming need to pursue relatively binarised pathways post-16 through either academic (A-Level) or technical (T-Level) routes, means that young people are being asked to make critical decisions about their careers at ever earlier junctures. In addition to this, feedback and research consistently state that careers advice in schools on the creative and cultural industries is patchy, inconsistent and at times, non-existent. As such, it is crucial that our careers work should:

- Link more explicitly to our schools work
- Link more explicitly to the Creative Entrepreneurs programmes at the Guildhall School
- Engage parents, raising awareness of the potential for future employment in the creative and cultural industries for their children
- Include a suite of opportunities for breadth and depth of engagement, including talks/ masterclasses, work experience, potential T level partnerships, apprenticeships and work based learning/ fusion skills projects
- Takes place both on site at the Barbican and Guildhall School, and off site in east London

f) Open Labs review

In addition, we are about to embark on a review of our Open Labs programme, with a view to re-modelling this programme at the start of the financial year in April 2019. Currently, the Lab programme is defined by 15-20 Lab weeks in the Pit per year, providing time and space for emerging artists to develop new, multi-disciplinary performance work. The programme has successfully enabled us to reach and engage an exciting array of early to mid-career artists, and in some instances has led to the development of further work for the Barbican's programme. However, we are now at an exciting juncture where we are keen to break open the notion of Lab; to expand its definition and maximise its impact and potential across the organisation. We are therefore about to embark on a process of internal and external consultation to explore the type of artist development framework that could best support our needs. We are keen that the new model incorporates all the art forms, and also embraces the potential of our alliance with the Guildhall School. Whilst the framework is still to be formed, it is clear that the approach to Labs should maximise upon the following areas:

- Nurture and foster new and emerging talent
- Incorporate all the art forms
- Link to the Theatre department's Pit Party model
- Have a strong focus on targeting artist from diverse and disadvantaged backgrounds, including class, ethnicity and disability
- Embrace the potential for our alliance work with the Guildhall School
- Link to our Creative Citizens/ fellowship programmes off site
- Explore national exchange and partnerships
- Empower and facilitate artist development across the whole organisation
- Take place in a range of spaces, both on and off site

- Have the potential for a greater depth of engagement and progression with an artist beyond the Lab

g) Barbican Youth Panel

Having launched the Barbican's first youth panel in the 2017/18 year, we are keen to build upon the learning from this pilot, and to further deepen and maximise its impact, influence and potential across the organisation in the coming year. We are currently in the process of recruiting the new 2018/19 Youth Panel, specifically targeting young people aged 14-18 years. This coming year, we plan to match Youth Panel members with projects from the Barbican's 2018/19 strategic plan, supporting the young people to take an advisory role with teams across the organisation. Through this new approach, we hope to ensure that youth voice is strategically embedded in our work from the earliest stage.

5. Conclusion

As shown, it has been an especially dynamic and productive year for Creative Learning, with many areas of our work coming into fruition.

As with every year, we have learned a great deal, and the work continues to evolve and adapt within the context of ever changing times. Over the course of the year, we have continued to consolidate and refine our existing programmes, whilst at the same time, strategically developing new models that have moved our work forwards into new territory. The quality, sophistication and reach of our programmes and partnerships in 2017-18 is testimony to the good health of the department, and to the exciting programmatic opportunities presented by the arts programme and 2018 annual theme.

As noted in Section 4, there are a number of pressing priorities for the department in 2018-19 that will undoubtedly lead to further shifts and developments in the coming year. In particular, sustainability and business modelling will be key, and over the course of the next year we will continue to maximise our resources whilst, at the same time, identify opportunities for income and enterprise. In addition, as noted in Section 2, so much remains unknown to us at this stage within the landscape we operate – from the long-term consequences of the EBacc to the impact of the Post-16 Skills Plan. As such, it is vital that we continue to develop models that allow us to respond flexibly and with agility to a rapidly changing world, educationally, socially, artistically. Throughout, we will continue to rigorously assess the value and impact of our work, actively applying research and evaluation to help guide and inform our decision-making at every juncture.

And finally, as an organisation of national significance, it is vital that we continue to assess the role that we can play within the wider ecology, particularly looking at the balance of breadth and depth in our work across education, health and wellbeing and skills.

With the evolution and maturing of the Guildhall School Alliance and Culture Mile Learning, the opportunity for collaboration and innovation are more present than ever before. As we continue to align with the direction of travel, the conditions feel very positive to achieve hugely exciting things within Creative Learning. We remain

confident that as a department we stand in a strong and robust position to tackle the challenges and opportunities that lie ahead, continuing to make a significant contribution towards the vision and mission of the Barbican, Guildhall School and City of London – both now, and into the future.

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Appendix A

Young Creatives: Ensembles and Collectives

	Young Poets	Young Songwriters	Young Visual Arts Group	Young Reviewers	Young Photographers	Young Programmers	Future Band Unique participants	TOTALS/ AVERAGES
No of places	25	6	16	7	13	19	35	121
Male (%)	36%	50%	25%	28%	38.47%	36.84%	42.86%	39.7%
Female (%)	44%	50%	62.5%	72%	61.53%	57.89%	57.14%	53.7%
Other	20%	0%	12.5%	0%	0%	5.27%	0%	6.6%

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Young Creatives Cohort (2017/18) (%)

London Average (2011 census):

White 42.15%
 Asian or Asian British 16.53%
 Black or Black British 25.61%
 Mixed 0%
 Other/ unknown / prefer not to say. 15.71%

59.79%
 18.49%
 13.32%
 4.96%
 3.44%

Appendix B

Associate Schools

Sydney Russell School

A secondary school located in the London Borough of Barking and Dagenham. It has 1,908 pupils and 110 teachers. 41.9% of the students are eligible for free school meals (compared to a national average 29.3% and 30.4% have English as second language (compared to a national average 15.7%). Barking and Dagenham is within the lowest 40% nationally for educational deprivation, the lowest 20% for income deprivation affecting children, the lowest 10% for barriers to housing and services deprivation and ranks within the lowest 20% on the National Multiple index of Deprivation.

The Garden Autism Specialist School

A Special Education Needs (SEN) school for pupils aged 4-16 in the London Borough of Hackney. It has 125 students of which 100% have Special Educational Needs, 59.2% have English as a Second Language and 72.8% eligibility for free school meals.

Greenleaf Primary School, Waltham Forest

A primary school located in the London Borough of Waltham Forest, which was recently announced as the Mayor of London's first London Borough of Culture. It has 518 students and 32 teachers. 23.3% of the students are eligible for free school meals (compared to the average of 25.4%) and 54.2% of the students have English as second language (compared to a national average of 20%). Waltham Forest is within the lowest 40% nationally for educational deprivation, lowest 40% for income deprivation affecting children, the lowest 20% for living environment deprivation and ranks within the lowest 20% on the National Multiple index of Deprivation.

In 2016/17

We inspired people to discover and love the arts

13,000 people of all ages and backgrounds participated in our programmes and workshops

42,120 members who enjoy heavily discounted tickets to art, film, music, theatre and dance, as well as exclusive events

68,576 people accessed world-class arts for free by attending our events produced alongside our partners

Spotlight
Walthamstow Garden Party

In July, almost 34,000 people headed to our fourth Walthamstow Garden Party to celebrate the creativity of local communities and enjoy performances from leading international artists. The free festival – presented by the Barbican, Waltham Forest Council and Create – included our Earthly Paradise tent, featuring a range of brilliant performances from talented young people. The line-up included our Junior Poets, Young Poets and Young Songwriters. In total, 450 children and young people performed across the festival.

‘Walthamstow Garden Party was an unbelievable experience. I was able to perform so freely and gain the confidence I needed. It was the best place to perform my own song for the first time, the atmosphere and vibe was so supportive and encouraging.’
Baljeet Kaur, Young Songwriter

‘The most impressive feat the Barbican has achieved is the makeup of these members: 91% are new, showing that a lot of young people are interested in the arts.’
Harry Rosehill, Londonist

We created an ambitious learning and participation programme for people of all ages and backgrounds

951 students and provided

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

19,000 people on Saturday at Walthamstow Garden Party

4,548 under-fives and their parents/carers enjoyed imaginative child-led play at 95 Barbican Blocks sessions

‘I feel I am needed, and part of something. It doesn’t matter that other things in my life are hard. The band helps me to make music, smile and laugh.’
Participant, The Messengers

‘While the musicians are here playing their songs [patients] become something more than a diagnosis [sic]. It’s so beautiful and refreshing thing to see.’
Danielle Wilde, Royal Free Trust Dementia Lead

‘I have been three times now with my one year old, and she absolutely loves it! It’s made the Barbican a great place for us to go during the week.’
Participant, Barbican Blocks

We launched our Associate Schools programme and collaborated with

Spotlight
Barbican Box

1726 students from 33 schools took part in Barbican Box, creating original theatre, art or music over six months. This year, we launched our first primary school Box – thanks to funding from the Lord Mayor’s Appeal – took the programme outside of London for the first time, to four schools and colleges across Manchester where we worked in partnership with HOME LIA, Awarding Body and leading theatre company Complicité.

‘Working with the Barbican and Complicité has been amazing. For students from a small town in the North West to be able to work with two world-known theatre establishments has really helped to put their learning into a wider context and establish aspirations beyond their local area.’
Michelle Mahoney, Teacher of Dance and Performance, Carmel College, Manchester

barbican

Creative Learning
Our year in review
2016/17

GUILDHALL SCHOOL

The delivery of our Creative Learning programmes would not be possible without the supporters and partners who give to the Barbican Centre and to the Guildhall School.

We would like to thank all of our Barbican Patron and Barbican Fund donors who have provided a valuable contribution to the programme, and to Guildhall School donors who support directly working with Creative Learning.

We are also very grateful to the following funders who have played an important role in a number of projects and initiatives that we have delivered over the year:

Allen & Overy
Arts Council England
City Bridge Trust
The Embassy of the Kingdom of the Netherlands
Ramona Fairholm Foundation
The Government of Rwanda
J Paul Getty Jr Charitable Foundation
Lishman LLP
Dr Miles Shipley & Mr Philip Ridge
NHS
Paul Hamlyn Foundation
The Sander Trust
SMM Foundation
Tosco H&S Trust
UBS
University College London Hospitals Charity
The Wonderful Company of Caribbeans
The Wonderful Company of Gail and Simon Wyre Dancers
The Wonderful Company of International Builders
Youth Music

ARTS COUNCIL ENGLAND
LONDON

And developed the artists and creative industry professionals of today and tomorrow

45 teachers attended our first TeachMeet event in May, which was open to teachers looking to integrate the arts into their classrooms

‘Slick, informative, inspirational’
Participant, TeachMeet

134 young people were supported through in-depth talent development programmes including Future Band, (Im)Possibilities, Young Photographers, Young Poets, Young Programmers, Young Reviewers, Young Songwriters and Young Visual Arts Group

‘I’ve participated in quite a few youth programmes and this is by far the best. People at other venues can’t believe what we’ve done.’
Nimmo Ismail, Young Programmers

Spotlight
Open Labs

Our Open Labs give artists and companies a week in the Barbican’s Pit Theatre to explore, experiment and develop new ideas. In March, the choreographer Rhannon Faith worked with a cast of seven women with experience of domestic abuse to develop *Smock That* (a conversation). The resulting piece shines a light on the complex subject of domestic abuse in an empowering and participatory performance highlighting human resilience. It will now feature as part of the Barbican’s 2018 season *The Art of Change*.

‘The Open Lab has been fundamental in our development as a company. It was such a brilliant experience and a wonderful place to have a creative residency. Our work has since been booked at a number of venues and opened up really important opportunities.’
Rhannon Faith, Open Lab artist

19 students are now enrolled in Guildhall School’s BA (Hons) in Performance and Creative Enterprise – a pioneering course for artists looking to develop skills for arts industry employment – developed in association with the Barbican

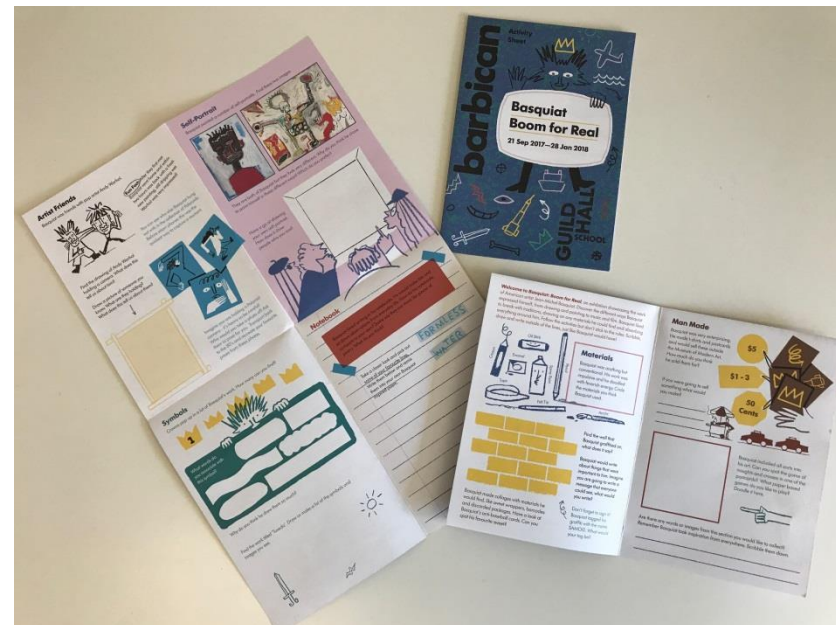
500 young people attended 11 Creative Careers seminars on topics ranging from event production to freelance finances and marketing

‘These sessions have allowed us to learn and interact with each other which has given me the confidence to progress in a road I thought was closed to me!’
Jordan Hutchinson, Creative Careers

Basquiat



Image of Basquiat inspired painting, created by a student of The Garden School, Hackney, as part of their response to Barbican Art Box



Basquiat Activity Sheet – available to families, young people and schools visiting the Art Gallery



Basquiat Zine publication





Too Young For What?
Image Credit: Camilla Greenwell



Barbican Boxes



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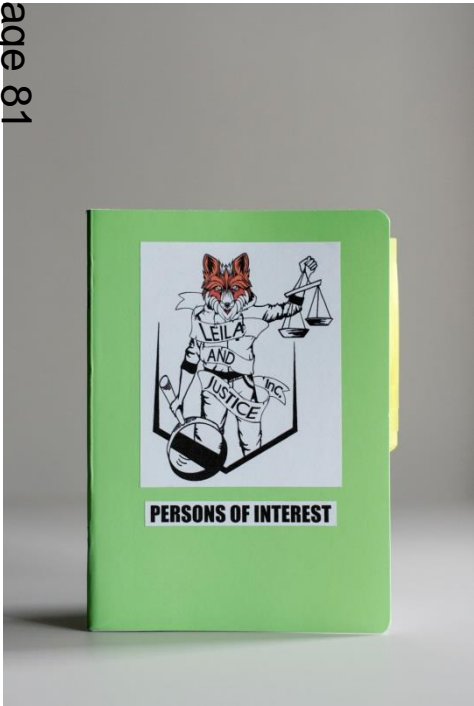
Barbican Primary Box - Michael Rosen
Image Credit: Olivia Hemingway





Barbican Box Music - Max Richter

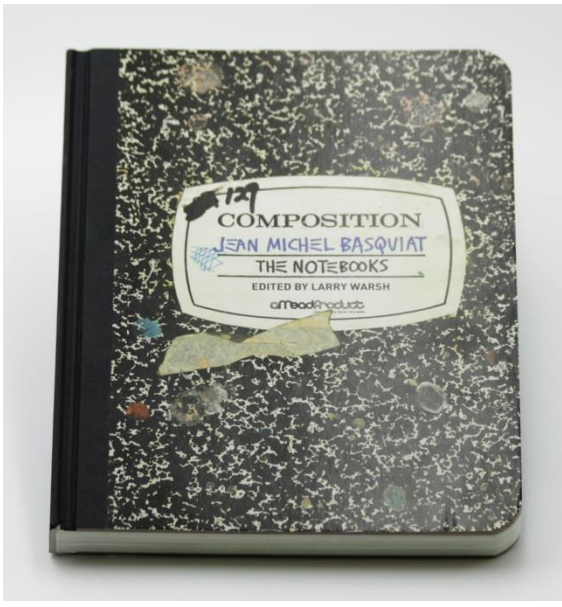




Barbican Box Theatre – Tamasha
Image Credit: Camilla Greenwell



Barbican Box Art
Basquiat



'The Art of Change'



Change Makers

Image Credit
Zara McFarlane

Sydney Russell



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Youth Manifesto publication
Tuning Into Change



Subject to Change
Image Credit: Suzanne Zhang



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A Change Is Gonna Come
Image Credit
Camilla Greenwell



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Committees:	Dates:	
Policy and Resources Committee Barbican Centre Board – for information	07/06/2018 18/06/2018	
Subject: Beech Street Transformation	Issue Report: Complex	Public
Report of: Town Clerk Director of the Built Environment Report Author: Simon Glynn		For Information
<u>Summary</u>		
<p>Culture Mile seeks to redefine the City of London as a global leader in both commerce and culture, where creativity is the most valuable currency. This initiative represents a significant opportunity to deliver transformative change in a way that meaningfully improves and enriches people’s lives.</p> <p>Beech Street is the main access route for visitors to the Barbican Centre from the west, and forms part of a critical east-west axis (including West Smithfield, Long Lane and Silk Street) along which some of the major cultural destinations (the new Museum of London at West Smithfield, the Barbican Centre and the Guildhall School of Music and Drama) are located. The Barbican Exhibition Halls 1 and 2 are located on the northern side of Beech Street.</p> <p>The property vision is to refurbish these buildings into modern and attractive accommodation suitable for retail, cultural and learning uses, creating brand new frontages onto Beech Street that will fundamentally change the vibrancy, activity and experience of this street.</p> <p>Essential to maximising the success of the property refurbishment will be the widening of the northern footway along Beech Street to provide generous pedestrian space adjacent to new retail, cultural and learning frontages.</p> <p>Finally, the vision for Beech Street also includes a vastly changed look and feel of the street through more vibrant treatment of the walls and roof of the covered road, enhanced lighting and opportunities for public art and way-finding. Overall, the experience of being in Beech Street will be much improved.</p> <p>In presenting this vision for Beech Street, initial research, consultation and investigation has been undertaken. Assessment of the Barbican Exhibition Halls has identified viable commercial options for the management of new retail, cultural and learning spaces. In transportation and public realm terms, an eastbound traffic closure of Beech Street, together with a widening of the northern footway would result in the smallest area of impact on the traffic network and supports the vision for property refurbishment. Establishing the feasibility of restricting traffic in Beech Street is critical in determining the viability of the overall programme.</p>		

The work to date has identified the opportunities for property refurbishment and transportation and public realm enhancement. To deliver this exciting transformation, Members' endorsement for the overall vision is required. Departments leading on the individual workstreams will now need to set out for Members their proposed programmes for delivery and the ways in which these work-streams will be coordinated effectively into a single cross-departmental programme.

To maximise the efficiency of delivery and reduce risk, each work-stream will be progressed within a single programme (Beech Street transformation programme). The appointment of a programme manager to coordinate these work-streams is desirable but an appointment will only be made once Members have greater certainty regarding the viability of the property, transportation and public realm changes.

Two reports will now be prepared for the next Committee cycle; one in relation to the transportation and public realm changes and one in relation to the property refurbishment; both reports will be subject to Member approvals through the project gateway process. Phase Two of the current Barbican Estate maintenance project (podium waterproofing works), will continue for now in accordance with the programme last reported to the relevant Committees.

Recommendations

Members of the Policy and Resources Committee are recommended to:

- Approve the vision for the transformation of Beech Street.
- Approve the development of Gateway reports; those relating to transportation and public realm and those relating to property refurbishment, which are subject to Member approvals through the project gateway process.

Main Report

1. Vision	<p><u>Vision for Culture Mile</u></p> <p>Culture Mile seeks to redefine the City of London as a global leader in both commerce and culture, where creativity is the most valuable currency. This initiative presents a significant opportunity to deliver transformative change in a way that meaningfully improves and enriches people's lives.</p> <p>The City of London Corporation, together with the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra and Museum of London, are working together to create a major destination for culture and creativity in the Square Mile with creative exchange, cultural collaboration and learning at its core.</p> <p>This transformation is beginning and Culture Mile, which stretches just under a mile from Farringdon to Moorgate, will take 10-15 years to fully develop.</p> <p>Over the next decade and beyond, the five partners, led by the City of London Corporation, will transform the area through:</p>
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- better transport links with the arrival of Crossrail
- improving their offer to audiences with imaginative collaborations, outdoor programming and events.
- improved links between venues and major enhancements to the streets and wider public realm which will enliven the area as Culture Mile expands and flourishes.

Crossrail will be transformative for this area. Nearly 1.5 million additional visitors a year are expected from late 2018 as Crossrail opens new Elizabeth Line stations at Farringdon, Moorgate/ Liverpool Street and the North-South Thameslink line is also upgraded. Farringdon interchange will provide direct access to three major London airports with journey times from Heathrow around 30 minutes; it will be the only station where Underground, Thameslink and Crossrail all interlink and will be one of the busiest stations in the UK making the area more connected than ever.

Three building projects, the new Museum of London, the transformation of Beech Street and the proposed new Centre for Music are envisaged within Culture Mile and their success would make a significant contribution.

The City and its partners are just at the start of this long term 10-15 year project. By 2028, the outcomes for Culture Mile, as expressed in the draft Culture Mile Strategy are that:

- People enjoy spending time in the area and participating in activities that enrich their lives
- People have equal access to creative, cultural and learning activities, to develop their skills and experiences – making them more socially and economically mobile and included.
- Visitors, learners, businesses and residents engage and collaborate positively with us to transform the area and realise the aims of Culture Mile.
- Culture Mile is delivered in an economically and environmentally sustainable way.

Vision for Beech Street

Beech Street is the main access route for visitors to the Barbican Centre from the west, and forms part of a critical east-west axis (including West Smithfield, Long Lane and Silk Street) along which some of the major cultural destinations (the new Museum of London at West Smithfield, the Barbican Centre and the Guildhall School of Music and Drama) are located. Beech Street already has a similar footfall to a successful retail high street and pedestrian usage of the route will increase following the opening of the new Crossrail stations. Beech Street will become an important connector between these transport links.

	<p>The Barbican Exhibition Halls are located on the north side of Beech Street. These venues have been modified over the years and are currently used for a range of back-of-house activities and commercial lettings. The vision, however, is to comprehensively refurbish these buildings into modern and attractive retail, cultural and learning accommodation. This will create brand new frontages onto Beech Street that will fundamentally change the vibrancy, activity and experience of this street. The Mayor of London’s Cultural Strategy has identified the importance of property assets in cultural districts which, through careful physical redevelopment and equally careful leasing and management, can play a major role in defining the character of cultural districts. The use and appearance of these assets influences the overall experience of people in the area, which is vital in encouraging visitors to visit, remain and return. The opportunities in Beech Street are a microcosm of those opportunities referenced in the Mayor’s Cultural Strategy, as well being key to the overall success of Culture Mile.</p> <p>Complementary to the property refurbishment will be the widening of the northern footway along Beech Street to provide generous pedestrian space adjacent to new retail, cultural and learning frontages. This footway widening will require the removal of the current eastbound vehicular lane. Beech Street will therefore provide for westbound vehicular movement only. Air pollution within the street remains a significant problem and the partial removal of traffic will be an important step towards reducing traffic emissions and creating a more pedestrian-friendly environment.</p> <p>In addition, the re-design of Aldersgate Street junction will improve safety and encourage pedestrian movement, particularly east-west. Finally, the vision for Beech Street also includes a vastly changed look and feel of the street through more vibrant treatment of the walls and roof of the covered road, enhanced lighting and opportunities for public art and way-finding. Overall, the experience of being in Beech Street will be much improved.</p>
<p>2. Work to date</p>	<p><u>Work to Date</u></p> <p>In presenting this vision for Beech Street, initial research, consultation and investigation has been undertaken.</p> <p><u>Barbican and Golden Lane Area Strategy (2015)</u> This Strategy involved extensive consultation with residents and other stakeholders. The majority of respondents expressed a desire to see changes to Beech Street. Air pollution was consistently identified as a major negative factor of the area, and improvements in this regard were strongly encouraged. The removal of traffic and pedestrianisation of Beech Street also emerged as a common theme.</p>

Culture Mile Look and Feel Strategy (draft, due 2018)

In addition, recent work to develop a Look and Feel Strategy for Culture Mile has identified four key aims in delivering public realm change; to create a culture spine, to take the best cultural experiences within the institutions into the public domain, to encourage discovery and exploration of hidden gems in the area, reinforcing greener and more reflective spaces and, for the area to be easily recognisable as Culture Mile through the adoption of innovative and responsive approaches to place-making. Beech Street forms a key part of the east-west axis through Culture Mile, which has been identified as the 'culture spine'.

Property Feasibility Study

In 2016 a Beech Street Property Feasibility Study was undertaken to assess the architectural, structural and commercial implications of introducing units for retail, cultural and learning uses along the frontages of Beech Street. The study explored the viability of such proposals and whether these would result in a level of change that is beneficial for the wider area.

Two specific approaches were considered:

- A commercial approach – seeking to maximise income from the retail and cultural and learning spaces that could be provided
- An alternative approach – requiring Corporation and Barbican active management of the letting of these spaces to be in a strong position to respond to opportunities and the strategic priorities of Culture Mile as it develops.

Gross annual rental forecasts for each approach have been estimated at £1.3m (commercial) and £1.1m gross of operating costs (alternative), however these approaches represent points on a spectrum of rental value that could be rebalanced depending on strategic priorities and business need. Based on this initial research, both approaches appear financially viable, however the 'alternative' approach would more strongly support the vision for Culture Mile and the aims of the draft Culture Mile Look and Feel Strategy.

Potential layout options for a refurbished Barbican Exhibition Hall 1 and 2 have been assessed as part of the Property Feasibility Study. All options require further consideration and further details will be presented in a separate report on property matters to the relevant Committees.

Another consideration for the property refurbishment will be the physical condition of the Barbican Exhibition Halls in relation to structural integrity, drainage, ventilation and other mechanical and electrical matters. Recent on-site observations have indicated that

these elements may require significant improvement as part of the comprehensive refurbishment.

High level traffic modelling

An initial, preliminary impact analysis (using the Transport for London (TfL) ONE Model for Central London) was produced in 2016 as part of a study to identify the geographical area that would be affected (i.e. the area to which traffic reassigns) by different options relating to the restriction or removal of traffic from Beech Street.

The options for testing were:

- Option 1- An eastbound closure of Beech Street to vehicles;
- Option 2 - A westbound closure of Beech Street to vehicles;
- Option 3 - A full closure of Beech Street in both directions.

Option 1 to close Beech Street eastbound would allow the footway on the northern side of Beech Street to be significantly widened with the least amount of change to Aldersgate Street junction and would maximise the potential for retail and other uses within the refurbished Barbican Exhibition Halls.

The output from the analysis shows that each of these three scenarios would cause a significant reassignment of traffic within the City (particularly on London Wall and Moorgate) and onto the TfL Network (Old Street) and streets of neighbouring boroughs.

As expected, Option 3 had the widest area of impact with traffic implications across most of the Square Mile, and into the London Boroughs of Islington and Hackney.

The area of traffic reassignment between Options 1 and 2 varied significantly, with an eastbound closure of Beech Street affecting a smaller area than a westbound closure, though still affecting TfL and LB Islington streets.

The impact areas are presented visually in Appendix 1.

Whilst the scope of the area of impact is now understood, the scale or severity of the impact on individual junctions is yet to be determined. For Option 1, which affects the smallest geographic area, it is estimated that traffic in the area will need to be reduced by approximately 20% to limit the impact to streets within the City. As a comparison, both the Aldgate and Bank on Safety schemes required much lower levels of traffic reassignment and their impact was contained within the City. A greater understanding of the impact of changes to traffic movement in Beech Street on the resilience of the street network is also required.

	<p>This scale of change to Beech Street would present a significant challenge for the City Corporation and would require a step-change in the Corporation’s approach to managing traffic, including the process by which the City obtains necessary approvals from Transport for London (TfL) and the London Borough of Islington. Both TfL and LB Islington have parallel aspirations to reassign traffic from Old Street roundabout and Clerkenwell Road, with impacts likely to be felt within the City.</p> <p>The proposals for an eastbound closure and northern footway build out must be caveated with two specific concerns. Firstly, detailed traffic analysis and the impact on the resilience of the network may be found to be such that the necessary approvals from TfL can not be obtained. Secondly that the northern footway widening will be subject to confirmation following detailed surveys to establish that the sub-structure is able to safely take the additional loading.</p> <p>In summary, an eastbound closure would result in the smallest area of impact on the traffic network and would support the ambition to transform the Barbican Exhibition Halls. A west-bound closure would have greater traffic impact and would not be able to support the desired property changes on the northern side of Beech Street. Full pedestrianisation would have the largest area of impact on the traffic network, whilst supporting the desired property changes.</p>
<p>3. Summary of Issue</p>	<p><u>Summary of Issue</u></p> <p>The work to date has identified the opportunities for property refurbishment and transportation and public realm changes in Beech Street. To deliver this exciting transformation, a single vision, endorsed by Members, is required for the property and public realm in Beech Street. Departments leading on the individual workstreams will need to set out for Members their proposed programmes for delivery and the ways in which these work-streams will be coordinated effectively into a single cross-departmental programme.</p>
<p>4. Proposed way forward</p>	<p><u>Proposed Way Forward</u></p> <p>There are three main areas of work in delivering transformation in Beech Street:</p> <ul style="list-style-type: none"> • Transportation and Public Realm – the delivery of changes in Beech Street, including statutory processes, Traffic Management Act scheme approval from TfL, structural assessment, highway re-design, changes to the walls and roof of Beech Street, lighting and public art. • Property – the refurbishment of the Barbican Exhibition Halls in Beech Street and associated structural and M&E improvements

	<ul style="list-style-type: none"> • Barbican Estate Maintenance – works including the podium waterproofing above Beech Street to enable the subsequent refurbishment of the Barbican Exhibition Halls. <p>An indicative programme to deliver each of these work areas will be provided in the proposed reports on transportation and public realm and on property refurbishment as described in Recommendation Two.</p> <p>Clearly these work-streams have significant inter-dependencies. To maximise the efficiency of delivery and reduce risk, each work-stream will be progressed within a single programme (Beech Street transformation programme). The appointment of a programme manager to coordinate these work-streams is desirable but an appointment will only be made once Members have greater certainty regarding the viability of the property and public realm changes.</p> <p>To this end, further detailed investigation, including the production and testing of a detailed traffic model, is required regarding the full impact of an east-bound traffic closure in Beech Street on the wider transport network and on network resilience, both inside and outside the City boundary. In addition, the integrity of the structures above, to the side and below Beech Street are not fully known and need to be determined at an early stage. These investigations, the details of the next steps required, together with the proposed funding approach, will be set out in separate gateway reports on the transportation and public realm changes and on the property refurbishment. Officers propose to liaise with Chamberlains regarding the funding approach to be set out for each workstream. The highways and public realm and the property refurbishment workstreams will be managed as stand-alone projects initially, albeit coordinated in due course by a programme manager.</p>
<p>5. Next steps</p>	<p><u>Next Steps</u></p> <p>Two reports will be prepared for the next Committee cycle; one in relation to the transportation and public realm changes and one in relation to the property refurbishment and will be received by the relevant Spending Committees. The existing Barbican Estate maintenance project, in relation to the waterproofing around Beech Street, will continue for now in accordance with the programme last reported to the relevant Committees.</p>
<p>6. Funding</p>	<p><u>Funding</u></p> <p>The cost envelope for the Beech Street transformation programme is estimated at £30m. This includes £12m for transportation and public realm changes and £18m for property</p>

	refurbishment. The podium water-proofing project is separately funded and has previously been approved by Members. The funding approach will be different for each work-stream and will be described in detail in the separate reports proposed. Officers are instructed to liaise with Chamberlains regarding the funding approach to be set out for each workstream.
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Appendices

Appendix 1	Indicative geographic areas of impact in relation to Beech Street traffic changes
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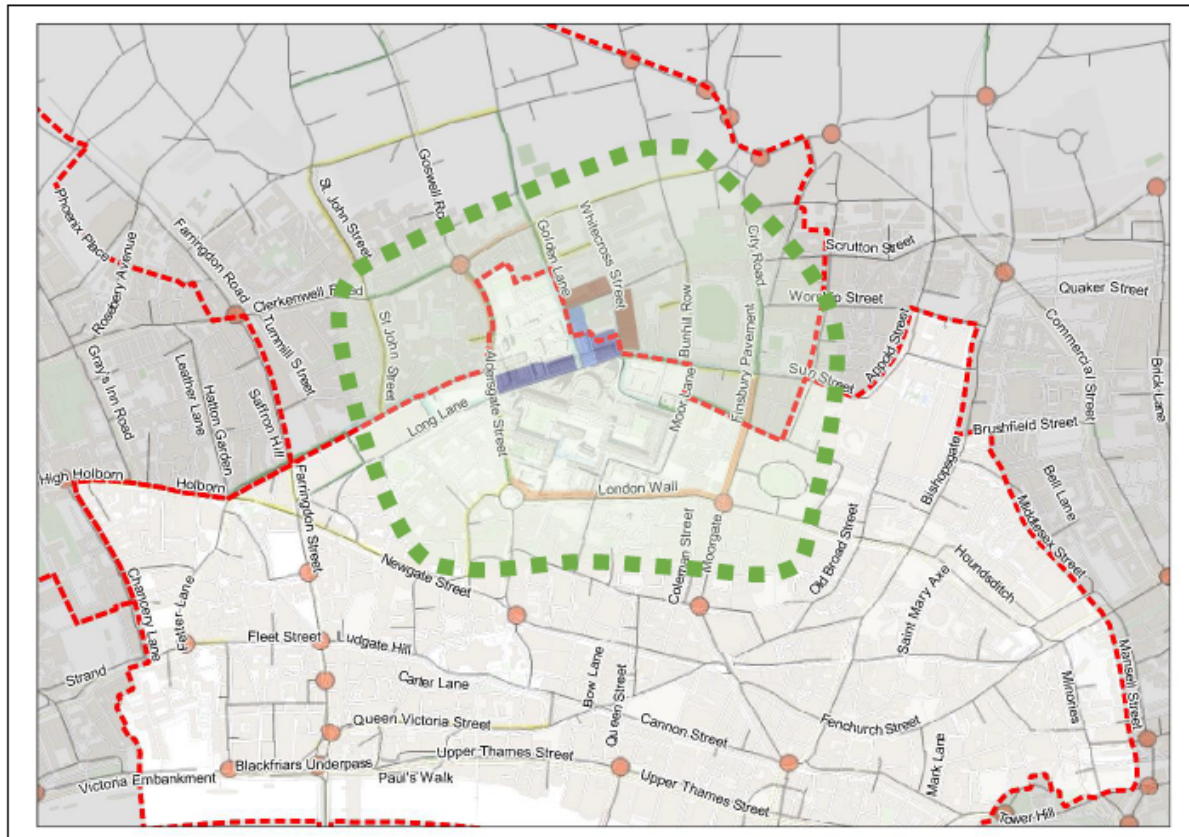
Contact

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Appendix 1

With Beech Street closed, traffic will reassign to other east/west routes, primarily the London Wall / Aldersgate St alignment or the Old Street / Moorgate alignment. To a lesser extent other traffic will reassign from further back in the routing to choose routes to avoid this congestion, which means additional traffic on streets such as Newgate Street, Gresham Street, South Place. Traffic queues develop at junctions where the additional vehicle units are added to the existing queues. This can lead to growing traffic queues in the peak hours, i.e. at the London Wall / Moorgate junction which does not have spare capacity in the AM peak.

Option 1 - Zone of Impact (Eastbound Closure)



Option 2 – Zone of Impact (Westbound closure)



Option 3 - Zone of Impact (Full closure)



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