



Barbican Centre Board

Date: WEDNESDAY, 24 JULY 2019
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy Dr Giles Shilson (Chairman)
Deputy Tom Sleight (Deputy Chairman)
Stephen Bediako (External Member)
Russ Carr (External Member)
Simon Duckworth
Alderman David Graves
Gerard Grech (External Member)
Deputy Tom Hoffman (Chief Commoner)
Deputy Wendy Hyde
Emma Kane (Ex-Officio Member)
Vivienne Littlechild
Wendy Mead
Lucy Musgrave (External Member)
Graham Packham (Ex-Officio Member)
Judith Pleasance
Alderman William Russell
Jenny Waldman (External Member)

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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. **MINUTES**
 - a) **Board Minutes**
To agree the public minutes and summary of the Barbican Centre Board meeting held on 22 May 2019.
For Decision
(Pages 1 - 8)
 - b) **Minutes of the Finance Committee - TO FOLLOW**
To receive the public minutes of the Finance Committee of the Barbican Centre Board meeting held on 8 July 2019.
4. **OUTSTANDING ACTIONS AND WORK PLAN**
Report of the Town Clerk.
For Information
(Pages 9 - 12)
5. **MANAGEMENT REPORT BY THE BARBICAN'S DIRECTORS**
Report of the Managing Director.
For Information
(Pages 13 - 30)
6. **VISUAL ARTS ANNUAL REPORT**
Report of the Artistic Director.
(N.B. – To be read in conjunction with the non-public appendices at Item 15)
For Information
(Pages 31 - 42)
7. **CREATIVE LEARNING REPORT**
Report of the Director of Creative Learning.
(N.B. – To be read in conjunction with the non-public appendix at Item 16)
For Information
(Pages 43 - 84)
8. **EQUALITY AND INCLUSION UPDATE**
Report of the Artistic Director.
For Information
(Pages 85 - 106)

9. **STRATEGIC PLAN UPDATE**
Joint report of the Managing Director and Artistic Director.
For Information
(Pages 107 - 126)
10. **UPDATE ON BARBICAN GUILDHALL CREATIVE ALLIANCE**
Report of the Director of Learning & Engagement.
For Information
(Pages 127 - 138)
11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
12. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
13. **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
14. **NON-PUBLIC MINUTES**
- a) **Non-Public Board Minutes**
To agree the non-public minutes of the Barbican Centre Board meeting held on 22 May 2019.
For Decision
(Pages 139 - 146)
- b) **Non-Public Minutes of the Finance Committee - TO FOLLOW**
To receive the non-public minutes of the Finance Committee of the Barbican Centre Board held on 8 July 2019.
15. **VISUAL ARTS: NON-PUBLIC SECTION AND APPENDICES**
To be read in conjunction with the report at Item 6.
For Information
(Pages 147 - 168)
16. **CREATIVE LEARNING: NON-PUBLIC APPENDIX**
To be read in conjunction with the report at Item 7.
For Information
(Pages 169 - 170)
17. **CENTRE FOR MUSIC – COMMUNICATIONS LINES FOR BARBICAN BOARD MEMBERS**
The Managing Director to be heard.
For Information
(Pages 171 - 176)

18. ***BARBICAN BUSINESS REVIEW – MAY ACCOUNTS (PERIOD 2)**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 177 - 186)
19. ***UPDATE ON CATERING AND BARS 2018/19**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 187 - 198)
20. ***RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 199 - 266)
21. ***BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE**
Report of the Director of Operations and Buildings.
For Information
(Pages 267 - 278)
22. **REPORT OF ACTION TAKEN**
Report of the Town Clerk.
For Information
(Pages 279 - 282)
23. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
24. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC IS EXCLUDED**

BARBICAN CENTRE BOARD

Wednesday, 22 May 2019

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 22 May 2019 at 11.00 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)	Emma Kane (Ex-Officio Member)
Deputy Tom Sleigh (Deputy Chairman)	Vivienne Littlechild MBE
Stephen Bediako (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 (Chief Commoner)	Jenny Waldman (External Member)
Deputy Wendy Hyde	

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Jenny Mollica	- Director of Creative Learning, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Jo Daly	- Barbican Centre
Leanne Murphy	- Town Clerk's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department
Dr Marcus Roberts	- Head of Strategy and Performance, Community and Children's Services
Michael Bradley	- Asset Manager, Barbican Centre
Phil Newby	- Head of Marketing, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre

1. APOLOGIES

Apologies for absence were received from Russ Carr and Alderman William Russell.

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 William Russell to his first meeting. The Chairman also thanked outgoing Members Deputy John Tomlinson and Trevor Philips 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 20 March 2019 were approved subject to a typo.

A Member noted that with regards to the minute concerning the Barbican's growing presence in China, the Culture Ambassador referenced was the Culture Ambassador of the Xinjiang Province.

7. **OUTSTANDING ACTIONS AND WORK PLAN**

The Board noted the various outstanding actions and the updates provided thereon. The workplan for Board meetings in 2019 was also noted and would be updated.

With regards to action 3 concerning including a strapline on tickets, a Member queried whether the Box Office could inform people of a discount to use in the shops, etc. It was noted that a discount was currently only available to members as a perk of having a membership. A business modelling exercise was due to take place which would look at the pros and cons of discounts.

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

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
 Deputy Tom Hoffman
 Jenny Waldman

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

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:

- The Managing Director advised Members that the launch of several events, including Sound Unbound and AI: More than Human exhibition, had brought a busy and successful period for the Centre. However, the Fundamental Review presented potential issues and the Centre was building a response to deal with the concerns.
- The Artistic Director highlighted a number of successes including a seven page article in the Observer and a limited edition cover on Harper's Bazaar regarding the Lee Krasner exhibition, great coverage of the AI exhibition, the box office success of Grief is a thing with Feathers, positive reviews for Avalanche, and the success of the third Sound Unbound free event which received over 1,200 attendees and 5* reviews.
- A music event developed through the City Islington Partnership launched on 3 April 2019 involving one out-of-school programme with two more to follow.

- The Estate 50 event, a fruitful collaboration between the Learning and Engagement Team and Barbican residents celebrating the 50th anniversary Barbican Estate on Saturday 8 June, would be followed by a Corporation reception at the Centre.
- It was noted that Squish Space had received 10,000 visitors in the 100 days since it opened, and evaluations indicated visitors were coming from a wide number of boroughs.
- A showcase sharing the work of the Primary School Barbican Box took place on 30 April 2019 at which children's author Michael Rosen produced poetry. Michael Rosen plans to reproduce the poems for wider distribution.
- Members were advised that there had been good progress on the security, fire and CWP projects and that 90% of the ad hoc list were complete and audited.
- The Director of Operations & Buildings noted that the Centre was awarded 4 stars out of five by Julie's Bicycle 'Creative Green Standard' in its first year of certification and highlighted the team effort of the Barbican and Guildhall School Alliance that had been required to deliver this achievement.
- It was noted that the Fundamental Review had caused delays to some strategic projects which were now on hold until September, e.g. the Exhibition Halls.
- The Chairman thanked those that attended and assisted with the Lord Mayor's breakfast and was particularly impressed with Garden School work that was presented.
- A Member was disappointed that the new IT system had not yet been implemented. Members were advised that the systems were still being worked on to manage the huge risk implications. It was agreed this would be made a priority to deal with Member's concerns.
- In response to a query regarding the MoU British Council, Members were advised that there was an objective within the International Strategy regarding this relationship to ensure cohesive communications between the two organisations and ensure understanding of each other's initiatives.
- It was noted that a report of the Chairmen of the Barbican Centre Board and Guildhall School of Music & Drama went to the Court of Common Council updating them on the success of the Barbican and Guildhall Creative Learning team winning the SEND Achievement at the National Creative Learning Awards for its work with The Garden School.

- In response to a question concerning agile working, Members were advised that more agile processes were being incorporated within the organisation. A Member felt that agile was formidable for the future and should be made a priority. A Member voiced caution over the use of agile processes in marketing stressing the importance of understanding the risks involved. The Chairman stated that further thought in this area was needed for ideas to be brought to the Board.
- A Member advised that government had announced an AI Council appointing experts to boost the UK's artificial intelligence sector and saw this as an opportunity for the Barbican. It was recommended that Council members be invited to the Barbican's AI exhibit to advance culture and AI. The Managing Director noted that the Barbican were not experts in this field, but the exhibition was an opportunity for thought leadership. A Member stated that companies considered AI to be the basis for the next economy (after data) and felt that leadership should be formed following the exhibition.

RECEIVED.

10. GENDER IDENTITY POLICY

The Board received a report of the Town Clerk and Chief Executive concerning the City Corporation's policy on gender identity, and the findings from independent analysis of an online survey conducted in 2018.

RESOLVED – That Members:-

- Consider the survey findings;
- Note the Gender Identity Policy and its implications for them.

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.
14-25

Paragraph No.
3

14. **NON-PUBLIC BOARD MINUTES**

The non-public minutes and summary of the Board meeting held on 20 March 2019 were approved.

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

The Board received a report of the Artistic Director regarding the Barbican Marketing and Communications Annual Report providing an overview of the marketing and communications department's current areas of activity and strategic focus.

16. **DEVELOPMENT REVIEW – FINDINGS AND NEXT STEPS**

The Board received a report of the Chief Operating & Financial Officer regarding the Barbican Development Review providing findings and the next steps.

17. **NON- COMPLIANT WAIVERS**

a. **Audience Segmentation Research**

The Board received a Non-Compliant Waiver report of the Managing Director regarding Audience Segmentation Research.

b. **Avalanche Set Design**

The Board received a late Non-Compliant Waiver report of the Managing Director regarding the Avalanche Set Design and Build.

c. **Specialist Theatre and Sound Equipment**

The Board received a Non-Compliant Waiver report of the Managing Director regarding Specialist Equipment.

18. **CENTRE FOR MUSIC UPDATE**

The Board received a report of the Managing Director providing Members with an update concerning Centre for Music.

19. **EXHIBITION HALLS UPDATE**

The Board received a verbal update from the Managing Director concerning the exhibition halls.

20. **BARBICAN CENTRE FIRE RECTIFICATION PROJECTS**

The Board received a report of the Director of Operations and Buildings providing Members with a status report on the Centre's Fire Rectification Projects which were born out of the Centre's Fire Risk Assessments carried out in October 2017.

21. **BUSINESS REVIEW – 2018/19 DRAFT ACCOUNTS**

The Board received a report of the Chief Operating & Financial Officer providing Members with an update on the Barbican Business Review – 2018/19 Draft Accounts.

22. RISK UPDATE

The Board received a report of the Director of Operations and Buildings providing Members with an update on the risk management system in place at the Barbican, the significant risks that have been identified and measures for mitigation of these risks.

23. CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT (INCLUDING NON-CAP AND INVESTMENT PROJECTS)

The Board received a report of the Director of Operations and Buildings providing Members with an update on Barbican refurbishment and maintenance projects funded by the Cyclical Works Programme (CWP) budget and other additional projects funded from other sources.

24. QUESTIONS RELATING TO THE WORK OF THE BOARD

There were no questions.

25. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There was one urgent item.

The meeting ended at 12.36 pm

Chairman

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Outstanding Actions List

Barbican Centre Board and Finance Committee

	Action	Notes	Officer/body responsible	Date added & meeting	To be completed/ progressed to next stage
1	Management report by the Barbican's Directors	Circulate the video show at the Lord Mayor's breakfast re: The Garden School.	Town Clerk	May 2019 – <u>BCB for BCB</u>	Done
2	Non-Compliant Waivers	Dialogue take place at a senior level to resolve issues between the Centre and City Procurement.	Chief Operating & Financial Officer	May 2019 – <u>BCB for BCB</u>	To update at the July Board meeting
3	C4M Update	The list of Q&As prepared for the January launch of C4M to be circulated to Members.	Town Clerk	May 2019 – <u>BCB for BCB</u>	Done

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Barbican Centre Board Work Programme 2019

(changes since the last meeting in italics)

Standing Items

Board

- Outstanding Actions
- Directors' Management Report
- Risk Update
- Brexit update

Finance

- Business Review (Period Accounts)
- Cyclical Works Projects (CWP) Update

8 July 2019	Barbican Finance Committee	<ul style="list-style-type: none"> • CWP Update • Business Review • Catering update
24 July 2019	Barbican Risk Committee	<ul style="list-style-type: none"> • Internal Audit Report • Risk Update • Programming Risk Update
	Barbican Centre Board	<ul style="list-style-type: none"> • Strategic Plan • Visual Arts Presentation • Creative Learning Presentation • Equality, Diversity & Inclusion Update • <i>Strategic Alliance Update</i>
9 Sept 2019	Barbican Finance Committee	<ul style="list-style-type: none"> • CWP Update • Business Review • Business Events
18 Sept 2019	Barbican Centre Board	<ul style="list-style-type: none"> • Performance Review • Digital Presentation • Car Park Review
4 Nov 2019	Barbican Finance Committee	<ul style="list-style-type: none"> • CWP Update • Annual Development Review • Commercial Update • Business Review • Barbican Budget 2020/21 & Business Plan • Retail Review

20 Nov 2019	Barbican Risk Committee	<ul style="list-style-type: none"> • Internal Audit Report • Risk Update • Programming Risk Update
	Barbican Centre Board	<ul style="list-style-type: none"> • Music and LSO Presentations • <i>Barbican Budget 2020/21</i> • Business Model - Long Term Financial Plan

Committee:	Date:
Barbican Centre Board – for information	24 July 2019
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <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. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
<p>“The Barbican is a confident, discerning London venue where the person selling you an ice-cream probably has a Master’s degree and a cool career as a musician or photographer...a democratic, inclusive and welcoming space which belongs to all and which is buzzing...” Nadine Waddell, Barbican Life, Summer 2019</p>	Strategic Goal
<p>1.1 Progress and issues</p> <p>STRATEGY One of the most intense periods of work and discussion among the Directorate team has taken place to formulate the Barbican’s approach to the City Corporation’s Fundamental Review. The Barbican has resolved to take a collaborative approach to the issue, to explore the possibilities of working with other City departments on issues where its expertise and experience could be valuable for the future. Further briefing can be provided in the non-public section of the meeting, but early indications are that this approach has been well received. First discussions are taking place at Resource Allocation Away-day in July with a view to leading towards a prioritisation exercise for the City.</p> <p>Directors’ Awayday discussions in July are leading towards a refreshed version of the brand and its values, together with a reformulated set of goal objectives within the strategic plan, which will be presented as part of the Performance Review process at the September meeting. We are also progressing the Telling Our Story project, and will have draft outputs to share, including a condensed version of our key messages for Board members to use with stakeholders.</p> <p>As reported below (see Learning and Engagement) the workshop and reception in association with the Barbican Residents Association to celebrate Barbican @ 50 was very much enjoyed and created much interest in the founding principles and architecture of the Estate.</p> <p>CULTURE MILE At the request of the Board, an update on the Centre for Music is presented at this meeting, including answers to frequently asked questions on the project. This is for Board members to use with all relevant parties. Progress on the project remains on course to deliver a refined business model and masterplan by the end of the year.</p> <p>A report into the future operational model of Culture Mile has been commissioned from AEA Consulting (who members will recall the Chamberlain commissioned to report on the Barbican in a recent savings exercise). This was discussed by the Culture Mile Working Party and its</p>	

<p>implementation will be now be formulated with the relevant parties in the distributed model of management prior to a new funding bid being prepared in the autumn.</p> <p>The future of the Exhibition Halls remains on hold, following the current freezing of corporate capital projects, including the previously agreed waterproofing of the podium above the halls. It is hoped that this situation will be resolved during the autumn.</p>	
<p>1.2 Preview and Planning</p> <p>STRATEGY</p> <p>Directors are now working on a major review of the Centre's financial model going forward, bearing in mind the reductions in City funding through efficiencies and other increased central costs, and the ability of the Barbican to develop new income streams through the innovative use of technology and other developments. This will tie closely to the outcome of the Fundamental Review.</p> <p>We are launching an enquiry in to the use of our spaces, 'The Art of the Possible', to establish our needs in terms of the type and scope of office accommodation, delivering better working environments which are more appropriate to changing needs, while at the same time creating space for potential other uses. This is part of our integrated approach to creating the Destination of the Future, making the most of the opportunity to reinvent the Barbican as a civic space serving the widest possible audience from Culture Mile.</p> <p>The next stage of the Fundamental Review is the preparation of a paper for September's meeting of the Policy and Resources Committee, followed by further discussions around priorities.</p> <p>CULTURE MILE</p> <p>The Play the Mile initiative which was launched with Sound Unbound continues with a wide variety of community events across Culture Mile leading to the Smithfield event at the end of August. This first 'season' of Culture Mile events has been curated by the Barbican in partnership with the other partners, as part of its role in leading on programming for the Mile. Evaluation will be taking place of the impact and attractiveness of these events, but feedback so far has been extremely positive.</p> <p>Progress is being made by the Department of Built Environment on proposals for Beech Street which are intended to lead to a major improvement in the environment of the street. The impacts on the Barbican's operations will be examined in detail in order to support the improvements, ensure our operational efficiency, and serve the needs of our over one million ticket purchasers and other attendees and visitors.</p>	

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>2.1 Progress & Issues</p> <p>Inspire more people to discover and love the arts</p> <p>On 13-14 July, the sixth annual Walthamstow Garden Party was held at Lloyd Park. The festival provides a platform for over 120 local organisations from Waltham Forest. This year, new open calls processes, where local people are making the decisions, have brought in more than 20 new local partners including the Muslim Cultural Forum, Dash Dot Youth Dance and Tell Tails.</p> <p>Since May, there has been a large crossover audience for Art Gallery's Lee Krasner: Living Colour and BIE's AI: More than Human. At point of writing, approximately 1200 people have seen both shows.</p> <p>On 18-19 May, approximately 10 000 individuals attended the Barbican produced Sound Unbound, a multi partner event as part of Culture Mile. 37% of attendees classed themselves as regular classical music attendees and of these, over 50% were aged 34 or younger – a demonstrably different audience than for our standard classical promotions.</p> <p>In June, Sky Arts' broadcast of Art 50 project The British featured Boy Blue's performance R.E.B.E.L and Nitin Sawhney's musical performance Brexit: A Rational Anthem for a National Tantrum. Both performances were originally performed at Barbican's OpenFest: Art 50 in February 2019.</p> <p>Create an ambitious international programme</p> <p>The Barbican Spring/Summer season has garnered numerous 5* reviews for Four Quartets (The Guardian, The Arts Desk, Culture Whisper, The Observer, i Paper), Avalanche (The Stage), Mahler's Sixth Symphony, performed by the Orchestra of Santa Cecilia and conducted by Sir Antonio Pappano (The Arts Desk, Classical Source), Sound Unbound (The Guardian) and Lee Krasner (The Times, i News, Time Out, the Evening Standard, the Arts Desk).</p> <p>Ticket sales for Lee Krasner: Living Colour are on track to meet audience targets. As of 2 July, just over 18 000 tickets have been sold, reaching 35% of the total attendance target. To date, over 900 catalogues have been sold in the exhibition shop.</p> <p>Barbican Cinema's programme Bebop New York achieved 70% capacity for all screenings thus far (above target). This season there has been a high crossover between Cinema and Art Gallery audiences,</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p>with over 32% of bookings for <i>Bebop</i> also buying tickets for a recent Art Gallery exhibition.</p> <p>Barbican Theatre's <i>Avalanche</i>, starring Maxine Peake completed a successful critical season. The production will tour to Sydney, Australia this Autumn.</p> <p>Theatre's co-commission of <i>Four Quartets</i>, produced with the Fisher Centre at Bard College, New York, was also much admired by critics and audiences alike. This was the first-time choreographer Pam Tanowitz's work had been performed outside of the US.</p> <p>Barbican Music presented <i>Conversations with Nick Cave</i> to a sold-out audience on 19 June.</p> <p>In July, Cinema launched <i>Forbidden Colours</i>, a new series celebrating rarely seen queer-focused films from countries where LGBTQ+ people still suffer societal oppression and struggle for equality. The programme opened on 9 July with <i>Retablo</i>, a powerful, highly acclaimed drama from Peru.</p> <p>The Barbican Music stage at Walthamstow Garden Party featured international acts from 6 different countries (Mali, Columbia, Cape Vert, US, Brazil, Cuba) including husband and wife duo Amadou & Mariam, Brazilian songstress Tassia Reis, Colombian salsa band LA-33 and UK jazz singer-songwriter Zara McFarlane.</p> <p>Invest in the artists of today and tomorrow</p> <p>Working beyond London, alumni from Cinema's Young Programmers curated short films for Sheffield Doc/Fest's Exchange programme. The Young Programmers also attended the festival, participated in the Q&As and networked with filmmakers and programmers from around the world.</p> <p>On 25 July, Art Gallery's Lee Krasner Public Programme presents Mark Kavuma, a prominent young trumpet player from the British jazz scene. Kavuma will respond to Thelonius Monk's Brilliant Corners, 1957, one of Krasner's favourite jazz records.</p> <p>This year, Walthamstow Garden Party is partnering with Create Jobs' Creativity Works programme, which supports young Londoners find jobs in the creative industries. Four Waltham Forest-based graduates of the programme have been recruited as Assistant Producers to work with artist Joceline Howe and develop <i>Haus Party</i>, a large-scale, family friendly, participatory activity inspired by the Bauhaus movement.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>In June, Barbican Cinema partnered with GMSD for the silent film and music event that featured a selection of early Japanese animation with live accompaniment by the Guildhall's Electronic Music Studio. The films</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>were supplied by the National Film Archive of Japan and GMSD's electronic music department produced a lively score to a sold-out audience.</p> <p>In April, Level G's Life Rewired Hub co-produced the exhibit HUM.2035 with Indian design consultancy Quicksand, who are now exploring future options for staging the exhibit with organisations such as Médecins Sans Frontières. 1,200 people visited the Hub during the exhibition.</p> <p>Level G also partnered with the Orwell Foundation in June to present a weekend of events inspired by 1984. Over the weekend approximately 800 people attended. Contributors included writer Preti Taneja, RSA Director of Economy Asheem Singh, and the Head of Data and Transparency at the Institute of Government, Gavin Freeguard.</p> <p>For the digital campaign for Lee Krasner, Barbican Marketing collaborated with Katy Hessel, an Instagram influencer and curator championing the work of international women artists through her channel, The Great Women Artists, which has a following of 62,000 people.</p> <p>The Beyond Barbican team are working with London Borough of Culture and Ground Works to make 60 volunteer roles available to local people through their Legends of The Forest programme.</p> <p>Working with the sector/responding to or influencing policy</p> <p>Barbican Theatre are preparing to launch their Autumn 2019 programme, which includes a relaxed performance of the RSC's As You Like It.</p> <p>In June 2019, Cinema increased the number of relaxed screenings from 1 per month to 2 per month. In March, Barbican Cinema received training from Tourette's Hero/Jess Thom. Due to the success of the initial training, Cinema have organised a screening for all Barbican staff, with the aim of raising consciousness and improving relaxed provisions across the centre. In July, Cinema will apply for the National Autistic Society's 'Autism Friendly' award for Beech Street Cinemas 2 & 3.</p> <p>The Beyond Barbican team are working with A Greener Festival, Julie's Bicycle and Waltham Forest Council to make Walthamstow Garden Party London's greenest festival by 2021. The team attends regular conferences & training to connect with the sector and implement best practice.</p>	<p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
3.1 Progress and Issues	Strategic Goal
<p>Young People's Laureate for London – Theresa Lola We are delighted that former Barbican Young Poet Theresa Lola was named Young People's Laureate for London 2019. A British-Nigerian poet and facilitator, her debut poetry collection <i>In Search of Equilibrium</i> (Nine Arches Press, February 2019) was described as 'a glorious hymn to being alive and wounded.'</p>	2
<p>Sound Unbound A free weekender as part of Culture Mile, Creative Learning curated workshops in the Fountain Room led by composer, Omar Shahryar. The workshops attracted over 200 attendees and gave families the opportunity to explore minimalist music and contemporary dance.</p>	1, 2, 4
<p>Primary Box Showcase On 6 February, 8 classes from 4 primary schools took part in this year's Barbican Primary Box showcase, curated for the second year by author Michael Rosen. The participating schools included Richard Cloudesley, a school for pupils with physical disabilities and additional sensory needs. This was the first time a SEND school had taken part in the Barbican Primary Box project.</p>	2
<p>Young Visual Arts Group Showcase The Young Visual Arts Group exhibition, <i>Concrete Salon</i>, took place on Barbican Level G over the weekend of 27 and 28 April. The group displayed a variety of works from small textile sculptures to live performance, film, 3D design and hand-made publications. Some members also curated a public programme of events including live music, poetry and performance.</p>	1, 2
<p>Community View Lee Krasner: Living Colour Creative Learning hosted its fourth Art Gallery Community View on 10 June for <i>Lee Krasner: Living Colour</i>. This free event collaborated with Action Space, a charity working with artists with learning disabilities, who curated an interactive installation led by Mark Lawrence. The Young Barbican Guides also performed their responses in and around the gallery including poetry, collage and dress-making. We had over 265 attendees to the event and received positive feedback.</p>	1, 2, 5
<p>Creative Entrepreneurs Award Ceremony As part of our Creative Careers and Young Enterprise Lab programme, 4 emerging entrepreneurs pitched for a £2k prize at the Guildhall Creative Entrepreneurs Awards Ceremony on 25 June. Young Enterprise Lab is an enterprise pathway that supports young people to hone and develop their ideas into creative enterprises. The winning pitch was <i>Pride in Progress</i>, an enterprise led by past Young Visual Arts Group member Joe Fear, which seeks to build inclusive communities and help young LGBTQ+ people develop community through creative workshops.</p>	2, 3

<p>Culture Mile Work Experience Programme We are working with Culture Mile Learning to pilot a work experience scheme across the City. The model is aimed specifically at young people from less socially mobile backgrounds and started with a taster day at the Barbican Centre. Young people from alternative provisions, youth organisations and schools with pupil premium rates of over 65% were invited for a series of workshops and encouraged to apply for work experience placements. The Barbican will host 9 placements over July.</p>	2, 4
<p>Young Programmers at Sheffield DocFest A group of Young Programmers alumni were invited to participate at the Sheffield DocFest where they curated two films for the Exchange, a special programme of free screenings and talks. The group introduced their programme and also held a Q&A.</p>	2, 5
<p>The Garden School Celebration Event To celebrate the end of Creative Learning's 3-year partnership with the Garden School we worked collaboratively to put together a promenade performance through the school. Students in character from their <i>Romeo and Juliet</i> inspired performance at the Barbican Theatre Box sharing this year led the audience around the building featuring a screening of a short film, a sound installation featuring students' work during their Barbican Box Music project, an outdoor performance of Drum Works participants and a live art installation.</p>	2
<p>PACE and Leadership Final Assessments The BA Performance & Creative Enterprise (PACE) plus MMus Leadership final assessments took place across a series of evening in the Milton Court Studio Theatre in late May. These events involved assessed performances by Guildhall School students with guest collaborators.</p>	2
<p>Barbican Archive <i>The Barbican Archive Mixtape</i>, charting the life of the Estate as it was featured in television specials, was screened in Cinema 1 to celebrate the Estate's 50th Anniversary. The screening was very well received with requests for future screenings. As part of the Archive's current Heritage Lottery Fund bid, the Young Curator Group launched their exhibition <i>Forget Me Not: Reassembling the Barbican Archives</i> in the Fountain Room. As part of their showcase were never before seen items from the archive as well as displaying a number of newly commissions works by young artists who have responded to their themes and discussions.</p>	1, 2, 4, 5
<p>Barbican Estate at 50 In collaboration with the Barbican Residents Association, the Barbican hosted an afternoon workshop on 8 June to celebrate the 50th anniversary of the Estate. <i>The Barbican at 50: What began, What is, What if...</i> featured a range of architecture historians, authors and cultural actors in discussions spanning the original vision of the Estate, the current state of the environment, and propositions for the future. The event was free and open to all Barbican Residents alongside invited guests. Following the workshop, the City of</p>	1, 2, 5

<p>London's Barbican Residential Committee hosted a reception in the Garden Room and Conservatory. Both events were well attended, with 220 at the workshop and 155 at the reception.</p> <p>Spektrix Project Overall the project is on track, with good progress made on data migration (2/3 completed) and hardware testing for a proven FOH solution. A substantial change to the original implementation timeline has been introduced, following a major IT infrastructure project that Spektrix itself will be undergoing (to relocate their server provision). This will delay the launch of the ticketing platform from Q3 2019-20 to Q4 2019-20, although this still falls within the 18-month implementation period specified in the contract. Delivery of the marketing email platform ('Dotdigital') remains on schedule for September 2019 as a separate phase.</p>	1, 2, 3, 4, 5
<p>3.2 Preview and Planning</p>	
<p>Walthamstow Garden Party For this year's Garden Party, Creative Learning are curating the Earthly Paradise Tent with music, theatre and poetry from the local borough and London-wide acts and has also programmed two local grime artists for the main stage, Bonez and Lemzi. In addition, we have worked with Blackhorse Arts to commission local playwrights to write new works to be performed and a strand of community work is being developed.</p> <p>Lee Krasner: Family Day <i>Living Colour</i> Family Day will be a centre-wide day of activities for all the family inspired by Lee Krasner's colourful, vibrant and expressive artworks. Feminist Library features 'Craftivism' activities, and artists including Gwen Ramsay and Thomas Whittle will be exploring collage, large-scale drawing, Krasner costume-making and a giant 3D abstract installation. There will also be a series of family tours throughout the day in the Art Gallery.</p> <p>Summer Arts Camp This year's Summer Arts Camp for young people aged 11-14 years will be taking place from 29 July to 2 August. Participants will work with artists from a range of art forms to explore the work of Lee Krasner through the recently opened Barbican Art Gallery exhibition <i>Lee Krasner: Living Colour</i>. They will take inspiration from themes of expression and identity to produce new creative work and end the week with a showcase for family and friends.</p> <p>Barbican Archive – NLHF bid The Archive Team, Creative Learning and Barbican Development are in the process of submitting an Expression of Interest to the National Lottery Heritage Fund (formerly HLF) for a major grant in the region of £3.6M. The bid outlines the phased delivery of a number of new Creative Learning programmes, the cataloguing and conservation of the Barbican and Guildhall School's archive collection at London Metropolitan Archives (LMA), and the funds to transform a space in the Centre into a new Archive Gallery and learning environment.</p>	<p>2, 5</p> <p>1, 2</p> <p>2, 3</p> <p>1, 2, 5</p>

<p>Our work on CWP has continued apace and we thank the City for the significant investment made in our assets. This will enable us to work towards the Destination of the Future.</p> <p>The Engineering Team has had some plant failures over recent months, including for example issues with heating in the Exhibition Halls, issues with ventilation in the kitchens and flooding in basement areas, affecting electrics and controls for the lakes. These three are examples of some of the legacy issues that we have been dealing with. Our CAFM system (Computer Assisted Facilities Management), our PPM (Planned and Preventative Maintenance) regimes and our new structures plus the review of existing contracts are all part of our plan to deal with the legacy issues and ensure that our buildings are compliant, safe, fit for purpose and fit for the future. We continue to work our way through our assets, repairing, replacing and maintaining in a prioritised manner, and the team is commended for how it has approached this ground-up review and has coped with eventualities resulting from our legacy issues.</p> <p>We thank our colleagues and the residents for their patience, cooperation and support whilst we work to deal with the legacy issues and improve our facilities for the decades to come.</p> <p>Projects continue to see progress on all fronts. Following the gallery works, we are pleased with the Martini Bar and Bocci installation on level 1. Preparations are advanced for works on the lorry lift due soon, in addition to our ongoing fire safety works and security enhancements, plus we will soon be rolling out the new carpet. In addition to the delivery of the significant additional investment from the City, the Projects Team has been working hard to secure funding for future projects under the Cyclical Works Programme (CWP) between 2020 and 2023. This will all improve the front of house facilities as well as back of house infrastructure.</p> <p>We continue to work with our colleagues at the City of London to review energy use and identify any further areas where environmental efficiencies can be made.</p> <p>Following on from our success in being awarded Julie's Bicycle Creative Green 4 star certification, we have been nominated for two Creative Green awards in the categories of Best Newcomer and Best Multi-Arts Centre. The awards will have been announced on 1st July.</p> <p>Working with the Events Team and our catering partners, the Barbican has already made great strides in reducing the use of single-use plastics. We are now examining ways in which we can further cut or even eliminate these completely, particular challenges are plastic drinks bottles and food wrapping.</p> <p>As noted above, our ground-up review and change programme continue, with savings having been made in areas such as Engineering, Projects, Front of House and Management, and Phase 6 of our review will look at</p>	<p>1, S/E</p>
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<p>the 'What Next', working ever closer towards our Alliance (Barbican and Guildhall School).</p> <p>Savings As noted above, we are working to deliver Phase 4 (Front of House and Alliance) and plan to have this ready for the autumn. We continue to work with our colleagues in Finance to monitor progress against our original plan and have gapped posts where consultation processes have delayed timelines for savings. Phase 6 (Kaizen review) is also underway and we are again revisiting all lines with a view to ensuring that we are efficient. Once new structures are settled, and the new teams are embedded, we will continue our 'What Next' process.</p>	1, S/E
<p>4.2 Preview & Planning Working towards Destination of the Future continues to be a primary focus. Working groups include Art of the Possible for venues within a venue, space review for back of house and office areas, audience experience and journey, and destination project groups, which continue to work with Marketing and Directorate.</p> <p>Engineering and Projects Our CWP plans have been submitted to the City and we have prioritised our large capital projects so as to continue the proposal and prioritisation of these as part of the Fundamental Review.</p>	<p>1, S/E</p> <p>1, S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL

	Strategic Goal
<p>5.1 Progress & Issues</p> <p><u>Business Events</u></p> <p>Business Events has begun the 2019/20 year in a good position with (at the end of period 3) 69% of the total target contracted. However, the remaining 31% remains a challenging goal based on the current political and unstable climate. The outcomes from sales activities in the first few months of 18/19, have been extremely positive. The team attended several events in the UK along with IMEX Frankfurt. The total value of the enquiries was over £3.5m with the IMEX exhibition alone yielding £1.5m of enquiries.</p> <p>AI Event Project - for the past two years, Business Events and BIE have been working together to deliver a commercial event (trade show) during the <i>AI: More than Human</i> exhibition. This culminated with a number of positive outcomes, including key relationships and exposure through AI Business, Informa, KNect265 and WIRED:</p> <ul style="list-style-type: none"> - A contra deal was arranged with AI Business in which we hosted the Leaders in Tech Conference (organised by KNect365) and in return they gave us a free stand at the AI Business Summit at Excel in June, where we promoted both the exhibition and Business Events. KNect265 also promoted the exhibition to their database and through their social media channels. - A joint venture between us and WIRED led to a public event WIRED Pulse: AI at the Barbican which ran on Sat 15th June and was the official consumer event of London Tech Week with some 400 people attending. As WIRED is part of the Conde Nast Empire, the resulting coverage in their publications generated invaluable exposure for the Barbican, the conference and the exhibition. - Other events such as Technation, took place at the Barbican during Tech Week which generated income. Technation also promoted <i>WIRED Pulse: AI at the Barbican</i> and <i>AI: More than Human</i> through their channels. <p><u>Retail</u></p> <p>Following a challenging start to the year in April, the Foyer Shop had more positive results in May and has benefited from the additional footfall driven by the AI exhibition (the AI catalogue is currently the bestselling product). The Gallery Shop received a small revamp ahead of the Krasner exhibition opening at the end of May and is currently performing ahead of budget. The exhibition specific product, developed in house, has proven to be very popular with customers along with the exhibition catalogue. Online purchases have continued to perform well against budget and are outperforming last year, a result of the work in 2018 to improve the online shop navigation and visual consistency across all categories. Gift Membership sales also continue to do well.</p> <p>BIE</p>	Goals 1, 3
	Goals 1,2,3,5

<p>Digital Revolution is at the Frankfurt Filmmuseum until 21 October. This will be the last stop of its 5-year international tour. Into the Unknown is currently being hosted by Kunsthal Rotterdam where it is breaking the exhibition's attendance records – it has received over 58k visitors to date. AI: More than Human continues its successful run here, welcoming an average of over 900 people daily on its first month. Game On 2.0 returned to Life Centre in Newcastle, where it will stay until 4 September.</p>	Goals 1, 2, 3, 5
<p><u>Commercial Development</u></p> <p>Catering - to maximize the opportunities offered by the unprecedented number of summer of activities at the Barbican this year, Searcys have invested in enhancements to Bonfire, including more comfortable lounge seating and enhancements to the bar area. Osteria has had kitchen extraction issues that means a reduced menu is in operation - we are looking at solutions from external contractors. Catering commission from our catering partners is up 18.8% on budget as at P2 – a strong start to the year.</p> <p>Bars – the robot bar, Makr Shagr, opened at the Barbican for the run of AI: More Than Human. The Martini Bar refurb is complete, including the Bocci light installation, making it a permanent feature of the Barbican. The Picnic Garden is open on the Lakeside Terrace, Circle Bar until September 2019. Overall contribution is 15.9% up on budget.</p> <p>Car Parks - Justpark bookings have now been linked to the Barbican car park booking system, meaning barriers will automatically open for customers booking via their platforms. This will give us scope to increase the number of parking spaces and we expect to sell Justpark more parking spaces imminently.</p>	Goals 1,3
<p><u>Development</u></p> <p>The Cockayne Foundation has renewed its support with a grant to the autumn Curve Gallery installation by Trevor Paglen. The Goethe-Institut London are supporting the upcoming performance of Kronos Quartet & Trevor Paglen: <i>Sight Machines</i>. We have secured funding through PRS for Music Foundation's Open Fund for Organisations towards two music events this autumn, Emily Howard's commission, Antisphere, for Sir Simon Rattle & LSO in September, and an evening exploring the life, work and legacy of Ada Lovelace in November. Audiences visiting the Lee Krasner: Living Colour exhibition have been very generous with donations, and this new donation point has been well received. The Trustees and team organised a fundraising event in June for the Creative Learning programme, featuring a private view of the Lee Krasner: Living Colour exhibition.</p>	Goals 1,3,5

<p>5.2 Preview & Planning</p> <p><u>Business Events</u></p> <p>Planning is underway for the 4th annual Institute of Fundraising conference and delivery of some of our other International Association events with the Housing Federation and International AIDS Conference taking place in</p>	Goals 1, 3
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<p>September. Attracting association business is a key objective of Commercial Phase 3.</p> <p><u>Retail</u> Product development is ongoing for two new 'Barbican' ranges in the foyer shop, launching at the end of September/October. Sampling is underway for Jesus Christ Superstar product. We are preparing to have a presence at this year's Walthamstow Garden Party, offering a small range of items such as a reusable coffee cup, water bottle and tote bags. Logistical planning is underway, and it will be a good opportunity to test retailing in a very different environment. Planning for Christmas window and shop displays is also underway.</p> <p><u>BIE</u> Discussions continue to proceed very well with further venues for AI: More than Human tour. Game On will open in Chengdu, at the Eastern Suburb Memory Park – International Exhibition Hall of Art on 5th July, completing its 18-month tour to China. BIE have just signed a 3-year £1m deal with current partners in China to stage 4 exhibitions. The development of a new exhibition, Virtual Realms (working title) is gaining traction, we are now receiving proposals from game producers and we are in the process of closing deals with co-producers. It will launch at Singapore Art Science Centre in June 2020. Game On 2.0 is confirmed at Canal de Isabel, Madrid straight after Newcastle, where it will be until mid-2020. Digital Revolution will be decommissioned after its run in Frankfurt and returned to lenders.</p> <p><u>Commercial Development</u> Catering – following consultation with Cinema and as a result of feedback from a recent survey, we will be changing the Cinema 2/3 café name to Cinema Café & Bar to help link the identity more closely to the cinema and the Barbican brand. Signage and point of sale have been agreed and will be installed in early July 2019. A review of the -1 foyer (Stalls) and -2 foyer (Pit/Cinema 1) cafes with Benugo is underway, to look at short term improvement to maximize sales with the current configurations and longer term options to improve the layout and operation of the units. Bars - our commitment to reduce single use plastics is ongoing, with polycarbonate reusable glasses expected to be in use by the end of July. Car Parks - arrangements with YourParkingSpace to offer hourly pre-paid parking on their website are ongoing. Once completed, it is expected they will be purchasing additional car park spaces to sell for their hourly booking slots.</p> <p><u>Development</u> Work continues on upcoming exhibitions, music, theatre and cinema seasons, architecture and design, as well as the Barbican Guildhall Archive project. Plans are still underway for a Barbican Fund audience appeal this autumn.</p>	<p>Goals 1,2,3,5</p> <p>Goals 1, 2, 3, 5</p> <p>Goals 1,3</p> <p>Goals 1,3,5</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.

Our Strategic Goals are implemented in change projects that are regularly monitored by the Centre's Management Team.

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

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Committee: Barbican Board	Date(s): 24 July 2019
Subject: Barbican Visual Arts Annual Report	Public
Report of: Louise Jeffreys, Artistic Director	For Information
Report author: Jane Alison, Head of Visual Arts	

Summary

This report provides an overview of the Visual Arts department's current areas of activity and strategic focus. It outlines the impact of our activity over the past year, and points to key future strategic projects. The report is structured as follows:

1. Introduction

Progress on Strategic Change Objectives

2. Gender balance in 2018-19 financial year and into the future
3. Diversity in the 2018-19 exhibition programme
4. Multi-disciplinarity in the 2018-19 programme
5. Workforce of the future: diversification initiatives

Public and Critical Successes in the Past Year

6. Critical successes in past year
7. Conclusion

Recommendation

Members are asked to:

- Note the report.

Main Report

1. Introduction

Barbican Visual Arts is committed to supporting the Barbican Centre's strategic 'change' objectives, as well as playing a meaningful role in contributing to the Corporation of London's wider objectives. It is especially pertinent that the Gallery's exhibitions and artist commissions encourage a flourishing society and thriving economy. We believe that access to the best visual art and design is inspirational and enriching. Given the high profile of the Barbican's visual arts programme in the national and international Press, and the number of people who attend our shows, we play a significant role in promoting the Centre, the City and its values, while

crucially attracting a sizeable day-time audience, thereby supporting a vibrant atmosphere and supporting income generation from the shop and catering operations at the Barbican.

Our strategic focus in the visual arts team, in terms of Barbican change objectives, is to: narrow the gender gap and increase the presence of BAME and LGBTQI+ artists in our exhibition programming, to better reflect the communities that we serve; continue to foreground the interplay between a broad range of artistic practices; and to form partnerships with international institutions for income diversification, audience development and profile raising. The overall objective is to do all this without compromising the quality and ambition of our programme, which is a key contributor to the Barbican's mission to 'invest in the artists of today and tomorrow'. We aim to deliver ground-breaking curatorship resulting in an inspiring, timely and thoughtful visual arts offer that is consistently acclaimed and increasingly well attended by all sectors of society. Our ability to work with living artists as well as staging historical reassessments is crucial to our success.

It remains crucial to recruit wisely when curatorial vacancies arise, and retain high achieving staff for as long as possible. We are proud to have set up a traineeship with Iniva (Institute of International Visual Artists), now in its third year, to increase curatorial diversity.

In the 2018-19, financial year we presented a Main Gallery programme that was closely aligned to the Season's theme of Art and Change, and which was extremely ambitious and exceptionally well received. The photography exhibition *Another Kind of Life* was enjoyed by public and critics alike. Its timeliness, together with expert staging, led to a total audience figure in excess of the target. Dorothea Lange: *Politics of Seeing*, staged alongside an exhibition of the mid-career artist Vanessa Winship, was the first show to look at Lange's work in Britain. This exhibition hit its high target despite it being a sweltering summer during which the World Cup took place. While *Modern Couples* did not achieve the most ambitious target to date, it nonetheless achieved 92% of that target and garnered significant critical and popular acclaim. This was the largest and most complex loan show we have ever attempted, and we are pleased to say it has taken a spot in the top ten most popular exhibitions staged since the Art Gallery opened, with a total audience of 70,939.

Exhibition	Daily Attendance				Total paid attendance		Total attendance Including comps & Private View
	Target		Actual				
	Paid	Inc members/ comps	Paid	Inc members/ comps	Target	Actual	
Another Kind of Life: photography on the margins	480	624	475	620	42,720	42,306	55,136
Dorothea Lange: Politics of Seeing / Vanessa Winship	535	696	514	657	39,055	37,549	47,982
Modern Couples: Art, Intimacy and the Avant-garde	540	696	494	652	57,780	52,948	69,877

Free access to the Art Gallery for Centre Members continues to be a driver for that stream of income generation. We saw considerable membership take-up during Dorothea Lange and Modern Couples in particular, with both exhibitions drawing 15 per cent of attendees from this group. Young and student visitor numbers remain consistently high – for Another Kind of Life they made up 24 per cent of attendees. More specifically, Young Barbican membership attendance increases have been seen post-Basquiat, reflected in the following figures:

- Basquiat: 6%
- Another Kind of Life: 8.69%
- Modern Couples: 9.31%

The forward programme is designed to continue the mix of shows that we are increasingly well known for; a mix of disciplines, telling new and compelling stories and working alongside emergent and leading architects and designers to stage them. Our aim is to attract loyal and new audiences, and to further consolidate our reputation in a fiercely competitive arena.

As the financial climate becomes tougher it is imperative that we put even greater energy and resources into our partnership programme, which has been running since 2014, as this programme has delivered considerable levels of income generation over the last five years. With more investment we have the potential to grow and consolidate our partnership network and to deliver increased levels of funding on a consistent basis in the future.

Progress on Strategic Change Objectives

2. Gender balance in 2018-2019 financial year and into the future

The gender balance in art history and in gallery representation generally is skewed in favour of the male artist. It is therefore beholden on us to take active steps to rectify the injustice of women artists being marginalised and under-represented. ("Invest in

the artists of today and tomorrow”; Objective B: Understand and Diversify ourselves and our audiences, to serve and reflect the capital).

In the financial year 2018-19 we staged four exhibitions in the Art Gallery (ticketed) and three commissions in the Curve. Out of the four main gallery shows, two (**Dorothea Lange** and **Vanessa Winship**; 22/06/18 - 02/09/18) were solo photographic exhibitions of the work of women artists, while ***Modern Couples: Art, Intimacy and the Avant-garde*** (10/10/18 - 27/01/19) was 50 per cent female. ***Modern Couples*** presented an entirely new counter argument about the hitherto under-acknowledged impact of relationships in modern art and provided a platform for many previously overlooked female artists, challenging the idea of a singular line of solitary, predominantly male geniuses. **The Curve commission** programme gives artists an opportunity to create new work and provides a platform for those who have yet to have a major solo exhibition in the UK. As a free space, it is accessible to all visitors to the Barbican. Since the beginning of 2018 we have showcased four female artists here: **Yto Barrada**, **Ann van den Broek** (choreographer), **Francis Upritchard** and **Daria Martin**.

At the time of writing, we have just opened the first **Lee Krasner** retrospective to be held in the UK since 1965. For years Krasner was largely overshadowed by her husband, the legendary artist Jackson Pollock. The majority of works in the exhibition have never been shown in the UK before, allowing many visitors the opportunity to experience Krasner’s work for the first time. In the autumn we open ***Into the Night: Cabarets and Clubs in Modern Art***, which highlights female artists as iconic performers, including Loie Fuller, Josephine Baker and Dada puppeteer Emmy Hennings. Too often these artists have been remembered primarily as muses or pin-ups, rather than modern artists in their own right whose performance art transgressed boundaries between high and popular culture.

Our future programme continues to address the balance of male/female representation, which is best tested in the visual arts across a three-year cycle of activity.

3. Diversity in the 2018-19 exhibition programme

In a globalised world, with the impact of colonialism being comprehensively interrogated, and white-western dominance critiqued, we need to ensure that our programme is rigorously international and relevant to, and reflective of, diverse audiences. Additionally, there has been a rise in identity politics and a radical focus on gender fluidity and empowerment and a new wave of feminism. Many of our recent exhibitions in Barbican Art Gallery have sought to address these issues

Another Kind of Life: photography on the margins (AKOL), our first exhibition of 2018, was an attempt to show how photographers have sought to highlight and empower people on the margins of society. It included a diverse range of international artists, embedded or deeply engaged in alternative, marginalised communities such as sex workers on the Mexican border, cross-dressers in rural

America, circus performers of short stature, and disadvantaged young people to name but a few. Charting a sixty-year arc from the late 1950s to now, AKOL effectively mapped the ongoing battle for gay rights and women's liberation and was an argument for inclusivity and tolerance, while highlighting inequality and injustice.

Of the 40 couples featured in **Modern Couples**, a significant number (around one third) were homosexual, bisexual, lesbian or polyamorous. The exhibition sought to show that modern artists in the avant-garde period were at the forefront of changing societal norms and gaining new rights to live in a non-conformist way. The exhibition made same-sex female relationships, frequently overlooked in the history of modernism in the 20th century, a particular focus.

UK-Ghanian Dalston-based film-maker/artist John Akomfrah's **Purple** – a Curve commission about climate change – was staged at Barbican from October 2017 to 7 January 2018, and then toured to TBA21 in Vienna, Austria, Bildmuseet in Umeå, Sweden, and Museu Colecao Berrado in Lisbon, Portugal. It was seen by 108,971 people at these first three venues, and has now opened at both the Institute of Contemporary Art in Boston, USA, and Moscow's Garage Museum of Contemporary Art.

Our Jean-Michel Basquiat exhibition, **Boom for Real**, much acclaimed while at the Barbican from 21 September 2017 to 28 January 2018, then went to our partner venue the Schirn Kunsthalle in Frankfurt, Germany. It closed on 27 May 2018 after a 13 week run, it was seen by 112,408 people.

Future projects will continue to speak to diverse communities. Our autumn show this year, **Into the Night: Cabarets and Clubs in Modern Art**, presents a global perspective. Of the 128 artists represented in this exhibition, 56 are people of colour, and will be featured in individual sections for the Harlem Renaissance, Mexico, Nigeria and Tehran.

4. Multi-disciplinarity in the 2018-19 programme

A particular feature of the Visual Arts programme is its focus on performance and a wider multi-disciplinarity, embracing as it does architecture, design and photography alongside painting, drawing and sculpture. Such an approach reflects modern and contemporary art practice and allows us to tell new stories, build audiences and support the Barbican's brand and its cross-arts programme.

Of the 80-plus artists represented in **Modern Couples**, a significant number were designers, performers and architects. Additionally included were writers, poets and thinkers such as Virginia Woolf and Federico Garcia Lorca.

Our partnership with the Architecture Foundation (AF) continues to be a sound success. Together with the AF, we present **Architecture on Stage**, a programme of talks and discussions held in four venues (Frobisher Auditorium 1, Milton Court, the Theatre and the Concert Hall). In 2018-19, 23 talks and events were attended by around 9,000 paying visitors. The partnership is cost-neutral and serves to underscore our architectural credentials.

The Gallery frequently collaborates with the other Barbican art form departments – for example during the **Daria Martin** commission the Cinema team programmed an evening with Daria Martin during which some of her previous films were screened, and during **Another Kind of Life** we collaborated with the Music team to deliver ‘Dust Bowl Ballads’ in the Gallery. Every Barbican exhibition is accompanied by a series of public programme events – often programmed in collaboration with the Creative Learning department - bringing in a wide variety of artistic practitioners to engage with the public. In the future programme, the Cinema team will be programming a film season on nightclubs to complement **Into the Night**, an exhibition which, in addition to being strongly international, will have a carefully curated sound installation of music and spoken word to complement the paintings, drawings, sculpture and interior recreations of cabarets and clubs. Evening events will include performance.

5. Workforce of the future: diversification initiatives

The Visual Arts team works closely with Creative Learning to support a broad programme of engagement opportunities for young people, artists, art workers and community groups (Objective E – Pioneer Learning and Engagement in the Arts). These include the young curators and artists who are part of the Young Visual Arts group, and who have the opportunity to visit Gallery exhibitions and to engage with our curatorial team. In 2018 there were fourteen members of the Young Visual Arts group, some of whom were part of the cohort of young people who were paid to deliver gallery talks. In 2018 ten young people were trained and supported to deliver these talks, and six tours were delivered.

In 2018 we also successfully hosted our second annual **Curatorial Traineeship** in collaboration with Iniva, as part of our Equality & Inclusion Strategy. The traineeship has been developed to increase diversity in curating in our own institutions and in the wider visual arts sector, and the first trainee has subsequently gone on to secure a curatorial post in a prestigious regional arts venue. Our most recent Trainee, Priya Jay, has written of the experience:

‘Before I applied for the Curatorial Traineeship position, I was unsure whether a career in curating would be possible. Like many aspiring young curators, I had partial and sporadic experience but the next step seemed out of reach. This Traineeship offered concerted time, space and mentorship to help crystallise my thoughts, understand my interests, develop my skills and, in turn, feel confident about future possibilities.

I worked closely with lead curators for two new artist commissions for The Curve - *Francis Upritchard: Wetwang Slack* and *Daria Martin: Tonight the World*. Learning through practice built my confidence in ways that a Masters degree could not have done. I was given ownership of a range of

tasks, and took on responsibilities such as giving tours, writing wall texts and copyediting the exhibition catalogue. I was also able to apply and develop my research skills through my work on two forthcoming Main Gallery exhibitions *Into the Night* and *Masculinities*. Throughout the Traineeship, I participated in meetings with architects, designers, photographers, technicians and also an Arts Programming meeting with the Artistic Director, which has strengthened my understanding of the role of public art galleries. I sought opportunities to expand my understanding wherever possible, and was given support as needed. One day a week at Iniva, and the one month secondment at Arts Council Collection gave me a crucial insight into the operations of two other organisations. The combined experience with these three institutions and the full-time salary made this Traineeship a real success'.

As a result of the Barbican initiating this Curatorial Traineeship, we were asked to participate in a national roundtable discussion on Workforce Diversity hosted by the Art Fund in September 2018. On 11 March 2019 the Barbican then hosted a Curatorial Open evening with Iniva to share insights in to the work of a curator and to broaden the conversation about routes into curatorial work. Over 120 participants attended and had the opportunity to meet with curators from Barbican, Create and Iniva, as well as watching a film interview with the previous Curatorial Trainee.

Our third Curatorial Trainee joined the team on June 20th.

Public and Critical Successes in the Past Year

6. Critical successes in past year

In a fiercely competitive market place for audience, artists, lenders, Development funding and partners, it is imperative that we build our reputation with standout exhibitions. As we are still working to build our reputation as a significant daytime destination, and do not have a collection we need to ensure our exhibitions are art historically significant but also reach a broad and growing audience. Whereas ten years ago our average daytime attendance was in the region of 350 visitors a day, now it is routinely above 550.

The Visual Arts programme receives extensive press coverage and has a high social media profile. The programme in 18/19 achieved considerable positive critical acclaim:

Main Gallery

Another Kind of Life: Photography on the Margins (28 February – 27 May 2018)

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* review, CULTURE Whisper](#)

"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

[The Economist](#)

"Another Kind of Life" never tries to define what an "outsider" actually is – but that is why it succeeds ... Instead of arguing that everyone shares the same experiences, it revels in revealing the riotous and unwieldy chaos of human existence.

26.03.2018

Dorothea Lange: *Politics of Seeing* / Vanessa Winship (22 June – 2 September 2018)

[5* review, Evening Standard](#) (print)

Matthew Collings describes the exhibitions as "daring".

"Tremendous impact at every step."

Matthew Collings, 20.06.18

[Morning Star](#) (online + print)

"... a magnificent feast of images... outstanding features of the Barbican's The Art of Change season."

John Green, 27.06.18

[Apollo magazine](#)

"The Barbican's photography double bill speaks powerfully to our times."

Tim Smith-Laing, 21.07.18

[5* review, The Observer](#) (online and print)

Double-page review in The Observer. "Defiant, principled, tireless in her pursuit of the individual in every crowd, Lange is a heroine of the lens."

Laura Cumming, 17.06.18

Modern Couples: Art, Intimacy and the Avant-garde (10 October 2018 - 27 January 2019)

[4* review, The Guardian](#) (online)

"... fun and fascinating ..."

"It searches for new heroes and new narratives for the story of art in the 20th century, still so dominated by the figures of lone men. For that it should be applauded."

Hettie Judah, 10.10.18

[4* review, Time Out](#) (online and print)

"You'll go back for more."

Katie McCabe 10.10.18

[The Sunday Times](#) (online and in print)

"By focusing on couples rather than individuals, Modern Couples, at the Barbican Art Gallery, has found a new way to arrange and understand modern art....genuinely revealing... an approach that proves transformative."

"To organise all this must have been horrendously difficult. The curators deserve a medal for bravery as well as for effort."

Waldemar Januszczak, 14.10.18

[4* review, Culture Whisper](#) (online)

"Timely, revelatory and supremely engaging."

Lucy Scovell, 10.10.18

Members of the public:

"One of the best exhibitions I've ever been to in the Barbican Art Gallery."

"I am so amazed, this is gorgeous. I have never been to Barbican before and I am amazed, I will try and come back on Sunday."

"This is truly a beautiful exhibition, the way the works have been displayed exceed any other exhibitions we've seen in recent years."

Lee Krasner: Living Colour (30 May – 1 September 2019)

[The Times](#) (online and print)

5* review – "swooningly good"

Nancy Durrant, 28.05.19

[Time Out](#) (online)

5* review - "This is Lee Krasner in full flight"

"This whole exhibition proves, beyond any doubt, ... Lee Krasner was one of the best."

Eddy Frankel, 28.05.19

[The Guardian](#) (online and print in News section)

4* review – "Storms of colour from a wild destructive genius", "Dynamic paintings that fizz and fascinate ... in this thrilling major retrospective."

Adrian Searle, 29.05.19

[The Sunday Times](#) (online and print)

"a rousing and persuasive tribute ... beautifully judged presentation"

Waldemar Januszczak, 02.06.19

[Evening Standard](#) (online and print)

5* Review

“euphoric”

“... one of the great exhibition moments this year.”

The Curve

Yto Barrada: Agadir – 7 February – 20 May 2018

[London Evening Standard](#) (print and online)

5* review

“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.”

Matthew Collings

[Something Curated](#)

“Yto Barrada has transformed the space into a metaphorical fault-line, where distant rumbles of the Agadir earthquake can still be felt today.”

Niamh Leonard-Bedwell

[Apollo magazine](#)

“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.”

Mary Pelletier

Ann Van den Broek – Loops of Behaviour 8 -17 June 2018

[FAD Magazine](#)

‘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.”

Tabish Khan, 10.6.18

Francis Upritchard: Wetwang Slack – 27 September 2018 – 6 January 2019

[Time Out](#) (online and print)

4* review: *“completely charming. Its clever, breathless enthusiasm and love of surreal aestheticism is totally infectious.”*

Eddy Frankel, 27.09.18

[Apollo](#) (online)

“‘Wetwang Slack’ feels like a joyful celebration of the comparatively non-hierarchical nature of craft, open to experts and have-a-go hobbyists alike.”

Isabella Smith, 08.10.18

[Evening Standard](#) (print)

4* Review

“Despite the difficulties the Curve can present for displays of small objects — its height, its length, its odd shape — Wetwang Slack is hugely enjoyable and beautifully paced.”

“both hilarious and touching.”

Ben Luke, 19.10.18

[City AM](#) (online and print)

“The Barbican’s 30th commission in its Curve Gallery, a space used to display site-specific installations, is a good ‘un.’”

“Never taking itself too seriously – as an exhibition called Wetwang Slack probably shouldn’t – this is a great addendum to a visit to the Barbican.”

Steve Dinneen, 28.09.18

Daria Martin – Tonight the World 31 January – 7 April 2019

[Financial Times](#) (online and print)

“Daria Martin’s new installation achieves a remarkable feat – making someone else’s dreams gripping.”

Simon Ings, 05.02.19

[Evening Standard](#) (online and print)

“... the two films, in their own distinct ways, are compelling and moving.”

Ben Luke, 1.2.19

[Time Out](#) (online and in print)

4* Review

“American artist Daria Martin has achieved the impossible by making her grandmother’s reveries into interesting art.”

Eddy Frankel, 30.1.19

[Londonist](#)

“... innovative and surreal.”

Tabish Khan, 05.02.19

7. Conclusion

After the huge commercial and critical success of **Basquiat** in 2017, the Gallery team set higher and more stretching visitor targets for 2018/19. We also worked to grow and consolidate the partnership programme – during this period **Basquiat**, **John Akomfrah’s Purple** and **The World of Charles and Ray Eames** toured to six partner venues between them, and we delivered both **Another Kind of Life** and **Modern Couples** as collaborative partnerships. The Gallery team worked closely with the wider Barbican Centre to contribute to the Art of Change season and to achieve strategic change objectives including increasing the representation of women, BAME and LGBTQI+ artists in our exhibition, talks and events programmes. In line with our Equality & Inclusion strategy we also worked to develop the diversity of our staff team, continuing our collaboration with Iniva on our Curatorial Traineeship programme.

Appendices

- None

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Committee(s) Barbican Board	Dated: 24 July 2019
Subject: Creative Learning Board Report	Public
Report of/ Report Author: Jenny Mollica, Director of Creative Learning	For Information
<p><u>Summary</u></p> <p>This report provides an overview of the Creative Learning department's current areas of activity and strategic focus. It outlines the impact of our activity over the past year, and points to key future strategic projects.</p> <p>The report is structured as follows:</p> <ol style="list-style-type: none"> 1. Introduction 2. Progress and developments 3. External context 4. Overview of the 2018/19 Creative Learning programme <ol style="list-style-type: none"> a. Families & Early Years b. Communities c. Schools & Colleges d. Young Creatives e. Emerging & Practising Artists 5. Our future priorities 6. Conclusion 7. Appendices <p>Recommendation(s)</p> <p>Members are asked to: Note the report.</p>	

Main Report

1. Introduction

Over the course of 2018/19, Creative Learning has reached **38,200** people, with **22,784** engaged as direct participants in our programmes.

Our mission, **Creative Skills for Life**, continues to underpin all aspects of our work and approach in the design and delivery of meaningful and impactful learning experiences across all the art forms, and across our five strand areas: Families, Schools and Colleges, Communities, Young Creatives and Emerging and Practising Artists.

The past year has seen a number of successes and developments for our joint learning division with the Guildhall School. Notable highlights for the year have included a national achievement award from the Creative Learning Guild for our work in SEND, in recognition of our partnership with the Garden School, a specialist school for learners with autism, and successful bids to the Esmée Fairbairn Foundation, Heritage Lottery and Edge Foundation for the strategic development of our work with schools, communities and young people.

Our work and objectives continue to develop in direct alignment with the Barbican, Guildhall School and City of London's strategies, as we continue to *Contribute to a flourishing society, Support a thriving economy and Shape outstanding environments*.

2. Progress and developments

There have been a number of key funding bids that have enabled the strategic development of our work throughout 2018/19. As follows:

a. Esmée Fairbairn Foundation

Confirmation last July of our successful bid to the Esmée Fairbairn Foundation for £300k towards the national development of our schools work was a particular milestone moment for Creative Learning. This has supported us in the strategic development of a significant new three-year programme of regional development, laying the foundations to support our future ambitions for working nationally for many years to come.

The programme, currently in its initial scoping and development phase with a range of national partners, aims to test and develop 'place-based' collaborative working models with regional arts and education institutions across three geographic regions of England to enhance the delivery of high-quality artist-led experiences in underserved communities. Key areas of collaboration will be around the CPD of teachers and artists in each region that we work to complement and support local infrastructure.

Establishing new partnerships in three distinct areas (Urban, Suburban, Rural), we aim to strengthen our role as a cultural education provider within the national arts and education ecology, learning from regional partners on how to improve our own work, while supporting local venues and infrastructures to deliver a sustainable cultural education offer in their local areas.

b. Heritage Lottery Fund

In addition, a successful grant for £65k from the Heritage Lottery Fund for a 1-year project, 'Laying the Foundations' has had a significant impact on diversifying and expanding our wider learning and engagement work, within the context of the combined histories of the Barbican and Guildhall School.

This year we have engaged with young people from across East London, and isolated older people from the City and surrounding areas of London, enabling them to learn about our heritage through a series of exhibitions, digital outputs, workshops, and learning activities.

Supported by a new Project Officer, the Archive Curators, and London Metropolitan Archives - and in consultation with key staff from across the Barbican and Guildhall School - the project enables us to begin to develop plans for a larger 2nd phase proposal to the Heritage Lottery Fund that could include support for capital, conservation, management, and public engagement in a public facing archive space.

c. Edge Foundation

In March, we were awarded almost £40k by education charity, the Edge Foundation, to encourage young people into careers in the creative industries. The grant was one of just eleven awarded this year by Edge. The Edge Foundation campaigns for a coherent, holistic and socially equitable education system, to enable all young people to fulfil their potential.

Partnering with leading creative industry employers, we will be piloting new collaborative partnerships later in the year between schools and creative industries. Teachers from Art & Design, Computer Science, Music, and Media departments will collaborate with employers and artists to design 6 workshops and an accompanying teaching resource based on fusion skills; a broader 'bundle' of skills categories including digital, creative, social, interpersonal competencies as well as a range of cognitive skills such as judgement and decision-making, critical thinking and problem-solving. The project will bring together teachers, creative practitioners and employers to co-design a Project Based Learning programme aimed at inspiring 90 KS4&5 students from three schools around opportunities in the creative industries.

Participants will also visit the high-quality commissions under the Barbican's 2019 year-long season, *Life Rewired*, exploring arts, science and technology. Headlined by a cutting edge Artificial Intelligence exhibition, participants will experience the work of leading creative professionals from international universities, arts institutions, and digital creative agencies. The aim is to use this as a provocation to explore the human skills that will be increasingly desirable as the world of industry shifts into the digital age.

Students will also have the opportunity to attend a bespoke careers event and visit a relevant workplace, where they will learn about progression routes, and directly engage with creative employers. Supporting the Edge Foundation's plan for 14-19 education, participants will learn from employers themselves about hidden jobs, career opportunities, and the most relevant pathways in their education to progress into different creative industries.

Evaluation of the programme will help to inform and innovate methods of classroom learning and will be shared widely across the education and arts sectors.

3. External context

a. Education

As noted in last year's report, we continue to work within the context of enormous challenges for schools and further and higher education landscapes. From the EBacc to the new T-Levels Plan post-16, and the more recent emergent proposals of the new Augar Report on post-18 education policy, there are many shifting plates that invite us to continually re-examine the role that arts organisations and conservatories can and should play in the delivery of meaningful cultural learning in schools. Data provided as of August 2018 indicates that:

- Arts GCSEs have fallen by -35% since 2010
- Following this pattern, A Level entries are also falling. Particularly hard hit are the performing arts, with declines in the last year alone of -26%
- Number of hours arts subjects taught in England's secondary schools has fallen by -21% since 2010
- Number of arts teachers is down by -20% since 2010

Furthermore, in a 2018 survey by the National Association of Head Teachers, 92% of school leaders said that they expected to face a budget deficit in the near future, placing the resourcing of, and access to, cultural enrichment activities in schools in an increasingly vulnerable position.

In May, Ofsted released a new Education Inspection Framework for all schools in England, for use from September 2019. Whilst the new framework does not make any explicit criteria for creative and cultural learning in its 4-point scale for graded judgements, it does require all students to study the 'full curriculum' by 'teaching a full range of subjects for as long as possible'. It also requires a curriculum that provides for learners' 'broader development, enabling them to develop and discover their interests and talents' and that supports them to develop 'resilience, confidence and independence' as 'active citizens' who can 'contribute positively to society'.

Given what we know about the evidence and impact of the arts on learners - in which, for example, students from low-income families who take part in arts activities at school are three times more likely to get a degree and 20% more likely to vote as young adults (Cultural Learning Alliance, 2018) – we hope that this new framework will provide a more open door for dialogue with schools on how culture and creativity

can play a central role in supporting them in achieving excellence in *all* areas of a broad and balanced curriculum for students, from wellbeing and personal development, to attainment and employability.

Ensuring that our department is able to respond positively to changes within 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 context of 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.

b. Health and Wellbeing

In the UK 1 in 10 secondary children have a diagnosable mental health problem, an average of every three children in every classroom (Young Minds, 2016). In addition, the UK ranks 14th out of 15 countries for wellbeing in the Children's World study (Rees & Main, 2015). There is growing evidence of the impact of the arts in improving mental and physical health, with study after study finding that subjective wellbeing is improved by taking part in arts activities.

In an increasingly uncertain and unpredictable time, we know that many young people today are deeply concerned by the state of our global health. From politics, to the environment and terrorism, we increasingly live in a time where threat can be felt on a personal, national and global level, and can feel tangibly real and close for us all.

This, compounded by the 24-hour availability of information via social media and technology creates an environment of high vigilance; a perfect storm of noise without sense or signal. It's a complex environment for us as adults to navigate, let alone our children and young people who are still developing emotionally and cognitively throughout their teens, and where lives can be exposed and laid bare in an instant by Twitter or Instagram. Furthermore, in an era of high-octane communication, in which headline-grabbing, binarized views and opinion are held up as fact, young people increasingly report feeling a sense of pressure to have rapidly developed fully formed opinions and outspoken views, often reducing the time and opportunity to explore the nuance of context, or to assimilate and consider alternative perspectives and points of view with critical distance. And this is without the many life altering circumstances that can occur in many home environments, from bereavement and loss to crime and domestic violence.

In Creative Learning, we believe passionately in the power of the arts and creativity to provide a safe space for children and young people to explore the 'grey areas' in the world. Many of our programmes are designed to enable children to creatively explore the unknowns, to express things that may not be possible for them to say in a conversation and – very importantly – to put ourselves in another's shoes and

intellectually and emotionally engage with alternative viewpoints, as both artist and audience.

This year, we arranged whole team training with leading charity for mental health and young people, Young Minds, to support the development of our Creative Learning staff in managing the increasing levels of pastoral support required by young people on our programmes. We have also been proud to develop a number of new pilot projects with the brain injury charity Headway East throughout 2018/19 (see section 4b for further details). In addition, we are currently in the process of designing a new programme of wellbeing initiatives, with a view to testing and developing many of these throughout 2020.

I firmly hold the view that the arts and creativity generally are not “additional”, they are fundamental. They are the glue that holds life together; that for some of us, makes life bearable and, for most of us, makes life better. They are what it is to be human.

Richard Findlay, Chair, Creative Scotland

c. Employment and Skills

The downturn in creative education in schools runs counter to 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. From 2012 to 2016, the number of jobs in the creative and cultural industries in London rose by 24% (Centre for London Culture Club report, 2019), and the creative economy currently accounts for 1 in 11 jobs in the UK (DCMS, 2016). In addition, in 2015 Nesta found that 87% of highly creative jobs are at low or no risk of automation, compared with 40% of jobs in the UK workforce as a whole.

Our creative economy now employs 1 in 11 of the working population. But we also have a talent crisis. We are failing to provide enough young people with the right mix of skills for many of the exciting jobs in the creative economy as well as in other sectors.

Creative Industries Federation, *Social Mobility and the Skills Gap Creative Education Agenda*, 2016

As such, throughout 2018/19, Creative Learning have undertaken a full review of our activity in work-based learning, careers advice and employability in close partnership with HR and the Guildhall School's Enterprise team. Specific new initiatives have included a pilot young entrepreneurs incubator programme, a newly refreshed season of Creative Careers sessions, new work experience pilot schemes, a strategic review of workforce diversity, and a new pilot fusion skills project for schools, funded by the Edge Foundation (see section 2c).

Social mobility and fusion skills remain key drivers for the mission and purpose of Culture Mile Learning (CML), and Creative Learning continues to actively engage with a number of CML strategic work streams and collaborative programmes, including Bundle Days, Research and Evaluation and Teacher CPD.

The Director of Creative Learning was also engaged in 2018 as an external advisor on the Centre for London's new 2019 publication, *Culture Club: Social Mobility in the Creative and Cultural Industries*.

4. Overview of the 2018/19 Creative Learning programme

Creative Learning 2018/19 – our reach in numbers:

38,200 people reached

22,784 participants

136 young people in our collectives and ensembles

1,078 students from **39** schools, from across **8** London Boroughs and Manchester participated in our Barbican Box programme

347 students participated in **36** projects as part of our Change Makers residency at Sydney Russell School

15 Youth Panel members

1,202 attendees to **11** Family Film Club workshops

10,000 visitors to our new early years space, Squish Space

57 community groups engaged from **15** London boroughs

71,718 Young Barbican members

a. Families and Early Years

Strategic Plan goal: To inspire children and families visiting the Barbican, Guildhall School and Culture Mile to be creative and discover more.

Underpinning our approach to our work with families is a focus on developing the environments and conditions for active learning, in which parents and children can take ownership of their own enquiry and follow their creativity and curiosity.

Developing the on-site offer for families and early years, in close collaboration with Culture Mile, remains a key driver for our work in building the Barbican as a destination – and we will look to continue to expand and develop this offer over the coming year. Highlights in 2018/19 include:

i. Squish Space

October 2018 saw the launch of a major new strategic project for Creative Learning, *Squish Space*, our brand new early years space in the Level G Studio and Barbican Foyer. Devised by artists and playworker duo Lisa Marie Bengtsson and India Harvey, *Squish Space* is an inclusive, sensory, interactive play space, full of creative ideas for the under 5s and their parents/ carers. This new, regular family offer is now running 10am-4pm on selected weekdays in the Level G studio in the Barbican

Foyers. Within its first 100 days Squish Space reached over 10,000 visitors, with initial evaluations indicating that visitors are coming from a wide range of London boroughs.

ii. **Art Gallery Family Days and Storytelling sessions**

Over the course of 2018/19, we have continued to run a number of family days and workshop sessions in conjunction with the Art Gallery's exhibition programme.

These have included family days for the *Modern Couples*, *Lee Krasner: Living Colour* and *AI: More Than Human* exhibitions. In addition, we commissioned a series of family storytelling sessions in the Curve for ages 3-8 in response to Daria Martin's *Tonight the World* and Francis Upritchard's *Wetwang Slack* exhibitions.

Furthermore, we continue to design and produce Family Activity Sheets for every Barbican Art Gallery exhibition.

b. **Communities**

Strategic plan goal: To nurture and develop sustainable, two-way relationships with local City, Islington and East London communities, widening access to the arts for everyone.

Creative Learning Annual Survey Headline Data - Communities:

100% of community groups agree or strongly agree that participating in an on-site project over the last year has increased the sense amongst our service users that the arts are **'for them'**

89.5% agree or strongly agree that opportunities available to their organisation are **unique**

88.9% agree or strongly agree that we have **inspired** their service users

In 2017/18 we developed a Community Engagement Framework, which exists to:

- Create meaningful two-way relationships with communities and offer them a voice within the Barbican: focusing on those with existing barriers to the arts, such as challenging life circumstances, geographical and financial obstacles. We reach these communities through working in collaboration with established charities and community organisations.
- Help us discover barriers to our offers so we can overcome these, in order to continue to offer world class 'Arts without Boundaries' to all.
- Create a more inclusive Barbican which is even more open and accessible to all.

Although created and led by Creative Learning, the Community Engagement Framework exists to be utilised and embedded centre wide, ensuring that we are

giving opportunities for decision-making, collaboration and participation from the widest possible range of people. The adoption of this framework will enable us as an arts centre to ensure that as this offer grows, we become more relevant to a wider range of people.

Since its creation last year, we have come a long way over 2018/19 in activating the framework. Our key successes in the five goal areas of the framework are:

Engaging communities as advisors and decision makers

Our new Barbican Youth Panel has been established. All the members of the panel are aged 14-18 years, and bring a broad range of levels of previous engagement with the Barbican, as well as forming a diverse group from across key areas we work with. The panel are working on strategically focused projects across the year, relating to the theme of 'The Barbican as a destination for young people'. They have selected projects themselves from a longlist created with staff from across the centre. These are:

- Young Barbican corporate partnerships
- Audience Experience
- Young Barbican offer for 14-18 year olds

Engaging communities as partners and collaborators

We have partnered with Headway East London, a charity working with survivors of brain injury on a few key events this year, with plans to formalise this relationship as our first Community Collaborator partnership from September 2019. Previous successful projects with this organisation include our co-created Community View for the *Modern Couples* exhibition in January 2019, where we worked with members from the charity to design and run workshop activity and creative responses to the exhibition.

In addition, earlier this year we invited 3 of our Young Poets alumni to lead a series of writing workshops with over 10 members of Headway East, responding to Daria Martin's *Tonight the World* exhibition. The project ended with an inspirational and moving public poetry reading on Level G of the Barbican Centre, at which Daria Martin was in attendance. The work is now produced in a publication, *Where a Memory Lives*.

Life

Told by a 'collection' of doctors, that I should have / should be dead (following the accident). Therefore my goal (since then), is to find myself again and re-birth as much of me as is possible. That is without wishing to 'go back' exactly, as that is now impossible and I no longer have the position, ability, money or intelligence that I had before. So now; remaking me a 'whole' person is my goal and trying my best to counteract my disabilities.

A poem by John L (service user, Headway East)

From the Barbican Guildhall Creative Learning/ Headway East publication, *Where a Memory Lives*

Engaging communities as workforce

We continue to work with a team of 25 Community Ambassadors to support our community work. These ambassadors have been recruited to represent a cross-section of London, so they can help us reach deeper into the network of communities. Our ambassadors are key to our success in spreading the message of the Barbican and our opportunities to people who might otherwise never have heard or have thought to attend the centre. We are constantly extending these relationships, by conducting outreach visits and holding meetings where the ambassadors bring the knowledge they have gained back into the Centre.

Engaging communities as participants

We understand that barriers (geographical or otherwise) exist for people accessing our programmes. We are demonstrating our commitment to removing these barriers by taking projects directly to community groups, as an initial step to engagement. This is proving a successful model, with meaningful relationships developing with multiple organisations such as City Lane Memory Group and Age UK City of London, via bespoke projects we are running together. We have also been taking our previous under 5s residency, Barbican Blocks, out to community settings over the course of 2018/19, across the City of London and Islington Children's centres.

Engaging communities as audiences

Our Community Views model is now well established with Art Gallery, with successful events over the last 4 exhibitions. We have also piloted the model with the theatre team, and have plans to extend this to both the music and cinema programmes too. These Community Views not only bring community members into see our programming, they also act as an opportunity to gather their views, to ensure we utilise the opportunity to hear from community members.

We have also continued to collaborate with Culture Mile on a number of community days, including one at St Luke's on 17 February, for local residents (with over 630 attendees across the day), and a day in partnership with community organisation Nova, providing Culture Mile activities for those affected by the Grenfell tragedy.

Our visits [to the Barbican] are the first time they [service users] would have visited a major London arts centre. The impact it leaves on them is immense.

- Community organisation

This is what I need right now. I need some inspiration.

- Service user

c. Schools and Colleges

Strategic Plan goal: To create relevant and meaningful creative learning experiences for local and national schools, empowering them to value and embed the arts and creativity across the national curriculum.

Creative Learning Annual Survey headline data – Schools & Colleges:

90.9% of schools either agree or strongly agree that “the arts and cultural experiences available through Barbican Guildhall offer my education setting good value for money.”

81.9% agree or strongly agree that the “Barbican Guildhall provides a unique offer to schools” and that the “Barbican Guildhall’s offer enables my school to access high quality arts and learning experiences.”

81% agree or strongly agree with the statement that “I am proud that my school works with Barbican Guildhall” and “feel that the arts and learning experiences provided by Barbican Guildhall complement and support the school and the national curriculum”

Our creative learning activity in formal education settings remains our largest area of work, reaching **76 schools** in the 2018/19 academic year in London and nationally, with a regional expansion of our schools work now underway (see section 2a).

i. Barbican Box 2018/19

Barbican Box is our flagship schools programme and continues to support thousands of primary and secondary school pupils to turn their creative ideas into reality. In addition to our work local and nationally with Barbican Box, the 2018/19 year included an international pilot of Barbican Box in South Korea.

Barbican Box (Primary)

We were delighted to welcome back children’s author Michael Rosen for a second year running as the guest curator of our Barbican Box primary programme. This year, Michael’s focus for the Box was his own family history – using this as a starting point to explore stories of migration, language, culture and home. The Box invited students to explore what we call ‘home’ and who is ‘family’. The Box itself was designed to look like a house, with multiple rooms inside, each door hiding inside it an object and a poem that helped to encourage the students to discover and celebrate their own stories. On 6 February, Michael Rosen hosted the Primary Box showcase, with 8 classes from 4 primary schools taking part.

“We took part in the Barbican Box project, which was amazing. The teacher CPD was brilliant - what an amazing experience ... truly memorable. The children loved meeting him [Michael Rosen] at the end of the project too. The project was well thought out, well resourced, and brilliant value for money. The Barbican Box has pride of place at our school, ready to inspire children for years to come”.

Primary School teacher, Barbican Box

Barbican Box (Secondary & FE)

This year, our Barbican Box students in secondary and further education, covered 3 art forms - Music, Theatre and Visual Arts.

- The **2018/19 Theatre Box** was delivered in partnership with Slung Low, an award-winning theatre company that makes adventures for audiences outside of conventional theatre spaces. A total of 24 schools have participated in this year's Theatre Box – 16 schools from across the City, Islington and East London, and 8 schools from Manchester as part of our national partnership programme with HOME.
- The **2018/19 Music Box** was inspired by the Barbican 2019 theme *Life Rewired*, considering the impact technology is having on our society and culture. Native Instruments, world leading manufacturers of music software and hardware, curated this year's Box and invited grime artist Swifta Beater to work with them. The Box included Native technology and apps plus the opportunity to create your own instrument. On 21 January, 150 young people and their teachers from the 8 participating schools taking part in the programme visited the Barbican to watch Swifta Beater perform followed by a Q&A session, and then returned to the Barbican on 24 April to present and perform their work on stage in the Barbican Concert Hall.
- The **2018/19 Barbican Art Box** was inspired by our autumn exhibition *Modern Couples: Art Intimacy and the Avant-garde*. The Box focused on collaboration as an opportunity for experimentation and play, engaging a mix of artists and art forms that reflect the diverse array of works in the exhibition. It aimed to encourage teachers and students to look at the exhibition through a contemporary lens and create new work inspired by their own collaborations. On 25 March we launched *The Art of Collaboration*, a publication showcasing the work created during the project, curated by collective One of my Kind (OOMK). This 6-month collaboration with 7 East London schools saw 118 secondary school students respond to themes of activism, equal rights and collective working. The launch event gave a platform for artists, teachers and students to share their experience on the project and the artworks created included zines, film, prints and protest placards.

The opportunities to engage in real world arts settings and processes were invaluable to the students. Visiting the Barbican to view, create and perform theatre was a rich experience that was thoroughly enjoyed by our students. These experiences definitely improved their understanding of the world of theatre and improved their commitment, understanding and execution of theatre processes and performance.

Secondary School teacher, Barbican Box

Barbican Box (International Pilot – South Korea)

Following a period of consultancy and exchange with the Korean Arts and Culture Education Service (KACES) over the course of the past 2 years, we were delighted that the 2018/19 year saw KACES deliver their own pilot version of Barbican Box in South Korea.

The pilot programme delivered teacher training for 20 classroom teachers, alongside in-depth working with 4 schools. Data from KACES' research into the programme

indicates strong impact – demonstrating that the model adapts well to international contexts with differing cultural and educational ecologies. Feedback included:

- 90% of teachers who participated cited that the project increased their confidence to take risks in the classroom and enable a more student-led approach;
- 80% said that the experience had expanded their mindset;
- 77% said that the project has developed their understanding of artistic practices;
- 80% believed that the Box would help to empower the artistic and creative capabilities of both teachers and students.

The notion of supporting and empowering the classroom teacher through mentoring and training, as opposed to delivering arts education in schools through visiting external ‘artist teachers’, was very much a new approach to cultural learning for KACES but one that seems to have provided great scope for legacy and impact.

We are delighted to see the influence of our work extending internationally, and we will be continuing our dialogue with KACES to explore both the next steps for this project and the potential for other future collaborations.

Associate Schools

As we approach the end of our 3-year pilot Associate Schools programme, our relationships with our 3 associate schools has culminated in some extraordinary moments and highlights over the past 12 months, demonstrating the impact of this innovative programme. Our associate schools model involves a school-wide approach that aims to inspire teachers to harness the power and value of creativity within educational settings and to widen access to the arts for all. Highlights in 2018/19 have included:

The Garden School (Hackney)

Earlier this year, we were delighted to win a National Award from the Creative Learning Guild in the SEND Achievement category, in recognition of our associate schools work with the Garden School, a specialist school in Hackney for learners with autism. Comments from the Award’s judging panel included:

This work is so important to trigger development and talent in order to create real and long-lasting opportunities for disabled young people and children. Disabled young people and children are often only engaged in music for therapy and passive learning, but this programme to tailor make learning to the individual's potential and learning style is much needed for future change and levelling equality of opportunity for all. I applaud the approaches and commitment shown by the Barbican and look forward to seeing the results for years to come.

Judge, Canon Ruth Gould MBE

In addition to continuing our regular programme of tailored activity with the Garden School this year, we have extended our focus into working with families of the

students to support them to develop confidence in visiting the Barbican independently – to engage with it as a public space, welcome to all. On 24 March, 37 participants from 11 families attended and had private access to the conservatory, Squish Space and the option to go on a facilitated walk along the high walks. This was supported by a pre-visit just for parents to see the spaces in advance to prepare for access requirements. 100% of parents and support workers who attended rated the visit good or above, and 100% said that they would like to come back for similar events in the future. Feedback included:

Thank you for hosting this event. So nice to see new families having the confidence venturing out to a new and safe environment.

Support worker, The Garden School

I really enjoyed this experience and my child was happy and engaged. I didn't know that [the Barbican] was a free place open to everyone.

Parent, The Garden School

Finally, to celebrate the end of our award-winning partnership, we worked collaboratively with staff to curate a promenade performance at the school on 7 June, which included film and sound installations, an outdoor performance of Drum Works participants and a live art installation.

Sydney Russell School (Dagenham)

Our third year at Sydney Russell saw the culmination of the *Change Makers* programme, a year-long artistic residency at the school, marking the 100-year anniversary of suffrage and the Representation of the People Act in 1918.

On 11 December we opened our *Change Makers* exhibition at the Valence House Museum in Dagenham. The exhibition was the last in a series of celebrations and performances of work that took place throughout 2018, presenting work that had been generated and created throughout this innovative, year-long programme at the school.

On display in the exhibition were film, photography and textile works created by students in collaborations with artists Gal Leshem, Youngsook Choi and Kirstie Davis from RARA; filmmaker Eelyn Lee and photographers Marysa Dowling and Camilla Greenwell. Works included a replica textile Ford car as made at the Dagenham plant; portraits; a short film and banners and workwear designed by the students. On the opening night of the exhibition, a performance of poetry created by students from schools in Cape Town and Dagenham took place. The students worked with poets Toni Stuart and Sarah Perry to produce an anthology of work, *Herstories in verse*, which also launched at the opening.

The *Change Makers* exhibition was open to the general public at Valence House from 11 December 2018 - 2 February 2019. We are delighted that a specially commissioned bench featuring artwork from the *Herstories in verse* project now rests permanently at the entrance of the museum for members of the public to enjoy.

Finally, in April, a group of year 9 and 10 students from Sydney Russell had the opportunity to work with artists to learn about curation, exhibition design and heritage interpretation. Together they designed and installed a pop-up exhibition of the art works from Valence House back at the school, celebrating the end of the *Change Makers* project.

Greenleaf Primary School (Waltham Forest)

Our 2018/19 work with Greenleaf Primary School has continued to take a particular focus on poetry – an art form that the school were specifically looking to develop as part of their own improvement priorities for arts and culture.

For a second consecutive year, we produced a Poetry-in-Residence week at the school, which involved a week of poetry workshops with artists, culminating in a whole school presentation. Greenleaf students who had taken part in our Barbican Junior Poets programme during this academic year also performed their work, including a performance of their group poem, *An Ocean of Feelings*.

Staff and students attended the Barbican on Thursday 4 July for a final showcase event, celebrating our work and collaboration together over the past 3 years.

Finally, we are delighted to be commissioning a mosaic installation, featuring a whole school poem composed by pupils during the Poetry-in-Residence week, which will go on permanent display at the school from the next academic year.

ii. Work Experience

As referenced in Section 3c, over the course of the 2018/19 year, we have been reviewing our careers programmes in both formal and informal education settings. We know that with the exponential growth of new technologies, there is an increasing demand to ensure that children and young people have the relevant skills that are needed for the industries of the future. As such, we are currently in the process of reviewing the reach and impact of our careers offers, finding out more about where the gaps are for schools, young people and industry, and what our Creative Learning department may be best placed to offer within the wider ecology.

As such, this year we piloted two new work experience programmes with our partners to test and develop new models and approaches:

- In November, we piloted a new work experience scheme with Richard Cloudesley School in partnership with the Museum of London. The specialist school based in Islington works with students with physical disabilities and additional sensory needs. Students completed application forms and had mock interviews before being placed on 3 two-hour placements with departments across the centre including Art Gallery, Audience Experience, Theatre, Music, HR and Creative Learning. The PA to the Headteacher wrote a letter to the Barbican Board thanking Creative Learning and the Barbican Centre for ‘having the belief in our students and for giving them this wonderful opportunity’.

- In the first 2 weeks of July, we participated in Culture Mile Learning's first work experience programme, hosting 9 student placements in departments across the organisation. The programme was launched with a Work Experience Taster Day on 29 April with a day of learning and skills development for young people, helping them to understand what the placements will entail. The model is aimed specifically at young people from less socially mobile backgrounds, with young people from alternative provisions, youth organisations and schools with pupil premium rates of over 65% invited to apply for the placements.

d. Young Creatives

Strategic Plan goal: To support young people to develop their creative voice, and to equip them with skills for life.

Creative Learning Annual Survey headline data – Young Creatives:

89.7% of Young Creative respondents either agreed or strongly agreed that working with Barbican Guildhall **increased their creative skills within their chosen art form.**

93.1% of respondents either agreed or strongly agreed that their involvement in Young Creatives programmes had **developed a wider skillset beyond their artistic practice.**

82.8% of respondents agreed or strongly agreed **that they had a strong sense of their own creative voice.**

i. Talent Development

Our talent development programmes for young people aged 14-25 continue to go from strength to strength, building an ever greater community of young artists who continue to work with us – and each other – beyond the life of their learning with us. This year, 180 young people took part in our collectives and ensembles in poetry, visual arts, music and film. Notable highlights this year include:

- **Young Poets**

2018 marked the 10th anniversary of our Young Poets programme. In honour of this special birthday, the Barbican Library hosted our 10th Anniversary celebration event with the opening of a new exhibition: *Constructing Voices* – an artistic collaboration between a selection of Young Poets, Young Visual Artists and Young Photographers that was displayed throughout the month of October, during national poetry month. The anniversary event saw performances from three Young Poets introduced by the programme's founder and mentor, Jacob Sam-La Rose.

We were also delighted that former Young Poet Theresa Lola was named Young People's Laureate for London 2019. A British-Nigerian poet and

facilitator, her debut poetry collection *In Search of Equilibrium* (Nine Arches Press, February 2019) was described as ‘a glorious hymn to being alive and wounded.’

This year’s cohort of Young Poets launched their 2018/19 anthology, *The Words for these Things*, at a showcase event on 22 March at the Barbican.

- **Young Programmers**

This year’s *Chronic Youth* Film Festival took place on 23 and 24 March. Curated entirely by our Young Programmers, the programme included UK premiers, Q&As, an open submission shorts programme and a showcase of British archive films.

We were also delighted that a group of Young Programmers alumni were invited to participate at the Sheffield DocFest, where they curated 2 films for the *Exchange*, a special programme of free screenings and talks. The group introduced their programme and also held a Q&A.

“I was able to get a new job almost entirely on the back of being a Barbican Young Programmer and the things I’d learned having been a part of the programme. [...] It’s hard to quantify but being a Young Programmer is the single best thing I’ve done since university. It has given me confidence, motivation and the aptitude to move far closer to places I’d like to be. For me the course has been priceless and a real personal asset. This can only be attributed to the generosity of Barbican (which astounds me) and the unfaltering care and passion which I have received from each one of the course leaders.”

Young Programmer, 18/19

- **Young Visual Arts Group**

The Young Visual Arts Group 2018/19 exhibition, *Concrete Salon*, took place on Barbican Level G over the weekend of 27 and 28 April. The group displayed a variety of works from small textile sculptures to live performance, film, 3D design and hand-made publications. Some members also curated a public programme of events including live music, poetry and performance.

- **National Open Youth Orchestra (NOYO)**

On 24 November we were delighted to launch the first ensemble session for our 6 NOYO London Training Centre trainee musicians, led by Bea Hubble and Julia Koelmans. The NOYO London Training Centre, jointly run by the Barbican and Guildhall School, is one of three training centres in the UK (alongside Bristol and Bournemouth) that supports young disabled people to develop their musical potential.

In addition, from 10-12 April, musicians from Bristol, Bournemouth and London came together for the 2019 NOYO residential. Held in the National Star College, Cheltenham, 18 young musicians rehearsed together across 3 days. The majority of participants defined themselves as disabled musicians, but the ensemble was also joined by non-disabled musicians, and featured a

range of instrumentalists including string, brass and woodwind players, a harpist, pianist, percussionists, guitarists and clarion players.

- **Young Digital Artists**

As part of the Barbican's 2019 theme, *Life Rewired*, a group of 8 young creatives from our programmes have been working with new media artist and curator Antonio Roberts on a new programme, *Design Yourself*, to create work that explores what it means to be an artist in the digital age. Through a series of cross-arts collaborations, the young creatives are exploring how scientific and technological advances could allow artists to become 'more human' by heightening our natural, creative instincts. Antonio and the young creatives are releasing regular works which are featured both online and on-site at the Barbican throughout 2019.

- **Young Curators**

As referenced in section 2b, as part of our Heritage Lottery Funding a group of 13 Young Curators have been meeting throughout 2018/19 to develop their skills in curation, with mentoring from Creative Learning, Gallery, Marketing and Archive teams. Over the course of the past 8 months, the curators worked to select and shortlist archive material, drawing the material into the wider HLF work. The scheme culminated in a showcase of their work on Level G of the Barbican on the weekend of 22 and 23 June, led and curated by the Young Curators themselves.

The group curated a unique exhibition which blurred the lines between historical narrative and creative response by exhibiting a mix of archive material and newly commissioned work. The group also produced a zine/catalogue which features essays and creative responses to their work. In addition to displaying the process of the 13 young curators, the group also commissioned a further 7 emerging artists to create work as part of the exhibition.

Over the weekend 634 visitors attended the exhibition. One of the outputs included an illustrated 'minute book' which captured the exhibition and the discussion at the Private View event.

ii. **Young Entrepreneurs Lab**

As part of our creative careers pipeline review, we piloted a series of new Creative Careers sessions in collaboration with the Guildhall School's Creative Entrepreneurs programme throughout the spring, aimed at introducing young creatives to enterprise skills. Sessions included *Connecting to Your Audience*, *Finding Your Voice* and *Resilience in the Arts*.

In addition, mentor Joseph Gray worked with us on the development of a new 'Young Enterprise Lab' programme, guiding a group of young creatives to hone and develop their ideas and practice into business enterprises. Over 2018/19, we supported 4 young entrepreneurs to pitch for a £2k prize at the Guildhall School's Creative Entrepreneurs Awards Ceremony, which took place on 25 June. The winning pitch was *Pride in Progress*, an enterprise led by past Young Visual Arts

Group member Joe Fear, which seeks to build inclusive communities and help young LGBTQ+ people develop community through creative workshops.

We are now supporting up to 4 members from the programme to take up places on the Guildhall School's 2019/20 Creative Entrepreneurs Programme.

e. Emerging & Practising Artists

Strategic Plan goal: To support and develop artists in their professional development, through a range of formal and informal pathways with the Barbican, Guildhall School and our partners.

i. BA Performance and Creative Enterprise (PACE)

We were delighted that the very first graduates from our BA in Performance and Creative Enterprise (launched in 2016) graduated at the Guildhall School of Music & Drama's ceremony on 2 November. 4 students graduated in total, with 3 achieving second class honours and one student, who was also awarded the inaugural Barbican Prize, achieving first class honours.

Particular project highlights for the BA PACE students over 2018/19 have included:

- **Enterprising Adventures**

Artist Iris Musel and ex-Guildhall School musician turned neuroscientist Felix Jozsa worked with BA PACE students and tutors on *Enterprising Adventures*, a project exploring collaborative approaches in arts and neuroscience that formed part of the Barbican's *Life Rewired* 2019 season, culminating in a showcase at Barts Pathology Museum on the afternoon of 20 March.

- **Music in Prisons**

In April 2019, a group of BA PACE students worked with artist leaders from the Irene Taylor Trust's *Music in Prisons* project and ex-offenders affiliated to their *Sounding Out* programme to create 5 new pieces of music that were performed to an invited audience. The project was well received by participants and work is underway towards developing a further collaboration in spring 2020.

ii. Curriculum migration

The 2018/19 academic year sees the final year of the MMus Leadership programme (which will move to a new MA programme in 2021), and also marks the final year that the BA PACE programme will be administrated and managed through the Barbican and Guildhall School's joint Creative Learning division.

From September 2019, following a period of curriculum migration since January of this year, both PACE and the new MA (currently in development) will move across to the Drama faculty of the Guildhall School. This move marks a hugely positive development for PACE as the School broadens its Drama department to incorporate a number of inter-disciplinary programmes. Creative Learning will continue to have

an active working collaboration with the PACE programme that it has pioneered, and the developing MA, including co-leading modules such as *Educational Contexts* and providing placements for students on the course.

5. Our Future Priorities

a) 10 Year Anniversary and future strategy developments

The 2019 year marks our 10th anniversary as a joint Creative Learning division of the Barbican and Guildhall School. This autumn, we are delighted to be celebrating our 10 years with an anniversary event, an especially commissioned artistic work by our young creatives and a special 10-year birthday publication.

The 10-year anniversary point is a milestone moment for Creative Learning; providing us with the opportunity to both celebrate and reflect on the progress and success of the past decade, alongside the opportunity to look ahead to the future with renewed purpose and vision. It's a hugely exciting time to consider the impact and change that we want to achieve over the next 10 years.

As such, we will be working with the team over the course of the autumn term to re-visit and refine the Creative Learning strategy, helping it to evolve into its next natural stage of development as we move into this new phase – driven by our central mission of **Creative Skills for Life**. We will also be revisiting the balance and weighting of our learning activity across the following three areas:

- art forms;
- cross arts, centre-wide thematic;
- broader arts-learning agendas and emerging ideas in the public realm.

As we take stock and look ahead to the future, we are confident that we have in place an exceptional team of creative education specialists, expertly placed to lead and realise our ambitions.

b) *Towards a Creative Curriculum Conference*

In January 2020, we will be co-producing a national conference for teachers in partnership with the RSC's Education team. ***Towards a Creative Curriculum*** is a new conference aimed at teachers from early years to KS3 focusing on how arts and cultural learning support the new Ofsted framework.

The conference will offer inspiring professional learning opportunities for teachers who want to develop and extend their knowledge and understanding of arts-based learning in the classroom. The conference will also provide a platform for sharing best practice from across the country as well as the latest research and evidence about the positive difference arts and cultural learning make to young people and school communities.

Towards a Creative Curriculum will support teachers to develop their knowledge about the ways in which arts and cultural learning can support children and young

people to develop resilience and creativity and, ultimately, find their voice.

The conference will take place in the Barbican Centre on 10 January 2020.

c) Alliance work with the Guildhall School

The migration of our curriculum work to the Drama faculty, alongside our 10th anniversary milestone, presents us with a unique moment to revisit our role and relationship with the Guildhall School.

Particular areas of renewed focus and exploration for our relationship with the School will be around the development of a new Widening Participation strategy, that will set out a 5-year trajectory across several priority areas for WP, along with suggested phased projects for piloting and development. The key will be to amplify and align the connections and opportunities across the three key areas of Creative Learning / Guildhall Young Artists / Senior School, in order to create the optimal conditions for access and participation work at the Guildhall School to thrive and flourish.

In addition, we will be looking to build on our ever-growing links with the School's Innovation and Enterprise department – particularly in the development of our Young Entrepreneurs Lab pathway, and in the incubation of pilot income-generating models for Creative Learning.

d) Local partnerships

Our local partnerships continue to act as the lifeblood of our creative learning work – providing the contexts and conditions for authentic, meaningful co-creation with partners and ensuring that the work remains process-driven.

i. Associate Schools partnerships 2019-2022

September 2019 marks a new cohort of Associate Schools for the next round of 3-year partnerships. We are delighted to increase to 4 schools in this next cohort, diversifying the associates to include a Pupil Referral Unit (PRU) for the first time. The addition of a PRU to our network of associates is a very intentional move, as we continue to expand the skill set of the team, and purposefully test our models in new contexts.

Confirmed new Associate Schools for 2019-2022 include:

- **City of London Primary Academy, Islington** – a new City academy school moving to the north of the Golden Lane estate from September 2019.
- **New Regent's College, Hackney** – a pupil referral unit provision for primary aged students through to Year 11 of secondary school, moving to a new site close to Old Street roundabout from September 2019.
- **Whitefield Academy Trust, Waltham Forest** – an academy trust and one of the largest providers of special education in Europe. The trust includes:

- **Margaret Brearley School** - for pupils aged 3-19 with complex needs including learning difficulties, physical impairment and sensory impairment;
- **Peter Turner Primary School** - for pupils aged 3-11 years with autism or speech and communication difficulties;
- **Niels Chapman Secondary School** – for pupils aged 11-19 years with communication or interaction difficulties;
- **Joseph Clarke School** - a specialist school for pupils across London and surrounding counties with vision impairment and/ or complex needs.

We are also delighted to be extending our relationship with **Sydney Russell School** in **Dagenham**, one of England's largest growing secondary schools, for a further year. Due to the sheer scale of the school, we took the view with the senior leadership team at Sydney Russell that an additional year of collaboration would be hugely valuable and beneficial to seeing through the impact our programme at the school, and embedding a sustainable legacy of creative learning that will continue beyond the life of the programme itself.

ii. **Community Collaborators 2019-2022**

Following on from a highly successful period of pilot collaborations with brain injury charity **Headway East**, we are currently in conversations to formally confirm Headway East as our first Community Collaborator from September 2019.

The Community Collaborator model is a new programme for Creative Learning, aiming to apply our Associate Schools approach to a range of informal contexts, including charities and community organisations. Underpinning the Community Collaborators model lies the very same principles of our Associate Schools model – an in-depth programme of two-way exchange, collaboration and learning, over a 3-year period. We are hugely excited to see where this new collaboration will take us, driving the development of our socially-engaged work over the coming years.

e) **National partnerships**

As noted in section 2a, our successful bid to the Esmée Fairbairn Foundation for the national expansion of our schools work has set out a 3-year trajectory for an ambitious plan of regional partnerships, within the frame of Urban, Suburban, Rural.

Since the end of January, we have been active in undertaking a scoping exercise, looking at the need and opportunity for partnership work across the country. Using a range of datasets including Pupil Premium figures, Indices of Deprivation, HE Progression levels (POLAR) and cultural participation rankings, we have identified a number of areas where there may be strong potential to add value, create impact and develop our own learning and approach.

i. **Urban**

We have been delivering Barbican Box Theatre in Manchester for the past three years, through a successful relationship with multi-arts venue HOME. Whilst

Manchester has seen a significant investment via Arts Council NPOs in recent years, it is still in the lower 40% of cultural participation figures nationally, and has a limited Arts Mark take up in Secondary schools. In addition, Manchester has very high levels of deprivation and Pupil Premium eligibility, and we would look to target schools with cohorts to whom this applies.

Our intention is to formally incorporate this relationship into the National Development Programme in partnership with HOME, and to expand our current schools reach in the area.

ii. Suburban

From September 2019, we are delighted to be in a new regional partnership with Harlow, Essex. Regionally, it is in the lowest 20% of cultural participation levels, is entirely in the POLAR 1 and 2 quintiles and has no NPO based in the town. The Harlow Playhouse has had or continues to have supportive relationships with some artists who have connections to the Barbican's arts and learning programmes, including Rhiannon Faith (Theatre) and Hunt and Darton (our 2019/20 Barbican Box artists).

We are in discussion with the Arts Council Bridge organisation for the region, the LCEP group in Harlow and the Harlow Playhouse about the programme.

iii. Rural

From September 2020, we will be looking to work in Kings Lynn and West Norfolk as our rural context. Whilst cultural participation in the area is only just within the lower 50% nationally, there are additional factors that make West Norfolk a strong candidate – these include: higher levels of deprivation and POLAR 1 and 2 quintile areas than generally seen in rural areas, no NPO based in the region, and very poor social mobility. In a 2016 report by Norfolk Community Foundation, West Norfolk was identified as one of the most difficult places in the country for teenagers to achieve their aspirations.

West Norfolk is also within travelling distance of both Peterborough and Norwich Centre for Young Musician centres, which could offer progression routes for participants for whom it is appropriate.

The Norfolk and Norwich Bridge has been hugely supportive in brokering conversations in West Norfolk, and we recently visited the area and met with the Executive Head of the West Norfolk Academies Trust, and the LCEP. Both were keen to develop a relationship with Creative Learning, and there was a strong feeling that there was a need for this work in the region.

f) M-SET: *To the Moon and Back*

This autumn, Barbican Guildhall Creative Learning and Barbican Theatre have co-commissioned a new early years performance piece for children aged 3 months to 4 years and their parents/ carers.

M-SET have a long-standing relationship with our Creative Learning department, and we are delighted to see this relationship deepen and extend out into the artistic programme. The new performance work, *To the Moon and Back*, will be an immersive, participatory experience inspired by the 50th anniversary of the moon landing. Children and parents will share a multi-sensory journey of discovery into interactive spaces of touch, colour, sound and special effects. They will also be shown ideas on how everyday objects can be turned into tools for creativity and fun at home.

Performances will take place in The Pit theatre from 13 – 21 December 2019, with a complementary education programme for SEND schools taking place in the lead-up to the performance.

g) Education space

The development of a dedicated Creative Learning space remains a key ambition in our long-term plans and strategy.

With the potential Exhibition Halls development in the pipeline, we have drawn up a visioning document outlining the scope of our ambitions for a dedicated space for creative and cultural learning. Alongside our exciting national developments, the potential for a dedicated, on-site education space for the incubation of new pedagogy and practice would have the potential to propel our work forwards into new territory, enabling us to remain at the forefront of innovation in creative learning.

6. Conclusion

As shown, this year has seen Creative Learning's work continue to thrive, with deeper and more impactful relationships and programmes than ever before.

As with every year, the work continues to evolve and adapt within the context of ever changing times. The quality, sophistication and reach of our programmes and partnerships in 2018/19 is testimony to both the good health and expertise of the department, and to the way in which the organisation places learning at the very heart of its vision and values.

The 10-year anniversary this autumn provides a unique and hugely exciting moment in time for us to take stock of where we've come from and where we are going. In particular as we look ahead to the future, the development of our 3 regional partnerships will play a significant role in our direction of travel, building a strong foundation for the national development of our work and enabling us to move forwards with ambition. With over 24,000 schools in England, it is vital that we continue to work with partners across the country to catalyse and enable a greater equity of access to arts and culture across the country.

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 and to draw upon our findings to advocate for the central importance of culture and creativity in everyone's lives.

Our work continues to be defined by a focus on process and two-way exchange, providing the conditions for individuals and groups to find and develop their creative voice. The very best creative and cultural learning processes allows us to ask ‘what if?’; empowering participants to make sense of the world, to discover more about themselves, and to imagine other possible futures – giving equal agency to our ideas and beliefs.

As we look ahead to the future in this anniversary year, the conditions feel very positive for Creative Learning to move forwards with purpose and intention. 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.

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 2018/19 (non-public)**

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Appendix A-C (Public)

Appendix A

Young Creatives: Ensembles and collectives

	Young Curators	Young Digital Artists	Young Poets	Young Programmers	Young Visual Arts Group	Youth Panel	Future Band (unique participants)	Impossibilities	NOYO	Totals/Averages
No. of places	13	8	20	18	14	13	33	10	7	136
Male (%)	2 15.38%	4 50%	8 40%	4 22.23%	3 21.43%	9 69.23%	16 48.48%	2 20%	5 71.42%	53 38.97%
Female (%)	10 76.92%	3 37.5%	9 45%	14 77.77%	11 78.57%	4 30.77%	17 51.51%	7 70%	2 28.58%	77 56.62%
Other (%)	1 7.7%	1 12.5%	3 15%	0 0%	0 0%	0 0%	0 0%	1 10%	0 0%	6 4.41%

	Young Creatives cohort (2018/19) (%)	London Average (2011 census)
White	47.06%	59.79%
Asian or Asian British	12.50%	18.49%
Black or Black British	15.44%	13.32%
Mixed	15.44%	4.96%
Other / unknown / prefer not to say	9.56%	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.

Appendix C
Creative Learning Year in Review Publication

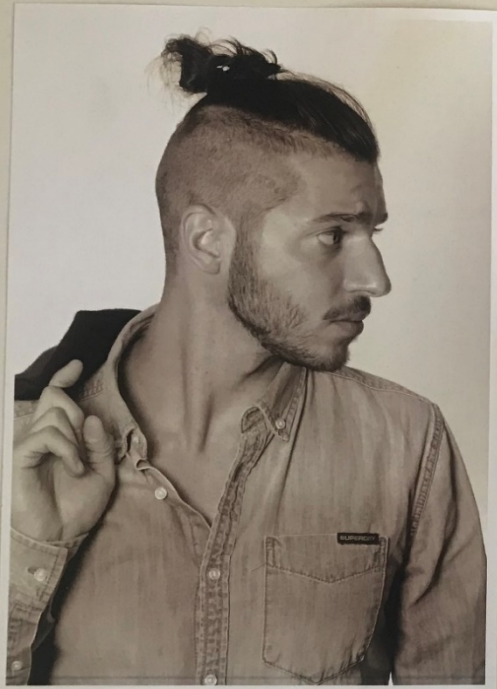




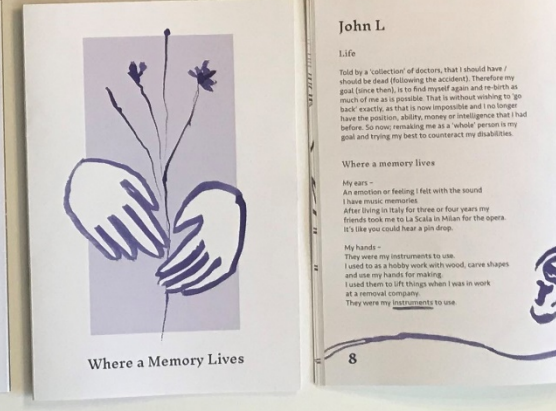
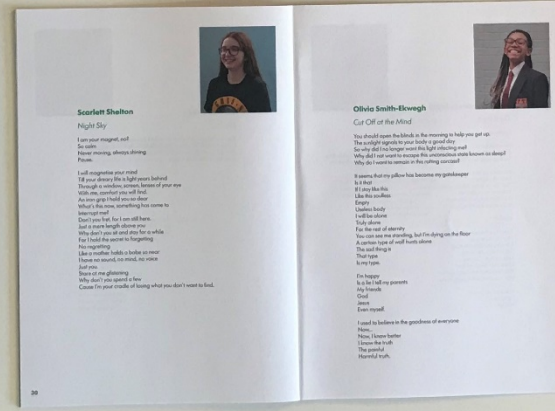
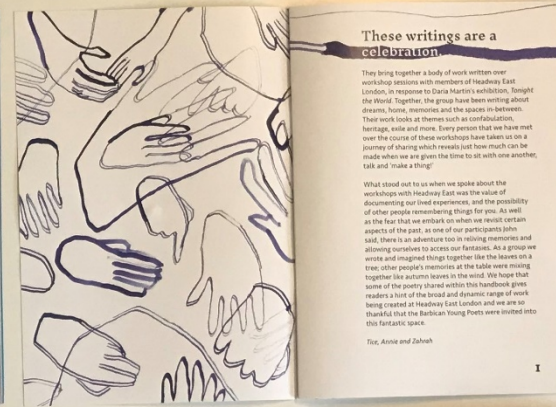
Activity sheets:

- Francis Upritchard: Wetwang Slack
- Lee Krasner: Living Colour
- AI: more than human

Available to families, young people and schools visiting the Art



BA Performance and Creative Enterprise (PACE):
Programme and Art Work from the PACE Year 3 final

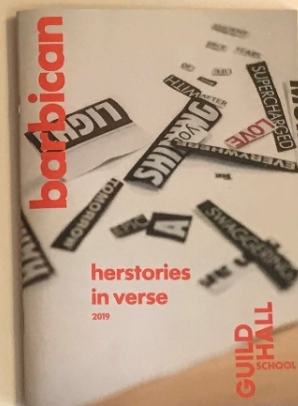


Poetry

A Key to Light – Barbican Junior Poets Anthology 2019

The Words for these things – Barbican Young Poets Anthology 2019

Where a Memory Lives – Barbican Young Poets &



Change Makers:

- Young Photographers artwork
- herstories in verse poetry anthology

Barbican Museum

Young Creatives events programmes:

- Young Curators showcase
- Chronic Youth – Young Programmers





Barbican Box 2018/19

- Michael Rosen's Barbican Box - Primary Box resource
- Barbican Box Programme 2018/19
- *The Art of Collaboration* – Barbican Art Box publication 2018/19



Barbican Box 2018/19

- Barbican Art Box - OOMK
- Barbican Theatre Box – Slung Low
Image Credit: Camilla Greenwell
- Barbican Primary Box – Michael Rosen's
Barbican Box
- Michael Rosen
Image Credit: Matthew Kaltenborn







Modern Couples Community View – with Community partner Headway East





National Open Youth Orchestra rehearsal
featuring James Rose
Image Credit: NOYO



National Open Youth Orchestra London Group
Image Credit: Stephen Burnett



Squish Space
Image Credit: Sharron Wallace and various





Committee(s):	Date(s):
Barbican Centre Board	25/07/19
Subject: Equality and Inclusion update	Public
Report of: Steve Eddy, Head of HR; Louise Jeffreys, Artistic Director Report Author: Laura Whitticase, Senior Manager (Organisational Development and Policy)	For Information
<p style="text-align: center;">Summary</p> <p>This report provides an update on equality and inclusion initiatives over the last year, detailing the most recent progress against the long-term strategy, signed off by the Barbican Board last July.</p> <p>Since our last report on the subject, we have continued to make progress across the organisation to achieve our ambitions outlined in the Equality and Inclusion Strategy.</p> <p>This report identifies the specific activities that have supported us to diversify our programme, reach new audiences and to begin to create pathways to broaden our workforce over the last year. It also details what actions we are looking to initiate and achieve in the coming months to continue to make progress against our goals.</p> <ul style="list-style-type: none"> • Appendix 1 – Equality and Inclusion Strategy • Appendix 2 - Barbican workforce profile <p>Recommendation(s)</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note the report 	

Main Report

Introduction

1. Renewed strategic focus was given to our work to strengthen our response to issues around equality and inclusion, with the development and sign off of the new Equality & Inclusion Strategy in 2017. This was an early focus of the Barbican's five-year Strategic Plan, and although the strategy is no longer cited as strategic project, we continue to make progress against it and have identified other specific areas which support the overall strategy as individual strategic focuses (e.g. Workforce Development). We are now in the third year of delivering the Equality and Inclusion Strategy following sign-off by the Barbican Board in 2017.
2. Our Equality & Inclusion work is responsive to the strategic goals, mission and vision of the Barbican, which is responsive to the **City's Corporate Plan Aims** and all associated policies and strategies (e.g. responsible business). Individual departments produce departmental plans in response to the E&I strategy, and Heads of Departments (plus some other senior staff) reflect these departmental Equality & Inclusion objectives in their appraisal objectives.
3. The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce the barriers to engagement (e.g. for audiences, artists and workforce). The protected characteristics defined in the Act are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex, sexual orientation. We have moved beyond legal compliance to ensure we reach our creative and professional potential whilst promoting long-term organisational resilience.
4. The City has agreed the following four equality objectives for 2016-2020:
 - Increase community engagement and improve cohesion within our communities
 - Support the City's most disadvantaged groups and develop our understanding of our communities needs
 - Improve the way we listen to our communities and respond to their feedback to improve our services
 - Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities
5. The latest performance summary report from the City of London on Equality and Inclusion is available here - <https://www.cityoflondon.gov.uk/about-the-city/how-we-make-decisions/Documents/equality-inclusion-city-of-london-2017-2018.pdf>
6. We reported to the City's Equality & Inclusion Board in June, alongside the Guildhall School, and it was acknowledged that we had presented the best two

reports the Board has heard, which demonstrates the general quality of work that the Barbican is doing in this in relation to work going on across the Corporation.

7. Our five-year Equality & Inclusion Strategy, signed off by the Board in 2017 (Appendix 1) is an overarching document which outlines a cross-organisational approach to ensure we diversify our artists, audiences and workforce, alongside embedding new ways of thinking and working to ensure we achieve our ambitions. Individual teams, departments and divisions developed their own plans, or incorporated Equality and Inclusion objectives into their overall business plans in response to the strategy. Regular updates at Management Team has ensured progress is communicated and shared with all teams, alongside any challenges and lessons learned. The Barbican Incubator has monitored progress against the strategy through working closely with Equality and Inclusion leads in each division.
8. Data collection and monitoring of artists, staff, participants and audiences has continued to take place.

It is worth noting that data of this kind remains indicative rather than definitive; particularly regarding artists. This is because we cannot control which artists complete the forms (we are often not the main point of contact for artists) or how they choose to self-identify. The information collected supports us to understand our programme, but it is not reliable to use it as the only indicator of change.

9. This report provides an update on progress made, current challenges and an overview of the next set of priorities.

Progress

10. We have made good progress against the plan, including diversifying our programme, continued delivery of specialist training for most teams, continuing to develop our solutions for gender neutral toilets and maintaining our commitment to expanding our apprenticeships and removing barriers to entry across our workforce.
11. This year we reported to the City's Equality and Inclusion Committee, chaired by the Town Clerk. The quantity and range of projects demonstrating our commitment to pursuing our ambitions in Equality and Inclusion is significant and was commended during the session. We also recently fed into the Members Diversity Working Group with examples of content supporting **Black History Month** and **Pride Month**, in support of greater coordination across City cultural activities which celebrate these themes.
12. The following list details **key highlights of activities** designed and delivered to address our Equality and Inclusion aims. It is worth noting that this list is not exhaustive but intended as an indication of activities that demonstrate the progress we have made in the last year.

Creative Learning (Objectives 1 - workforce and working culture; 2 – diversifying artists, audiences and participants)

> The Young Barbican membership scheme has hit a high of just under **70,000** members (up by c.30,000 since this time last year) with up to **3,000 new members joining every month** in 18/19. As in previous years, **90% of new members are new to the Barbican database.**

> We reached more than **40,000 people** through our **Creative Learning** activities, designed to increased access to cultural education and the arts to those who might not otherwise have the opportunity

> We were awarded the **SEND Achievement** (Special Educational Needs and Disabilities) at the **National Creative Learning Awards** for its work with The Garden School in Hackney, a school for learners with autism aged 4–16

> We continued the roll out of our **Associate Schools** programme and collaborated with Greenleaf Primary School in Waltham Forest, Sydney Russell secondary school in Dagenham and the Garden School in Hackney

> **Young Barbican Nights** (our successful series of exclusive events for young members) have diversified to include architecture tours, panel discussions on contemporary social issues as well as a launch event for the **Life Rewired Hub** on **Level G**, alongside the more traditional **Gallery private views** and **Cinema screenings**. March's annual *Chronic Youth* film festival saw 600 attendances and included an innovative event that brought together young creatives from different disciplines.

> A new cohort of **Youth Panel** members were recruited for 2019, all aged between **14-18**. This year, they are being consulted in detail on their experience of our public spaces and **Level G** offer, asked to curate a **Young Barbican Night** event and to explore what kind of partnerships we should be considering for the scheme, an initiative in collaboration with Development.

> Our **Archive Collection** was used as a base to build new relationships with **City Lane Memory Group**, which works with older people from the area who have conditions relating to memory function. The Archive also served as a basis to develop the **Young Curators** programme, culminating in a show in the Level G Studio and Fountain Room in June.

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

> *Sound Unbound* returned to the Barbican in April 2019. It forms a significant part of our audience development activities for the classical music programme and is a key component of our offer to **Culture Mile**. The event is now entirely free of charge, which was a strategic decision to ensure we maximise new audience potential and remove barriers to those who might not otherwise be able to access the event. Of those surveyed, **63%** stated that they **did not usually attend classical music events**, and **50% were aged 34 or younger**.

> Music, Creative Learning and Visitor Experience developed and produced *Tune into Access* in March, a free celebratory day of performance and participation centered around accessibility, technology and the arts on National Disabled Access Day. **Drake Music** presented *The Radical Sound of Many*, a showcase of five new commissions from disabled artists and workshops took place throughout the day, which finished with a panel discussion on Accessible Music Technology for Performance. We are now exploring ways to take the learning from this event forward to create a long-term sustainable, free access offer across the programme.

> In Spring 2019 we made the pledge to join the **Keychange** initiative from PRS for Music Foundation, which asks festivals and music organisations to achieve a **50:50 gender balance** by 2022. We have committed to achieving this across our festival offer including *Walthamstow Garden Party* and *Sound Unbound*.

> Also in Spring 2019, we signed up to the **BECTU's Theatre Diversity Action Plan**, which is specifically aimed at diversifying the workforce across the theatre sector.

> Across the theatre programme, we continued to build upon the work done to date which to present a greater diversity of artists and companies across the year. Some examples from this year include:

- UK-based **Ballet Black**, led by Artistic Director **Cassa Pancho**, returned to the Barbican Theatre for the fourth consecutive year following their previous sell-out seasons, this time with two world premieres in a Triple Bill. The first was a Barbican co-commission, *Ingoma (Song)*, created by company dancer and choreographer **Mthuthuzeli November**. It portrayed a milestone moment in South African history when 60,000 black miners took courageous strike action. The second was another original work, a ballet by **Sophie Laplane**. The company reprised **Martin Lawrence's** *Pendulum* to complete the programme.

- We brought Burkina Faso-born choreographer **Serge Aimé Coulibaly** to the Barbican Theatre for the first time with the UK premiere of *Kalakuta Republik* – an intoxicating dance piece about modern-day Africa examining the life of Nigeria's activist, musical legend and political maverick, **Fela Kuti**.

> The overall theatre season in 2018/19 included **Captioned performances**, **Audio Described performances** and **BSL Interpreted shows**, as well as **Relaxed Performances** across the programme.

> The main achievement for the Gallery in 2018/19 was in improving representation by women artists in the Programme – **Lange and Winship** in the main Gallery, followed by previously overlooked historic female figures in **Modern Couples**, and 3 Curve commissions in a row by women - **Yto Barrada**, **Francis Upritchard** and **Daria Martin**. *Modern Couples* also featured other artists from under-represented groups in terms of e.g. sexuality, and a wide variety of under-represented people living at the margins of society were recognised in **Another Kind of Life**.

> One challenge that we're currently finding ways to mitigate against, is that we have still not secured external funding for the annual traineeship to improve curatorial diversity that we run in partnership with **Iniva**. In 2018/19 we hosted our second Iniva traineeship, which had the additional feature of a month-long secondment with the **Arts Council Collection**, meaning that the trainee finished the year having gained experience and contacts in the very different and important arts organisations.

> In support of the Cinema's **Relaxed Screenings** provision, a plan to put the department members through training and further develop the offer was put into place for implementation in early 2019. Additionally, in September 2018, Barbican Cinema committed to expanding our Access programme to one screening of a new release film each week. The film is captioned and audio described for the visually impaired. Also in 2018 an **Induction Loop** was added to Cinemas 2 & 3, adding to the existing infra-red system.

> In 2018 Cinema also expanded the **Young Barbican** £5 ticket offer to all programmes as well as weekends, ensuring financial barriers are reduced to young audiences throughout the cinema programme.

> Across 50 **ScreenTalks**, we ensured that just over 50% of the hosts and guest speakers were women - as we continue to push for gender parity across our programmes.

> We hosted the cinema programme of ***Fringe! Queer Arts and Film Festival***

> Across the Curated Programme, Cinema responded to the **Art of Change** Theme with the following examples:

- *Nevertheless She Persisted: Suffrage, Cinema and Beyond* showcasing cinema
- 'Returning the Colonial Gaze' season showcasing films from 1950s-70s by pioneering filmmakers from France and Francophone African countries
challenging colonial values.

- 'Artists & Activists' was a season featuring pioneering films from the **American Women's Movement** of the 1970s. The season was curated in partnership with the **New York Women's Film Preservation Fund**. There were introductions by high-profile guests including **Bonnie Greer**, **Susie Orbach** and **Sheila Rowbotham**, alongside the Chair of the WFPF and two of the featured filmmakers.

- 'The Television Will Be Revolutionised' season included screenings of short films and features from **Channel 4's first decade**, when they financed 'alternative' filmmaking collectives across the country, and platformed new voices and stories from diverse ethnic, regional and socio-economic groups to UK TV screens and enabled access into the film industry.

> **Older Audiences: Afternoon Arts** is a new matinee slot event cinema programme designed to appeal to an older age group. In support of this new initiative, we hosted a partner event with Creative Learning and Age UK.

> Cinema has continued to take part in the **F Rating** scheme, which highlights female filmmakers and talent on screen.

> In June 2019 (21-25) we co-curated a strand of **London Indian Film Festival**, *Film, Power, Politics* and in July (3-7) Barbican Cinema was the exclusive venue hosting **Shubbak Festival** film programme, dedicated to contemporary Arab Cinema.

> From 9th July (Pride month) we launched *Forbidden Colours*, a new film strand at the Barbican featuring rarely seen queer-focused films from countries where LGBTQ+ communities face oppression and struggle for equality.

> The Beyond Barbican team are working with **London Borough of Culture** and **Ground Works** to make **60 volunteer roles** available to local people through their **Legends of The Forest** programme. We are also partnering with **Create Jobs' Creativity Works programme**, which supports young Londoners find jobs in the creative industries.

> A new commission at this year's *Walthamstow Garden Party* from **Dash Dot Dance** piloted a new way of engaging young people with access needs at the event. They ran an inclusive workshop in front of the *News from Nowhere* stage with a BSL interpreter. This was developed following feedback from audiences with access needs last year, which illustrated that the festival could do more to support disabled people and those with different access requirements. We are looking to build on this offer for next year's festival, whilst using learning from the event this year to inform our broader offsite and public programming offer.

> The current Annual Theme **Life Rewired** has been programmed to ensure that the heavily male-dominated field of science and technology doesn't restrict representation across the programme e.g. in the *AI: More Than Human* exhibition and across the **Season Hub** programme.

> **Level G** programming continues to explore issues around representation, showcasing work and talks by those artists and thinkers who are not usually represented in our main-house programme. The offer remains **free and open** to the public, year-round. An example is April's *HUM.2035* co-commissioned with Indian design consultancy **Quicksand**, who are now exploring future options for staging the exhibit with organisations such as **Médecins Sans Frontières**.

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

> A great deal of work has been carried out to ensure the building and Visitor-facing functions meet requirements of people with different access needs. This includes:

- Works to ensure **lifts are well maintained** and available / suitable when people need them
- Work on our **surrounding areas** to ensure that they are well maintained to support easy access

- Work with Gallery team on the new Gallery space to ensure visitors can gain access via new lifts and new fire exit
- Work with Curve Gallery team to improve access
- Work through the Alliance with the **Guildhall School** to ensure a better and safer environment at the School and Sundial Court
- Work on the **Lakeside** to improve safety and access of surfaces and working to ensure that furniture and e.g. plant pots are designed and positioned to give ever improving access
- The **fire alarm** in the Barbican now includes **flashing beacons** for hearing impaired
- When the seats were replaced in the hall we repaired **two new chairs for carers** to support wheelchair users

> A **public consultation** on **gender neutral toilets** has taken place, which has been responded to by architects who have provided a set of potential solutions. We are evaluating the feasibility of these solutions over the next few months with view to implementing an agreed approach in 2020

> We continue to run the **access membership scheme** and continue to be a founding member of the **Ticketing Without Barriers** coalition, set up to start a cross-industry conversation around the booking of access requirements for Deaf and disabled people.

> The Barbican **website** is being evaluated to improve usability for our Access Members and members of the public with different access requirements. Our Access e-newsletter continues to be a successful way of communicating with our Access Members.

> Our automatic number plate recognition system, allowing **free entry into our car parks for access members** who are also blue badge holders, has continued to expand as more members become aware of the benefits of this service.

> We continue to serve as a **J9 venue**, an initiative to raise awareness and to help victims of domestic abuse, acting as a safe venue where those affected can access information.

> We are working towards achieving **Gold status** in the **Business Disability Forum's (BDF) Disability Standard**. The Disability Standard uses a thorough set of 10 criteria to evaluate performance across every aspect of an organisation and is the only tool to put such an emphasis on the whole organisation. Only companies scoring more than 90% in the Standard achieve a Gold rating.

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

> The **apprenticeship scheme** has seen an increased number of apprentices since last year, with the programme working well across all participating departments.

- > Introduced use of **Textio**, for reviewing recruitment adverts to mitigate against gender bias for particular roles.
- > We have **widened the range of media** used for advertising vacancies e.g. LinkedIn, Black History Month, Twitter,, Diversity Dashboard etc.
- > All Management Team have completed **online diversity training** on Equality Act 2010 and Unconscious Bias and there will be a targeted internal communication campaign across the Corporation in July – September focussing on the E&I training courses available.
- > Our **work experience scheme** has been developed through working in partnership with the **Richard Cloudesley School** to provide placements to students. We are now exploring the possibility of a wider **Culture Mile work experience scheme** and are planning to extend the SEND work experience programme to Richard Cloudesley (physical disabilities) and potentially Garden School (autism). Both will be delivered in collaboration with other organisations.
- > **Mental health training** for managers has been provided and now also have a number of staff trained as mental health first aiders for the Barbican Centre.
- > The **mentoring programme** delivered in collaboration with other major London arts organisations has continued to work well, particularly for women applicants. Evaluation meetings have subsequently triggered development conversations for all involved.
- > Currently updating the **careers pages** on the Barbican website to include staff profiles and videos to help attract diverse applicants.
- > Working with Corporate HR to develop a **simplified application** form for lower grade posts.
- > The Diversity Lead officer in Corporate HR will be formulating a response to **Stonewalls Workplace Equality Index** for benchmarking LGBT inclusion across the Corporation and inform other diversity initiatives.
- > The Corporation is building on our status as a **Disability Confident Employer** with the aim of upgrading to Leader status.
- > The Corporation is signing up to the **Race at Work Charter** which will commit us to a set of principles and actions on encouraging recruitment and progression of BAME staff.
- > New Corporation **Gender Identity Policy** has been agreed and is on the intranet. The Managers' Guide has been linked to the Equality in the Workplace and Trans Awareness online training.
- > *Tune into Access* led to delivering a staff focused follow up **disability awareness initiative** over a 4-6 weeks. This included information, resource and advice sharing as well as running workshops and training. Two webinars with

ENEI were provided for staff on disability awareness and neurodiversity and these were recorded and made available on the intranet for viewing at a later date. We also had a trial training session from ENEI on unconscious bias.

> We are creating an inclusive communication and inclusive recruitment guide – which will be delivered as part of the above initiative.

Governance and Processes (Objective 3 - *delivering best practice and embedding E&I across the organisation*, and 1 - *workforce and working culture*)

> The Equality and Inclusion staff working group was tested for a year and is currently being reviewed. We found some challenges with ensuring that specific tasks were taken forward given the differences in seniority across the group. It has been decided that we will create a wider staff Forum group which will enable staff to raise concerns or present ideas which can then be escalated to be dealt with or taken forward at a senior level.

> We are also putting together smaller working groups to take forward specific initiatives (such as Access, Workforce Diversity and Mental Health). Using Agile Project Management, we are confident that this should ensure that actions are implemented as quickly as possible and new ideas have the momentum to be piloted relatively quickly.

> Each group is overseen by the Equality & Inclusion steering group which has ultimate responsibility for oversight of the strategy and which can manage issues escalated by the working group if more senior decision-making is required.

> Regular reporting to Management Team ensures that we are able to maintain communication of best practice, challenges and new actions at appropriate intervals.

Research (Objective 3 - *delivering best practice and embedding E&I across the organisation*)

> Research has informed our work in this area for the last two years. We have continued to build on this with the development of a new Research Strategy which was developed in late 2018. We are exploring ways in which we can work more with universities and other organisations through developing new partnerships which can further develop our work in this area.

Next Steps

13. We are in the process of reviewing and updating departmental plans. This will be undertaken in response to i) progress made to date against individual departmental objectives; ii) new ambitions for improvement in each department's approach to Equality and Inclusion

14. Further to this, we are in the process of developing a **Centre-wide Access Plan** to include:
 - Staff training
 - Capital works planning
 - Consultation on existing provision of facilities and the design and navigation of the website is taking place to ensure we address different staff, artists, visitors and participant needs across the organisation
 - Funding
15. We are developing a policy to ensure support for staff around **Mental Health and Wellbeing** is available and responds to best practice. This will be developed in addition to our statutory work in this area which currently falls within our Health and Safety provision.
16. Development of an **Equality & Inclusion Fundraising Plan** which accompanies and responds to the overarching strategy will be a key focus for the coming months. Working with Development, we are keen to begin to identify funding streams to enable us to improve progress against our Aims, particularly in relation to Workforce Diversity and Access requirements.
17. Developing a new **Workforce Diversity Plan** with focus on developing ways to diversify workforce at more senior levels than e.g. entry-level positions.
18. **Evaluation of all monitoring process** to inform ways to improve return rates across all platforms. Particular attention will be given to wording, placement and legibility/accessibility of forms.
19. The artistic programme continues to diversify, to improve representation, create dialogue and challenge the status quo. Events supporting this aim are coming up in the Autumn season for Theatre (**Jamie Hale's** *CRIptic Pit Party* - a mixed-bill by D/deaf and disabled artists), Dance (**Gregory Maqoma; Boy Blue's REDD**), Cinema (**CyberFeminism in Film: Gender, Sexuality, Technology**), Gallery (*Into the Night: Cabarets & Clubs in Modern Art*) and Music (**Helen Wallace**, curator of *Venus Unwrapped* will attend an Associates meeting to inform future programming).

Conclusion

20. The Barbican has continued to make progress in the ways we work, programme and recruit. Our commitment to delivering the objectives in the Equality and Inclusion Strategy in 2018/19 has built upon progress to date, evidenced by the projects and activities that have taken place in the last year.
21. This said there is still a lot to be done to continue to drive change needed to achieve our ambitions in this area. Now that we have had two years of delivering the strategy, we are well placed to understand the recurring challenges and potential barriers to progress. Our work to diversify the workforce will be a particular priority going forward, alongside strengthening the quality of the data we collect and analyse.

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Barbican Centre Equality and Inclusion – 2017 – 2022

Introduction

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

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

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

Motivations

As an organisation which receives public funding, not only do we seek to reflect and serve British society today, but also to identify and respond to what our artists, potential audiences, customers and workforce will look like in the future. This is not only a moral consideration but is also crucial to consider in order to ensure our business continues to be sustainable, and to continue to grow in a changing economic, social and political climate.

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

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

The City has agreed the following four equality objectives for 2016-2020:

- Increase community engagement and improve cohesion within our communities
- Support the City's most disadvantaged groups and develop our understanding of our communities needs
- Improve the way we listen to our communities and respond to their feedback to improve our services
- Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities

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

In addition to this, the contribution of our education and cultural teams to the success of the City's Employability Strategy are significant. A scoping exercise currently being undertaken by A New Direction (commissioned by the CoL Learning & Engagement Forum) is revealing a particular gap in the labour market for people with creative and technical skills combined. These are increasingly being referred to as 'fusion'

skills. This meeting of digital, technical and creative resonates strongly with the mix of organisations in the City and the increasing number of digital and tech companies around the City fringe and into East London, as well as the artistic, cultural and scientific organisations that also embody these skills. The City's emergent Cultural Education Partnership will be focusing on understanding the principles behind 'fusion' skills and look to open up opportunities to build pathways through school and beyond which support this sector.

Key terms

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

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

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

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

Our approach

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

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

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

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

Strategy and Objectives 2017 – 22

By 2021 the Barbican will have made significant progress towards:

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

We will achieve the above through the following actions -

1. Workforce and working culture:

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

We will achieve this through the following three objectives:

a) Removing barriers to gaining employment at the Barbican

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

How:

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

b) Expanding opportunities for workforce development across our teams:

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

How:

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

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

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

How:

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

2. Artists, participants and audiences:

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

We will do this through the following five objectives:

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

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

How:

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

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

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

How:

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

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

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

How:

- Programming emergent artists and profiling new companies from diverse backgrounds
- Providing office space, informal and formal mentoring, supporting fundraising and professional development
- Our Young Artists and Creative Careers strands of the Creative Learning five year plan are dedicated to supporting professional development of artists and arts workers from all backgrounds, with

particular focus on those with less formal progression routes as well as the Guildhall School's Access Agreement with HEFCE.

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

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

How:

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

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

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

How:

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

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

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

How:

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

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

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

We will do this through the following five objectives:

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

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

How:

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

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

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

How:

- expanding the training offer to bring in specialist expertise and also develop more in-house skills development
- ensuring that accessibility improvements are part of long-term buildings and operations planning

- c) **Partnering with experts and academic organisations** to carry out **research** and to **inform our practice**

Aims:

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

How:

- build relationships with appropriate academic and other institutions that are experts in their field
- build a research strategy to ensure practice is informed by leading approaches to E&I within and beyond the sector – identifying key areas within our work that we want to interrogate more formally

- d) **Delivery of departmental plans**, including **development of a quarterly dashboard** to highlight progress and areas for improvement

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

How:

- Departmental plans have been written and signed off by Directors
- Each plan is for 1 – 3 years and will be monitored and reviewed at regular intervals
- Reporting against plans will take place quarterly
- Reviewed annually, changes to approaches to delivering the plans will be integrated as required

- e) **Developing a capital strategy** in collaboration with CoLC for making accessibility improvements to our building:

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

How:

- initiating a cross-departmental working group to feed into the capital projects process
- improving the collation of potential building and venue improvements from all teams and departments
 - with support from the Incubator and the working group, existing processes will be reviewed
 - new systems implemented summer 2017 to gather and collate information on accessibility
 - information will then be reviewed and collated again on an annual basis
- capital works strategy to include accessibility work will be developed in summer 2017
- identifying funding sources and working with Development to make applications

Departmental Plans and Status

Music – complete

Visual Arts – complete

Theatre – complete

Cinema – complete

Foyers – complete

Creative Learning – complete

Marketing & Communications – complete

Audience Experience – complete

Development – complete

Commercial Departments (Retail, Catering, Business Events) – in development

HR – complete

IT – in development

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

Finance – in development

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Appendix 2

Barbican workforce profile – April 2019

Ethnicity	Asian or Asian British	Black or Black British	Mixed	Other	White	Not stated
%	3.01	3.83	3.28	0.82	73.77	15.29

Gender	Male	Female
%	49.45	50.55

Age range	20 and under	21 to 30	31 to 40	41 to 50	51 to 60	61 and over
%	1.14	28.41	34.66	19.03	12.22	4.54

Disability	Yes	No	No data
%	2.73	79.23	18.04

Sexuality %	Heterosexual	Gay	Lesbian	Bisexual	No data
%	61.75	6.01	0.82	2.19	29.23

Religion %	No religion	Christian	Sikh	Hindu	Jewish	Muslim	Spiritual	Buddhist	other	No data
%	50.00	22.13	0.27	0.55	1.37	0.55	1.91	0.82	1.91	20.49

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Committee: Barbican Centre Board	Date: 25.07.19
Subject: Update on the Barbican Strategic Plan	Public
Report of: Nicholas Kenyon - Managing Director, Louise Jeffreys - Artistic Director	For Information
Report author: Report author: Laura Whitticase Senior Manager Organisational Development and Policy, Incubator	

Summary

This report provides an update on Strategic Plan projects, the progress made against our Strategic Goals (since the last update in January 2019) and how we continue to support the delivery of the City of London's corporate aims and objectives. This report is written with the context of the following strategic developments since the last report to the Board in Jan 2019:

- The Barbican's forward planning processes initiated at the interim Directorate Away Day in April 2019, which focused on development of a renewed business model
- The City's Fundamental Review
- The Strategic Plan Audit from the City in the first quarter of 2019
- Evidence base and first draft of the new Arts Council England 10 Year Strategy

The report is structured in the following way:

1. Background + Context
2. Progress on projects
3. Progress on strategies, policies and reports
4. Conclusion

Appendix 1: Strategic Plan

Recommendation

Members are asked to:

- Note the report.

Main Report

Background

This is the second report on the progress of the Strategic Plan in its new more detailed format, which is now made to the Barbican Board every six months. The first section of this paper provides an overview of the contextual changes that have informed strategic developments across the organisation in the last six months. The report will then detail Goals and projects contained within the Strategic Plan and an overview of where we are in the middle of 2019.

Context

1. At the beginning of April 2019, the Barbican held an extended interim Directorate Away Day with additional contributions from members of Management Team with predominantly cross-cutting roles. The focus of the away day was to identify initial ideas and processes to review and develop the Barbican's business model. The day was structured around reviewing where we are currently and then discussing key areas which have been identified as priorities for the Barbican in the coming years. Areas of focus included:

- Barbican as a Destination
- Barbican as a Cultural Enterprise

Arts Centre of the Future Priorities:

- Making the most of being an arts centre of global significance
- Renewing the relationships with our audiences
- Consolidating the public programme strands
- Supporting artist development across the spectrum
- Living our values
- Organisational competencies

The above was discussed in the context of key City of London priorities and broader environmental factors, including:

- City of London Corporate Plan alignment
- Physical: City capital projects, Culture Mile, Ex Halls, C4M
- Technology: opportunity and disruption
- Economic environment
- Fundamental Review

The outcome of this session was the implementation of a new cross-departmental working group to identify a new set of potential change projects (existing projects will continue) alongside development of a methodology for delivering them and measuring progress. This work is ongoing, expected to result in a new iteration of the Strategic Plan by the Autumn, following the annual Directors Away Day in July.

2. The City's Fundamental Review process has been a key factor in working towards a new business model and continues to inform strategic planning. This work has fed into the Chief Officers' session led by the Town Clerk to begin to identify major cost saving/income generating ideas across all City of London departments.

3. The City's Audit team carried out an internal audit of the Barbican's approach to Strategic Planning, Monitoring and Implementation in the first quarter, which stated that:

'the Barbican Centre has developed a sound framework for strategic planning to enable the identification of long-term objectives and prioritisation of activities to achieve these; the Barbican has successfully developed specific strategies and plans to enable implementation of the Strategic Plan; and the Barbican has established arrangements for monitoring the Strategic Plan through appropriate forums'.

The report made two recommendations - which have been implemented:

i. All Project Initiation Forms should be fully completed by the relevant Project Lead before submission for approval.

ii. SMART objectives should be defined as part of the project initiation process.

4. Arts Council England has recently published its draft 10 Year Strategy, informed by evidence-based research papers (each discussed at Arts Programming), which details their likely strategic priorities which will affect their investment decisions for the next ten years. This period will begin in the middle of the current National Portfolio Organisation funding round (2020 – 22) and will last for the next two subsequent funding rounds (2022-26 + 2026-30).

We are providing feedback on the new strategy - which appears to align very well with our own future thinking, in the coming weeks. The finalisation of this will inform how we plan strategies relating to all activities but will focus on Creative Learning, Beyond Barbican and Public Programming, alongside our cross-cutting strategies and policies such as Equality & Inclusion, Access, Digital, etc.

Strategic Plan Structure

5. Each of the projects has a director responsible and a designated project manager.

The five goal areas underpinning the Strategic Plan, as agreed by Directorate and the Barbican Board are:

- 1. Audience Experience - To create an environment that enables and inspires visitors, exceeding their expectations in everything we do**
- 2. Connecting Arts & 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. **Developing Audiences** - *To build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre*

There are six change objectives which support us to achieve the goals and into which the projects are organised. These objectives are as follows:

- A. Transforming Public Space** - transform our public spaces to create a world class sense of destination and welcome within Culture Mile
- B. Understand and Diversify Ourselves and our Audiences** - understand and diversify ourselves and our audiences, to serve and reflect the capital
- C. Develop a Creative Commercial Operation** - grow commercial revenue in ways which reflect our values and enable our vision
- D. Create Collaborative Programmes** - produce an outstanding programme which drives and develops creative partnerships
- E. Pioneer Learning and Engagement in the Arts** - grow an innovative programme of activity which supports young people, artists, art workers and communities
- F. Develop Organisational Capabilities** - improve the tools required for effective organisational operation

It's important to note that these are change projects designed to develop the organisation and do not cover everything that the organisation is doing or responding to (e.g. delivery of the overall arts programme, management of Brexit, etc.).

Current Position

6. The following pages detail progress against each project, grouped under the six change objectives. Each project is also rated in terms of risk level – from green to red. There are currently no red risks. Identified existing or potential risks are accompanied by mitigation processes that are in place.

7. Change Objective: A - transform our public spaces to create a world class sense of destination and welcome within Culture Mile

Destination (previously 'Destination Management') – Phase 2: May 2019 – ongoing (TBC)

Create a Destination Strategy with focus on increasing footfall and income from our public spaces.

Lead: Sandeep Dwesar

Barbican Goals + Sponsors: 1, 3 Jonathon/Sandeep

Change Objectives: A, C
Corporate Aim (objective): 3 (10)
Progress: The working group which was established to initiate a new process for moving this project forward continues as planned, however we are now looking much more broadly at the remit of Destination, beyond the initial aims agreed for this group. We will take this forward and respond to the outcomes of the wider strategic conversations happening at Directorate level within the new forward planning context. Objectives and key results will be developed which will inform several new projects and workstreams. Project Initiation Forms will be developed for those projects subsequently. (Autumn 2019).
Risk Rating: Currently no risk – however emergent projects and workstreams will identify specific risks (e.g. funding) to delivery of each component.

Foyers Working Group – July 2018 – ongoing A group to oversee activity, look + feel, and governance of the public spaces. Including toilet provision.
Lead: Sheree Miller (Chair)/Sidd Khajuria
Barbican Goals + Sponsors: 1, 2 Louise/Jonathon
Change Objective: A
Corporate Aim (objective): 3 (10)
Progress: A working group has been established and terms of reference are in place. Guidelines for decision-making on activity and look + feel have now been developed by the working group, signed off at Management Team in Q1 2019.
Risk Rating: Currently no risk

Art of the Possible (previously ‘Space Utilistation’) – August 2018 – ongoing (completion TBC) The Art of the Possible: ensure best use of space across the Barbican site, working with architects where necessary.
Lead: Jonathon Poyner
Goals + Sponsor: 1 Jonathon
Change Objectives: A, F
Corporate Aim (objective): 3 (12)
Progress: Scoping for this project continues, within the context of Destination and other cross-cutting strategies and agendas (e.g. Access). This next phase of the project will continue throughout 2019, with view to developing a prioritisation and implementation plan in Q3 2019.
Risk Rating: Currently no risk, however implementation is dependent on funding and planning permission (where required).

Ex-Hall Development – April 2017 – ongoing (Phase 2 completion: Q1 2019) Work with City Surveyors to scope potential uses for the Ex Halls as part of Culture Mile.
Lead: Jonathon Poyner/Sean Gregory
Barbican Goals + Sponsors: 1, 2, 3, 4, 5 Jonathon/Sean
Change Objectives: A, C, E
Corporate Aims (objectives): 1 (4), 2 (7)
Progress: Although it is yet to be agreed, current conversations suggest we may be in a position to submit a proposal to committee for consideration in the Autumn (TBC).
Risk Rating: Progression to the next phase is dependent on Policy + Resources' decision.
Mitigation: The Barbican will continue to develop the vision, activities and business model, in-line with Barbican and City of London strategic objectives, making the case for the development of the space.

Business Plan and Concept Design for Centre for Music – October 2015 – ongoing In partnership with LSO, GSMD and professional teams, prepare and develop a concept design and Business Plan for the Centre for Music and present to COLC.
Lead: Nick Kenyon/Sandeep Dwesar/Simon Johnson
Barbican Goals: 2, 4 Nick/Sandeep
Change Objective: A
Corporate Aims (objectives): 1 (4) 3 (10)
Progress: Funding to take the project to next phase was agreed by Court of Common Council in Jan 2019. The next phase of work includes development of a site masterplan, fundraising, improvements to the business model alongside overall financing plans for the project. The work on the site masterplan will look to develop the commercial areas across the site in e.g. Bastion House, as well as exploring options for the public realm to develop a fully commercial proposition.
Risk Rating: This is a complex project with many dependencies including the timing of the Museum of London's move as well as meeting City targets leading to final approval.
Mitigation: Ensuring regular communication with colleagues across the Corporation and continuing to be responsive to City priorities, whilst building a robust business model.

Develop Culture Mile – October 2015 - ongoing Work with partners and colleagues from the Department of the Built Environment to plan the look & feel, wayfinding and signage of Culture Mile including Beech Street transformation.

Lead: Nick Kenyon/Jonathon Poyner
Barbican Goal: 4 Nick
Change Objective: A
Corporate Aim (objective): 2 (7)
Progress: The project continues as planned, in collaboration with teams across the City.
Risk Rating: Currently no risk to Barbican engagement with the project.

8. Change Objective: B - understand and diversify ourselves and our audiences, to serve and reflect the capital

Audience Research & Engagement – January 2016 – December 2019 Deliver and implement a comprehensive audience research project to inform our engagement and audience strategy.
Lead: Phil Newby
Barbican Goals: 5, 2, 3 Louise
Change Objective: B
Corporate Aim (objective): 1 (3)
Progress: Following a thorough tender process with which 16 suppliers engaged, we appointed Future Thinking to deliver a new audience segmentation for the Barbican. the initial research phase was completed in Spring 2019. Analysis, segmentation development and application to the Barbican's database is now under way, alongside additional ethnographic research. Strategic recommendations and a roadmap for embedding will follow. This will be supported by a programme of rolling research and reporting.
Risk Rating: No risk to completion of current phase.

Write Our Story – July 2018 – July 2019 Write a clear story of the Barbican for diverse stakeholders, which reflects and promotes our brand values.
Lead: Lorna Gemmell
Barbican Goals: 3, 5, 2 Nick/Louise
Change Objective: B
Corporate Aims: 1, 2, 3
Progress: The project is now well underway and on track for completion this year. Several specific elements of the project are now complete (e.g. print detailing how the Barbican fulfills the aims of the City's Corporate Plan for staff) and subsequent workstreams are on track as expected.
Risk Rating: Currently no risk to completion.

Archive – October 2016 – ongoing Catalogue, digitise and exploit the opportunities presented by our archive and deliver the Heritage Lottery Fund public archive project.
Lead: Sean Gregory

Barbican Goals: 2, 5 Sean
Change Objective: B
Corporate Aim (objective): 1 (4), 3 (9)
Progress: The Heritage Lottery Funded project is underway, with an Archives Project Co-Ordinator now in post and education and community activities taking place in and around the Barbican Estate. Next steps include submission of further funding bids – some of which are in collaboration with the Guildhall School - and the continued delivery of the archives action plan, including delivering a talks programme at the Barbican and Museum of London and working with the London Metropolitan Archives on storage and exhibitions.
Risk Rating: No risk to delivery of current phase of the project, however funding is required to continue the project beyond Summer 2019.
Mitigation: Funding applications are being submitted for the AHRC and NLHF and a fundraising plan is being written and delivered, in collaboration with the Development team.

Workforce Diversity – August 2018 – September 2019 In line with our E&I Strategy, further develop our plan to improve diversity in our workforce.
Lead: Steve Eddy/Louise Mankowska/Jenny Mollica
Barbican Goals: 'developing our talented team' Steve
Change Objective: B
Corporate Aim (objective): 1 (3)
Progress: The project continues as planned, with the agreed steering group in place. A progress report on specific initiatives was taken to Management Team and Arts Programming for input. Greater detail is provided in the Equality & Inclusion update to the Board (July). It is anticipated that a full action plan will be finalised and signed off in Q3.
Risk Rating: Funding and resource required to embed and sustain this as an organisational priority in the long term has not yet been sourced.
Mitigation: This is being highlighted in the Workforce Plan – which will include a fundraising strategy.

9. Change Objective: C - grow commercial revenue in ways which reflect our values and enable our vision

Technology Investment Proposal – August 2018 – March 2020 Develop a proposal for investment in technology to present to COLC and other potential funders.
Leads: Sandeep Dwesar/Sean Gregory
Barbican Goals: 3 Sandeep/Sean
Change Objective: C, F
Corporate Aim (objective): 3 (9)
Progress: Development of ideas for investment that explore and identify new ways of delivering our business model using technology, strengthening links between our

creative and commercial activity continue, as part of our future organisational strategic planning.

Risk Rating: This is not currently at risk. However, it is important to ensure that we effectively navigate a complex and rapidly changing environment, whilst ensuring that we find sustainable ways of working over the medium and long term.

Ticket pricing and opening hours review – August 2018 – September 2019
Undertake a review of ticket pricing and opening hours to maximise income whilst maintaining access. Scope and cost the potential to engage external consultants to support the process.

Leads: Phil Newby/Sarah Wall/Jonathon Poyner

Barbican Goal: 3 Louise/Jonathon

Change Objective: B, C

Corporate Aims (objectives): 1 (3), 3 (10)

Progress: A brief is now being prepared, alongside procurement options. Consideration is being given to the potential to run this as a parallel process in collaboration with Spektrix, who are managing our ticketing system migration. This project will not prevent us from responding to urgent or shorter-term pricing priorities using our established processes.

Risk Rating: No risk to completion.

City Commercial Development - January 2019 – TBC
Working with the City to develop their commercial streams

Lead: Sandeep Dwesar

Barbican Goal: 3 Sandeep

Change Objective: C

Corporate Aims (objectives): 2(7, 8)

Progress: This project is being scoped in-line with the Fundamental Review process.

Risk Rating: TBC (project has not yet commenced)

10. **Change Objective: D - produce an outstanding programme which drives and develops creative partnerships**

Creative Vision for the Centre for Music – June 2018 - ongoing
Develop an arts, learning and digital vision for the Centre for Music.

Lead: Huw Humphreys/Sean Gregory

Barbican Goals: 2, 4, 5 Nick/Sean

Change Objectives: A, B, D, E

Corporate Aims (objectives): 1 (3), 3 (10)

Progress: This continues as planned. Completed for this phase and this is now part of the overall Centre for Music Business Case.

Risk Rating: There is no risk to the current phase of the project.

Culture Mile Programming – March 2018 - ongoing
Activate the Culture Mile Programming strategy as agreed by the Programme Board.

Lead: Rachel Smith/Louise Jeffreys
Barbican Goals: 2, 4 Nick/Louise
Change Objective: D
Corporate Aims (objectives): 1 (3), 3 (10)
Progress: The Culture Mile programme is now underway. Sound Unbound was a great success following the new unticketed format. Play the Mile is now live, with events taking place in and around the City all summer. These will be evaluated as part of the wider Culture Mile offer in the Autumn.
Risk Rating: Currently no risk. Funding and management of staff resource remains a challenge that is being mitigated through regular planning meetings and updates within the Barbican and with Culture Mile partners. Pressure on staff is being mitigated by employing an extra team member on a temporary contract.

BC/GSMD Creative Alliance – September 2018 – September 2019 Activate the creative Alliance between the Barbican and the GSMD.
Lead: Sean Gregory
Barbican Goals: 2, 5 Sean
Change Objectives: D, E
Corporate Aim (objective): 3 (10)
Progress: The Creative Alliance bridging projects are underway and regular reporting and reviewing of priorities take place at the monthly Joint Directorate meetings. A full progress report will be submitted to both the Barbican Centre Board (July 2019) and Guildhall School Board of Governors (September 2019).
Risk Rating: No risk to delivery, although time and capacity of staff may impact on the timeline for completing the strategic projects contained within the bridging document. Regular review at Joint Directorate meetings serve to mitigate this risk.

2020 Programming Theme – July 2018 – End 2020 Scope and deliver a theme for the arts and learning programme for 2020.
Lead: Sidd Khajuria
Barbican Goals: 2, 5 Louise/Jenny
Change Objectives: D, E
Corporate Aim (objective): 1 (2)
Progress: Research, scoping and planning for 2020 are largely complete, with focus now on finalising the programme and making a decision on the season title and subtitle, ready for the launch in Autumn 2019.
Risk Rating: No risk to completion.

11. Change Objective: E - grow an innovative programme of activity which supports young people, artists, art workers and communities

National Schools Programme – July 2018 - September 2019 Deliver Year 1 of the Esmée funded national schools and community development programme as part of our National Strategy.
Lead: Jenny Mollica
Barbican Goals: 2, 5 Jenny/Sean

Change Objective: E
Corporate Aim (objective): 1 (3)
Progress: The Regional Partnerships Project Manager was appointed at the end of January. Since then we have been active in undertaking a scoping exercise, looking at the need and opportunity for partnership work across the country. Using a range of datasets including Pupil Premium figures, Indices of Deprivation, HE Progression levels and Cultural participation rankings, we have identified a number of areas where there may be strong potential to add value, create impact and develop our own learning and approach.
Risk Rating: No risk to completion.

Activate the Community Engagement Framework – July 2018 – ongoing Activate the new framework including establishing the Youth Panel and Community Panel.
Lead: Jenny Mollica
Barbican Goals: 2, 5 Jenny/Sean
Change Objectives: B, E
Corporate Aim (objective): 1 (3)
Progress: We now have embedded several aspects of the community engagement framework. The Community Views model has now been rolled out across three gallery shows, and a new Youth Panel for 2019 is in place consisting of 14-18-year-olds. We have forged good relationships with City Lane Memory Group and others and continue to develop this. Our relationship with Headway East London, a charity working with survivors of brain injury, has been cemented with a plan to formalise the relationship to be our first Community Collaborators Partnership in September 2019. Our Community Ambassadors programme is working well.
Risk Rating: No risk to completion.

Creative Careers Pipeline Review –September 2018 – September 2019 Review and strategise methods for supporting career development for artists and creatives across the arts and learning programmes.
Lead: Jenny Mollica/Louise Jeffreys
Barbican Goals: 2 Louise/Jenny
Change Objective: D, E
Corporate Aim (objective): 1 (3)
Progress: The Creative Careers Pipeline review is fully underway. Throughout the course of the 2018-19 Academic Year we are piloting in 3 core areas with an aim to developing a coherent strategy and joined-up offer for work around careers advice and skills development. We are also actively engaged in sector-wide discussions with a range of external organisations, including A New Direction, CREATE Jobs, Creative Industries Federation and CC Skills.
Risk Rating: No risk to completion.

12. Change Objective: F - improve the tools required for effective organisational operation

Digital Strategy Review – September 2018 – September 2019 Review and update our Digital Strategy.
Lead: Sean Gregory
Barbican Goals: 1, 2, 5 Sean
Change Objective: F
Corporate Aim (objective): 3 (9)
Progress: Reporting on digital projects across the Barbican is now fully embedded throughout the respective departmental reports. The focus of the Digital Strategy Group has shifted towards reviewing and developing the organisation's culture by looking at different ways of working and utilising data-driven decision making.
Risk Rating: No risk to completion.
Environmental Sustainability – August 2018 – April 2019 Develop a long-term strategy for sustainability to provide savings and demonstrate best practice.
Lead: Cornell Farrell
Barbican Goals: 3 Jonathon
Change Objective: F
Corporate Aims (objectives): 2 (5), 3 (11)
Progress: A new environmental sustainability policy has been developed and signed off by Management Team and Directorate. Implementation of the plan has now commenced.
Risk Rating: No risk to completion.
Development Review – July 2018 – April 2019 Implement the Development Review.
Lead: Sandeep Dwesar/Steve Eddy/Lynette Brooks
Barbican Goals: 3 Sandeep
Change Objectives: C, F
Corporate Aim (objective): 3 (10)
Progress: This is now complete. The outcome to appoint a Director of Development has been implemented and recruitment for the post is underway.
Risk Rating: No risk to completion, however, this is a very competitive field and we need to ensure that changes deliver a long-term proposition that can meet our targets.
Data Management and Business Intelligence – April 2016 – March 2019 Ensure compliant data management processes are in place and use data to create business intelligence reports to help improve performance.
Lead: Sarah Wall/Phil Newby/Andrew Hayes
Barbican Goals: 3, 5 Sandeep
Change Objective: F
Corporate Aim (objective): 2 (5)
Progress: This is now complete and embedded in organisational processes.
Risk Rating: No risk to completion.

Contracts Review – June 2018 – April 2019 Update base contracts cross the organisation to ensure they are fit for purpose (GDPR, behaviour, Modern Slavery etc.)

Lead: Sarah Wall/Nick Adams/ Laura Whitticase

Barbican Goals: 2, 3 Sandeep/Louise

Change Objective: F

Corporate Aim (objective): 2 (5)

Progress: This has now been completed.

Risk Rating: No risk to completion.

Embed Brand Values – August 2018 – April 2019

Activation of brand values for audiences, visitors and staff.

Lead: Phil, Sheree, Lorna

Barbican Goals: 1, 2, 5 Jonathon/Louise

Change Objective: A, F

Corporate Aim (objective): 3 (10)

Progress: We have established a working group comprising senior members of the marketing, comms and audience experience teams. We have commissioned a consultant to undertake a brand refresh. This was completed Spring 2019. The recommendations of the review are now being addressed. The group will respond to a mix of insight from this process combined with the audience segmentation work. The work of this group will be vital in embedding the outputs of the brand review.

Risk Rating: No risk to completion.

Updates to Strategies, Policies and Reports

13. Please see page 4 of the Barbican Strategic Plan (Appendix 1) for detail of the papers that have been completed and when they are scheduled for review/updating.

The following are in the process of being developed in the next quarter:

Local and National Strategies

Two strategies which are being reviewed in light of developments in Culture Mile, Beyond Barbican and the National Schools programme.

Contact: Laura Whitticase

Due: September 2019 – Reviewed annually

Artist Development Framework

A framework detailing the ways that the organisation works to develop artists across all areas of the arts and learning programme.

Contact: Jenny Mollica/Laura Whitticase

Due: September 2019 – Reviewed annually

Access Plan

A centre-wide plan to structure actions and projects required to improve our access offer across all departments.

Contact: Laura Whitticase

Due: October 2019 – Reviewed annually
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Conclusion

14. In the last six months we have continued to push the boundaries of the organisation through continued development and delivery of new projects and strategies. This has been in the challenging context of a dynamic environment requiring us to behave in an agile and adaptive way, which has served to develop the working culture of the organisation further. This has led to more creative thinking, greater cross-organisational working and strong staff engagement (particularly in generating new ideas to scope).

15. The Strategic Plan is set to evolve in response to these shifts to reflect the Barbican's, City's and wider UK changing priorities going forward.

Appendices

- Appendix 1 – Barbican Strategic Plan

Background Papers

Report to Barbican Board, January 2019

Laura Whitticase

Senior Manager, Organisational Development and Policy

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Our Vision

Arts Without Boundaries

Our Mission

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 deliver this through...

- Showcasing our iconic building
- Building a creative destination for our many audiences
- Collaborating with partners to achieve our ambitions
- Supporting and developing our talented team

In doing this we support the City to achieve its Corporate aims to...

1. Contribute to a flourishing society
2. Support a thriving economy
3. Shape outstanding environments

Our values are...

brave and sometimes provocative
adventurous and sometimes groundbreaking
informed and sometimes intellectual
personal and sometimes bespoke
inviting and sometimes captivating
engaging and sometimes electrifying
rewarding and sometimes transformative

We have agreed on five strategic goals which apply to all our work up to 2021:

1 Visitor Experience

To create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
Lead: Jonathon Poyner

2 Connecting Arts and Learning

To empower artists, participants and audiences to be ambitious and achieve their best.
Lead: Louise Jeffreys

3 Mixed Income Generation

To create sustainable growth through innovation across arts, learning and commercial activities.
Lead: Sandeep Dwesar

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.
Lead: Nicholas Kenyon

5 Audience Development

To build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.
Lead: Sean Gregory

We have identified 6 change objectives and a series of projects that will help us support the delivery of our goals:

Objective A: Transform Public Space

transform our public spaces to create a world class sense of destination and welcome within Culture Mile

Destination Management – From October 2018

Create a Destination Strategy with focus on increasing footfall and income from our public spaces.

Lead: Jackie

Goals: 1, 3 Jonathon/Sandeep

Objective: A, C

Corporate Aim: 3 (10)

Foyers Working Group – From July 2018

A group to oversee activity, look + feel, and governance of the public spaces. Including toilet provision.

Lead: Sheree (Chair)/Sidd

Goals: 1, 2 Louise/Jonathon

Objective: A

Corporate Aim: 3 (10)

Space Utilisation – From August 2018

The Art of the Possible: ensure best use of space across the Barbican site, working with architects where necessary.

Lead: Jonathon

Goals: 1 Jonathon

Objective: A, F

Corporate Aim: 3 (12)

Ex-Hall Development – From April 2017

Work with City Surveyors to scope potential uses for the Ex Halls as part of Culture Mile.

Lead: Jonathon/Sean

Goals: 1, 2, 3, 4, 5 Jonathon/Sean

Objective: A, C, E

Corporate Aim: 1 (4), 2 (7)

Business Plan and Concept Design for Centre for Music – From October 2015

In partnership with LSO, GSMD and professional teams, prepare and develop a concept design and Business Plan for the Centre for Music and present to COLC.

Lead: Nick/Sandeep/ Simon

Goals: 2, 4 Nick/Sandeep

Objective: A

Corporate Aim: 1 (4) 3 (10)

Develop Culture Mile – From October 2015

Work with partners and colleagues from the Department of the Built Environment to plan the look & feel, wayfinding and signage of Culture Mile including Beech Street transformation.

Lead: Nick/Jonathon

Goals: 4 Nick

Objective: A

Corporate Aim: 2 (7)

Objective B: Understand and Diversify ourselves and our Audiences

understand and diversify ourselves and our audiences, to serve and reflect the capital

Audience Research & Engagement – From January 2016

Deliver and implement a comprehensive audience research project to inform our engagement and audience strategy.

Lead: Phil

Goals: 5, 2, 3 Louise

Objective: B

Corporate Aim: 1 (3)

Write Our Story – From July 2018

Write a clear story of the Barbican for diverse stakeholders, which reflects and promotes our brand values.

Lead: Lorna

Goals: 3, 5, 2 Nick/Louise

Objective: B

Corporate Aim: 1, 2, 3

Archive – From October 2016

Catalogue, digitise and exploit the opportunities presented by our archive and deliver the Heritage Lottery Fund public archive project.

Lead: Sean

Goals: 2, 5 Sean

Objective: B

Corporate Aim: 1 (4), 3 (9)

Workforce Diversity – From August 2018

In line with our E&I Strategy, further develop our plan to improve diversity in our workforce.

Lead: Steve/Louise M/Jenny

Goals: 'developing our talented team' Steve

Objective: B

Corporate Aim: 1 (3)

Objective C: Develop a Creative Commercial Operation

grow commercial revenue in ways which reflect our values and enable our vision

Technology Investment Proposal – From August 2018

Develop a proposal for investment in technology to present to COLC and other potential funders.

Lead: Sandeep/Sean

Goals: 3 Sandeep/Sean

Objective: C, F

Corporate Aim: 3 (9)

Review of Level 1 and 2 – From July 2018

Explore the feasibility of developing Level 1 and 2 operations and functionality.

Lead: Adrian/Jackie/Cornell

Goals: 1,3 Sandeep

Objective: A, C

Corporate Aim: 1 (4), 2 (7)

Ticket pricing and opening hours review – From August 2018

Undertake a review of ticket pricing and opening hours to maximise income whilst maintaining access. Scope and cost the potential to engage external consultants to support the process.

Lead: Phil/Sarah

Goals: 3 Louise/Sandeep

Objective: B,C

Corporate Aim: 1 (3), 3 (10)

Objective D: Create Collaborative Programmes

produce an outstanding programme which drives and develops creative partnerships

Creative Vision for the Centre for Music – From June 2018

Develop an arts, learning and digital vision for the Centre for Music.

Lead: Huw/Sean

Goals: 2, 4, 5 Nick/Sean

Objective: A, B, D, E

Corporate Aim: 1 (3), 3 (10)

Culture Mile Programming – From March 2018

Activate the Culture Mile Programming strategy as agreed by the Programme Board.

Lead: Rachel/Louise

Goals: 2, 4 Nick/Louise

Objective: D

Corporate Aim: 1 (3), 3 (10)

BC/GSMD Creative Alliance – From January 2017

Activate the creative Alliance between the Barbican and the Guildhall School.

Lead: Sean

Goals: 2, 5 Sean

Objective: D, E

Corporate Aim: 3 (10)

2020 Programming Theme – From July 2018

Scope and deliver a theme for the arts and learning programme for 2020.

Lead: Sidd

Goals: 2, 5 Louise/Jenny

Objective: D, E

Corporate Aim: 1 (2)

Objective E – Pioneer Learning and Engagement in the Arts

grow an innovative programme of activity which supports young people, artists, art workers and communities

National Schools Programme – From July 2018

Deliver Year 1 of the Esmée funded national schools and community development programme as part of our National Strategy.

Lead: Jenny

Goals: 2, 5 Jenny/Sean

Objective: E

Corporate Aim: 1 (3)

Activate the Community Engagement Framework – From July 2018

Activate the new framework including establishing the Youth Panel and Community Panel.

Lead: Jenny

Goals: 2, 5 Jenny/Sean

Objective: B, E

Corporate Aim: 1 (3)

Creative Careers Pipeline Review – From September 2018

Review and strategise methods for supporting career development for artists and creatives across the arts and learning programmes.

Lead: Jenny/Louise

Goals: 2 Louise/Jenny

Objective: D, E

Corporate Aim: 1 (3)

Funding for Learning Programmes – From August 2018

Research and scope future funding streams for our Learning programmes from CBT and other sources.

Lead: Sean/Sarah/Lynette

Goals: 2, 5 Sean/Jenny

Objective: C, E

Corporate Aim: 1 (3)

Objective F: Develop Organisational Capabilities

improve the tools required for effective organisational operation

Digital Strategy Review – From September 2018

Review and update our Digital Strategy.

Lead: Sean

Goals: 1, 2, 5 Sean

Objective: F

Corporate Aim: 3 (9)

Environmental Sustainability – From August 2018

Develop a long-term strategy for sustainability to provide savings and demonstrate best practice.

Lead: Cornell

Goals: 3 Jonathon

Objective: F

Corporate Aim: 2 (5), 3 (11)

Development Review – From July 2018

Implement the Development Review.

Lead: Sandeep/Steve/Lynette

Goals: 3 Sandeep

Objective: C, F

Corporate Aim: 3 (10)

Data Management and Business Intelligence – From April 2016

Ensure compliant data management processes are in place and use data to create business intelligence reports to help improve performance.

Lead: Sarah/Phil/Andrew

Goals: 3, 5 Sandeep

Objective: F

Corporate Aim: 2 (5)

Contracts Review – From June 2018

Update base contracts cross the organisation to ensure they are fit for purpose (GDPR, behaviour, Modern Slavery etc)

Lead: Sarah/Nick A/ Laura

Goals: 2, 3 Sandeep/Louise

Objective: F

Corporate Aim: 2 (5)

Embed Brand Values – From August 2018

Activation of brand values for audiences, visitors and staff.

Lead: Phil, Sheree, Lorna

Goals: 1, 2, 5 Jonathon/Louise

Objective: A, F

Corporate Aim: 3 (10)

Projects no longer on project list:

Came off summer 2017:

•Cultural Hub – adapted •Equality & Inclusion – adapted •Art of Change 2018 – BAU •Common Artistic Platform – adapted •Website – BAU

Came off summer 2018:

•Foyers –adapted •Branding – adapted •Equality & Inclusion – BAU •Commercial Phase 3 – BAU •Operations Review – BAU •BC/GSMD Operational Alliance – BAU •Talks – BAU •Arts & Science 2019 – BAU •Pit Shakeup – BAU •Under 18s Offer – BAU •National School Programme – adapted •Culture Mile Learning – BAU •Data Management – adapted •Ticketing System – BAU

*BAU = Business as Usual

Barbican strategies, policies and reports

Finance & Commercial

Completed

- **Commercial Phase Three**
Commercial Phase Three business plans for BIE, Business Events, Catering, Retail.
Contact: Sandeep Dwesar/Jackie Boughton
Last updated: Autumn 2018 - Reviewed annually

Buildings & Operations

Completed

- **Major Incident Business Continuity Plan**
A plan to outline the Centre's approach to continuing business in the instance of a major incident.
Contact: Jonathon Poyner
Last updated: July 2018 – Reviewed annually
- **Listed Building Management Guidelines**
New listed building management guidelines forming the second part in a three-part series initially commissioned by City of London.
Contact: Jonathon Poyner
Last updated: Summer 2017 - Reviewed in 2019
- **Environmental Sustainability Strategy**
An action plan which outlines the centre's ambitions and activities which support our commitment to environmental sustainability.
Contact: Jonathon Poyner
Last updated: December 2018 - Reviewed annually
- **Estate Strategy**
A strategy which outlines the Centre's approach to Estate Management.
Contact: Jonathon Poyner
Last updated: Autumn 2017 - Reviewed annually
- **Health, Safety and Wellbeing Policy**
A policy outlining the Barbican's commitment to Health, Safety and Wellbeing across all areas of our operation.
Contact: Jonathon Poyner
Last updated: January 2019 – Reviewed annually

In Progress

- **Organisational Risk Register**
This is in place to manage risk to the organisation, including financial, buildings, programming, etc.
Contact: Jonathon Poyner
Last updated: Ongoing
- **Staff Guide to Making Changes to the Building**
A presentation-style guide to inform the process for requesting and making changes to the building.
Contact: Darrell Lunt/Nick Adams
Due: April 2019 – Reviewed annually
- **Buildings & Operations Divisional Plan**
A plan setting out the priorities and focus of the Buildings & Operations division for the next 1 -3 years.
Contact: Jonathon Poyner
Due: June 2019 – Reviewed annually

Arts, Marketing, Comms, Incubator

Completed

- **How We Do Things - 'Barbican Manual'**
A 'how to' guide for all areas of the organisation, outlining processes, protocol and working culture for the Barbican.
Contact: Lorna Gemmell
Last updated: Autumn 2016 - Reviewed annually
- **Stakeholder Strategy**
This will shape how we work with stakeholders across the organisation.
Contact: Nick Adams
Last updated: December 2016 - Reviewed annually
- **Internal Communications Plan**
As part of the new intranet project, this plan will present a structure through which internal communications will be delivered.
Contact: Lorna Gemmell / Steve Eddy
Due: Summer 2017 - Reviewed annually
- **Communications Messaging**
This forms part of a larger body of work around communicating the remit and responsibilities of all departments across the Barbican.
Contact: Lorna Gemmell
Last updated: December 2016 - Reviewed annually
- **Equality and Inclusion Strategy**
A new five-year Equality & Inclusion strategy and associated departmental plans have been developed for 2017 - 22

Contact: Laura Whitticase/Steve Eddy
Last updated: September 2018 - Reviewed annually

- **Ethics Policy**
This informs the Barbican's approach to code of conduct for Barbican staff, our approach to programming and partnerships and our approach to fundraising.
Contact: Nick Adams
Last updated: September 2018 - Reviewed annually
- **General Data Protection Regulation (GDPR) Policy**
A policy outlining the organisation's data protection policy and processes.
Contact: Phil Newby, Lynette Brookes, Andrew Hayes
Last updated: Summer 2017 - Reviewed annually
- **Local Strategy**
A strategy to set out our existing and future ambitions for working offsite locally building on work to date in communities and schools.
Contact: Laura Whitticase
Last updated: Summer 2018 - Reviewed annually
- **National Strategy**
A strategy to set out our existing and future ambitions for working offsite locally building on work to date in communities and schools.
Contact: Laura Whitticase
Last updated: Summer 2018 - Reviewed annually
- **International Strategy**
A strategy to join up international work across all departments.
Contact: Nick Adams
Last updated: February 2019 - Reviewed annually
- **Evaluation Strategy**
A strategy outlining our ambitions and approach to evaluation across the Barbican.
Contact: Laura Whitticase
Last updated: Autumn 2018 - Reviewed annually
- **Research Strategy**
A strategy outlining our ambitions and approach to evaluation across the Barbican.
Contact: Laura Whitticase
Last updated: Autumn 2018 - Reviewed annually
- **Arts Division Strategy**
A strategy outlining our approach to delivering our ambitions across the Arts Division.
Contact: Laura Whitticase
Last updated: Autumn 2018 - Reviewed annually
- **Cinema Consultation Report**
A report presenting the findings of a commissioned piece of research into the Cinema offer and surrounding issues and opportunities to support increased ticket sales and secondary income generation.
Contact: Gali Gold
Completed: Autumn 2018
- **Arts Council England NPO Application**
Developed in 2016/17, outlining our funded activities from 2018 until 2022. Award confirmed in June 2017.
Contact: Laura Whitticase
Last updated: Submitted January 2017. Reported on to ACE in June annually.
- **Links to Corporate Plan and City Strategies**
A paper outlining the connection between the Barbican's Vision, Mission and Goals with the City's Corporate Plan and associated strategies (e.g. Culture Mile and Cultural Strategy)
Contact: Laura Whitticase
Last updated: March 2019 – Reviewed annually

In Progress

Foyers Guidelines/Guidebook

A guide to inform aesthetic decisions made which impact the non-structural elements of the foyers and management guidelines for how to work in the foyers.
Contact: Sidd Khajuria/Sheree Miller
Due: Spring 2019 – Reviewed annually

- **Strategic Plan Reporting**
This is the regular update to the Barbican Centre Board on the progress of the Strategic Plan.
Contact: Laura Whitticase
Due: Ongoing – twice a year
- **City Business Plan**
The Barbican produces a business plan which aligns with City of London departmental business planning processes and templates, aligning Barbican Strategic Goals, business as usual priorities with the City's Corporate Plan and other key strategies.
Contact: Laura Whitticase
Due: Ongoing – reviewed annually
- **Strategy and Policy Review Process**
A process to implement and track progress against strategies and policies, including how and when they need updating.
Contact: Laura Whitticase
Due: March 2019 – Reviewed annually

Creative Learning

Completed

- **Creative Learning Strategic Plan**
A strategic plan for the development of all of our Creative Learning work.
Contact: Jenny Mollica
Last updated: Summer 2018 – reviewed annually
- **Community Engagement Framework**
A framework setting out how the Barbican can best engage Communities across all of our activities.
Contact: Jenny Mollica
Last updated: Summer 2018 – reviewed annually

Engagement

Completed

- **Residents Management Plan**
A plan defining how the Barbican engages with and responds to the needs of the residents.
Contact: Sean Gregory
Last updated: January 2019 - Reviewed annually

In Progress

- **Creative Learning Business Plan**
A plan setting out the priorities and focus of the Creative Learning department for the next 1 -3 years.
Contact: Jenny Mollica
Due: June 2019 – Reviewed annually

Human Resources

Completed

- **Safeguarding Policy**
New policy outlining our approach to safeguarding across the organisation.
Contact: Steve Eddy
Last Updated: Winter 2017 - Reviewed annually

In Progress

- **Workforce Development Plan**
Wording TBC.
Contact: Steve Eddy
Due:

Committee(s) Barbican Centre Board – For Information Guildhall School Board of Governors – For Information	Date(s): 24/07/2019 23/09/2019
Subject: Update on Barbican Guildhall Creative Alliance	Public
Report of: Director of Learning & Engagement	For Information
Report author: Director of Learning & Engagement	

Summary

This report provides Members with an iterative update of the Barbican Guildhall Creative Alliance, and its associated strategic bridging projects, reviewing progress to date and projected next steps.

There are currently 12 strategic projects that seek to establish a way forward together by connecting our vision/mission/values. The projects are linked to one or more of the Objectives (a–k) and are loosely grouped against the 3 goals:

- *messaging and leadership (1–4)*
- *arts and learning programmes (5–8)*
- *combined assets (9–12)*

Recommendation(s)

Members are asked to note this report.

Main Report

Background

- The Barbican Guildhall Creative Alliance has now been activated across the two organisations, following discussions at the joint Board Awayday in September 2018 and subsequent sign-off at respective internal management meetings. The agreed bridging document (attached as an appendix) outlines the goals, objectives and key strategic projects over the next year. Each strategic project has been assigned an owner(s) to guide the project, under which sit project managers who deliver and monitor progress.

Current Position

- The bridging projects are underway and regular reporting and reviewing of priorities take place at monthly Barbican / Guildhall School Joint Directorate meetings. This process has helped the development of the Creative Alliance significantly since September 2018.

Strategic Bridging Projects

Goal: messaging and leadership

1. Identify opportunities for telling our story through a clear joint narrative

OBJECTIVES: a, f, h, i

Progress
<ul style="list-style-type: none">– Introduced in Oct 2108 as a brand-new strategic project, across Marketing / Comms / Development, progress to date has focused around Centre for Music (see bridging project 3) and Culture Mile.
Next Steps
<ul style="list-style-type: none">– Develop 10th anniversary joint narrative for Creative Learning– Continue raising the profile of the recently launched London Regional Centre for National Open Youth Orchestra, led by Creative learning in close partnership with Guildhall Young Artists– Consolidate narrative around Music associates (e.g. Australian Chamber Orchestra), as well as Guildhall Drama and Barbican Theatre collaborations (linking in with bridging project 5)

2. Jointly developing our evaluation and research strategies /frameworks, in particular by exploring the impact of Barbican Guildhall programmes in society

OBJECTIVES: e, h

Progress
<ul style="list-style-type: none">– A Barbican Guildhall Research Group has been formed, meeting on a termly basis. Key headlines have been established which will frame the approach to collaborative research: Doctoral research, Archive Project, Joint Research Themes, Cultural change, Culture Mile, and Research Funding.– Doctoral research - keeping each other updated on current Guildhall and Barbican doctoral research work in both organisations and facilitating further Barbican Guildhall studentships;– Archive Project - ensuring this ever evolving, highly distributed flagship post-doctoral programme continues to scale up appropriately, continuing to meet the expectations and needs of both organisations;

- **Joint research theme(s)** - exploring and agreeing through further exchange of ideas, potentially bridging our shared interest in the artist/arts organisation and their civic role in society;
- **Cultural change** - sharing learning through the development and implementation of our respective research objectives/strategies through Barbican Incubator, Guildhall Innovation and BG Creative Learning;
- **Culture Mile** - connecting with communities of practice across this partnership, including developments around Ex Halls and the Centre for Music Institute for Social Impact;
- **Research Funding** - agreeing and establishing a frame of reference from which we can apply for funding both jointly and as individual organisations.

Next Steps

- Appointing a new joint doctoral studentship for 2019-22 and a new research post for Creative Learning's Esmée Fairbairn Foundation funded national cultural education partnership project

3. Work with strategic partners to further develop the vision and design for C4M (particularly in relation to Education, Research and Innovation)

OBJECTIVES: b, i, j

Progress

- Following the development of a visionary concept design delivering a landmark building, reimagined public spaces and business model that delivers the project's aims and aspirations, the City Corporation backed the project's next phase for completion by December 2019.
- This phase delivers a masterplan for the current Museum of London site, including Bastion House. Additionally, the Centre for Music team will continue to develop the building's design, its business model, project financing including private fundraising. This work is progressing well and is being guided by an 'Oversight Committee', chaired by Chris Hayward and appointed by the City's Policy and Resources committee.
- Exceptional world class venues have been designed to provide access to music of the highest quality to people of all ages and backgrounds. A programme of activities across the Barbican and Centre for Music has been developed in detail to fulfil the project's vision where music and education go hand in hand. Together, these venues will provide new ways to enable the Barbican to present the widest range of music as a single offer to audiences.
- With dedicated learning and participation spaces, education pods as part of the concert hall and a base for the Guildhall school's new Institute for Social impact, the Centre for Music will be an unmissable daytime destination that is inclusive, open, thriving and welcoming. There will be Interactive and immersive experiences via permanent installations and tailored programmes, as well as regular and dynamic programme of participatory workshops, accessible concerts, open rehearsals and backstage tours.

Major programme of placements, apprenticeships and accredited training to diversify and develop the creative workforce will also be implemented, as well as a national centre of training & professional development for music teachers, to redress declining position of music in our schools' curriculum.

Next Steps

- The team submitted its proposals, including the latest designs improving the overall proposition to the Oversight Committee on 26th June. During this period there will be a series of meetings with individual meetings with Members of P&R to update Members on the project's progress and seek their guidance.
- A full report with a finalised design together with a project funding and financial model will be submitted to the City's Policy and Resources committee in December 2019 for decision on the next stage of the project.

4. Connecting and strengthening our joint approach to widening participation, representation, and inclusion

OBJECTIVES: c, d

Progress

- Following a series of roundtable discussions in the autumn, a draft Widening Participation (WP) strategy was presented to the Guildhall School's Senior Management Team group in February.
- Further development work on this strategy has been on hold due to more imminent priorities around the submission of a 5-year Access and Participation plan for the Office for Students (OfS) in May (a key strand area within the WP strategy).

Next Steps

- Now that the Access and Participation plan has been submitted to the OfS, we are in a position to revisit and refine the draft WP strategy for introduction from September 2019 onwards.
- The strategy will set out a 5-year trajectory across a number of priority areas for WP within the School, with suggested phased projects for piloting and development.

Goal: arts and learning programmes

5. Identify opportunities for collaborative projects between Guildhall Drama and Barbican Theatre & Dance

OBJECTIVES: a, b, e, i

Progress
<ul style="list-style-type: none">– Ongoing discussions to explore collaboration between the School's Performance and Creative Enterprise (PACE) and Acting BA programmes and the Barbican eg: installations, pop-ups, masterclasses.– Review of space sharing by the School at the Barbican, and the Barbican at the School, as a fundamental part of the relationship.– Agreement to explore artistic collaboration between the School and the Barbican.
Next Steps
<ul style="list-style-type: none">– As Guildhall Drama takes over PACE from the next academic year and the Acting programme undergoes a full academic review, the Barbican and the Guildhall are exploring opportunities for collaborative projects.– Both organisations see potential for the relationship with Cheek by Jowl to be more collaborative, including the Drama Department being more involved with any Barbican Silk Street Theatre performances over the Easter rehearsal/ performances period. A School-wide review of how/when Guildhall use Barbican performance spaces is now underway.– A public production, led by the Guildhall's Director of Drama and programmed at the Barbican Pit Theatre programme, to be further explored for 2020 – potentially a commission around Climate Change by Gary McNair. There is potential here for an interdisciplinary student collaboration that becomes an artistic manifestation of the Creative Alliance.

6. Identify joint digital learning initiatives

OBJECTIVES: f, g, j

Progress
<ul style="list-style-type: none">– Significant progress for both the Barbican and Guildhall's Digital Strategies this year, with some useful information sharing and identifying of potential connections and joint working for the future.– Barbican and Guildhall School committed to a cultural change where staff (and students) across both organisations embrace new technology, where it is embedded into the way we all work.
Next Steps
<ul style="list-style-type: none">– Consolidate thinking and ways of testing income generating online courses offered through the Guildhall School and the Barbican.

7. Scope potential for collaborative professional development opportunities including Creative Entrepreneurship and Creative Careers

OBJECTIVES: a, f

Progress
<ul style="list-style-type: none"> – Creative Learning (CL) has been exploring cross-over and collaboration points with the Guildhall Enterprise team's work. This has including delivering 4 Creative Careers events open to Young Barbican members and all Guildhall School students. – Alongside these events CL have piloted a Young Enterprise Lab (YEL) pathway that acts as a potential feeder for enterprise work at Guildhall. On 25 June 4 YEL members pitched for a £2k prize alongside pitches from this year's Creative Entrepreneurs, and CL are supporting up to 4 participants to take on subsidised places on next year's course.
Next Steps
<ul style="list-style-type: none"> – The pilots have been successful, and with 4 of our young creatives on the course we hope to collaborate further and deepen our work together in the 2019-20 academic year.

8. Manage and deliver a joint archive, produce research and present our combined heritage offer to the public

OBJECTIVES: a, f, i

Progress
<ul style="list-style-type: none"> – Major funding applications being submitted to NHLF and AHRC – The <i>Barbican Archive Mixtape</i> screening -- created to celebrate the Estate's 50th Anniversary -- was a success with future screenings planned. – The Archive's current HF bid has included the Young Curators launching an exhibition in the Fountain Room on Saturday 22 June.
Next Steps
<ul style="list-style-type: none"> – The Archive Curators are looking at financial sustainability in their department, with discussions underway exploring the possibilities of the Archive offering arts and heritage summer schools, and a 2022 archive range to be sold in the shop. – Planning underway with the Barbican's Managing Director for Barbican Centre Book, to be published with Batsford books in 2022. – The Guildhall School's archive survey is underway as part of the current HF bid. – The £600,000 bid to the Arts & Humanities Research Council is in the final editorial stages before submission, with partnership letters, a case for support and budgeting now all completed.

Goal: combined assets

9. Develop a collaborative proposition for the Ex Halls

OBJECTIVES: f, i

Progress
<ul style="list-style-type: none">– The City's Fundamental Review has meant that projects are on pause until the autumn. Preparation continues for a Gateway options appraisal for the Exhibition Halls, with the options including: Do Nothing; Mixed Use; Purely Commercial.– The Barbican and Guildhall School have continued to liaise with anchor tenants and other tenants to ensure that the preferred option, (Mixed Use), supports the business case and, crucially, supports the City's Corporate Plan.
Next Steps
<ul style="list-style-type: none">– A space review is currently happening underway across the Estate in order to ensure that that both organisations are making efficient and appropriate use of its space. The resultant need will be cross-referenced with the existing designs that are being put forward in the Gateway 3 options appraisal.

10. Ways of operational working / doing business together to deliver world class services that are compliant, efficient and appropriate

OBJECTIVES: e, f, g, i

Progress
<ul style="list-style-type: none">– The Barbican and Guildhall School continue to work with our colleagues at the City to ensure that its prioritised lists of work to be done to deliver compliance are delivered.– Circa 93% of the ad hoc list has been audited and delivered, with a particular focus at the School on Sundial Court and Silk Street stage area. Significant training in the areas of compliance, including fire safety, mental health first aiders and security has been delivered.– All policies have been reviewed, including BCP and Health and Safety to ensure alignment with with the City.– Legacy issues continue to be addressed through servicing of equipment and closer monitoring with the client groups and are moving more towards PPM (planned and preventative maintenance) and away from reactive works.
Next Steps
<ul style="list-style-type: none">– Both organisations aim to move from 20% planned / 80% reactive to 80% planned / 20% reactive.– Work continues through the Joint Directorate and the City to ensure that future funding needs and capital planning are aligned with both organisational Strategic Plans, as well as the City's Corporate Plan.

11. Bring our operations fully in line with the City's Responsible Business Strategy

OBJECTIVES: e, k

Progress
<ul style="list-style-type: none">– The Responsible Business Strategy focuses on the outcomes of creating a future where Individuals and communities flourish and the planet is healthier.– Evaluation of our operations continues against the City of London's Responsible Business Strategy, ascertaining what is aligned, as well as identifying and addressing any gaps in associated policies and procedures.
Next Steps
<ul style="list-style-type: none">– Directly applying relevant aspects of the strategy to centralised services e.g. HR, Procurement and Finance.– However, there are a number of areas that relate to the operations of both the Barbican Centre and the Guildhall School particularly environmental management and health and wellbeing activity, as well as the work that both organisations undertake to create opportunities for people to participate in the arts.

12. Develop a combined Estate Strategy

OBJECTIVES: e, f

Progress
<ul style="list-style-type: none">– Working with the City Surveyor, AM and FM (Asset Management and Facilities Management) strategies are now developed for both the Barbican and Guildhall School, aligned to the City's Corporate Strategy.– The CAFM (Computer-aided facility management) system is now shared across the Barbican and Guildhall School, forming a key part of the supporting background information to support a professional strategy moving forward.
Next Steps
<ul style="list-style-type: none">– Work continues with Audit and Risk to develop the strategy and supporting documentation to satisfy the ultimate need for the Estates Strategy. Phases 3 and 4 (Engineering, Projects and Front of House) continue and are working towards the structures that are required to deliver the combined Estate Strategy.

Conclusion

- The Barbican Guildhall Creative Alliance bridging document will be reviewed again at Joint Board level in autumn 2019. Strategic projects will be updated to reflect progress made and, where relevant, new ones will be agreed and implemented with appointed Project Leads for 2019/20.

Appendices

- Appendix 1 – Creative Alliance bridging document

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Creative Alliance

Barbican Guildhall – a pioneering Creative Alliance between an arts centre and a conservatoire

Guiding Principle – to influence and support the development of future arts practice for artists, participants and audiences

Mission Statement – this unique arts and learning collaboration focuses on initiatives and projects that will be more likely to succeed as a result of us working together rather than as individual organisations

Our Goals

- **messaging and leadership:**

As a local/national/global leader for the creative and cultural industries:

To demonstrate the value that our joint working brings to artists, students, audiences and stakeholders in delivering a world-class experience open to all

- **arts and learning programmes:**

Through our collaborative artistic projects:

To re-envisage the place, relevance and combined impact of an arts organisation and conservatoire properly embedded in society.

- **combined assets:**

Through the way we work together:

To maximise the potential of our programmes, expertise, spaces and resources

As well as aligning with our respective organisational strategic plans, these goals also support and complement the City of London's Corporate Plan 2018-23 by:

1. Supporting a thriving economy
2. Contributing to a flourishing society
3. Shaping outstanding environments

Objectives

Creative

- a. Collaborative Work**
Develop collaborative artistic activity which enhances artform activity and cross-arts working
- b. Culture Mile**
Agree a range of collaborative activities which establish and build the success of the Culture Mile (including partnerships, animation of spaces, etc.)
- c. Creative Learning and under 18s**
Through the Creative Learning strategic plan and the under 18s review and emergent strategy, agree shared flagship projects and activities for the next 5 years
- d. Social engagement**
Develop and test model(s) for collaborative, community-focused programming through objectives a, b, c and other means

Operational

- e. Ways of operational working**
An agreed project plan in place to ensure most efficient ways of working together
- f. How we do business together**
Redefine models of mutual benefit and maximise value through financial means or otherwise
- g. Fundraising**
Explore and identify specific joint fundraising or funding approaches

Both Creative and Operational

- h. Measuring joint impact**
Develop methods for assessing and communicating impact of the Alliance
- i. Leadership models for the sector**
Identify collaborative initiatives which demonstrate new models of working and/or new creative practices
- j. Digital strategy**
Develop our joint digital capabilities and output, through development of joint outward facing projects and initiatives, alongside investing in our shared systems and technology (back end and front end)
- k. Joined up international, national and local strategies**
Agree on our shared goals across international, national and local work and develop collaborative strategies and projects to achieve these

Strategic Projects — establishing a way forward together by connecting our vision/mission/values

The following projects are designed to support us in achieving the goals and objectives on the previous page:

messaging and leadership:	1. Identify opportunities for telling our story through a clear joint narrative TIMEFRAME: JUL 2019 OBJECTIVES: a, f, h, i OWNER: SG	2. Jointly developing our evaluation and research strategies / frameworks, in particular by exploring the impact of Barbican Guildhall programmes in society TIMEFRAME: JUL 2019 OBJECTIVES: e, h OWNER: SG	3. Work with strategic partners to further develop the vision and design for C4M (particularly in relation to Education, Research and Innovation) TIMEFRAME: SEP 2019 OBJECTIVES: b, i, j OWNER: SD	4. Connecting and strengthening our joint approach to widening participation, representation, and inclusion TIMEFRAME: MAR 2019 OBJECTIVES: c, d OWNER: JM
	5. Identify opportunities for collaborative projects between Guildhall Drama and Barbican Theatre & Dance TIMEFRAME: JUL 2019 OBJECTIVES: a, b, e, i OWNER: LJ / OL	6. Identify joint digital learning initiatives TIMEFRAME: JUL 2019 OBJECTIVES: f, g, i OWNER: SG	7. Scope potential for collaborative professional development opportunities including Creative Entrepreneurship and Creative Careers TIMEFRAME: JUL 2019 OBJECTIVES: a, f OWNER: JM	8. Manage and deliver a joint archive, produce research and present our combined heritage offer to the public TIMEFRAME: JUL 2019 OBJECTIVES: a, f, i OWNER: SG
	9. Develop a collaborative proposition for the Ex Halls TIMEFRAME: MAR 2019 OBJECTIVES: f, i OWNER: SG / JP	10. Ways of operational working / doing business together to deliver world class services that are compliant, efficient and appropriate TIMEFRAME: SEP 2018–2021 OBJECTIVES: e, f, g, i OWNER: JP / JN	11. Bring our operations fully in line with the City's Responsible Business Strategy TIMEFRAME: SEP 2024 OBJECTIVES: e, k OWNER: JP	12. Develop a combined Estate Strategy TIMEFRAME: SEP 2019 OBJECTIVES: e, f OWNER: JP

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