



Barbican Centre Board

- Date:** WEDNESDAY, 17 NOVEMBER 2021
- Time:** 11.00 am
- Venue:** COMMITTEE ROOMS 3 AND 4, 2ND FLOOR, WEST WING, GUILDHALL
- Members:** Deputy Tom Sleigh (Chair)
Tijds Broeke (Deputy Chairman)
Stephen Bediako (Deputy Chairman - External)
Tobi Ruth Adebekun (External Member)
Munsur Ali
Randall Anderson
Russ Carr (External Member)
Zulum Elumogo (External Member)
Anne Fairweather
Farmida Bi (External Member)
Alderman David Graves
Gerard Grech (External Member)
Deputy Wendy Hyde
Vivienne Littlechild
Wendy Mead
Graham Packham
Mark Page (External Member)
Jens Riegelsberger (External Member)
Jane Roscoe (External Member)
The Rt Hon. the Lord Mayor, Alderman William Russell
Jenny Waldman (External Member)
- Enquiries:** Leanne Murphy
tel. no.: 020 7332 3008; leanne.murphy@cityoflondon.gov.uk

Accessing the virtual public meeting

Members of the public can observe this virtual public meeting at the below link:

<https://youtu.be/XidUDKCmhk4>

A recording of the public meeting will be available via the above link following the end of the public meeting for up to one municipal year. Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material.

Lunch will be served in the Guildhall Club at 1pm

**John Barradell
Town Clerk and Chief Executive**

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
To approve the public minutes and non-public summary of the Barbican Centre Board meeting held on 22 September 2021.
For Decision
(Pages 5 - 8)
4. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Interim Managing Directors.
For Decision
(Pages 9 - 18)
5. **LEWIS SILKIN EXTERNAL REVIEW INTO RACISM AT THE BARBICAN CENTRE**
Report of the Deputy Town Clerk and Chief Executive.
For Decision
(Pages 19 - 80)
6. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
7. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**
8. **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

Part 2 - Non-Public Agenda

9. **NON-PUBLIC MINUTES**
To agree the non-public minutes of the Barbican Centre Board meeting held on 22 September 2021.
For Decision
(Pages 81 - 84)
10. **BARBICAN BUDGET 2022/23**
Report of the Interim Managing Director.
For Decision
(Pages 85 - 96)

11. **BARBICAN BUSINESS PLAN PERFORMANCE INDICATOR**
Report of the Interim Managing Director.
For Information
(Pages 97 - 102)
12. **BARBICAN CENTRE - 40TH ANNIVERSARY**
Report of the Interim Managing Director.
For Information
(Pages 103 - 106)
13. **MUSIC: ANNUAL UPDATE**
Report of the Director of Arts & Learning.
(N.B. – the appendices have been circulated separately in the Information pack)
For Decision
(Pages 107 - 110)
14. **LSO ANNUAL REVIEW 2020/21**
Report of the Managing Director, London Symphony Orchestra.
For Information
(Pages 111 - 118)
15. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
16. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

Part 3 - Confidential Agenda

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BARBICAN CENTRE BOARD

Wednesday, 22 September 2021

Minutes of the hybrid meeting of the Barbican Centre Board held virtually and in Committee Rooms 3 & 4, 2nd Floor, West Wing, Guildhall on Wednesday, 22 September 2021 at 11.00 am

Present

Members:

Deputy Tom Sleigh (Chair)	Alderman David Graves
Tijs Broeke (Deputy Chair)	Gerard Grech (External Member)
Stephen Bediako (Deputy Chair)	Deputy Wendy Hyde (Ex-Officio Member)
Tobi Adebekun (External Member)	Wendy Mead
Munsur Ali	Lucy Musgrave (External Member)
Randall Anderson	Mark Page (External Member)
Farmida Bi (Ex-Officio Member)	Jens Riegelsberger (External Member)
Russ Carr (External Member)	Jane Roscoe (External Member)
Zulum Elumogo (External Member)	The Rt Hon. the Lord Mayor, Alderman William Russell
Anne Fairweather	Jenny Waldman (External Member)

In Attendance

Shalina Crossley – Lewis Silkin

Officers:

Sandeep Dwesar	- Interim Managing Director, Barbican Centre
William Gompertz	- Interim Managing Director, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Douglas Trainer	- Deputy Town Clerk & Chief Executive, Town Clerk's Department
Natasha Harris	- Director of Development, Barbican Centre
Sean Gregory	- Director of Innovation & Engagement, Barbican Centre
Nina Bhagwat	- Director of Diversity, Equity and Inclusion, Barbican Centre
Sarah Wall	- Senior Accountant, Barbican Centre
Cornell Farrell	- Head of Engineering and Projects, Barbican Centre
Nick Adams	- Acting Head of Communications, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Udhay Bhakoo	- Interim Group Accountant, Barbican Centre
Charlotte Lythgoe	- Continuous Improvement Manager, Barbican Centre
John Park	- Head of Media, Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Vivienne Littlechild.

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

There were none.

3. **BOARD MINUTES**

The public minutes and non-public summary of the Barbican Centre Board meetings held on 21 July 2021 were approved as an accurate record.

4. **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:

- In response to questions by Members regarding the Centre's policy on bringing staff back to the office, Officers confirmed that staff would be encouraged to come in two days a week; however, this was not a requirement and Heads of Departments were working with staff to decide what was best for their teams. This would be reviewed over autumn and a plan evolved over time. The aim was to make sure the Centre was a safe space for staff to return to.
- Members were reminded that there were staff and contractors who had worked on site throughout the pandemic and were thanked by the Director of Operations and Buildings.
- A Member highlighted the opportunity to explore new cultural patterns and enquired what the numbers were for the Centre's digital offerings which were not provided in the report. Officers agreed to share digital data with Members.
- A Member asked what the policy was on rescheduling events. Officers confirmed the public were always given honest appraisals of why an event could not go ahead and refunded.

RESOLVED - that the Board endorse Management's approach to the future activities of the Centre.

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

There were no questions.

6. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**

There was no business.

7. **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.

8. **NON-PUBLIC BOARD MINUTES**

The public non-public minutes of the Barbican Centre Board meetings held on 21 July 2021 were approved as an accurate record.

9. **BOARD APPOINTMENTS AND REAPPOINTMENTS**
The Board considered a report of the Town Clerk regarding Board appointments, reappointments and proposals regarding the approach for future nominations.
10. **UPDATES FROM THE SUB-COMMITTEE CHAIRS**
The Board noted a verbal update of the Chairs of the Finance & Risk Committee and Nominations, Effectiveness & Inclusion Committee concerning updates for the Sub-Committee Chairs.
11. **BARBICAN CHANGE PROGRAMME**
The Board considered a report of the Interim Managing Directors regarding the Barbican Change Programme.
12. **BARBICAN CAPITAL BIDS 2022/23**
The Board considered a report of the Director of Operations & Buildings regarding Barbican Capital Bids for 2022/23.
13. **BARBICAN BUSINESS PLAN PERFORMANCE INDICATOR**
The Board received a report of the Interim Managing Director providing Members with regular ongoing oversight of key business measures through the Business Performance Indicator Dashboard and the implementation of the new Barbican Business Plan.
14. **BARBICAN RENEWAL PROJECT UPDATE**
The Board received a report of the Interim Managing Director providing Members with an update on the progress of the Barbican Renewal project.
15. **COVID-19 - SITUATION UPDATE**
The Board received an update of the Chief Operating & Financial Officer regarding the COVID-19 Situation.
16. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
There were no questions in non-public session.
17. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**
There were no items of business.
18. **INTERIM LEWIS SILKIN EXTERNAL REVIEW REPORT**
The Board received a verbal update from the Deputy Town Clerk & Chief Executive providing an update on the External Review.
19. **BARBICAN CENTRE HR AUDIT: FINAL REPORT**
The Board received a report of the Executive Director of HR providing a HR Audit setting out a number of recommendations covering data; policies and processes; HR skills and resources; strengthening the ED&I plan and culture change.

20. **MANAGING DIRECTOR RECRUITMENT UPDATE (ORAL REPORT)**

The Board received an oral update from the Executive Director of HR concerning the recruitment of a Managing Director.

The meeting ended at 1.51 pm

Chairman

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Agenda Item 4

Committee(s)	Dated:
Barbican Centre Board	17 November 2021
Subject: Management Report by the Barbican's Directors	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	1,2,3,4,5,7,8,9,10,12
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain's Department?	n/a
Report of: Joint Interim Managing Directors, Barbican Centre	For Decision
Report authors: Directors, Barbican Centre	

Summary

- The Management Report comprises current updates under six sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Joint Interim Managing Directors' Update
 - Programming, Marketing and Communications
 - Creative Learning
 - Operations and Buildings
 - Business and Commercial
 - Development.

Recommendation

Members are asked to:

- Endorse Management's approach to the future activities of the Centre.

Main Report

1. REPORT: JOINT INTERIM MANAGING DIRECTORS' UPDATE

With all our venues and spaces fully reopened, we have been exceptionally busy with a rich programme of activities. The success of *Anything Goes*, the *Noguchi* exhibition, a busy concert hall, our cinemas, major conferences and graduations have together delivered attendances above pre-Covid levels. Our restaurants, bars and shops are busier than they have been for years.

This is a little at odds with our sector where attendances for many remain at around 40% to 60% of pre-Covid levels. We cannot therefore become complacent as the pandemic will continue to have an impact on our activities and the way we work. And we cannot presume that our changing programme will continue to deliver exceptional audiences.

With packed foyers, venues, public spaces and facilities, the pressure on our front of house staff is higher than usual. Under ordinary circumstances this should be manageable. However, well publicised sector wide staff shortages are placing excessive pressure on managers to keep venues and facilities open. We are experiencing significant shortages in hosts, bar and retail staff with catering contractors having similar issues. Through the goodwill and immense hard work of a number of our colleagues, all our venues have remained open.

Quite apart from managing these activities through current uncertainties, our priority will be to implement the changes needed to deliver a more equitable and inclusive organisation. This is a comprehensive programme of cultural change, with a new creative vision and business model and through major investment, a renewal of our physical spaces.

2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

Update on Digital

This autumn we successfully delivered our online event, *Can We Talk About Power?* to over 500 households. People from across the globe attended a series of online conversations about power, with a programme that included writer *Margaret Atwood*, poet *Roger Robinson*, and cricketer *Michael Holding*. The event received significant coverage in the press, including features on *BBC Radio 5 Live*, *BBC Radio London*, *The Voice*, and *Arts Professional*.

Live from the Barbican continued into the autumn season; new titles in the series include *BBC Symphony Orchestra with Sakari Oramo*, *Academy of Ancient Music's Creation project*, *Clark & the London Contemporary Orchestra* and the *Speakers Corner Quartet*.

Theatre and Dance will present several digital projects this autumn, to run alongside our live programming, with performances from, *Split Britches*, *Jamie Hale*, *Fehiniti Balogun* with *Complicité*, *Taylor Mac* and *Ballet Black* with choreography by *Will Tuckett* and *Mthuthu November*.

The *Japanese Avant Garde and Experimental Film Festival* returned to the Barbican this September. For the first time, a portion of the programme was available on Barbican Cinema on Demand. The hybrid model was further explored in October through our *New East Cinema* and *Forbidden Colours* strands screening first, as one-off events in venue, before moving online. The Cinema team is now focussing on the next steps for Cinema on Demand, assessing how it can sit alongside the in-venue programme and add further value to our offer.

Following the success of the *Leytonstone Loves Film Festival in September*, the [Watch & Listen](#) section of the festival website is now live, showcasing a range of free-to-air feature films and locally made shorts, all curated by Leytonstone Loves Film partners. The festival also received a listing in *GQ magazine* a feature on *BBC Radio London*, who spoke to festival producer, *Divya Satwani*, about this year's event.

To support the *Noguchi* exhibition in the Gallery we produced and released an exhibition trailer using archival footage from *The Noguchi Foundation*. We are working with *Annie Jael Kwan* from *Asia-Art-Activism* on a *Noguchi* digital residency, *Noguchi: Resonances*, where artists, curators, and thinkers reflect together on the themes related to *Noguchi's* artistic legacy. We also adapted the *Noguchi* family activity sheet into an animated video for families to do together at home.

Programming

As autumn fell upon us, we saw an increase in footfall to the centre, up over 50% in October compared with our July/August count. In part this can be attributed to the continuing success of *Anything Goes*, the start of the autumn music season and the encouraging performance of *Noguchi* in the Gallery. Work is being undertaken to review our brand values in response to the new artistic vision and the Barbican's visual identity is receiving a refresh in consultation with a brand agency

As *How We Live Now* enters its final months on Level G, where it has been receiving c. 100 visitors a day since it opened in May, we will be seeking external expertise to

evaluate audiences' experience of the installation specifically as well as their experience of the work's location in our public foyer spaces.

In September, *Leytonstone Loves Film* returned for the third year running, bringing 50 free film events to 20 venues in Leytonstone alongside a wide-ranging online programme. The festival is created by a collective of 30 local partners, encompassing filmmakers, exhibitors, artists and more, who we are connecting with on an ongoing basis to shape the future of the programme and create a sustainable network for the delivery of community film events. We continue to work with *Live Project Solutions* to design and deliver a new *Story Collective* evaluation framework across our work, including *Leytonstone Loves Film* and the *Culture Mile Creative Communities* programme. This is now well under way, with community members in paid roles listening to the experiences of their peers and contributing to future project co-design.

The Barbican Hall reopened to potential full capacity audiences on Sunday 12 September with the opening of the *LSO* season with *Sir Simon Rattle* after 20 months of restricted or no performances. 23 September saw our own-promoted programme re-start with a solo performance by *Nicola Benedetti*, receiving 4-star reviews in the *Times* and *artsdesk*. Since then, highlights have included the Academy of Ancient Music's performance of "The Creation" with visuals by *Nina Dunn*; the *Balimaya Project* at Milton Court; *Davone Tines*' mini-residency; the *Britten Sinfonia*'s collaboration with photographer *Sebastião Salgado*, *Clark with the London Contemporary Orchestra* and the *Speakers Corner Quartet*, with special guests including *Sampha*, *Mica Levi* and *Kae Tempest*.

Anything Goes closed its successful run on 6 November and will be followed immediately by the *RSC*'s five star *Comedy of Errors* which will run to the end of 2021. In the Pit we will premiere our co-commission of *First Light* by UK-based theatre artists *Daniel Naddafy* and *Marty Langthorne*. An immersive, intimate experience that explores the wonders of sensory development for very young babies and their adults.

Autism and Cinema was a huge success with screenings selling out and very positive feedback from a neurodiverse audience who attended our relaxed screenings after the very long pause due to Covid restrictions. The season launched its UK tour at *Lewes Depot* in October and will continue to Manchester's *Home* and *Glasgow Film Theatre* in January 2022. *Family Film Week* returned during October Half-Term for the first time since November 2019. It was an extended version of the usual Weekender, offering a curated programme of screenings, talks and workshops for our youngest audience. The first day of the week was entirely accessible to D/deaf and HOH audiences.

We welcomed more than 400 guests to the private view of *Noguchi* in the Gallery on 29 September, and hosted guests for dinner at *Osteria* for the first time in nearly two years, with much praise and delight for both. Visitor numbers are strong - well on track to achieve target, with weekends attracting in excess of 1,000 a day. The show received many excellent reviews in national publications. The Akari lamp installation in the Conservatory makes a magical addition and is immensely popular. A new Curve commission, *Shilpa Gupta: Sun at Night*, opened to the public on 7 October, with a private view on 6 October drawing just under 250 guests. Well received by the press, this exhibition is also on track to make the visitor numbers target comfortably.

AI: More than Human closed at the *World Museum*, Liverpool, on Sunday 31 October and preparations are being made to continue the tour at *Guangdong Science Centre*,

China, which will open in January 2022. *Game On* opened at *Forum Groningen* on Saturday 2 October and has received very high attendance and positive press. *Virtual Realms* continues its run in Singapore with some adaptations to the show due to local Covid restrictions.

Future Planning

As part of the public programme, we are preparing to launch, *Nine Lives*, a Wellcome-funded series of audio portraits of nine strangers, produced by creative studio, The Liminal Space. Each of the portraits depicts someone making sense of the world around them during the Summer of 2021. We're also continuing work on implementing the new vision and approach for the Public Programme.

Our January to July 2022 music programme was announced during October and is based on full capacity halls. It involves a step-up in activity levels from the autumn, as well as the return of visiting orchestras, *Santa Cecilia*, *Czech Phil*, *Les Arts Florissant*, *Leipzig Gewandhaus*, and *Oslo Phil*. Highlights include an artist spotlight on soprano *Lise Davidsen*, a *BBC SO Total Immersion* on *Frank Zappa*, a 24-hour concert with the *London Contemporary Orchestra*, the *SFJAZZ Collective* returning to the Barbican after more than 15 years, *Jonas Kaufmann* and *Diana Damrau* singing love songs by *Schumann* and *Brahms*, *Hannah Peel* together with *Paraorchestra*, and celebrated Egyptian singer, songwriter and multi-instrumentalist *Hamza Namira*.

The new spring 2022 season of theatre and dance was also launched in October. It includes an exciting array of artists. *London International Mime Festival* returns in January 2022. Compagnie 111 will present *aSH*, a piece by French theatre director *Aurélien Bory* for Indian performer *Shantala Shivalingappa*; *Interiors*, by one of Scotland's foremost theatre companies *Vanishing Point*. In The Pit UK-based *Thick & Tight* make their Barbican debut with *Short & Sweet* and *Stellaire* by French company *Stereoptik*. Barbican Open Lab alumni, *The PappyShow*, bring two performances to the Barbican. First is their Pit Party - two evenings of physical theatre, music and fun celebrating inclusivity. The following month, this playful theatre ensemble performs their award-winning production of *BOYS*, in *Silk Street Theatre*.

Barbican Artistic Associate *Boy Blue* return to the Theatre with their biennial showcase, *A Night with Boy Blue*, co-produced by the Barbican, Hosted by *Michael 'Mikey J' Asante* and *Kenrick 'H2O' Sandy*. These performances mark the company's 21st birthday in 2022 and assemble the entire company from the youngest pupils to professional dancers. After Saturday's performance, over 18s are invited to *BSI Jam: Beats, Streets & Inspiration*, an After Party in the Barbican foyer. *Belarus Free Theatre* brings a visceral, psychological drama which depicts a future dystopian super-state in which individual rights have given way to control, plus a masterclass led by the company's actors. Celebrating their 20th anniversary, *Cassa Pancho's Ballet Black* will debut a double bill by South African choreographer *Gregory Maqoma* and score by *Boy Blue* co-artistic director *Michael 'Mikey J' Asante*, and by *Cassa Pancho*, featuring choreography by the artists of *Ballet Black*.

In Cinema this November we will see partner festivals: *Palestine Film Festival*, *Doc'n Roll Film Festival*, *Fringe! Queer Arts and Film Festival*, *London International Animation Festival*, our curated programme for the *EFG London Jazz Festival* and, the opening of *Made in Prague*, with a live music performance overture to the award-winning restoration of *Gustav Machaty's* sensational *Ecstasy*.

A new edition of the *Imagine Packs*, our creative community resources for older people at risk of social isolation, is in development for distribution in December. This will include activities by *Larry Achiampong*, the Artist in Residence for *Smithfield Public Realm Transformation*, and a lantern-making activity creating pieces for a public exhibition at local community festival Aldgate in Winter.

Planning is also underway for *Headway East London's Connecting Conversations* panel discussion at Barbican on Wednesday 17 November. Using their lived experience as neurodiverse artists, members from the charity's art studio, Submit to Love, will host a lively panel discussion with a number of leading figures across arts and culture. Together, they will discuss and dissect the notion of "disabled art" and invite audience members to share their own experiences and expertise to contribute to wider sector-change. Panellists include *Will Gompertz* (Barbican) *David Tovey* (Artist, One Festival of Homeless Arts), *Kate Adams* (Project Artworks), *Chris Miller* (Headway East London Resident Artist), *Ali Eisa* (Autograph Gallery).

Barbican Futures Update

In October, a new department called Barbican Futures was set up to develop the new Creative Vision for the Barbican: a vision that will see our international arts centre becoming an international arts, education, and enterprise centre, showcasing the best artists and performers of today, whilst also supporting and investing in the best artists and creative entrepreneurs of tomorrow. In order to achieve this ambitious goal, we have created six new, R&D workstreams all feeding into the Creative Vision:

- *Barbican Masters* – a two to four year on-site, craft-based, accredited Masters programme with the guarantee of a year-long contract after graduation to make work at and for the Barbican
- *Barbican School* – a new arts-based school curriculum that puts collaboration, making, and curiosity at its centre
- *Barbican Ventures* – an incubator, venture capital fund, available to creative and cultural entrepreneurs
- *Barbican Productions* – a production company to provide a platform and a place for new voices and new work
- *Barbican Exchange* – an international exchange programme that invites individuals from other institutions to come and work at the Barbican, and Barbican staff the opportunity to work at collaborating institutions.
- *Barbican Summit* – an annual international arts summit that convenes the world's leading artists, producers, writers, thinkers and creators to consider solutions to significant global issues

The new Barbican Futures team is engaging with partners, stakeholders, the staff body, CoL Education, our communities and associates to develop the networks, methodology and strategy to drive this work forward. Will Gompertz has been working closely with the Development team, engaging stakeholders and generating new energy around the Creative Vision. On 25 October an interview with Will featured in the Times where he spoke about the new Creative Vision and the drive to create a centre that feels like home, a place of belonging, for the communities it serves. It is very early days, but the first threads of our ambitions are starting to take shape, weaving together education, access and enterprise so that they become part of the very fabric of what we do. In the new year we will be able to present, in more detail, the next phase of this new era of the Barbican.

3. REPORT: CREATIVE LEARNING

Families

Squish Space, our creative play offer for under 5s and their families, reopened the week of 18 October having been closed for 18 months. The space is now bookable in hourly slots a week in advance, with the lunch hour reserved for cleaning. It is open 2-3 days a week, and the first available slots sold out within a few days. *The Secret Life of the Conservatory* audio trail and accompanying activity book also continues its success in the Conservatory, where children and their adults can immerse themselves in a calm world of plants. Both experiences are free for families.

Schools

This term we are welcoming schools back into the building. We are continuing to offer dedicated schools slots to the Noguchi exhibition in the Barbican Art Gallery, with approximately 400 students taking part this term. For teachers, we offered a twilight CPD session on 18 October 2021 with gallery educator Neysela Da-Silva Reed. Reed also ran tour training with a selection of Gallery Invigilators to upskill them to deliver tours to visiting school groups.

In October, our primary Associate School, City of London Primary Academy Islington, visited the Conservatory and took part in the audio trail with a stop motion creature-making workshop. Children fed back that they felt “calm” in the Conservatory, and their teacher fed back that the activity was ‘well thought out and different to what they had done before.’

3.1 Preview and Planning

Upcoming activity for 21/22 will focus on a new Creative Careers programme delivered through Young Barbican; a Wellcome-funded residency in the Conservatory with artist Sam Winston, who together with participant groups, will be exploring the way that plants and the air we breathe interconnect us globally; an RSC practitioner-in-residence who will be embedded in the Creative Learning programme, designing and delivering a number of schools’ workshops in response to the RSC production of *The Comedy of Errors*; and a programme of workshops and resources for teachers and their students designed in response to the BIE exhibition *In Our Time*, focusing on young peoples’ creative response to the climate crisis.

We are continuing to plan and scope out the details of the new Artistic Vision, in particular mapping out the current Creative Learning programme against the new pillars of Barbican Masters and Barbican School. We aim to maintain and strengthen the best of the current Creative Learning programme and carry out a feasibility study for new activity.

4. REPORT: OPERATIONS & BUILDINGS

General Update: our buildings remain safe and compliant. The Centre has successfully opened many of its activities, and to great critical acclaim and audience feedback. In common with the rest of the wider sector, we have had to manage resource carefully, prioritising activities and staffing levels to ensure a safe and enjoyable experience. The team have continued to deliver excellent standards against a very uncertain, and at times challenging, background and are commended for their individual and team efforts.

Operations: Barbican Protect training continues: 94% of Barbican employees and 92% of casual workers and contract partners have completed e-ACT training; SCan training has been completed by 292 front-line employees (92% of target group) and by 325 casual workers and contracted partners (96% of target group). We are grateful to the City for the investment in both training and capital, which have been a gamechanger. Work with the CTSA (Counter Terrorism Security Adviser) and City security team continues to ensure compliance with any likely findings from the Manchester inquiry. Ticketing continues to be very busy, with online being by far the largest transaction source.

Buildings: the Engineering and Project teams continue to work with the City Surveyor and other contractors to maintain the momentum and ensure that we 'maintain and enhance' our assets in anticipation of Barbican Renewal. The PSDS (Public Services Decarbonisation Scheme) investment is ongoing and will deliver savings to the City in support of its climate action strategy.

Staff and Workers (Casuals): we have recruited and trained additional staff to cope with the manning requirements needed to be Covid-secure. The extension of Anything Goes has put an additional strain on the team; we will take the opportunity after the end of the run to continue with training and other development as required.

Next Steps and Horizon: we will continue the momentum of investment in our assets via CWP, capital and PSDS funding. We have approval of our new climate strategies across our Alliance estate, meaning that we are well positioned to bid for and receive any funding released as a result of Cop26. We continue to work on Barbican Renewal, aiming to deliver a venue that will be fit for the next two generations. Members and the City are thanked for their generosity and support over this quite unique period. Thank you to the staff for enabling us to cope with the tribulations and make the most of the opportunities.

5. REPORT: BUSINESS AND COMMERCIAL

Business Events: Booking levels are back to pre-pandemic levels albeit with a bit of hesitancy over long lead business. The resulting short lead enquiries are causing continuing pressure on all teams from sales to delivery. Full year target has already been reached and a further stretch target has been added.

Highlights include the successful delivery of the New London Architecture conference, several photoshoots, weddings and parties, and a welcome return to the first graduation in the Centre since 2020 - City University, which saw 3,000 attendees over a 3-day period (lower than normal as the university maintained an element of social distancing).

Mayor of London, Sadiq Khan, selected the Barbican as a platform to launch a city-wide call to inspire London citizens and businesses to 'take action' against a climate crisis ahead of COP26.

The team are planning for a busy Christmas party season, and a final quarter that will deliver over 21 days of graduation ceremonies, a record for such a period owing to the backlog of in-person ceremonies.

Retail: The Gallery Shop opened with the Noguchi exhibition at the end of September and has performed positively in the first few weeks of the show, with customers purchasing across the range including our selection of Akari lamps and exclusive range of Noguchi inspired jewellery. We continue to support Anything Goes in the Theatre with our merchandise pop up which continues to be busy.

We have experienced some delays with the delivery of goods and the production of goods which may impact the availability of some items of stock over the seasonal period as well as the restocking of items for the Noguchi exhibition shop. As we prepare for the Christmas shopping period, we are looking at our stocks of packaging to avoid the impact of cardboard shortages on our online fulfilment.

Catering & Bars: The success of Anything Goes continues to fill our restaurants and bars. Income is exceeding budget and forecast expectations in all areas, and for our bars, looking like a record period. However, significant challenges remain with staffing levels, as recruitment in the hospitality sector is particularly affected. The teams are working hard to deliver our core services, but often unable to take advantage of additional or last minute opportunities as there are insufficient available workers to pick up the shifts. Recruiting for casual workers is a prime focus. Our catering partner Benugo has launched a new initiative called becoming 'Climavore' that looks into how we eat as humans are changing the climate. There is significant PR resource being put into this by Benugo and is a good story to be associated with as part of our preparations for *Our Time on Earth*, the BIE exhibition next year.

6. REPORT: DEVELOPMENT

On 14 September, we hosted a reception to introduce Will Gompertz to key supports and stakeholders and to share his vision for Barbican Futures. A number of positive outcomes were born out of the evening, including pledges of support, and introductions to help with the scoping work

Our Trust and Grants team report recent successful applications with the Henry Moore Foundation (Postwar Modern), Performing Arts Fund NL (Theatre's Age of Rage 2022), PRS Foundation (Future is Female concert), Mactaggart Third Fund (Barbican Box) and Tower Hill Trust (Barbican Box). Pending applications include the Calouste Gulbenkian Foundation and the Esmée Fairbairn Foundation.

Our corporate team recently submitted an application to American Express Foundation to support our Creative Careers strand and unfortunately received a decline from a prospective Centre Partner. We are negotiating a potential art gallery relationship with a fashion retailer, and work continues cultivating sponsors for our climate change exhibition and female artists strand. The team also hosted a successful Private View for Corporate Members and Prospects for Noguchi, with some useful conversations following.

Following the opening of our Noguchi show, the individual giving team have now successfully introduced their special Patron preview before the main PV for exhibitions. We also hosted a positive cultivation event Soho House, to engage supporters for an upcoming Curve Gallery Commission. Visitor Giving is picking up pace with exhibition openings, cloakrooms operating again and reintroduction of programmes like Squish Space. Anything Goes and the Noguchi exhibition are driving donations with ticket sales online. We are also launching a fundraising campaign at the end of November focusing on a Young Creative and in support of Creative Learning

Committee(s): Barbican Centre Board	Dated: 17/11/2021
Subject: Lewis Silkin External Review into racism at the Barbican Centre	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	1, 2, 3, 4, 8 & 10
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of: The Deputy Town Clerk and Chief Executive	For Decision
Report author: Liam Jarnecki, Town Clerk's Office	

Summary

In June 2021, the City of London Corporation announced, following a request from Barbican Centre Board, that Lewis Silkin LLP would oversee an external review into staff experiences of racism at the Barbican Centre (**External Review**). In parallel, an HR Audit (defined below) was conducted by the City of London Corporation.

Our vision is for a Barbican Centre with equity, diversity and inclusion at its heart, which reflects the diversity of London's communities. The Centre is committed to a radical transformation of culture and behaviours to build a culture in which staff feel confident, valued and respected, and where there is zero-tolerance of all forms of discrimination. The Barbican is a leading international arts and learning centre, a magnet for people from across the globe. This is all down to our staff.

The External Review considered the experiences of racism and discrimination highlighted by staff at the arts centre in the recent Barbican Stories publication and worked with staff to identify further incidents or matters of concern. Lewis Silkin was asked:

(a) To identify and investigate specific concerns of race or other discrimination; and

(b) To listen and report on broader cultural themes.

The External Review was also asked to make recommendations on the actions the Barbican and City Corporation should take with regards to policies and processes and, if appropriate, individual conduct.

The reports resulting from the External Review (Appendix 1) and the HR Audit (**HR Audit Action Plan**, Appendix 2) have now been received by the Town Clerk, who has overseen the drawing up of an Action Plan to address the issues raised.

The Board is asked to note the content of the reports and endorse the **Tackling Racism Action Plan** (Appendix 3) so that the drive for change can be continued at pace.

Recommendations

Members are asked to:-

- Note the content of the reports resulting from the External Review and the HR Audit.
- Authorise the Town Clerk to:
 - implement the Action Plan (as defined below) including delegating responsibility for specific actions to the appropriate people;
 - take such further steps as are deemed appropriate by him with regard to the Specific Allegations (as defined below); and
 - implement the actions recommended by the HR Audit.

Main Report

Background

1. Barbican Stories, published on 10 June 2021, is a collection of first-hand and witnessed accounts of discrimination at the Barbican Centre, written anonymously by current and former employees who have experienced racism. The Barbican Stories acted as a catalyst for the action that the Barbican Centre Board and Management took next which included the following key steps:
 - a. Instructing Lewis Silkin LLP to conduct the External Review;
 - b. Appointing Nina Bhagwat as the Interim Director of Equity, Diversity and Inclusion from August 2021 to drive the Barbican's anti-racism work and to ensure the Barbican's inclusion agenda progresses swiftly;
 - c. Tasking Sandeep Dwesar and Will Gompertz, as Joint Interim Managing Directors from September 2021, with leading a programme of cultural change, including taking steps towards the Barbican's anti-racism objectives;
 - d. Setting out an anti-racism 10 step action plan for cultural change; and
 - e. Commissioning a City of London HR Audit of the Barbican Centre which was published in August 2021.

2. These immediate measures represent the beginning of what is anticipated to be a long journey of cultural change at the Barbican. This report seeks the Barbican Centre Board's formal endorsement of the proposed plan of action. It also seeks the commitment and support of the Board to stand with the Barbican, sponsor the proposed changes and help guide the Centre through cultural change.
3. The City Corporation has now received the HR Audit and External Review Report and have formulated an Action Plan in response to these with the benefit of specialist legal advice.

Current Position

4. Ten key themes emerge out of the External Review which may be categorised and summarised as follows:
 - a. Concerns about the External Review itself;
 - b. Lack of confidence in Barbican leadership;
 - c. Structural / organisational problems;
 - d. Lack of confidence in Human Resources function and processes;
 - e. Problems with progression / recruitment / promotion for people of colour;
 - f. Casual staff issues;
 - g. Lack of understanding and knowledge about racism;
 - h. Bullying;
 - i. Third party behaviour; and
 - j. Programming issues.
5. Actions to address each of these themes have been set out within the Action Plan (Appendix 3) including a summary which has been prepared aiming to highlight and clarify the relative priorities of the steps identified in the Action Plan.
6. The External Review Report also identified a significant number of allegations about incidents which involve named (or identifiable) employees or former employees (the **Specific Allegations**). These allegations have been kept confidential as they contain sensitive and personal details relating to both complainants and those accused of wrongdoing. It would be inappropriate to share the Specific Allegations with the Board; it is crucial that there is some protection of the identity of those people who have been brave enough to come forward and share their experiences and stories. Furthermore, it is recognised that these are allegations, not findings, of wrongdoing at this stage, so there should be no compromising the integrity of the processes that will now arise from those allegations addressed later in this report.
7. The Specific Allegations broadly fall under the following themes:
 - a. Allegations relating to HR;
 - b. Allegations relating to the Visual Arts Team;
 - c. Lack of awareness/lack of confidence in leadership;
 - d. Stereotypical assumptions about race;
 - e. Bullying behaviour;

- f. Racist comments/conduct;
 - g. Sexist comments/conduct;
 - h. Belittling of women of colour's achievements;
 - i. Failure to be offered job opportunities;
 - j. Failure to escalate concerns appropriately; and
 - k. Retaliation.
8. Each allegation has been considered individually in detail and appropriate action will be taken in respect of every single one, save those where the External Review recommends that no further action can be taken. The action taken will be proportionate, taking account of the recommendations from the External Review team, the legal advice received, the recommendations in the HR Audit and the Action Plan that is already in place. There is therefore a further, confidential but substantial action plan in respect of the Specific Allegations (the **Specific Allegations Action Plan**) which includes recommendations for further investigation, disciplinary action, one-to-one feedback and training, and coaching.

Proposals

9. It is proposed that the Action Plan and the Specific Allegations Action Plan should be implemented and that the Town Clerk be authorised to proceed with implementing these, delegating specific tasks as deemed appropriate.
10. It will be crucial both for ensuring implementation of the plan and for gaining the trust of the Barbican staff for a senior Member of the Board (or the Board as a whole) to sponsor the implementation of the plan, to champion it and to ensure accountability.
11. The progress of the Action Plan will be presented to the Board at each regular Board meeting going forwards.

Corporate & Strategic Implications

12. The Tackling Racism Action Plan (Appendix 3) directly supports Objectives 1 – 4 of the Corporate Plan (People are safe and feel safe, People enjoy good health and wellbeing, People have equal opportunities to enrich their lives and reach their full potential, Communities are cohesive and have the facilities they need). In addition, there are demonstrable links with Objective 8 (access to the skills and talent we need), which can only be achieved through a diverse workforce and with Objective 10 (inspire enterprise, excellence, creativity and collaboration) which is at the heart of the City Corporation's vision for the Barbican Centre.

Financial and Resource implications

13. In preparing the Action Plan and the Specific Allegations Action Plan, thought has been given to budgetary and resourcing constraints and proportionate action recommended. Both matters will be kept in contemplation as implementation is progressed. Two additional members of staff (comms and

policy) continue to work on a fixed term basis, allocated from existing resources.

Legal implications

14. The legal implications of taking (or not taking) action in respect of individual allegations has been considered and will continue to be considered as the Action Plan and the Specific Allegations Action Plan are implemented.

Risk Implications

15. Due to the sensitive nature of this issue, there are considerable risk factors of a significantly negative impact, not least in reputational terms to the Barbican Centre Board and the City Corporation itself.

Equalities implications

16. This issue is rooted in its equality implications and ensuring not just public sector compliance with the Equality Act 2010 – but ensuring that actions taken as set out within this report make a positive impact on all Barbican personnel including people protected by existing equality legislation – age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, marriage and civil partnership and pregnancy and maternity. Equality Impact Assessments will be conducted as required.

Climate implications

17. None

Security implications

18. None

Conclusion

19. The concerns about racism at the Barbican are not a small issue that can be resolved quickly. This is a big, all-encompassing issue and the External Review must be seen as the start of what will likely be a long journey to address it and meaningfully change culture at the Barbican Centre. The Board's collective support and commitment to this journey is required in order to ensure progression.
20. In summary, Members are asked to approve the overall Action Plan set out in the appendices and actively support this movement towards real change at the Barbican Centre, holding the Board, the Town Clerk and those who are delegated responsibility for the actions accountable for successful implementation of the plan.

Appendices

- Lewis Silkin LLP External Review Final Report dated 17 November 2021 (**Report**);
- City of London HR Audit of the Barbican Centre Report dated 9 September 2021 (**HR Audit**);
- **Action Plan** comprising a summary of a consolidated List of Actions (**Summary of Action Plan**) along with tables of thematic issues identified in the Report and actions listed to address these issues.

Liam Jarnecki

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Strictly Private and Confidential

Lewis Silkin LLP External Review Final Report

**For the attention of:
The Town Clerk and Chief Executive
of the City of London Corporation**

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APPENDIX 15

1 INFORMATION ABOUT THIS REPORT

1.1 This Final Report is provided to the Town Clerk and Chief Executive of the City of London Corporation (the “Town Clerk”) by Lewis Silkin LLP (“Lewis Silkin”). Lewis Silkin is instructed that in order to keep confidential (save for a limited group of individuals designated by the Town Clerk) the identity of those who:

- (a) gave evidence to the Lewis Silkin Review (as defined below); and
- (b) did not participate in the review but who were identified by those who gave evidence (for example, including because specific allegations were made against them and/or they may have relevant information about specific allegations or broader themes);

this report shall not contain any information about named individuals. Information about individuals shall be provided in a confidential bundle which Lewis Silkin is instructed to provide to the Town Clerk only. This bundle of documents is referred to as the “Final Report Bundle”. The Final Report Bundle includes transcripts and written submissions provided by those who gave evidence to this review – anonymised where requested.

2 SCOPE OF LEWIS SILKIN REVIEW

2.1 On 20 July 2021, Shalina Crossley of Lewis Silkin LLP was instructed by the Comptroller & City Solicitor on behalf of the Barbican Centre Board of the City of London, via the NEI sub-committee, to conduct an external review of concerns of discrimination at the Barbican Centre (the “Lewis Silkin Review”).

2.2 Lewis Silkin was informed that the Lewis Silkin Review was part of a wider External Review, full details of which have not been communicated to Lewis Silkin. The context to the Lewis Silkin Review was the publication in June 2021 of the “Barbican Stories” which, using its own description, is a collection of anonymous accounts/experiences of race discrimination written by current and former Barbican staff members.

2.3 The initial scope of the Lewis Silkin Review was set out in a letter from the Comptroller & City Solicitor, dated 20 July 2021 (the “Letter of Instruction”) (a copy of which is at tab 1 of the Final Report Bundle). The scope was broad, and Lewis Silkin was asked to “follow the evidence” and identify:

- (a) incidents which may have breached employment and discrimination law and/or City of London Corporation disciplinary codes;
- (b) discrimination arising from failings in terms of workplace policies and processes (either non-compliance with existing policies and processes or a lack of appropriate policies and processes);
- (c) weaknesses in culture and leadership which have contributed to (a) and (b) above;
- (d) broader issues of structural, environmental or working cultures which have negatively affected those who work at the Barbican or perceptions of wrongdoing; and

- (e) comment upon a 10-point plan which the Barbican has implemented as an interim measure.

Concerns relating to artistic programming and audience engagement strategy were out of scope.

- 2.4 Terms of reference (the “Lewis Silkin Review Terms of Reference”) explaining the scope of the Lewis Silkin Review (in similar terms as set out above) were provided to staff (a copy is at tab 2 of the Final Report Bundle).
- 2.5 Lewis Silkin was permitted to accept evidence from former members of staff. As far as Lewis Silkin is aware, the Barbican has not proactively contacted former staff members to provide information about how they may participate or published any information about the same. However, we note that Barbican Stories has published, on Instagram, the Lewis Silkin Review Terms of Reference and various communications from the Barbican to its staff about the Lewis Silkin Review, so it is likely that some former staff members have become aware of how they may participate through this or through current staff with whom they remain in contact. Three former employees have given evidence (including through meetings and by written submission). One former staff member who initially contacted Lewis Silkin eventually decided not to give evidence and gave no reason for their decision.
- 2.6 An email address was set up by Lewis Silkin (and only accessible by those employees at Lewis Silkin who were involved in the Lewis Silkin Review) to enable those who wished to participate in the Lewis Silkin Review to do so. At the outset, it was not known who and how many individuals would come forward and what they would say. After having undertaken around 15 meetings, it was apparent that some individuals were not clear about the scope of the Lewis Silkin Review – few specific complaints of race (or other) discrimination were being raised, rather individuals were sharing concerns about general themes relating to diversity and inclusion, racism and organisational culture, including about the Barbican’s interactions with its community/audience. In light of this, Lewis Silkin sought further instructions about the scope of the Lewis Silkin Review including whether these matters should be treated as falling within scope (see tab 3 of the Final Report Bundle).
- 2.7 On 12 August 2021 a video conference call took place to discuss the scope of the Lewis Silkin Review. In attendance were the Chair of the Barbican Centre Board and the NEI sub-committee, one of the Deputy Chairs of the Barbican Centre Board and the NEI sub-committee, the Deputy Town Clerk & Chief Executive of the City of London Corporation, the Comptroller & City Solicitor and the TOM Change & Implementation Manager. Following this call and an email from the TOM Change & Implementation Manager dated 12 August 2021 (a copy of which is at tab 4 of the Final Report Bundle), the scope of the Lewis Silkin Review was amended as follows:
 - (a) To identify and investigate specific concerns of race or other discrimination; and
 - (b) To listen and report on broader cultural themes.

Artistic programming and audience engagement remained excluded from the scope of the Lewis Silkin Review, but if any concerns regarding these issues were raised, these were to be reported as part of the broader cultural themes.

- 2.8 On 25 August 2021, Lewis Silkin was instructed to provide, by 13 September 2021:

- (a) to the Town Clerk, an interim report and transcripts of evidence obtained from interviewees (anonymised where witnesses had requested this) (the “Interim Report”). The Interim Report was to cover details of the specific allegations which had been made, recommendations as to next steps to investigate them and to report on broader cultural themes/concerns which had emerged. Lewis Silkin was instructed that the Interim Report may be provided to a very small number of City of London Corporation staff; and
 - (b) to the TOM Change & Implementation Manager and the Project Manager a summary version of the Interim Report in which names of complainants, alleged perpetrators and any other witnesses were anonymised (the “Summary Interim Report”). Lewis Silkin was instructed that the purpose of the Summary Interim Report was to provide an update on the process followed to date, a summary of the nature and volume of concerns being raised and any recommended next steps. Lewis Silkin was informed that the Summary Interim Report would be provided to the Barbican Centre Board.
- 2.9 The Interim Report and Summary Interim Report were provided as instructed. In those reports Lewis Silkin requested further instructions as to next steps in light of recommendations made in those reports. We do not repeat in this report the recommendations made.
- 2.10 On 22 September 2021 Shalina Crossley attended a meeting of the Barbican Centre Board to answer questions about the Summary Interim Report.
- 2.11 On 4 and 11 October 2021 Lewis Silkin was instructed to provide:
 - (a) to the Town Clerk and Chief Executive of the City of London Corporation a final report setting out any details of specific allegations and any additional broader cultural themes/concerns which had emerged following submission of the Interim Report and Summary Interim Report. Lewis Silkin was also asked for recommendations as to next steps to investigate any additional specific allegations. Lewis Silkin was instructed to provide copies of transcripts of any meetings which had been held following submission of the Interim Report and Summary Interim Report as well as any further written submissions; and
 - (b) to the Deputy Town Clerk and Chief Executive of the City of London Corporation, and the Project Manager the Final Report omitting any information which would identify names of complainants, alleged perpetrators and any other witnesses/individuals who had been referred to in evidence given to Lewis Silkin. Lewis Silkin was instructed that this version of the Final Report will be provided to the Barbican Centre Board and published to Barbican staff.
- 2.12 For completeness, as part of this process Lewis Silkin has been made aware that the Barbican has previously put in place various anti-racism and equality, diversity and inclusion initiatives. However, Lewis Silkin has not been instructed to consider these initiatives or their effectiveness as part of the Lewis Silkin Review.

3 METHODOLOGY/PROCESS

- 3.1 Lewis Silkin set up a team of lawyers to conduct the Lewis Silkin Review. The team is led by Shalina Crossley and includes two Associates and a Paralegal. Other lawyers, trainees, apprentices and paralegals from Lewis Silkin have also been involved as note-takers.
- 3.2 The Lewis Silkin Review investigation team has accepted written submissions of evidence and also interviewed anyone who has requested to give their evidence via a video meeting. Interviewees have been given the opportunity to provide any information about specific allegations of discrimination and broader cultural themes (and anything else they consider relevant). All video meetings have been conducted by Shalina Crossley or one of the Associates on the investigation team with a note-taker from Lewis Silkin. All interviewees were given the opportunity to comment on the transcripts of the meetings before they were finalised. Any interviewee who has not directly confirmed their agreement to the transcript has been informed (with advance notice) that their transcripts will be included as evidence. Copies of all transcripts and written submissions are provided in the Final Report Bundle. Appropriate redactions have been made to preserve anonymity where this has been requested. All parties who have requested anonymity are referred to by code to ensure confidentiality as far as possible.
- 3.3 In advance of interviews, interviewees were reminded of the confidentiality of the investigation and agreed to proceed with interviews on that basis. They were also informed that a copy of the notes of the meetings would be provided to those at the City of London Corporation instructing Lewis Silkin. Further, given the Lewis Silkin Review is an open process, interviewees were made aware that the City of London Corporation may have broader duties of disclosure for example, in the event of any litigation, data subject access request or if any regulatory action is required. While all interviewees agreed to proceed on the aforementioned basis, some witnesses later requested anonymity and/or decided to withdraw some or all of their evidence. For further details see section 6.
- 3.4 The Lewis Silkin Review Terms of Reference informed staff that they had the opportunity to be accompanied – none took this up.
- 3.5 A copy of the information given to interviewees in advance of meetings is at tab 10 of the Final Report Bundle.
- 3.6 In addition to witness testimony, Lewis Silkin also requested (where possible and relevant), contemporaneous documents. We have not included copies of these documents in the Final Report Bundle since some were given before the scope of the Lewis Silkin Review was revised and so may no longer be relevant. Further, they will need to be considered in more detail depending on what recommendations for further investigation are implemented. Copies can be provided upon request by the Town Clerk.
- 3.7 Based on its instructions and the Terms of Reference, Lewis Silkin has not contacted individuals who have not come forward voluntarily but who interviewees have suggested may have specific allegations to report or be able to provide information about specific allegations already reported.

4 ANONYMITY/CONFIDENTIALITY

- 4.1 Lewis Silkin is instructed to accept evidence anonymously. In the event interviewees requested anonymity, they were informed their evidence would not be attributed to them, but

their evidence would be reported. They were also informed that there are some limitations to anonymity – for example, where a specific allegation is made, or the information provided identifies an individual(s) identity.

- 4.2 Shalina Crossley of Lewis Silkin was asked to hold a question and answer session which took place on 6 September 2021 for staff who had questions or concerns about the Lewis Silkin Review process (the “Q&A Session”). Those who attended the Q&A Session gave feedback that understanding who would see their evidence and how it would be used would be helpful. In light of this, Barbican may wish to consider providing this information to staff and clarifying this in advance of any further stages of the investigation.
- 4.3 Upon understanding that complete anonymity could not be guaranteed and/or their evidence (even if, anonymised) may be shared with the Barbican Board and/or the Barbican Directorate, some witnesses withdrew their evidence. The reasons, where given, are set out in section 6. The Barbican may wish to reflect upon whether there are further reassurances that can be given regarding anonymity/confidentiality in advance of any further stages of the investigation.

5 OBSERVATIONS ABOUT WHO HAS PARTICIPATED

- 5.1 A summary of those who have come forward/contributed is as follows:

Number of individuals who have contacted Lewis Silkin	48
Number of individuals interviewed	35
Number of interviews which have taken place (five individuals had more than one meeting, some individuals attended a meeting and then decided to provide a written submission instead of consenting to the transcript of their meeting to be used as evidence, some individuals attended a meeting and then decided to withdraw their evidence)	42
Number of written submissions received	10
Number of individuals who decided not to participate having initially contacted Lewis Silkin	9
Number of individuals who have withdrawn their evidence/written submission	4

- 5.2 Of those who participated, very few were people of colour (circa eight to the best of our knowledge). Proportionately, there was greater participation from senior staff (e.g. directors, heads of department, managers) than there was from other roles – circa 53% have/had senior roles. Only one casual worker contributed. Further, participation tended to be from art form departments rather than operational departments notwithstanding the latter makes up a larger proportion of the workforce. Departments that were mentioned specifically in Barbican Stories and the evidence given were the Visual Arts team and the Creative Learning team. One member of the HR team gave evidence, but later withdrew it – no reason was given.
- 5.3 Several interviewees have expressed views (of their own or from colleagues) about the reason why some staff, who may have relevant information to provide, do not wish to participate in the Lewis Silkin Review and/or why individuals are not prepared to give details

of specific allegations. These are summarised in section 6. These points were also made in the “Q&A Session”.

- 5.4 Barbican Stories contacted Lewis Silkin to provide a copy of the Barbican Stories book. It stated that it could name the perpetrators and those responsible for the racism and discrimination in the accounts contained in Barbican Stories. Lewis Silkin responded and invited Barbican Stories to provide information about (a) specific allegations of racism or other discrimination at the Barbican; and/or (b) information about broader issues relating to equality, diversity and inclusion. A copy of the email exchange between Lewis Silkin and Barbican Stories is at tab 11 of the Final Report Bundle. At the time of writing this report, no further information has been provided by Barbican Stories.
- 5.5 As the Lewis Silkin Review has been able to ascertain the identity of some individuals whose experiences are reported in Barbican Stories, we recommend that Barbican stories is contacted again to give them a further opportunity to contribute, should they wish to do so, to any further investigations which may be undertaken.

6 CONCERNS ABOUT THE SCOPE AND PROCESS OF THE LEWIS SILKIN REVIEW

- 6.1 Some witnesses have raised concerns about the scope of the Lewis Silkin Review and the process which has been followed by those instructing Lewis Silkin. These fall into the following categories:
- (a) A lack of trust and confidence that the Lewis Silkin Review will lead to any real change/concerns about a lack of independence and accountability.
 - (b) A view that the scope is too narrow.
 - (c) Concern that participation is voluntary.
 - (d) A view that there has been a lack of transparency and communication about the process.
 - (e) Concern about job security/anonymity/fear of retaliation.
 - (f) A feeling that there has been a lack of sensitivity in the communications from the Barbican/City of London.
 - (g) A view that insufficient efforts have been made to engage former staff.
 - (h) A view that insufficient wellbeing support has been offered to current staff/former employees/alleged perpetrators.
- 6.2 Note that these concerns have been raised by several interviewees (save Barbican directors or heads of departments) who have informed Lewis Silkin that they are relaying concerns of other colleagues too and were raised in the Q&A Session which was attended by around 33 members of staff (many of whom have not participated in the Lewis Silkin Review). We note that the Barbican has around 350 staff and given Lewis Silkin has only interviewed 35 of them, we do not know how widely held these concerns are.
- 6.3 Several questions were posed in the Q&A Session which were outside the remit of the Lewis Silkin Review. I informed those present that I would pass these to the NEI sub-committee and I confirm that they were set out in the Interim Report and Summary Interim Report. For

completeness the questions are set out in tab 5 of the Final Report Bundle. I have not been informed whether responses to the questions posed have been provided to Barbican Centre staff.

- 6.4 The concerns identified above were included in the Interim Report and Summary Interim Report together with Lewis Silkin's recommendations. In advance of this Final Report, Lewis Silkin gave the Town Clerk and the NEI sub-committee the opportunity to consider the concerns and Lewis Silkin was informed that an all staff meeting was held on 7 October 2021, chaired by the Town Clerk in an effort to address these issues before Lewis Silkin was instructed to finalise this report. For completeness a summary of the concerns and Lewis Silkin's recommendations and the questions staff asked at the Q&A Session is included at tab 5 of the Final Report Bundle.

7 SPECIFIC ALLEGATIONS AND RECOMMENDATIONS

- 7.1 We set out at tabs 6 and 7 of the Final Report Bundle a table of specific allegations which were reported in the Interim Report (the "Specific Allegations Table") and a table of additional specific allegations which have been reported to Lewis Silkin since submission of the Interim Report (the "Additional Specific Allegations Table"). The allegations contained in these tables are those:

- (a) which have been reported during the Lewis Silkin Review; and
- (b) taken from Barbican Stories where we have been able to, through evidence given to us, identify alleged complainants and perpetrators.

As the allegations include details of individuals who have raised them, against whom they are raised and others who have witnessed them or may have relevant information about them the Specific Allegations and Additional Specific Allegations Tables will only be provided by Lewis Silkin to the Town Clerk, Deputy Town Clerk and the Project Manager.

- 7.2 When identifying specific allegations from Barbican Stories, we have excluded any allegations which involve race discrimination by members of the public and regarding programming (e.g. a lack of diversity in programming and white people making discriminatory decisions about the work (or curation of work) of artists of colour), since these relate to the issue of audience engagement and artistic programming and so are excluded from the Lewis Silkin Review. We also note that in relation to these allegations, even if the subject of the alleged discrimination could be identified, the alleged perpetrator is unlikely to be able to be identified. However:

- (a) if any evidence has been given about experiences with members of the public this has been reported in the general themes; and
- (b) we have included any allegations about Barbican staff not taking appropriate steps to support Barbican staff who have been involved in alleged discriminatory treatment by members of the public.

- 7.3 For completeness we set out details of specific allegations identified in Barbican Stories at Appendix 1 of tab 3 of the Final Report Bundle. We have been able to gather evidence in relation to some of these allegations as will be evident from our summary of specific allegations which notes this.

- 7.4 It is worth noting that when speaking to interviewees, our impression is that not all of them necessarily wish or intend for any specific allegations they have raised to be investigated through a grievance/disciplinary process. Rather, the majority of them are raising issues to illustrate their concerns about racism, other discrimination, poor management/leadership practices and a culture at the Barbican which they feel is not supportive, diverse or inclusive. They are doing so in the hope that this will force the Directorate and the Barbican Centre Board to recognise that change is imperative, albeit they are not confident that change will be forthcoming.
- 7.5 There are 121 allegations reported (8 of which are the same allegation reported by different individuals). We make the following observations about them:
- (a) Around 36% of the allegations reported involve, to the best of our knowledge, members of staff who currently work at the Barbican Centre – such matters could be investigated further.
 - (b) Around 13% of the allegations are raised by current employees about former employees – if may be possible to investigate these matters in the event that the Barbican had the contact details of the former employee. However, the former employee would have no obligation to participate in any investigation and, in the event that the allegations were well-founded, no disciplinary action could be taken against any former member of staff.
 - (c) About 8% of the allegations are made by former employees and/or relate to acts alleged to have been experienced by former employees (who may not have given evidence themselves) where the individual against whom the allegation is made is a current employee – it would be possible to investigate these matters provided that the former employee is prepared to participate in any further investigation. A former employee would not be obliged to do so.
 - (d) One allegation reported relates to matters involving two former employees – it would be possible to investigate this allegation further provided that the Barbican had contact details for both individuals and they were prepared to participate. However, in the event the allegation was well-founded, no disciplinary action could be taken against a former member of staff.
 - (e) Around 17% of the allegations were reported by individuals who were not the subject of the alleged treatment but may have witnessed the treatment or been told about it – in the event that the subject and the individual against whom the allegation is made are current members of staff, these allegations could be investigated.
 - (f) Around a third of the allegations reported are complaints of race discrimination/racism.
- 7.6 Many of the specific allegations are historic (most relate to matters which are alleged to have taken place more than a year ago and in many cases several years ago). There are some broad themes which emerge from them:
- (a) A lack of confidence in HR and concerns that HR is unable to support the change that is required in order that the Barbican can be a diverse and inclusive

organisation including that HR sweeps concerns of race or other discrimination under the carpet and encourages informal resolution of grievances but then does not support or facilitate this;

- (b) While there is a grievance policy in place, there is no training or guidance for staff as to how they can speak up if they are concerned about raising concerns formally and equally, there is no training or support for managers about what concerns should be escalated, how and to whom;
- (c) Concerns about Visual Arts and the lack of diversity in the curatorial team. Information and recommendations which relate to these matters are set out at tab 9 of the Final Report Bundle and not included here to preserve confidentiality;
- (d) A lack of confidence that the Directorate take the concerns of racism seriously, are committed to implementing change or have the skills to do so;
- (e) Members of the Directorate/Heads of Department lack awareness about equality, diversity, inclusion issues generally;
- (f) Managers failing to escalate or deal with concerns of race discrimination/racism;
- (g) Stereotypical assumptions are made about race when dealing with curatorial and programming matters;
- (h) Bullying/hierarchical behaviour by Heads of Department/members of the Directorate; and
- (i) Concerns about career development and inequity in the treatment of casual/fixed-term workers and preferential treatment being given to white members of staff/applicants and/or those who have had or are perceived to have had a private/"Oxbridge" education.

7.7 In relation to the allegations raised about HR, these include staff lacking support and confidence in the HR team to support them and concerns that HR tend to sweep allegations of race or other discrimination under the carpet. Further, a copy of a grievance (raised by a number of Barbican staff collectively) (see tab 52 of the Final Report Bundle) under the Barbican's grievance policy was submitted to Lewis Silkin. The grievance contains allegations which, in summary, are:

- (a) That the Barbican's bullying and grievance policy is ineffective and favours the Barbican (i.e. protects the Barbican and its reputation rather than staff raising concerns under it);
- (b) HR does not accurately record instances of bullying which are raised with it or about which it is made aware;
- (c) HR dismisses and/or does not take seriously complaints of bullying;
- (d) Communications about overpayments to staff were tardy which resulted in affected staff feeling stressed and adversely financially affected;

- (e) During lockdown, the terms of furlough and working from home arrangements were not communicated to staff adequately which negatively affected the mental health of staff;
- (f) Staff are unfairly kept on long-terms casual contracts which causes stress and anxiety and adversely impacts upon the mental health of affected staff;
- (g) Poor communication about policies on redundancy and recruitment and action which appears inconsistent with communications – for example, (i) staff being hired in some departments when others (i.e. the Development team) has been told there is a recruitment freeze; and (ii) staff having to reapply for jobs when they have been carrying them out under fixed term contracts whereas other staff being appointed to roles without a transparent and open recruitment process; and
- (h) HR failing to respond to the above concerns when they are raised.

7.8 Lewis Silkin was informed by those raising the grievance that they have also submitted it to members of the Barbican Directorate. Lewis Silkin has been informed that it is outside the scope of the Lewis Silkin Review to investigate the grievance and it is being dealt with under the Barbican's grievance policy.

7.9 Lewis Silkin understands that a separate review of the Barbican's HR practices and processes is being undertaken. It may be preferable for any matters related to HR reported in this report to be investigated/considered in the context of that review.

Recommendations

7.10 In the Specific Allegations and Additional Specific Allegations Tables (tabs 6 and 7 of the Final Report Bundle), we have set out our recommended next steps with respect to further investigation. We have identified which allegations were raised first-hand (i.e. by the individual who experienced the alleged treatment/the alleged perpetrator) and those which are second-hand accounts.

7.11 In light of the concerns reported in section 6 in the event that our recommendations for further investigation are accepted, it may be helpful to consider addressing the following points of process identified in the recommendations section of tab 5 of the Final Report Bundle.

7.12 Our recommendations in relation to concerns raised about the Visual Arts are contained in tab 9 of the Final Report Bundle and above, in relation to HR.

8 GENERAL THEMES

8.1 Interviewees have provided information about broader issues relating to diversity and inclusion, racism and organisational culture. A summary of these issues is as follows and further details are set out in the Appendix to this Final Report Bundle. A copy of the Appendix, which includes the identity of named individuals, is included in the Final Report bundle to preserve confidentiality (see tab 8 of the Final Report Bundle). Note that as previously stated, we have interviewed 35 of the Barbican's 350 staff, so cannot gauge how widely held these views are:

- (a) A concern that there is a lack of diversity of race, gender and socio-economic background in staff who work at the Barbican, particularly in senior and artistic

positions and differential treatment between white members of staff and staff of colour;

- (b) A concern that there is a lack of understanding of institutional racism – to focus on specific allegations misses the point since specific allegations are often not reported (e.g. for fear of job security, feelings that HR is reluctant to formalise or uphold them etc.);
- (c) A concern that anti-racism is not a priority at the Barbican – there has been a poor response and engagement on diversity and inclusion matters from senior management/leadership and there is frustration and dissatisfaction with listening exercises which have been undertaken so far;
- (d) A concern that previous listening exercises have been ill-thought through, unsupported and undertaken without due care for people of colour;
- (e) A concern that senior management see racism as a PR issue rather than an institutional problem;
- (f) A concern that there is a lack of career progression for staff;
- (g) A concern that there is a hierarchy at the Barbican which makes junior members of staff feel excluded and creates barriers to agility to implement change;
- (h) A concern that the HR department is ineffective and staff feel it does not provide support to those outside the leadership team – HR is not felt to be supportive or allied to staff;
- (i) A concern that casual staff are not sufficiently integrated or supported;
- (j) A feeling that there is a lack of communication between leadership and staff;
- (k) A view that the leadership use artists of colour or staff of colour as a PR mechanism to demonstrate that the Barbican is anti-racist;
- (l) A feeling that there is a lack of engagement with equality, diversity and inclusion in the Visual Arts team;
- (m) A concern that there is a lack of diversity and equality in programming and those who are involved in setting the programme and curating it; and
- (n) There is a mistrust in decisions made by the curatorial team – for example, some staff feel that there is an assumption that when working with a black artist, decisions taken are not endorsed by the artist or that decisions taken are on grounds of race when there may be other reasons for them.

8.2 Most of the information provided to Lewis Silkin related to alleged acts/omissions of Barbican staff. Where criticisms are made of lack of engagement/support from leadership we understand these to be made of the Barbican Directorate and/or heads of department/those on the senior leadership team. However, we have heard evidence from two individuals who wish to remain anonymous about concerns relating to the conduct of the Barbican Centre Board – these individuals have refused their consent to us sharing or using their evidence (save as set out below) due to their view that there is currently an absence of confidentiality

and safe channels for the Lewis Silkin Review. These individuals have permitted us to report the general nature of these concerns, but not any specific examples. Some of these concerns were also set out in the Interim Report. The concerns raised (in a manner acceptable to those who raised them) are as follows:

- (a) There are members of the Barbican Centre Board who are alleged to have made comments which are offensive on the grounds of race;
- (b) When members behave in a manner which is discriminatory or insensitive/inappropriate, their conduct is said not to be called out;
- (c) There is said to be no safe space in which concerns such as those identified above can be reported. When staff have raised concerns at the highest level, they say they have been chastised for doing so. As a consequence, they report there is a fear of speaking out or challenging people in senior positions;
- (d) There is a perceived contravention of standards in public life;
- (e) It is alleged that requests for training were made for the Barbican Centre Board but there was no action or response;
- (f) It is alleged that there is a mismatch between public statements made and actions (for example, taking concerns of racism seriously, allegedly inadequate EDI action while pursuing a strategy which was publicising the future of the Barbican as inclusive and reflective of the diversity of London);
- (g) It is reported that senior management have confidentially raised concerns with Board members over the year; and
- (h) It is reported that inadequate thought and pastoral care were given to the wellbeing of staff when Barbican Stories was published.

It is important to also note that one of the individuals also stated that in recent months the NEI sub-committee has been responsive and open to progressing equality, diversity and inclusion matters.

8.3 A summary of general themes that we have also identified in the Barbican Stories is set out at Appendix 2 of tab 3 of the Final Report Bundle.

9 NEXT STEPS

9.1 It will now be for the Town Clerk/NEI sub-committee to determine whether it wishes to instruct Lewis Silkin (or someone else) to investigate the specific allegations as recommended in this report and the Specific Allegations and Additional Specific Allegation Tables and to take any other steps with respect to the general themes or otherwise. It will also be appropriate for the Town Clerk/NEI sub-committee to determine who should take these matters forward in light of the feedback and recommendations set out in this report and in the Final Report Bundle.

**Shalina Crossley, Partner
Lewis Silkin LLP
3 November 2021**

Appendix
THEMES FROM THE EXTERNAL REVIEW SUBMITTED WITH THE FINAL REPORT

Theme	Key concerns/allegations <i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i>
An alleged lack of diversity at the Barbican	<ul style="list-style-type: none"> • The staff at the Barbican and the artists whose work is shown/performed do not reflect the diversity of the City of London • Senior Barbican staff are predominantly seen to be British, male, white and middle/upper class, many of whom have been Oxbridge educated • Departments are very siloed and there is no centralised plan as to how to increase diversity • Due to the siloed nature of the Barbican, there are different approaches between departments towards anti-racism. This can cause friction when departments work together • People of colour and some women find this lack of diversity demoralising • Staff members have heard staff of colour be referred to as a “<i>diversity hire</i>”, suggesting an assumption that people of colour would not be working at the Barbican based on merit alone • Because Curators are predominantly white men, the Barbican programme is delivered through the prism of their white male perspective • The Barbican only tries to create diversity in junior roles such as traineeships, apprenticeships and internships • Some staff members in non-artistic roles perceive a sense of elitism from staff in artistic roles, who view themselves as more educated and superior • It is difficult for people from diverse backgrounds to access roles, e.g. short-term research assistant roles in Visual Arts are often sourced from students at the Courtauld which means they are from similar privileged backgrounds • It has been acknowledged that historically where someone’s way of working or ideas (particularly those of a Person of Colour) were not seen to ‘fit’ with the ‘Barbican approach’ more could have been done to ensure that those individuals thrived in their roles – this was particularly the case for work undertaken by staff in relation to arts and learning programmes
An alleged lack of understanding of institutional racism	<ul style="list-style-type: none"> • Staff in leadership positions don’t consider the Barbican to have a problem with institutional racism – this is because they don’t consider themselves to be racist and have not personally witnessed/experienced incidents of racism • There is no understanding of what systemic racism means. It feels more like the senior leaders see racism when something is a very explicit instance of racism, rather than continual and deeply rooted

Theme	Key concerns/allegations <i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i>
	<p>mindsets, practices and microaggressions</p> <ul style="list-style-type: none"> • There is a spectrum of understanding of institutional racism among staff at the Barbican • Staff of colour have experienced microaggressions at the Barbican • There is no accountability among senior staff when microaggressions are pointed out • Managers are unsure about when to escalate an allegation of race discrimination (e.g. if a member of staff reports a microaggression managers are unsure about when to escalate this as a grievance and when to seek to resolve it informally or how to handle the situation when the complainant doesn't necessarily want to escalate it at that stage or at all) • Senior managers' approach to addressing racism focuses on specific allegations rather than systemic racism at the Barbican / the arts industry • White Barbican staff members see themselves as the "good guys" and are defensive about recognising and tackling institutional racism • Due to this lack of understanding, senior managers are nervous about how to tackle racism and this leads to a delayed and hesitant response • There is no mandatory training on diversity and equal opportunities, this should be treated in the same way as the mandatory health and safety training that forms part of employees' inductions. Refresher training should be offered to longstanding employees periodically to ensure that they are up to date and reminded of the importance of these issues • Assumptions are often made by Barbican staff members about artists of colour, for instance that all black artists smoke weed • There doesn't seem to be a set of values that Barbican staff subscribe to or against which leadership hold themselves to account • Because there are few formal complaints about discrimination and racism, HR say there is no problem, rather than considering the systemic issues • Many senior individuals have been in their roles for a long time and have entrenched ways of working and are resistant to change
Anti-racism is said not to be a priority at the Barbican	<ul style="list-style-type: none"> • The Barbican uses the excuse of the bureaucracy of the City of London to justify the fact that no progress has been made with regard to racism • The slow response from Barbican senior management to the Black Lives Matter movement meant that managers and senior managers

Theme	Key concerns/allegations
<p><i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i></p>	<p>did not feel prepared to offer guidance and support to their teams</p> <ul style="list-style-type: none"> • There is no mandatory Barbican-centralised training on diversity and equal opportunities • Teams are overstretched and lack the support from HR and senior management to prioritise anti-racism • Employees don't trust the system for escalating concerns, so issues are not raised formally • There was a lot of disappointment when the Head of Arts and Learning role went to a white man as it is said to have been seen by many Barbican staff members as an opportunity to show the Barbican's commitment to changing the diversity of its senior leadership • Senior management will use the taskforce of the new EDI role as an excuse for their own lack of action on diversity issues • There is no push-back from senior management against the status quo in the arts industry / City of London (e.g. the Barbican does not challenge the continued use of the 696 / artistic risk form to flag the risks of "problematic" artists and senior directors supported the City police's decision to cancel a Just Jam concert, due to intelligence of unexplained gang activity possibly connected to the event) • Exit interviews have not been used in the past to learn from mistakes and identify patterns of discontent • It is accepted by senior management that policies of equality, diversity and inclusion have not gone far enough or been pursued rapidly enough. However, it is important to acknowledge the policies which have been pursued • It was recognised by the Directorate that it had insufficient expertise to deal with the mistrust which arose through the equality and inclusion initiatives that were intended to start to effect change. Consequently, it decided that a specialist EDI director was necessary, and the Interim Director of Equity, Diversity and Inclusion has been recruited • The Barbican Directorate rejected ideas for the strategic plan which were considered to be too challenging for example, setting targets (e.g. programming targets or employment related targets). There was a reluctance to include KPIs or milestones. It felt like the strategy was just paying lip service to E&I. It did not seem like it was a genuine priority • The Barbican Directorate didn't engage the Reflect and Initiate Taskforce sufficiently in the creation of the 10-point plan. Further, the plan which was implemented by the Barbican Directorate did not have outcomes • The Barbican Centre Board members do not challenge each other in circumstances in which members use language which may be

Theme	Key concerns/allegations <i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i>
	<p>racially offensive or display a lack of awareness of issues of racism. Senior management did not feel supported by the Barbican Centre Board when they raised concerns about this</p> <ul style="list-style-type: none"> • Barbican Stories is directly speaking about directors and senior managers and as of yet, their jobs haven't been put into question • Employees who held anti-racism sessions for their team, which incurred a substantial amount of additional time and emotional labour, were not rewarded for this time. This made the employees feel that this work was not as highly valued as management suggested it was • There is an inconsistency as to what is tolerated. For instance, staff members are aware of behaviours from right-wing members of casual staff, which have never been escalated. It is the casual workers, working in the front of house, who are most impacted by this, many of whom are people of colour
Concerns about previous listening exercises	<ul style="list-style-type: none"> • There is a lack of awareness and sensitivity for the experiences of staff of colour during the listening exercises which have been undertaken – some staff of colour feel emotionally exhausted and upset at having to constantly recount their experiences of racism. Some do not wish to discuss their experiences which may be private and have happened outside the workplace <p><i>Challenge listening exercise</i></p> <ul style="list-style-type: none"> • There was no brief and no pitch. Proper consideration was not given to the organisation that was best placed to conduct a listening exercise • The selection process didn't give staff confidence in the process • There was a Zoom meeting in summer 2020 hosted by Challenge. People of colour thought this was intended to be a dialogue with senior management about the Challenge report, but the Directorate and Heads of Department believed it was a listening exercise and wanted people of colour to recount their trauma again. This was insensitive and ill-judged • At the Zoom meeting, the Directors were asked whether anyone had read the Challenge report or was shocked by it, but no one responded. Staff felt that senior leaders either didn't care about the contents of the report or lacked the skills/knowledge to engage with the contents <p><i>Reflect and Initiate Group</i></p> <ul style="list-style-type: none"> • The terms of reference of the group were not sufficiently clear and there was inadequate representation of staff of different levels and roles • The group was given no resource, authority to make decisions, financial compensation for their time or support for mental health • The group was put under pressure because it was held out as one

Theme	Key concerns/allegations
<p><i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i></p>	<p>of the steps the Barbican was taking to address racism</p> <ul style="list-style-type: none"> • There is a difference in perception between the group and the Barbican Directorate about the willingness of the Barbican Directorate to engage and support the initiative • It has been reported that a Director offered to be part of the group and sponsor its work, but this offer was rejected. By contrast, participants of the group felt Directors did not engage sufficiently with it • It has been reported that a member of HR who is a person of colour, applied to be part of the group, but the group did not wish to have a participant from HR. This was seen by HR negatively and the group felt that as a consequence HR did not support/engage with it. It has been reported that the reason the group did not wish for HR to be represented was because the group wanted to discuss the fact that there was a lack of confidence in HR and in its processes • It has been reported that a number of comments were made at Directors' meetings which indicated the Directors did not consider there to be a racism issue at the Barbican. They considered the group to be seeking to cause problems where there were none • We have heard evidence that there was little communication between the Directorate and the group and that resulted in a report which some felt did not proposal radical change. It is apparent that neither the group nor the Directorate felt the project was handled as constructively as it could have been • The group wanted to interview key stakeholders across the organisation about their experiences at the Barbican to build up a picture of how people felt the Barbican was doing in terms of anti-racism and cultural issues. They were told not to do this • The group was told they could not communicate directly with people of colour on a Teams group they had created, and all communications had to be approved
<p>Senior management are alleged to see racism as a PR issue rather than an institutional problem</p>	<ul style="list-style-type: none"> • Senior management only take action on racism when complaints are made publicly • The values the Barbican reflects publicly are not reflected in how it treats staff internally • Senior management make radical statements about tackling racism, but do not follow through on them • Senior management's statements responding to Barbican Stories expressed shock and dismay, which were confronting to some members of staff who believed that these issues were already widely known • Senior management focused on their external response to the

Theme	Key concerns/allegations
<p>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</p>	<p>Black Lives Matter movement (e.g. social media and statements) rather than focusing on the wellbeing of their employees</p> <ul style="list-style-type: none"> • When management was questioned about why Black staff or staff of colour were not involved in writing the Barbican’s response to George Floyd’s murder, the response was that they did not want people of colour to feel “discomfort” • It is accepted by senior leadership that the anti-racism statement posted in June 2020 in support of the Black Lives Matter movement may have been an inadequate response and it would have been better had they consulted staff • Senior management do not engage with the solutions put forward by staff of colour
<p>Perceived lack of career progression for staff</p>	<ul style="list-style-type: none"> • Staff generally feel that there is little ability to progress at the Barbican • Staff have no information on how they can progress their careers and managers have no support with how they can support their teams • There are a number of longstanding members of staff in senior roles such as Head of Department and curatorial/programming roles • There are very few staff of colour in senior positions, which makes junior staff of colour feel disheartened about the ability to progress in the Barbican • Departments are very siloed and there is no centralised approach to diversifying the recruitment process • Some staff of colour perceive senior staff to network and prioritise the careers of junior staff who have a similar background to them • There is no budget for traineeships, apprenticeships and internships to lead to permanent positions • Staff of colour enter the Barbican in junior positions such as traineeships, apprenticeships and internships, they are met with a predominantly white workforce and feel alienated by this • Junior staff members are typically on unstable fixed term contracts • The lack of people of colour in senior positions means that applicants of colour may be put-off applying to the Barbican and junior employees may think they will be unable to progress • Senior management and HR do not provide the resources or support to managers to enable them to run diverse recruitment processes • The Barbican does not have a consistent or transparent anti-racist approach to recruitment, with great disparity between different

Theme	Key concerns/allegations
<p><i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i></p>	<p>department's approaches</p> <ul style="list-style-type: none"> • Certain departments prioritise candidates with the highest level of formal education, which can exclude some candidates of colour who have not had the opportunity to attain this
<p>Concerns about hierarchy</p>	<ul style="list-style-type: none"> • The Barbican has a very fixed hierarchy and old-fashioned structure • Departments are very siloed • Junior members of staff are made to think they cannot speak to senior members of staff and share their ideas • People are very concerned about what their superiors think about them • The fixed hierarchy makes it very difficult to make change • Many staff members are uncomfortable raising issues up the hierarchy as they believe they will be seen as a troublemaker • The art form teams hold power over the teams that rely on them for cooperation (e.g. Creative Learning), which means it is harder to raise issues or complaints for fear of rocking the boat
<p>The HR department is alleged to be ineffective</p>	<ul style="list-style-type: none"> • There is no strategic HR function which considers or devises any initiatives relating to people engagement, management, culture and career progression. It focuses on operational matters only • The HR department is spread too thinly as it services the Guildhall School of Music in addition to the Barbican. This leaves it little time to be strategic • HR does not have the resources or appetite to tackle institutional racism or to take action when complaints are made • HR are inexperienced and do not know how to deal with issues • HR do not support people who raise complaints • It is not clear who in HR to contact with a complaint about discrimination • HR does not provide a safe space to resolve disputes and concerns – while there is a formal grievance policy, there is no guidance, mechanism or training to support staff in speaking up • HR do not provide proper support to the grievance process or training to managers in how to handle difficult situations • When staff raise concerns about Heads of Department or the Barbican Directorate, they are given the impression from HR that they cannot raise grievances against them. HR have suggested that if there is no concrete evidence a grievance would not be taken seriously • Incidents of discrimination will be dealt with informally, with the

Theme	Key concerns/allegations <i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i>
	<p>perpetrator asked to apologise to the victim, rather than taking any formal action to discipline the perpetrator or educate employees</p> <ul style="list-style-type: none"> • There was a reluctance from HR to provide data for the E&I strategy • Jobs are mainly advertised internally so they go to the same types of people, rather than being advertised externally • Not enough support was offered from HR to EU citizens after Brexit • Recruitment is primarily lead by the City of London. Neither the recruitment team at the City of London nor the Barbican HR team is sufficiently experienced/skilled at how to improve diversity in applicants – for example, HR cannot provide information about where vacancies can be advertised outside the normal channels which would attract a more diverse pool of applicants • Practices and policies at the Barbican may not of themselves be discriminatory, but they lead to outcomes which don't promote diversity (e.g. a policy of appointing the best person for the job is not going to lead to a more diverse workforce since the recruitment pool itself is not diverse and/or those doing the recruitment do not know how to find a more diverse recruitment pool) • There are HR policies and they can be found on the City of London website, but there is no commentary on the Barbican intranet which makes them relevant to the Barbican or gives any guidance about them • Staff feel that HR always encourage informal resolution but provide no practical guidance on how this can be achieved. HR do not see it as their role to be involved in assisting and do not assist with the informal resolution of grievances. • HR was not involved in drafting the strategic plan for Equality and Inclusion – it was written by individuals who were not experts in equality and inclusion • There is a preference in HR to deal with matters informally in order to avoid damaging the Barbican's reputation • HR can be more concerned about ensuring it follows processes and does not offer the support and human touch that an employee who has been out of the office for a prolonged period of time needs. Members of staff do not seem to understand these processes and this causes confusion • Employees are concerned about potential repercussions of raising an issue, in particular about senior employees, with HR and/or think no action will be taken • Managers do not have trust in HR • The union has raised a vote of no confidence in HR

Theme	Key concerns/allegations
	<p><i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i></p>
	<ul style="list-style-type: none"> • The name, ethnicity and other demographic information was not anonymised for applicants for the Artistic Director position. Aside from that, the correct processes were followed <p><i>Relationship between Barbican HR and City of London HR</i></p> <ul style="list-style-type: none"> • The Barbican HR team is constrained by the City of London • There is a lack of trust in the HR team to support employees. Barbican HR appears to need to check its action with the City HR team and this makes employees nervous • The City of London has staff diversity networks, but the Barbican does not have its own networks which is not ideal since the issues Barbican staff may want to raise or discuss may be quite particular to the Barbican • There was a lack of clarity over who was responsible/accountable for policies, practices, strategies relating to Diversity, Equality and Inclusion – the City of London HR team has an Acting Head of Diversity and Inclusion but until recently the Barbican had no person dedicated to this role. It has been reported that there is an HR restructure underway at the City of London which may lead to clearer lines of responsibility/accountability • The City of London has never had a Diversity, Equality and Inclusion strategy
<p>Concerns about casual staff</p>	<ul style="list-style-type: none"> • There could be better engagement, integration and management of casual staff. Currently, casual staff may not have regular contact with their managers and so the opportunity for any issues to be raised can be lost or is not timely • There could be better support and communication systems in place to enable casual staff or staff who interact with the public to raise concerns about any discriminatory treatment of them • People of colour are over-represented in contract and junior roles because there is a reluctance to offer permanent positions which would give job security • There is an embargo on hiring permanent roles save in exceptional circumstances • Short term funding for projects is problematic since it prevents the Barbican from being able to offer permanent roles • The Directors pit employees and casual staff against each other, creating a divide. Comments are made about how the casual workers are less committed to the Barbican than employees as they work casually • Casual staff are seen as replaceable • There could be further training for the Front of House team about how to handle concerns raised by staff about discriminatory or

Theme	Key concerns/allegations
<p>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</p>	<p>abusive treatment from the public</p> <ul style="list-style-type: none"> • It is a challenge to offer casual staff flexibility as well as security in their roles
<p>Concerns about communication/Language</p>	<ul style="list-style-type: none"> • There is a lack of communication between management and staff • There is a lack of understanding and communication about how the Barbican is run, funded and the pressure to cut costs which influences the structure, job progression and the work it is able to do • Many staff do not know that they are employed by the City of London • The Barbican is a siloed organisation which breeds mistrust between departments and between roles of different levels within the organisation • The Creative Learning team use the phrase “<i>the culturally underserved</i>” when discussing programming issues • Some white staff feel uncomfortable and nervous because they do not feel equipped with the right language or tools to discuss issues of racism • There is a lack of awareness about the impact that language can have and has had – people of colour have been asked to explain to white colleagues what language is offensive and what language should be used and white colleagues feel nervous that what they say may be offensive but they do not know what language to use • The phrase, ‘giving people of colour a voice’ (which is referred to at page 51 of Barbican Stories) is recognised as something which is said • There is a recognition that language used in the past should not be used in the future – it would assist to have a wider discussion/training on language
<p>Perception of using artists of colour or staff of colour as PR to demonstrate the Barbican is anti-racist</p>	<ul style="list-style-type: none"> • The name, ethnicity and other demographic information was not anonymised for applicants for the Artistic Director position. Aside from that, the correct processes were followed
<p>Concerns about Visual Arts</p>	<ul style="list-style-type: none"> • There are several experiences in Barbican Stories which involve Visual Arts. First-hand evidence has also been given of these matters • Those who work in the curatorial team are predominantly white. When curating an exhibition about non-white people/artists this may mean that they are ill-informed about the impact it and the language they use may have on people of colour. An example has been given of the Masculinities exhibition which had a section called “reclaiming the black body” which some people of colour

Theme	Key concerns/allegations <i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i>
	<p>may have found offensive since it could perpetuate a stereotype about the Black body</p> <ul style="list-style-type: none"> • The Visual Arts team does not follow a formal or transparent hiring process – Research Assistant jobs all go to people who have gone to the Courtauld and have MAs, which means they are from similar (white, middle class) backgrounds. This means that only those in the know or who know people in the team have access to job opportunities • It is acknowledged that the curatorial team needs to be more diverse. However, this will take time due to the current pipeline of applicants. Curators need to have studied art/history of art to a high level, they need to be able to demonstrate that they have excellent research and writing skills. Such skills are acquired when studying for an MA. The volume of applicants received for a curator position is vast and such positions do not come up frequently. The most qualified candidates tend, therefore, to have MAs. However, it is recognised that the curatorial team needs to be more diverse and so it must look at other routes into the profession. One initiative is the traineeship which is run in partnership with Innova. In addition, the requirement for an MA has been removed and replaced with the requirement for an applicant to demonstrate they have the requisite skills and experience • The curatorial team say that they bring in consultants of colour when they put on work of artists of colour – while that is a fair way of ensuring the proper expertise is brought in, why can there not be curators of colour • There is inadequate collaboration between Creative Learning and Visual Arts. The impact of this is that learning about how best to engage audiences is often lost
Concerns about programming	<ul style="list-style-type: none"> • No work is done to expand the diversity of the Barbican's audiences and the programme • The work of non-white cultures is not properly integrated into the Barbican's programme of activities. More can be done to broaden the Barbican's programme content, which will in turn attract a diverse audience. This not a Barbican issue alone, it is relevant for other cultural institutions in the arts sector. Diversifying the Barbican's visitors will in turn help diversify its workforce • There has not been a person of colour on the main stage at the Barbican Theatre (in an acting not dance context) • There are not many orchestra members or ensemble members who are people of colour. The London Symphony Orchestra should reflect the fact that London is multi-cultural • Cinema is seen as an art form which is multi-cultural and international • From the perspective of Visual Arts, it would be helpful if there was

Theme	Key concerns/allegations
	<p><i>Please note that the statements set out below are not findings or conclusions that we have reached, but represent a summary of the evidence reported to Lewis Silkin</i></p>
	<p>more integration of programming and learning</p>
<p>Alleged third party bullying and discriminatory behaviour</p>	<ul style="list-style-type: none"> • The Barbican does not protect its staff from bullying and/discriminatory behaviour from third parties it partners with • The Barbican does not protect its staff from bullying and/discriminatory behaviour from the public. There is no mechanism for escalating concerns when a member of staff has experienced discrimination or otherwise been treated poorly by a member of the public. Staff were initially not supported when there was a request to put a sign up asking the public not to be abusive • Given that public-facing Barbican staff often work shift patterns, concerns regarding incidents with the public can be lost because staff may not see their manager soon after the incident has occurred

APPENDIX 2

CITY CORPORATION AND BARBICAN CENTRE HR AUDIT ACTION PLAN

This HR Audit Action Plan describes how the City Corporation and the Barbican Centre will respond to the recommendations laid out in the City Corporation's HR Audit carried out in the summer of 2021 by Ruth Bailey, the then Executive Director of HR.

The HR Audit Action Plan will run alongside and sits nested within (and as part of) the overall City Corporation and Barbican Centre Tackling Racism Action Plan set out in Appendix 3. It sets out a number of new approaches as well as building on initiatives already launched by the Board and Management who, under new leadership, have been trying to drive these workstreams forward.

The HR Audit, commissioned simultaneously with but separately to the Lewis Silkin External Review, was part of a broader strategic approach taken by the Barbican Centre Board and the City Corporation in response to the allegations of racism set out in Barbican Stories and:

- *Reviewed the themes that emerged from the Barbican Stories to take into account the employee voice (past and present). It did not consider any allegations which formed part of the External Review.*

- *Commissioned and analysed relevant (anonymised) data for the last three years broken down by protected characteristics on for example:*
 - *Workforce representation by grade (including all employment types, permanent, fixed term contracts and casuals);*
 - *Starters, leavers and early leavers within one year of service;*
 - *Conversion data from fixed term to permanent contracts;*
 - *Promotion data;*
 - *Recruitment data on successful candidates at sift and interview;*
 - *performance ratings;*
 - *Attendance at line manager, unconscious bias and ED&I training or any other relevant training;*
 - *work experience, university placements and apprenticeships;*
 - *exit interviews;*

- *casework relating to number of grievances including bullying and harassment; disciplinaries; capability; employment tribunals and settlement agreements; cases of verbal or physical abuse; whistleblowing; number of individuals in the sickness absence procedure.*
- *Reviewed the Corporation policies including: recruitment; induction; performance management; code of conduct; equal opportunity; grievance; disciplinary; bullying and harassment; whistleblowing; capability procedure; any policies which relate to visitor and staff interactions/complaints, zero tolerance statements about abuse etc; and any policy or rationale on the approach to employment of casuals.*
-
- *Developed an understanding of the current HR resource; and*
- *Reviewed the current ED&I plan.*

The HR Audit made the following recommendations:

Data analysis

- The new HR MI system will need to have people analytics at the centre of the tendering process.
- Further investment in improving declaration rates, the accuracy of the employee sensitive data, the reporting functionality and the regularity/rigour of the analysis of the data so it informs decisions making and can be used to evaluate the impact of actions that are taken. This will require new analytical capabilities to be recruited within the new Chief Operating Officer Group.
- There needs to be better and more timely data sharing and access to systems between Corporation and Barbican HR.
- D&I data sets on key people processes need be regularly analysed, actions agreed and published internally in an open and transparent way.
- The workforce data demonstrated the need to focus on representation at more senior grades; internal talent development; and improving the recruitment process to eliminate conscious and unconscious bias.
- More needs to be done to routinely capture, analyse and take action on exit interview information. This is a vital source of information about the positive and negative aspects of the culture and should be used to inform action plans. The automated system is clearly not working in any systematic way given the number of exit interviews held on the system.
- Further work is required to understand fully the reasons for low reporting and the support needed to enable people to speak up and report issues which fall under the relevant HR policies. There also needs to be data collection to capture informal resolution.

Policy and process review

1. A consolidated and easy to read guide for line managers and colleagues employed on casual contracts which sets out how our policies and processes apply these colleagues.
2. A clear and visible statement and policy which ensures that visitors to the Barbican Centre understand that there is a zero-tolerance approach to verbal and physical abuse including racist abuse and escalation routes when this occurs. Line managers and individual will also need to be trained so they are equipped with the tools to deal with issues when they occur.
3. A number of the policies could be improved from an equality and diversity perspective, and this would potentially reduce conscious or unconscious bias or set a clearer statement of what is considered unacceptable behaviour.
4. There is no mandatory training for line managers to help them to better understand the polices, how they are applied in practice and our commitment to implementing them in an inclusive way.
5. There needs to be a more fundamental review of employee or user experience of the policies.

Review of the HR Function Roles

- There are key capability/skills and resource gaps in the team around organisational development and design as well as culture change experience. This is equally the case in the City of London Corporation Team. A number of the recommendations in this report will need external support but it is imperative that there is an internal team with the right capabilities and resources to lead the culture and inclusion change work.

Review of the current ED&I plans

- The ED&I action plan can be strengthened to include the Barbican Centre's emerging vision for the future, within an equality, diversity, and inclusion context. It should include narrative which explains and introduces the plan, giving an indication of what is expected to change within the time scale of the plan. This should include clearly defined objectives and success measures which can be tracked. There should be senior level accountability for leading and championing the workstreams. The plan should cover a 3-year period and be reviewed at least annually. In addition, establishing an effective governance structure to oversee the plan is critical.

Additional commentary included within the recommendations

- Across many organisations People Surveys and pulse surveys are regularly used to gather insight on the culture of the organisation. Unfortunately, there have been no recent surveys in the Barbican Centre nor the Corporation as a whole. The last full staff survey was undertaken in 2018; with 2 pulse surveys in 2019 and 2020 (covid related). A full People Survey could have provided an early temperature

test on some of the issues that have emerged as part of the Barbican Stories. There needs to be a decision about how and when surveys should be restarted.

- Given the current context, it is imperative to undertake a more comprehensive culture or inclusion diagnostic to develop a clearer understanding of the culture that exists now within the Barbican Centre. This will enable all colleagues across the Barbican Centre to identify what elements of the culture they wish to retain and are strengths and which elements of the culture need to change. This work can be done through a survey tool combined with more detailed culture enquiry workshops. This will then provide a clear view of the 'as is' culture and the behavioural shift needed. This is essential if the organisation is to develop a shared understanding of what is expected and will enable the organisation to evaluate and measure the change it wants to see through annual and pulse surveys as well as further culture diagnostics/benchmarking.
- The diagnostic work should then be combined with further organisational development interventions.
 - For example a 2-year leadership development programme on the back of a culture diagnostic aiming to embed a new set of leadership values, leadership behaviours and ways of working with all leaders and line managers as part of the development programme.
 - An alternative organisational development intervention which is relatively new to market is the targeting of coaching at middle managers in an organisation. Middle leaders can often feel like 'the squeezed middle' trying to implement the decisions taken at a more senior level whilst also responsible for the line management and engagement of the vast majority of colleagues in an organisation. The coaching can be scaled to this population and help to support better communication and engagement and unlock the potential of these individuals in the organisation. These interventions can also be focused around embedding diversity and inclusion in the way they are delivered.
 - Assessment or development centres have been used by some organisation to test leadership and line management competence in delivering against the behaviour change needed in an organisation. These can support an organisation to develop individual development plans to help them to improve their skills and experience and can be used in conjunction with restructuring to assess whether the current cadre of managers have the skills and motivation to lead in a way that is aligned with the ambition of the organisation.
- There is already a suite of ED&I learning programmes available to Barbican colleagues through City Learning. These should be enhanced to include real life scenarios from the Barbican Stories to provide greater clarity on micro-agressions, their impact on individuals and why they are unacceptable in any workplace. The training could be curated into a programme of learning for all line managers to undertake at the Barbican whilst the culture diagnostic is completed. Staff networks need to be established at the Barbican Centre as they do not currently exist. These could be part of and aligned to the Corporation Networks which are well established. To be successful Networks need to be championed or sponsored by senior leaders within the Barbican leadership team.
 - The Corporation as a whole needs to agree a 'business deal' to allow Network leads sufficient time to undertake Network activity. Some of the people interviewed as part of the Audit indicated that they wanted to invest time in anti-racism work in the Barbican Centre but they didn't feel there was sufficient commitment to releasing people from their work commitments.

- Work could be taken forward on allyship. There are multiple references in the Barbican Stories to individuals witnessing unacceptable behaviour but not feeling confident to address it. Allyship training prepares employees to better support, collaborate with, and advocate for people from minority groups. It can offer guidance and training on building empathy and addressing issues as and when they arise.
- Regular Shwartz round and listening circles facilitated by trained HR professionals and sponsored by senior leaders. These foster a greater sense of collaboration with colleagues, because the experiences that are shared during sessions can shine a light on unprofessional behaviours and engender a sense of empathy. They provide a regular touch point on how the culture is (or isn't) evolving.
- The Corporation has recently developed The Dignity At Work Advisers scheme. This should be clearly communicated as a support mechanism for colleagues at all levels within the Barbican Centre. Emphasis regarding the availability of advisers across most sites throughout the City Corporation including the Barbican Centre should be shared and updated on the intranet via the relevant communication channels. These advisers operate entirely outside of formal investigatory or disciplinary procedures. They provide expert advice and support to those who feel that they have been subjected to bullying or harassment. They explore the various options and forms of interventions, which are available to help employees reach a decision that is the most effective course of action to pursue and take appropriate action outside formal procedures wherever possible.
- The Corporation has recently developed a Reverse Mentoring which should be taken up by the Barbican Centre and especially senior leaders. Reverse mentoring is where more junior colleagues with protected characteristics (particularly the most underrepresented groups i.e. BAME, Disability, Women and LGBTQ+) are paired with more senior colleagues in order to mentor them on various topics of strategic and cultural relevance and can help leaders develop a more inclusive leadership style.

The HR Audit Action Plan is set out within the following tables, describing how the above recommendations will be addressed by the Barbican Centre and the City Corporation identifying responsibilities and timescales. The themes and actions set out here can also be cross-referenced with the themes set out in the overall Tackling Racism Action Plan in Appendix 3, which are as follows:

1. Concerns about the External Review itself
2. Lack of confidence in Barbican leadership
3. Structural / organisational problems
4. Lack of confidence in Human Resources function and processes
5. Problems with progression / recruitment / promotion for people of colour
6. Casual staff issues
7. Lack of understanding and knowledge about racism
8. Bullying
9. Third party behaviour
10. Programming issues

HR Audit Action Plan Theme		Relates to City Corporation and Barbican Centre Tackling Racism Action Plan themes (set out in Appendix 3.)	Key
Workforce Data Analysis		Structural / organisational problems; Lack of confidence in Human Resources function and processes; Problems with progression / recruitment / promotion for people of colour; Casual staff issues	3 4 5 6
Policies and Procedures		Lack of confidence in Barbican leadership; Structural / organisational problems; Lack of confidence in Human Resources function and processes; Problems with progression / recruitment / promotion for people of colour; Casual staff issues	2 3 4 5 6
EDI Plans		Concerns about the External Review itself; Lack of confidence in Barbican leadership; Structural / organisational problems; Lack of confidence in Human Resources function and processes; Problems with progression / recruitment / promotion for people of colour; Casual staff issues; Lack of understanding and knowledge about racism	1 2 3 4 5 6 7
Working Culture		Lack of understanding and knowledge about racism; Bullying; Third party behaviour; Programming issues	7 8 9 10

Table of Actions in response to themes identified in HR Audit Recommendations September 2021

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
Workforce Data Analysis				Data is held at the Corporation level. Further work on improving data could be dependent on investment in a new system.
	Investment in new HR MI system planned for the next 2 – 3 years	CoLC Priorities and interim solutions SE/JD	2 years	Key priorities to be identified so that interim solutions can be reviewed. People analytics at the centre of the tendering process
	Improving current declaration rates, for employee data, including collection methodology, data enhancement, data quality	Barbican HR/Internal comms/EDI Comms/EDI and HR. SE/NB	October 2021 and annual exercise to promote Run further reminders through Nov & Dec	Requires an awareness campaign around the importance of data declaration
	Improved Workforce data	SE/ Tracey Jansen / Marion Afoakwa/ Janet Fortune	End January	Specification and priorities to be drawn up Service Level Agreement (SLA) to be established: Barbican HR and Corporate HR

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
		SE SE/ PD/ SD/ WG	End March	Agree dissemination and communication routes for example intranet each quarter/six months with trend analysis and commentaries. Leadership owned remedial actions to be identified.
	Improve Recruitment sift data	SE/ Ian Whitehead/ Clare Freeman / Marion Afoakwa	End March	Recruitment data share review and revised process to be agreed (SLA) Interim steps may be required
	Routinely capture , analyse and take action on exit interview data	SE/ Ian Whitehead/ Camiele Watson / Marion Afoakwa SE/ Barbican HR	End March By 31 Dec2021 Produce monthly data. Reports every quarter or every 6 months	Data share review and revised processes to be agreed (SLA) Interim steps may be required Barbican – <ul style="list-style-type: none"> • review new process and questions with corporate HR • Lead face to face exit interviews when identified by Leadership or HR, and in response to specific requests from Managers or individual leavers

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
				<ul style="list-style-type: none"> • Establish feedback processes and Barbican processes for interventions / responses • Guidance for managers on the process and clear communication to leavers on how this information will be used.
	Improved Casework data	Barbican HR/ SE	November 2021	<ul style="list-style-type: none"> • Set up a Microsoft forms to create a central Barbican HR database that categorises cases and their progress • Report on a monthly or quarterly basis (depending on requirements) against categories. Highlight trends • Establish processes for informal routes and the anonymous reporting that may be required • Establish escalation processes for HR to raise visibility of

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
				issues and support required
Policies & Procedures				NB Policies are Corporation wide
	Consolidated easy to read guide for colleagues on 'casual' contracts and their line managers	Barbican HR/ SE	April 2022	Include EDI workstream
	Review of data report on casual staff and identify any anomalies or areas of concern	SE / Tracey Jansen	End January 2022 Ongoing	Identify any risk arising and recommendations on actions required Provide report to EDHR and Barbican leadership
	Agree resourcing model and roles / requirements to be resourced through casual staffing Develop processes for managing and reviewing the implementation	SE/ SD / WG	March 2022	Clear definitions and policy statements. Clear processes and review of individual cases
	Clear statement and policy which ensures that visitors to the Barbican Centre understand there is a zero tolerance approach to verbal and physical abuse including racist abuse and escalation routes when this occurs	Barbican – Jonathan Poyner/David Duncan/NB	Summer 2022	Part of EDI workstream Agree communication routes
	Review of current policies from an efficiency and ED&I perspective	TraceyJansen/ NB/ Amanda Lee-Ajala/ SE	March 2022	Identify problems, pressure points, gaps and develop action plan to reflect importance and priorities

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
				Identify any Barbican specific requirements
	Draft definitions and examples on microaggressions for incorporation into code of conduct and bullying and harassment policy	Amanda Lee-Ajala/Tracey Jansen/ SE	March 2022	Gather staff and interest group input for consideration
	Mandatory training for line managers at induction and just in time videos on key processes for line managers Develop Managers onboarding and continuing refresh programmes/forums	Kaye Saxton-Lea/ SE SE / Barbican HR	January 2022 July 2022	Barbican HR – <ul style="list-style-type: none"> • develop a managers version of our HR Meet & Greet induction and roll out • add standard objective to probation period of new managers on understanding and awareness of key policies and processes • review the induction checklist and add action for managers manager to ensure understanding / awareness of relevant HR policies • outline managers responsibilities under

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
				the managing people policy and ensure this is outlined as part of induction / on boarding
	Establish staff feedback processes and temperature checks.	SE/ PD/ SD/ WG/ JD	Ongoing programme through 2022	Assess and evaluate: Surveys Pulse checks Staff forums and feedback processes HR drop ins
	Greater levels of support for staff when staff raise concerns through the grievance or bullying and harassment policies	SE/ NB/ PD / Marion Afoakwa	Ongoing	Leverage internal resources: Dignity at Work Advisers Assign a suitable buddy to support
	Establish support and safe spaces for staff who raise issues informally	SE / HR with Union reps	January 2022	Align an HR resource that is not involved to respond to process questions Occupational Health
	Establish channels for Union representatives to raise issues and suggest support mechanisms	SE / HR with Union reps	January 2022	Identify external support channels that may be leveraged: Counselling services Specialist support routes dependent on the issue
	Consider establishing channels for Employee Voice	SE / PD	March 2022	
	Consider development of 'routes to resolution' to provide a range of	SE / HR	March 2022	Possible pilot approach for Barbican

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
	informal channels for issues to be raised and voices heard			Establish communication channels to signpost resources and what's available
	Induction / onboarding for new starters to provide orientation on purpose, values, standards, conduct and behaviour	SE/ PD	July 2022	Barbican – <ul style="list-style-type: none"> • review Directors Welcome and review other modules as part of induction – eg HR, IT. • Produce summary of induction • See also Managers Induction above – to include those promoted into management rolls • All staff currently get a 121 induction meeting with HR – review content and delivery
	Anonymised recruitment and on line application	SE/ Clare Freeman / Marion Afoakwa	March 2022	Establish requirements. Clarify policy and approach. Review feasibility. Develop interim solution. Agree future needs under SLA for the new system

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
	Improve quality of feedback to unsuccessful internal candidates	SE	March 2022	Establish revised processes and quality checks Consider: Training HRBPs so that feedback skills can be passed on to Managers Consider including feedback skills in management training
	Clearer guidance on recruitment and selection processes for acting-up/secondments/projects	SE / Tracey Jansen	July 2022	To be included in Review of policies
	Enhanced development of career pathways and support to coaching and mentoring internal candidates.	JD/ PD/ to be specified	Ongoing	Consider providing support for panel interview preparation Consider development of an approach to Talent management Year 1, Year 2, Year 3
EDI plans				
	Linking EDI to the Barbican's creative vision with an equality, diversity and inclusion context	Directors Group, SLT	Ongoing 21/22	
	Evolving the EDI Action Plan into a evidence based Barbican EDI Strategy (3/5 year tbc) with clearly	EDI, NB / PD Comms, DG, SLT,	Publication Summer 2022	Publishing the strategy, with clearly defined reporting. To be reviewed annually.

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
	defined impacts and milestones. With clearly defined objectives, success measures and targets, embedding accountability.			Strategy and annual progress to be shared on the Barbican website to ensure transparency. EDI council to be a forum for accountability and visibility of the work. This will be factored in to the governance of this group
	Senior level accountability for leading and championing workstreams- embed in Strategy and KPIs	Directors Group, SLT	January 2022	Consider establishing some core KPIs for Leaders and Managers to cover EDI, behaviours, standards, expectations
	Three year plan reviewed annually	Embedded in the Strategy	Publication Summer 2022	
	Effective and transparent governance e.g. publication of progress against targets	This would be covered in the Strategy.	Ongoing	
Working Culture				
	Regular people surveys – annual and/or pulse surveys	JD / PD / SE / NB	Jan 2022 and ongoing	Coordinate with central timetable and plans. Staff survey planned for January 2022 to cover Workplace, Reward and Culture Barbican - Find alternative methods for employees to feedback locally and in a time frame that is relevant to local issues and events

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
	Further inclusion diagnostic involving extensive staff engagement to develop understanding of the 'as is' culture and values, strengths to retain and elements that need to change so everyone is clear on the desired culture	JD/ PD	May 2022	Diagnostic work to inform further interventions to embed the culture change in people's behaviours and everyday approach. Leadership led. Operating within the CoL framework need to establish review processes.
	Utilisation of the Corporation wide training e.g. on microaggressions	SE	Jan 2022 and ongoing	The existing suite of EDI learning programmes available in City Learning should be enhanced to include real life stories from Barbican Stories and curated into a programme for all line managers at the Barbican while the culture diagnostic is completed.
	Staff Networks and 'Business deal' to allow Networks leads sufficient time to undertake Network activity in support of ED&I.	SE / Tracey Jansen NB	December 2021	City – guidance on expectations of network members and time commitment Barbican – <ul style="list-style-type: none"> • Setting up of local networks (Employee Resource Groups) • Framework for how these feed into City wide networks

Theme	Recommendation	Responsible	Timescales	Proposed Actions / Comments
				<ul style="list-style-type: none"> • Barbican groups will be launched in Jan 22. • Fold in the business deal once the City have signed off on this
	Dignity at Work Advisers Scheme	Amanda Lee-Ajala/ Tracey Jansen SE/ NB	NRolled out through 2022 as Advisers are trained. A campaign to drive through the EDI strategy.	<p>City –</p> <ul style="list-style-type: none"> • Clarification and guidance on what the DAWA do and how they feedback in HR. • clarity on what the training and support is provided <p>Barbican –</p> <ul style="list-style-type: none"> • Comms drive on the DAWA scheme and contacts • Meet with local DAWA for feedback on any trends

Ownership key

NB Nina Bhagwat

PD Penny Davis

SE Steve Eddy

JD Jan Davies

SD Sandeep Dwesar

WG Will Gompertz

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APPENDIX 3

CITY CORPORATION AND BARBICAN CENTRE TACKLING RACISM ACTION PLAN.

This Tackling Racism Action Plan describes how the City Corporation and the Barbican Centre will respond to the findings of the Lewis Silkin External Review into the allegations of racism at the Barbican Centre and the City Corporation's HR Audit.

The findings of the External Review are clear and a number of key themes have emerged and are addressed in this Action Plan. Reflecting the values of the City Corporation, this Action Plan must necessarily begin by recognising the hurt that has been caused at the Barbican Centre and the inadequacy of responses to issues raised until now. Consequently the Plan commits the City Corporation and Barbican Centre to wholesale step-changes in how we approach our people, our policies and our culture.

The Tackling Racism Plan contains recommendations from the Lewis Silkin External Review Final Report (Appendix 1), from the HR Audit (Appendix 2) and from actions being taken by new leadership at the Barbican Centre. These are presented in summary form here but also in a table of thematic issues identified in the Report set out as follows.

Key themes (excluding any specific allegations which will be addressed separately and confidentially)

1. Concerns about the External Review itself
2. Lack of confidence in Barbican leadership
3. Structural / organisational problems
4. Lack of confidence in Human Resources function and processes
5. Problems with progression / recruitment / promotion for people of colour
6. Casual staff issues
7. Lack of understanding and knowledge about racism
8. Bullying
9. Third party behaviour
10. Programming issues

The HR Audit Action Plan (*set out in Appendix 2*) is nested within and part of the overall Tackling Racism Action Plan. This table sets out the interrelationships between the themes described in the HR Audit Action Plan and in the Tackling Racism Action Plan set out in this document.

HR Audit Action Plan Theme		Relates to City Corporation and Barbican Centre Tackling Racism Action Plan themes (set out in Appendix 3.)	Key
Workforce Data Analysis		Structural / organisational problems; Lack of confidence in Human Resources function and processes; Problems with progression / recruitment / promotion for people of colour; Casual staff issues	3 4 5 6
Policies and Procedures		Lack of confidence in Barbican leadership; Structural / organisational problems; Lack of confidence in Human Resources function and processes; Problems with progression / recruitment / promotion for people of colour; Casual staff issues	2 3 4 5 6
EDI Plans		Concerns about the External Review itself; Lack of confidence in Barbican leadership; Structural / organisational problems; Lack of confidence in Human Resources function and processes; Problems with progression / recruitment / promotion for people of colour; Casual staff issues; Lack of understanding and knowledge about racism	1 2 3 4 5 6 7
Working Culture		Lack of understanding and knowledge about racism; Bullying; Third party behaviour; Programming issues	7 8 9 10

The Tackling Racism Action Plan is a public document reflecting the transparency of both the Barbican Centre Board and the City Corporation: The Board will measure progress against it; Managers will implement it; The Barbican Family, from trustees to part-time staff are invited to monitor activity to ask questions and to make suggestions. This Action Plan must be and can only work if it is “ours” - owned by everyone involved with the Barbican Centre, understood by everyone and implemented by everyone. To that extent its contents have to be iterative and will naturally develop in line with feedback from Barbican Centre staff.

It is also important to note that there are two further areas of activity set out within the Tackling Racism Action Plan which cannot be adequately or appropriately described within this document:

- *The follow-up on specific allegations within the disciplinary framework which will now be investigated as cases overseen by the City Corporation and therefore must remain confidential while due processes are completed. **This is a separate ongoing process.***
- *Cultural Change at the Barbican. While the City Corporation can and will set out new procedures and systems, it must be recognised that the issues and allegations raised are not a suite of problems that can be simply fixed by process renewal and they certainly cannot be fixed by process alone. Everybody at the Barbican Centre from its Board and Directorate to the staff at every level in every department must share this ambition, this vision and this mission.*

Summary of Action Plan – Consolidated List of Actions

The following summary is intended as an accessible overview/ list of the actions the City Corporation plans to take as part of the Action Plan (also set out in the Table of Thematic Issues), categorised here as immediate, medium and longer-term. It should be noted this list does not include all of the actions in detail and should not be read as a substitute for the full Action Plan.

Solutions to be implemented in the short term (as soon as possible)

1. Make a statement to all staff:
 - a. Acknowledge that previous action has not always worked well but that careful thought is being given to future training.
 - b. Continue to encourage people to come forward with any specific concerns they want addressed.
 - c. Advertise the availability of the City of London Corporation's Dignity at Work Advisers Scheme.
 - d. Communicate who in HR (including the Interim Director of Equity, Diversity and Inclusion) people can go to if they have concerns.
 - e. Communicate clearly the role of the Interim Director of Equity, Diversity and Inclusion.

- f. Compulsory, detailed diversity and inclusion training to be rolled out for all.
 - g. Consult with employees on what else can be done. Invite suggestions.
 - h. Communicate the latest Barbican EDI plan clearly, explaining where responsibility lies for its implementation.
2. Raise awareness of any helpline such as an Employee Assistance Programme that staff can contact for support as a first step.
 3. Consider putting up new signage regarding zero tolerance to abuse of staff for third parties. Staff will also need to act on this and be trained on how to act.
 4. Appoint a Board member/s to champion this work.

Solutions that should be implemented in the medium term (3-6 months)

5. Implement the recommendations in the HR Audit and commission the general cultural review.
6. Share information about the wider cultural review.
7. Consider whether enhanced wellbeing initiatives can be introduced as soon as possible. For example, group or one to one sessions with wellbeing experts, mental health or Post-Traumatic Stress Disorder support, one to one counselling, implementation of a system of internal guardians to support other staff.
8. Recruit into HR or outsource some of the work or re-structure the team so there can be more focus on strategic work – people engagement, management, culture, career progression.
9. Appoint HR business partners or representatives so people know who to go to in the first instance with an issue. Communicate clearly with staff about how they can report and escalate concerns.
10. Compulsory training and upskilling for the HR team: equal opportunities, how to identify issues, how to best manage concerns in line with internal policies.
11. Motivate the HR team about how important their job is and involve them in the process and plan. Once HR have been trained, they could help facilitate other training and start building the trust of people.
12. Roll out compulsory training for all, for example:
 - a. OK, Not OK facilitated listening sessions
 - b. unconscious bias
 - c. anti-racism
 - d. institutional racism

- e. microaggressions
- f. Diversity & Inclusion generally.

These sessions should be championed by senior members of staff who will undertake it first. Consider which training sessions should be started with senior colleagues and rolled out down through the staff or whether mixed sessions would work better.

13. Senior managers should receive appropriate additional training and upskilling and be assessed against their team's engagement.
14. The new directorate should champion and set expectations for leadership and senior managers.
15. Appropriate compulsory training for the Board such as active bystander training.
16. Consider allowing employees to elect representatives or other ways for employee consultation to take place.
17. Review and implement new HR policies and processes: HR Audit deals with this in detail.
18. Communicate that there is a zero tolerance within the Barbican Centre to specified behaviours and what to do if you see it. Make sure people are trained to act on this.
19. Review and update recruitment and promotion processes. Clearly communicate them, make them formal and transparent. Take a centralised, consistent approach. They should include advertising roles externally, ensuring that they encourage diversity and are anti-racist. Again, the HR Audit provides detail on this.
20. Communicate clearly what career paths look like including for traineeships, apprenticeships and internships.
21. Consider initiatives for information sharing between senior and junior members of staff such as a 360 degree feedback process.
22. Provide support, policies and training for casual staff and their managers.
23. Provide regular updates e.g. in the form of a Town Hall discussion.
24. Report on objectives and progress to Board at regular Board meetings.

Solutions that are a longer-term goal (6 months +)

25. Set key strategic objectives for those with key responsibilities e.g. the Interim Director of Equity, Diversity and Inclusion.
26. Set targets for inclusion and diversity. Measure Interim Director of Equity, Diversity and Inclusion and other senior leadership members against these targets.
27. Scholarship/sponsorship schemes to encourage people from lower socio-economic backgrounds to apply.
28. Internal mentoring schemes, consider implementing the City of London Corporation's reverse mentoring scheme at the Barbican Centre.
29. Review the use of fixed term/casual work contracts. Consider whether they are proportionate.

Table of thematic issues identified in Lewis Silkin LLP External Review Final Report November 2021

Key themes (excluding any specific allegations which will be addressed separately and confidentially)

1. Concerns about the External Review itself
2. Lack of confidence in Barbican leadership
3. Structural / organisational problems
4. Lack of confidence in Human Resources function and processes
5. Problems with progression / recruitment / promotion for people of colour
6. Casual staff issues
7. Lack of understanding and knowledge about racism
8. Bullying
9. Third party behaviour
10. Programming issues

KEY:

- Green = solution to be implemented in the short term (as soon as possible)**
- Blue = solution that should be implemented in the medium term (3-6 months)**
- Pink = solution is a longer-term goal (6 months +)**
- Teal = issue to be picked up as part of general cultural review**

No.	Theme / Issue	Examples given	Proposed Action(s) to be Taken	Person Responsible
1.	Concerns about the External Review itself	<ul style="list-style-type: none"> • Lack of trust and confidence that it will lead to change • Narrow scope • Voluntary participation • Lack of transparency and communication about the process • Lack of sensitivity in communications from Barbican/City of London • Job security/anonymity/fear of retaliation • Insufficient efforts to engage former staff • Insufficient wellbeing support for those involved in the review 	<p>The approach to anonymity and confidentiality of evidence was communicated to all staff by the Town Clerk on 7 October 2021.</p> <p>Re-communicate details of the Employee Assistance Programme immediately.</p> <p>Clear messaging to staff around further steps being taken to address any specific allegations (without naming names).</p>	Town Clerk

		<ul style="list-style-type: none"> Directors and senior managers mentioned in Barbican Stories – their jobs have not been called into question. 	<p>Once outcome of review is communicated, need clear communication of the action plan and demonstrate that immediate action is being taken, including sharing information about the wider cultural review and the scope of that.</p>	
2.	Lack of confidence in Barbican leadership	<ul style="list-style-type: none"> Feeling that leaders don't understand or appreciate that there is a problem with racism and particularly systemic racism 	<p>Compulsory anti-discrimination training to be implemented as soon as possible at all levels and rolled out from the top down.</p>	HR / Barbican Centre Interim Director of Equity, Diversity and Inclusion
		<ul style="list-style-type: none"> No accountability and not approaching racism or microaggressions appropriately – delayed, hesitant responses 	<p>Leadership to model expected behaviours and to visibly be in attendance at all training sessions.</p>	
		<ul style="list-style-type: none"> Senior management don't engage with solutions put forward by staff of colour 	<p>Responsibility of new directorate to champion and set expectations for leadership and senior managers.</p> <p>Senior managers to receive appropriate training/upskilling and be assessed against team engagement.</p>	
		<ul style="list-style-type: none"> Senior management see racism as a PR issue – make radical statements publicly but do not follow through. Only act when complaints are made publicly 	<p>Ongoing monitoring/assessment of progress of actions arising out of the external review process such that it can be measured and responsibility is taken for ensuring progress is made and can be reported back on at appropriate intervals.</p>	
		<ul style="list-style-type: none"> The Board does not challenge each other or support managers in circumstances where Board members use language which is racially offensive or display lack of awareness of issues of racism 	<p>In addition to the training above, communicate to staff that the Board will be undertaking compulsory training and are expected to lead by example. Provide active bystander training.</p>	Town Clerk/Chair of the Barbican Centre Board

		<ul style="list-style-type: none"> Lack of confidence in various named leaders and concerns that they lack awareness or understanding 	<p>Specific allegations to be investigated further by an appropriate investigator where, if substantiated, the actions may amount to misconduct.</p> <p>In cases where either further investigation does not uncover further detail or the allegation would not amount to misconduct if it were true, address the feedback and concerns through training, coaching, reverse mentoring etc.</p>	City of London Corporation Interim Executive Director HR
3.	Structural / organisational problems	<ul style="list-style-type: none"> Hierarchical, siloed departments cause mistrust 	Address as part of wider cultural review	Cultural Review Team
		<ul style="list-style-type: none"> Structure is confusing – City of London as employer 	Address as part of wider cultural review	
		<ul style="list-style-type: none"> Concern regarding what superiors think, junior staff don't feel they can share ideas 	Consider initiatives for regular information sharing between senior and junior members of staff. Consider implementing a 360 feedback process.	
		<ul style="list-style-type: none"> Reflect and Initiate Group – unclear terms of reference, lack of resource, authority or support 	Interim Director of Equity, Diversity and Inclusion to take responsibility for and sponsor this group going forwards	Barbican Centre Interim Director of Equity, Diversity and Inclusion
4.	Lack of confidence in Human Resources function and processes	<ul style="list-style-type: none"> HR not seen as being supportive of managers trying to resolve matters 	<p>Decide on a revised HR structure which ensures appropriate skillsets and authority sit within the Barbican team.</p> <p>Provide training for the HR team on handling complaints</p> <p>Communicate to staff regarding the changes</p>	City of London Corporation Interim Executive Director of HR with Barbican Centre HR Director
		<ul style="list-style-type: none"> Reports that HR discourages people from coming forward or making a formal complaint, unwilling to 		

		<ul style="list-style-type: none"> put the matter on the record due to concerns regarding the Barbican Centre's reputation Lack of faith in the system for escalating concerns Concerns they are inexperienced No clear Barbican specific policies or commentary on how City of London policies are relevant to the Barbican Centre staff Lack of clarity regarding who to contact Not enough resources, spread too thin – across Guildhall School of Music too Constraint of Barbican HR team by City of London Lacking a strategic function to deal with people engagement, management, culture, career progression 	<p>Implement the recommendations in the HR Audit</p> <p>Communicate with staff regarding who their HR contact is</p> <p>Decide on a revised HR structure</p> <p>Investment of resource into HR department, consider organisational structure and upskilling of team</p> <p>Communicate with staff regarding who their HR contact is</p>	
5.	Problems with progression / recruitment / promotion for people of colour	<ul style="list-style-type: none"> Lack of transparency about decision making Roles not communicated internally so those in more junior roles, more of which proportionately are people of colour, are not given the opportunity to apply Sourcing of short-term assistant level roles often from the Courtauld Diversity in junior roles only – apprenticeships, internships, traineeships, unstable fixed term contracts – no budget for these roles to lead to permanent positions Commitment to diversifying the Barbican Centre's leadership has not been demonstrated Recruitment led by City of London HR do not know where to advertise roles to attract a more diverse pool of applicants Predominantly white workforce, lack of senior staff of colour Prioritisation of candidates with highest level of formal education for roles – excludes some candidates of colour 	<p>Communications about the importance of having a diverse workforce and that efforts will be made to improve recruitment and promotion processes at all levels to address the lack of diversity.</p> <p>Need clear, transparent processes, equal opportunities recruitment and clear communication about how these processes work.</p> <p>Consider: asking for a diverse range of CVs for roles; advertising in places where a more diverse range of candidates; name blind recruitment; review of minimum qualifications for roles, etc.</p> <p>Make a public commitment to improving diversity at all levels and use similar statements in adverts for roles / commit to advertising all roles</p>	<p>City of London Corporation Interim Executive Director of HR</p> <p>and</p> <p>Barbican Centre Interim Director of Equity, Diversity and Inclusion</p> <p>and</p> <p>Barbican Centre HR Director</p>

			<p>Set inclusivity targets and commit to meeting them</p> <p>Scholarship/sponsorship schemes to encourage people from lower socio-economic backgrounds to apply.</p>	
		<ul style="list-style-type: none"> Practices and policies lead to outcomes that don't promote diversity 	<p>Update HR policies and processes</p>	<p>City of London Corporation Interim Executive Director of HR</p> <p>and</p> <p>Barbican Centre HR Director</p>
		<ul style="list-style-type: none"> Acting Head of Diversity, Equality and Inclusion considers themselves an advisor to the Directorate but not responsible for the 10-point plan 	<p>Communicate clearly and transparently exactly who is responsible for implementation of the 10-point plan, who will be held accountable and why.</p> <p>Also communicate clearly what the Interim Director of Equity, Diversity and Inclusion is responsible for.</p>	<p>Town clerk/Barbican Centre Interim Managing Directors</p> <p>and</p> <p>Barbican Centre Interim Director of Equity, Diversity and Inclusion.</p>
		<ul style="list-style-type: none"> City of London has never had Diversity, Equality and Inclusion strategy 	<p>Communicate the strategy.</p>	<p>City of London Corporation Interim Executive Director of HR</p>
6.	Casual staff issues	<ul style="list-style-type: none"> Engagement, integration and management – no regular contact with managers. Difficult for them to know how to raise concerns (don't see managers often) Short term funding for projects affects Barbican's ability to offer permanent roles. 	<p>Support, policies and training for casual staff and their managers.</p> <p>Review of resourcing arrangements and whether permanent roles can be offered more regularly instead.</p>	<p>Barbican Centre Interim Director of Equity, Diversity and Inclusion</p> <p>Barbican Centre Director of HR and</p>

		<ul style="list-style-type: none"> Use of contract/casual worker contracts – disproportionately affecting people of colour 		Barbican Centre Interim Director of Equity, Diversity and Inclusion
7.	Language and communication / Racism / Sexism / Belittling of women of colour’s achievements / Lack of understanding and knowledge about racism	<ul style="list-style-type: none"> General lack of understanding about institutional / systemic racism. Anti-racism is not prioritised. 	<p>Compulsory training and educating the workforce on diversity and inclusion, equal opportunities anti-racism, how to be an ally.</p> <p>Internal mentoring schemes, including consider reverse mentoring.</p>	Barbican Centre Interim Director of Equity, Diversity and Inclusion
		<ul style="list-style-type: none"> Mistakes have been made previously (e.g. Challenge listening exercises, workshops, voluntary training which have not been satisfactory) – senior management expecting staff of colour to recount trauma. Inadequate response in support of Black Lives Matter 	<p>Acknowledge that that previous actions have not always worked well but that careful thought is being given to future training and more communication regarding this will follow.</p>	Town clerk/Barbican Centre Interim Managing Directors
		<ul style="list-style-type: none"> Stereotypical assumptions 	<p>Address with compulsory training for all, clear policies and communications about those policies and an upskilled, supportive HR team</p> <p>Additionally: implement compulsory facilitated sessions such as “OK, Not OK” or similar so that staff can listen to one another’s own personal views.</p>	City of London Corporation Interim Executive Director of HR and Barbican Centre Interim Director of Equity, Diversity and Inclusion
		<ul style="list-style-type: none"> Staff of colour have experienced microaggressions 		
		<ul style="list-style-type: none"> Use of phrase “diversity hire” when referring to staff of colour and tokenism – use of staff of colour as PR to demonstrate the Barbican as anti-racist 		
		<ul style="list-style-type: none"> Publicly reflected Barbican values are not visible in how staff are treated internally 		
		<ul style="list-style-type: none"> People don’t feel equipped to address racism 		
		<ul style="list-style-type: none"> Use of problematic language and lack of awareness about the impact of language 		
<ul style="list-style-type: none"> White colleagues asking colleagues of colour what language they should use and whether something is offensive 				
8.	Bullying	<ul style="list-style-type: none"> Generalised allegations of bullying 	<p>Address with training for all, clear policies and communications about those policies and an upskilled, supportive HR team</p> <p>Implement recommendations from the HR Audit / general cultural review</p>	City of London Corporation Interim Executive Director of HR and Barbican Centre Director of HR

9.	Third party behaviour	<ul style="list-style-type: none"> • Staff need to be protected and action needs to be taken if third parties are racist or abusive. Specific incidents are referenced in the review, many involve visitors or specific people at other organisations. 	<p>Specific allegations to be considered and dealt with either by way of further investigation and addressing with any identifiable individuals and as a more general theme via compulsory diversity and inclusion training.</p> <p>Consider implementing a zero tolerance approach to abusive behaviour from visitors. Visible signage can be displayed stating that abuse of staff in any form will not be tolerated. If adopted, it is essential to communicate and train staff on how to implement it day to day.</p> <p>Decide how to communicate the policy to third parties (e.g. visitors and also people from other organisations).</p>	Barbican Centre Interim Managing Directors
10.	Programming / Engagement with External Organisations	<ul style="list-style-type: none"> • Work is needed to diversify programmes and audiences • Example of lack of diversity in performers: the London Symphony Orchestra lacks people of colour, no person of colour has been on the main stage in an acting context • Curators tend to be white men, so programming is through this lens. • Tokenism – use of artists of colour as PR to demonstrate the Barbican as anti-racist • No challenge from the Barbican Centre to the status quo in the arts industry/City of London (e.g. use of 696/artistic risk form, not challenging City police’s decision to cancel concert) 	Address as part of General cultural review	Barbican Centre Interim Managing Directors.

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