Committee(s): People, Culture and Inclusion Committee of the Barbican Centre Board	Dated: 10th September 2024
Subject: Access and Adjustments Report and Action Plan	**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
Does this proposal require extra revenue and/or capital spending?	No
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
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Summary

This report and action plan form part of the wider EDI Strategy Action Plan which was approved by the People, Culture and Inclusion Sub Committee of the Barbican Board in January 2023.

Since the appointment of the EDI Business Partner (mental health, wellbeing, access and reasonable adjustments), their activity has been focused on scoping and designing the Access and Adjustments Action Plan. This paper outlines the progress of this and the draft actions.

The action plan is informed by a survey of 104 respondents and workshops with 18 staff members. The outputs were collaboratively used to co-design the action plan with key stakeholders, including the Disability Network.

We are in the final design phase of the action plan. The key themes are a systematic approach to access; learning & development; building access & adjustments into decision-making and enhancing accessibility for audiences.

Headlines

- The Access and Adjustments Action Plan has been developed to support the Barbican's EDI Strategy and Action Plan by enhancing and standardising access and adjustments for staff, artists and audiences.
- The action plan was developed following an initial audit of our access provisions, and consultations with various stakeholders including representatives from artforms, HR, Renewal and the Disability Network.
- Survey and workshop findings indicated gaps in staff comfort to request workplace adjustments and a lack of ease in finding information on accessibility for staff, artists and audiences.

- The survey and workshops highlighted that there is strong commitment to access within the organisation. There is also a clear need for further learning and development to translate these intentions into actionable improvements.
- The action plan focuses on approaching access systematically, learning and development and integrating access and adjustments into decision making.
- It includes short-term and long-term initiatives, focused on improving access for staff, artists and audiences, with ongoing monitoring through SharePoint and governance through the EDI team, EDI Forum and an access working group.

Recommendation(s)

Members are asked to:
  i.   NOTE and DISCUSS this update.

Main Report

1. Introduction

1.1.1 The development of the Access and Adjustments Action Plan is integral to the EDI Strategy and Action Plan, establishing a foundational framework for addressing access and adjustments for staff, artists, and audiences. In June 2024, the EDI team designed and distributed a survey to all staff to guide the creation of this action plan. The survey was intended to gather insights into staff priorities and perspectives to ensure the action plan effectively meets the Barbican's unique needs and maximises its impact

1.1.2 Collaboratively created by the EDI team, Barbican Disability Network, and the HR team, the survey received responses from over 100 staff members. This was complemented by three workshops: one for disabled staff (employees and casuals), one for any employees, and one for any casual workers.

1.1.3 The action plan is designed to address current needs and reflect the lived experiences of those who are disabled or have impairments or long-term conditions. It builds on recommendations from the Headway East London partnership (Barbican Community Collaborator and local brain injury charity) and takes a comprehensive approach by incorporating themes from the Access and Adjustments survey, various workshops, the EDI Strategy and Action Plan, stakeholder consultations, and the Inclusive Design Audit conducted by ARUP as part of our Renewal programme.

2. Access and Adjustments Survey Findings

2.1.1 The respondents:

- 104 respondents.

- 33% shared that they are disabled, and/or have an impairment or long-term condition, 59% identified as non-disabled.
- 41% of disabled respondents described their impairment, condition or access need as falling under the category of mental health.
- 37% were 35 to 44 years old.
- 57% were women.
- 68% had no religion.
- 53% were White.
- 55% were straight/heterosexual.
- 53% did not line manage staff.
- 75% were employees (as opposed to casual staff).

2.1.2 To account for the differing experiences of disabled and non-disabled staff, survey responses from each group were analysed separately. This approach revealed both key similarities and significant differences in how each group experiences and perceives the Barbican. The analysis is summarised in the core themes outlined below. To see the detailed survey findings, please refer to Appendix 1.

3. Summary of results

3.1 Adjustments

3.1.1 The first theme in the survey focused on workplace adjustments. Staff were asked if they felt comfortable requesting adjustments to help them do their job effectively. Among disabled respondents, 71% either 'agreed' or 'strongly agreed', compared to 51% of Non-disabled respondents. This indicates that while most disabled staff are largely comfortable requesting adjustments, a significant proportion of non-disabled staff still feel hesitant or unsure.

3.1.2 When asked if their line manager inquired about needed adjustments when they started their role, only 12% of disabled respondents said yes. In contrast, 26% of non-disabled respondents said yes. This shows a gap in proactive communication from line managers, especially for disabled staff, which may contribute to feelings of being unsupported.

3.1.3 Regarding confidence in their managers' ability to support them in creating workplace adjustments, 56% of disabled respondents either agreed or strongly agreed, compared to 82% of non-disabled staff. This disparity highlights a significant lack of trust and confidence among disabled staff in their managers' ability to provide necessary support.

3.1.4 Finally, when asked if they believed they could only request an adjustment with a medical diagnosis, 38% of disabled staff responded yes. Among non-disabled staff, 31% said yes. These responses suggest confusion and potential misinformation regarding the eligibility for requesting adjustments, particularly among disabled staff.

3.2 Access to Information

3.2.1 The second theme highlighted in the survey was the lack of ease in finding information about access and adjustments. Respondents were asked whether they were aware of the support and adjustments available for staff, artists, and/or audiences. Only 39% of disabled respondents were aware of this information for staff, compared to 53% of non-disabled respondents. For artists, 33% of disabled respondents were aware, while only 25% of non-disabled respondents knew. Awareness of adjustments for audiences was higher, with 48% of disabled respondents and 37% of non-disabled respondents aware. Notably, 41% of all respondents answered, 'none of the above', i.e. that they were not aware of any support or adjustments available for staff, artists, nor audiences.

3.2.2 The next question asked whether respondents knew where to find relevant guidance on access and adjustments for staff, artists, audiences, or none of the above. A significant 60% of all respondents selected 'none of the above'. Among disabled respondents, 24% knew where to find information for staff, 3% for artists, 24% for audiences, and 62% selected 'none of the above'. Comparatively, non-disabled respondents showed 32% awareness for staff, 13% for artists, 20% for audiences, and 57% chose 'none of the above'.

3.2.3 This data reveals a clear need for better communication and information dissemination regarding access and adjustments across all groups.

3.3 General accessibility of the Barbican for all

3.3.1 The third key theme focused on the accessibility of the Barbican. Respondents were asked if the Centre was accessible for all staff. Among disabled respondents, 76% either disagreed or strongly disagreed. In contrast, 59% either disagreed or strongly disagreed.

3.3.2 The next question asked if the Barbican was accessible for artists. Out of disabled respondents 50% either disagreed or strongly disagreed. For non-disabled staff, 52% either disagreed or strongly disagreed.

3.3.3 The final question enquired about the Centre's accessibility for all audiences. Among disabled respondents, 65% either disagreed or strongly disagreed that the Barbican was accessible. For non-disabled respondents, 51% either disagreed or strongly disagreed.

3.3.4 Comparing the results, it is evident that most respondents do not view the Barbican as accessible. The survey highlighted that both disabled and non-disabled respondents view the Centre's accessibility more favourably for artists and audiences than for staff. However, significant concerns remain, with disabled respondents consistently rating accessibility lower across all categories.

3.4 Free text responses

3.4.1 Some respondents praised Barbican staff's general positive attitude towards accessibility but identified key areas for improvement. They highlighted the

need for a consistent commitment to access across all departments, making it an integral part of planning rather than an afterthought. The need for clearer processes and quicker actioning of staff adjustments was also emphasised, along with the necessity for more accessible general work practices and flexibility in work-from-home policies.

3.4.2   Feedback from casual workers pointed to improvements in sick pay, shift consistency, and seating while on shift. For audiences and artists, there was a call for standardised access provisions and better promotion of accessible events. Additionally, physical environment improvements were suggested, including more functional toilets, clearer signage, and more accessible office spaces.

For detailed Access and Adjustments survey findings, please refer to Appendix 1.

3.5   Workshop Findings

3.5.1   Three workshops were held in July 2024, involving 18 staff members from various roles, departments, and levels of seniority. These sessions, facilitated by the EDI team, aimed to delve deeper into the key themes identified in the survey data. Participants reviewed the survey results, shared their personal experiences, and discussed ways to address and mitigate the issues highlighted.

The key findings from the workshops focused on:
- Wayfinding and the audience experience of the centre
- Working conditions of casual staff members
- Upskilling staff and line management on disability inclusion and adjustments
- The need for clearer processes for access and adjustments
- Centralised access budget to ensure fairness, cost-efficiency and consistency across the Barbican

3.6   Action Plan

3.6.1   These draft actions have been developed in response to the findings of the consultation phase and the access recommendations based on the learnings from the Headway East partnership. Implementation will be a collaborative effort, with various departments serving as action owners. The actions which specifically target the building, in relation to staff spaces and wayfinding, will be addressed as part of the Renewal Project and have been influenced by the Inclusive Design Audit. These actions are currently draft and are undergoing a final refinement phase with key stakeholders and action owners. The plan will be published on our website in the Autumn.

A Systematic Approach to Access for All Staff

1. Create and maintain a portal on the intranet with up-to-date information on adjustments and supporting documents for managers and staff including casual workers.
2. Establish clear onboarding procedures to ensure new staff including casuals are informed about the adjustments process and their entitlements.
3. Allocate budgets within all departments to implement reasonable adjustments on a timely basis.
4. Review current occupational health and Employee Assistance providers or engage new providers to offer a smooth and supportive experience for staff using these services.
5. Ensure meetings are fully accessible, and that in-person attendance is not mandatory, where possible.
6. Make meeting rooms available for booking by all teams by removing ownership of rooms. Equip meeting rooms with hybrid technology to support remote participants.
7. Establish a minimum inclusive standard by requiring that all documents undergo an accessibility check before being shared.
8. Incorporate access-focused management accountabilities by setting formal objectives.
9. Ensure all performance spaces are accessible for wheelchair users.
10. Improve back-of-house access provisions for staff and artists.
11. Locate a designated quiet space to support neurodivergent and disabled staff.

Learning and Development

1. Implement comprehensive disability inclusion training for all staff, including front-of-house teams, office-based staff, and leadership. This training will cover essential topics related to disability inclusion, aiming to foster a supportive and inclusive environment. Leadership training will also focus on effectively supporting disabled staff and managing necessary adjustments.
2. Establish induction training and onboarding materials focused on creating a culture of disability inclusion for all new staff.
3. Create guidance related to the Disability Confident Scheme that managers, HR, and all involved in hiring are aware of and adhere to.

Building Access and Adjustments into Decision-Making

1. Establish a centralised budget that departments can bid for funding accessibility improvements for programmes.
2. Include accessibility considerations as a core component of all new projects and initiatives by ensuring that access discussions are a standard agenda item in programme planning meetings and are embedded into project briefs when contracting.
3. Inquire with all contracted artists about their need for an access rider.

4. Access to be made a key criterion in the procurement process to ensure that all procured products and services are accessible to disabled users and users with long-term conditions.
5. Consult with disabled people who experience different kinds of barriers.
6. Staff to be required to answer an EDI question regarding accessibility when submitting procurement requests.
7. Form a Barbican Access and Adjustments Working Group to support the delivery of this action plan and facilitate the sharing of best practices across departments.

Enhancing Accessibility for Audiences

1. Develop clear wayfinding approaches to support audiences.
2. Leverage marketing to enhance accessibility for audiences by:

   - Always providing exhibition guides and performance programmes in large print, with online availability via screen reader. Additionally, strive to offer more digital versions and easy-read versions.
   - Adding an access tab to the website page for every piece of programming, in addition to the existing centre-wide access pages. This tab should include detailed accessibility information for each event.
   - Increasing the visibility and awareness of the access membership through targeted marketing efforts, including highlighting membership benefits, and making the membership process more prominent in promotional materials.

3. Improve visits to the building by:
   - Setting up an access information point in the foyer that details accessible routes and facilities. Ensure these points are staffed and provide mobility aids. Train staff to assist visitors in accessing these resources.
   - Placing additional seating with armrests outside art form venues and in high-traffic areas, such as the Curve entrance, to support visitors who may need to sit down frequently.
   - Committing to providing BSL, audio-described, sensory tours, and relaxed viewings for suitable programmes. Record these tours and make them available on the Barbican's website for wider access.
   - Hosts must consistently use communication cards across all venues and programmes to support effective communication with visitors.
   - Create and use a standard template for visual stories for each programme. Make these stories easily accessible online and provide printed copies at the reception and Level G info desks.
   - Offer a quiet room for neurodivergent audiences, families, or anyone needing a calm environment away from the main Centre activities.
   - Implement Contego Control Technology for spaces without induction loops by ensuring that Contego Control audio support technology is available for all workshops and talks to assist d/Deaf attendees or attendees with hearing loss.

- Assess the access training requirements for front-of-house teams and integrate this training into the onboarding process for casual workers.
4. All interpretation texts (programme notes, guides, gallery texts) must be written in simple, accessible language to ensure that all audience members can engage with the content.
5. Follow established guidelines for font size, colour and print clarity in all wall text and printed materials to ensure an equitable experience for all attendees.

4. Tracking Progress

4.1.1 The implementation and progress of this action plan will be systematically tracked using SharePoint and by reporting every six months to the People, Culture and Inclusion Sub Committee as part of the wider EDI Strategy update.

4.1.2 To ensure effective governance and accountability, we will establish working groups in parallel with the EDI strategy. The EDI team will manage progress, with ongoing oversight and input from an access working group and the EDI Forum. This approach will facilitate continuous monitoring, evaluation, and adjustment of our efforts to enhance accessibility throughout the Barbican. We will draft and update KPIs for the action plan when it is launched, soon.

Corporate and strategic implications

Strategic implications
The Barbican EDI strategy aligns with the City of London Corporate Plan and specifically supports points 1,2,3,4,5,7,8,9 and 10. It is broadly accepted that more diverse, inclusive organisations bring multiple benefits for both the organisation itself and wider society. Ensuring that we deliver our EDI Strategy directly supports the success of the Barbican Purpose, Values and associated strategies including the Strategic Framework, Creative Vision, and Audience Strategy.

Financial implications
Successful delivery of the EDI strategy should result in significant financial benefits in terms of long-term relevance and audience development, enhanced enterprise opportunities, stronger reputation and higher staff engagement leading to reduced turnover, longer retention and increased motivation and performance levels.

Resource implications
Broadly this strategy requires a commitment by all staff to embed EDI into their work, which by its nature impacts the prioritisation of resource.

Legal implications
There are legal implications for us if this work is not undertaken or fails. We could be subject to tribunal and/or challenges under the Equality Act (2010).

Risk implications
At present the main potential risks are: damage to organisational reputation if we fail to meet the ambition (low probability, high impact) and disruption of established

organisational norms or structures, which is necessary to create cultural change (medium probability, medium impact). Disruption to norms or structures may mean delays to wider work or additional initial costs as a result of changing processes like recruitment, restructuring teams, deprioritising relationships with particular stakeholders, ways of working etc.

Equalities implications
The EDI strategy and associated action plans are designed in partnership with people across a full spectrum of experiences including those with lived experience of oppression, our Diversity Networks, and key stakeholders, and takes into account the engagement and feedback of over half of the Barbican staff population, plus several commissioned reports and expert advice. The EDI strategy, intended to create equity for all, should result in everyone, and particularly marginalised staff, seeing an overall improvement in their experience of the Barbican. The work should benefit people regardless of their protected characteristics, including those from lower socio-economic backgrounds and will have positive impacts for intersectional issues. We are working to ensure that there is appropriate governance, feedback, co-creation and transparency arrangements for staff, artists, and audiences over the lifetime of the strategy so that we can quickly identify and resolve any issues which arise.

Climate implications
None

Security implications
None

Appendices

- Appendix 1 – Access and adjustments survey findings
- Equality Analysis

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Appendices

Appendix 1

Access and adjustments survey findings

Introduction

In June 2024, the EDI team designed and distributed a survey to all staff to inform the development of an access and adjustments action plan. The survey aimed to understand staff members' thoughts and priorities to ensure that the action plan created is tailored to the specific needs of the Barbican and therefore as impactful as possible. The survey was conducted using Microsoft Forms and was anonymous. In total, 104 staff members completed the survey, and the average completion time was just over 36 minutes.

Summary of results

1. **If needed, I would feel comfortable requesting a workplace adjustment that would enable me to do my job effectively.**

Response	Overall	Disabled staff	Non-disabled staff
Strongly agree	20%	25%	15%
Agree	43%	46%	41%
Neither agree nor disagree	18%	15%	21%
Disagree	14%	15%	18%
Strongly disagree	4%	0%	6%

2. **When I started my role, my line manager asked me whether I needed any adjustments.**

Response	Overall	Disabled staff	Non-disabled staff
Yes	19%	12%	26%
No	47%	50%	43%
I don't remember	28%	29%	26%
Other	6%	9%	5%

3. **I would feel confident in my manager's ability to support me in creating a workplace adjustment if needed.**

Response	Overall	Disabled staff	Non-disabled staff
Strongly agree	31%	18%	39%
Agree	41%	38%	43%
Neither agree nor disagree	12%	18%	10%
Disagree	9%	18%	5%
Strongly disagree	8%	9%	3%

4. **I believe that I would only be able to request an adjustment if I have a medical diagnosis.**

Response	Overall	Disabled staff	Non-disabled staff
Yes	35%	38%	31%
No	37%	41%	36%
I don't know	29%	21%	33%

5. **I am aware of the access support and adjustments available at the Barbican for:** (select all that apply)

Response	Overall	Disabled staff	Non-disabled staff
Staff	48%	39%	53%
Artists	29%	33%	25%
Audiences	41%	48%	37%
None of the above	41%	41%	41%

6. **I know where to find relevant guidance on access and adjustments for:** (select all that apply)

Response	Overall	Disabled staff	Non-disabled staff
Staff	28%	24%	32%
Artists	9%	3%	13%
Audiences	29%	24%	20%
None of the above	60%	62%	57%

7. **The Barbican is accessible for all staff.**

Response	Overall	Disabled staff	Non-disabled staff
Strongly agree	3%	0%	5%
Agree	13%	6%	16%
Neither agree nor disagree	19%	18%	20%
Disagree	40%	47%	41%
Strongly disagree	24%	29%	18%

8. The Barbican is accessible for all artists.

Response	Overall	Disabled staff	Non-disabled staff
Strongly agree	2%	0%	3%
Agree	20%	24%	18%
Neither agree nor disagree	27%	26%	26%
Disagree	34%	35%	36%
Strongly disagree	17%	15%	16%

9. The Barbican is accessible for all audiences.

Response	Overall	Disabled staff	Non-disabled staff
Strongly agree	4%	3%	5%
Agree	15%	12%	16%
Neither agree nor disagree	23%	21%	28%
Disagree	43%	50%	43%
Strongly disagree	14%	15%	8%

10. What do you think the Barbican does well in terms of access and adjustments? (61 responses)

➢ **A positive general attitude towards access:**
- Many respondents felt that, in general, staff do their best to try and be accessible and supportive. There are staff who really care about inclusion and take access very seriously. Many staff are open to discussions around access.

➢ **Access provision for audiences and artists:**
- Respondents mentioned good pockets of provision for audiences and artists in Theatre, Visual Arts, Creative Collaboration, and Cinema. They

spoke about: touch tours, BSL tours, induction loops, relaxed performances, and screenings, captioned and audio-described performances, communication cards, large format guides and stools available in the gallery, access seats.
- Respondents felt the website had useful access information for audiences. The online booking journey shows access information, discounts, Blue Badge parking options, and there is access information in ticket booker emails.
- Respondents mentioned the usefulness of an in-house Access Manager.

➢ **Some areas of access provision for staff:**
- Some staff have had positive experiences of adjustments and feel comfortable talking to their line manager about adjustments.
- Respondents spoke positively about flexible working, the inclusive meeting guidelines, and the presence of a dedicated EDI team.

11. **What do you think the Barbican can improve on when considering access and adjustments?** (71 responses)

➢ **A more consistent commitment to access:**
- Some respondents felt there is more concern about access for artists and audiences than for staff. They felt there is inconsistency between departments and between managers, and that everyone should take responsibility for access.
- Access should be seen as an integral part of the audience and staff experience rather than an add-on; it should be thought about at all stages of planning.

➢ **More clarity around adjustments for staff:**
- Create a more positive culture around adjustments. All line managers should ask their team about adjustments rather than relying on staff to come forward.
- Making the adjustments process easier and clearer for staff and managers, e.g. Who to approach about adjustments? How to request them? Which adjustments are possible? Who is responsible for each part of the process? If required, who orders equipment and where does the budget come from?
- Some respondents felt adjustment requests should be acted on more quickly.

➢ **Better general access provision for staff:**
- Respondents wanted more accessible general working practices, e.g. more accessible documents, and presentations. They mentioned large meetings should be made more accessible, e.g. not relying on people being able to see slides, better colour contrast in slides, and presenters introducing themselves with a visual description of themselves and their pronouns.
- Office-based respondents requested more flexibility to work from home. They felt the CoL workplace attendance policy and mandatory in-office days are inaccessible.

- **Better access provision for casual workers:**
  - Casual respondents felt sick pay arrangements could be more accessible and wanted more flexibility in their working hours and break times.
  - Some casuals highlighted the need for better seating for hosts who need to sit down inside venues when on duty.
  - Casuals wanted consistency between the shift they sign up for and the shift allocated at the briefing; some casuals reported being moved to a different location that they did not sign up for.

- **More consistent access provision for audiences and artists:**
  - Respondents wanted more consistency in access provision for audiences and artists across artforms. They felt a standardised approach should be established for all staff to follow for all programmed events. Some suggested that all events should follow the example of *A Perfect Show for Rachel.*
  - Respondents requested guidance on budget allocation for access provision.
  - Some respondents highlighted that staff should not assume that a single "accessible performance" will meet the needs of all disabled people.
  - Some respondents suggested better and more targeted advertising of audio-described and BSL events, as these are often cancelled due to lack of numbers.
  - Several respondents highlighted the need for larger sized wall text in the gallery.
  - Some casual respondents felt we should be more proactive in letting customers know about the inaccessible features of the building before their visit.

- **A more accessible physical environment:**
  - Respondents requested: more accessible (and functional) toilets and changing rooms; clearer signage; more level access; more automatic (and less heavy) doors; wider doorways and corridors; bigger and more functional lifts which are fire safe; more accessible stages and backstage areas; lower-level desks/tills/bars for wheelchair users; more quiet spaces.
  - Respondents mentioned that many of the current physical access solutions are not in reality accessible as they compromise an individual's dignity.
  - With regard to staff offices, respondents requested: more office space with natural daylight; better regulation of ventilation, humidity, and temperature; spaces which are less cramped and quieter; more spaces for staff to prepare and eat lunch; more break-out spaces. Respondents felt there is a hierarchy of office conditions, whereby more senior staff have more comfortable offices.

Diversity monitoring questions

12. **What is your age?**

Response	Overall
16-24	3%
25-34	35%
35-44	37%
45-54	13%
55-64	8%
65-74	1%
75+	0%
Prefer not to say	4%

13. **What best describes your gender?**

Response	Overall
Woman	57%
Man	28%
Non-binary	5%
Another response	1%
Prefer not to say	9%

14. **Are you trans?**

Response	Overall
No	90%
Yes	1%
Unsure	0%
Prefer not to say	9%

15. **What is your sexual orientation?**

Response	Overall
Heterosexual / Straight	55%
Gay	13%
Bi or Pan	6%
Queer	6%
Lesbian	2%
Ace or Asexual	1%
Prefer not to say	17%
Another response	0%

16. **What is your ethnicity?**

Response	Overall
White	53%

Response	Overall
Mixed or multiple ethnic groups	7%
Black or Black British	6%
Asian or Asian British	3%
Arab	0%
Another ethnic group	19%
Prefer not to say	8%

17. What is your religion?

Response	Overall
No religion	68%
Christian	11%
Jewish	3%
Muslim	2%
Hindu	1%
Sikh	1%
Buddhist	0%
Another religion	0%
Prefer not to say	13%

18. Are you disabled, have an impairment, long-term health condition or access need?

Response	Overall
No	59%
Yes	33%
Prefer not to say	8%

19. [if 'Yes' to Q18] Which categories best describe your impairment, health condition or access need? (select all that apply)

Response	Overall
Mental health	41%
Learning, understanding or concentrating	32%
Neurodivergence	32%
Stamina, breathing, chronic pain or fatigue	21%
Mobility	12%
Memory	9%
Neurological condition	9%
Dexterity	6%
Speech or language	3%
Hearing	0%
Vision	0%
Another category	15%
Prefer not to say	18%

20. Do you line manage staff?

Response	Overall
No	53%
Yes	42%
Prefer not to say	5%

21. What type of employment do you have at the Barbican?

Response	Overall
Permanent employee	75%
Casual team member	11%
Temp/fixed term contract	9%
Freelancer/consultant	1%
Other	0%
Prefer not to say	4%