

<b>Committee</b>	<b>Date:</b>
City Bridge Trust	26 <sup>th</sup> November 2015
<b>Subject:</b> Strategic Initiative: Barbican Centre Trust	<b>Public</b>
<b>Report of:</b> Chief Grants Officer	<b>For Decision</b>

### Summary

This report sets out proposals to support further work by the Barbican's Creative Learning team in East London in 2015-18. The work will build on previous awards from City Bridge Trust to the Barbican Centre Trust (BCT), a registered charity associated with the City of London Corporation which works in partnership with the Barbican, to reach deprived communities in outer East London boroughs.

### Recommendation

Members are asked to:

- Approve a grant of £400,000 over three years (£150,000; £130,000; £120,000) to the Barbican Centre Trust toward creative learning projects which the Barbican Centre's Creative Learning Team delivers in East London.

### Main Report

#### Purpose

1. The Barbican Centre Trust Limited (BCT) is a registered charity established in 1986 to promote knowledge, understanding, education and appreciation of the arts by communities in and around the City. It does this by raising funds and making grants towards the furtherance and enhancement of the arts and educational activities of the Barbican Centre (a department of the City of London Corporation acting in its capacity as a local authority). The BCT funds both revenue and capital projects. Whilst the Chairman of the Barbican Centre Board, the responsible City Corporation Committee, and the Barbican Director serve on the BCT Board of trustees, the charity is independent of the City Corporation and the Articles of Association which govern the charity provide that Trustees who are elected Members or officers of the City Corporation shall not form a majority of the Board of Trustees.
2. Members will need no introduction to the Barbican, the City of London's multi-arts and conference venue. A national portfolio organisation of the Arts Council England, the Barbican attracts hundreds of thousands of visitors each

year. In recent years the Barbican has established a Creative Learning programme to reach out to new audiences who might not otherwise attend the Barbican Centre or otherwise engage with the arts or creative pursuits. The work of the Barbican's Creative Learning team concentrates on East London, particularly those areas with relative high levels of deprivation.

3. This strategic initiative comprises three strands:
  - *Community Engagement activities (reaching 6,600 direct beneficiaries and 125,400 indirect beneficiaries) through short-term intensive events, with an initial focus on Barking and Dagenham and Waltham Forest.*
  - *Schools' Partnerships (reaching 21,150 beneficiaries) with primaries and secondaries in Outer East London boroughs to develop creative and employability skills.*
  - *Progression Opportunities for Young Artists (reaching 2,600 beneficiaries) with masterclasses, placements and careers' advice to encourage a more diverse workforce into the creative sector.*

## **Background**

3. City Bridge Trust helped the Barbican, working with the Guildhall School of Music and Drama, to establish the Creative Learning programme in 2011 with an award of £1,501,600 to the BCT as an exceptional grant. In recognition of the successful reach of this programme, the City Bridge Trust awarded a further £250,000 in 2013 to the BCT to maintain the progress made with schools, community groups, and statutory partners across the East London area. During this time, the Barbican established itself in delivering the Creative Learning programme as an effective mentor to its many partner organisations, building networks in areas of high economic and social deprivation. The arts activities of the Creative Learning programme help young people develop key life and employability skills, improve the quality of the educational delivery in partner schools, and offer new cultural opportunities to communities in target boroughs.
4. The Barbican's Creative Learning programme has now built good momentum in East London. The organisation has developed strong partnerships in Hackney, Islington, Tower Hamlets, Barking and Dagenham, Newham, Redbridge, and Waltham Forest. It is the latter four boroughs, which measure particularly highly on deprivation indicators for inequality and education, which are the focus of this strategic initiative.
5. While the BCT supports many arts initiatives and projects in partnership with the Barbican centre, the Creative Learning programme is currently funded in part by the BCT and a significant portion of that funding, as noted above has historically originated from the City Bridge Trust. While funding awarded by the City Bridge Trust has benefited a programme delivered by the Barbican Centre, which is run by the City in its capacity as local authority, the activities are discretionary and charitable, and BCT remains responsible for ensuring

that the City Bridge Trust funding is properly applied and that the grant terms and conditions set down by City Bridge Trust are met.

### **Achievements to date**

6. The Creative Learning programme has been cited as a pioneering and effective model by the Department of Culture, Media and Sport. In the last financial year activities taking place under the umbrella of the programme reached over 40,000 people and engaged 134 schools. It is estimated that 150,000 people, very few of whom had previous contact with the Barbican, have engaged with Creative Learning programmes since the scheme was established.
7. Whilst City Bridge Trust provided cornerstone funding through its 2011 grant to the BCT, the Barbican and the BCT have both built a strong fundraising capability to lever support from other charitable Foundations and from City firms towards the Creative Learning programme. This has enabled the programme to reach wider audiences and engage new partners. For example, funding from the Esmée Fairbairn Foundation has led to the formation of the East London Cultural Education Partnership with arts and regeneration partners across eight boroughs.
8. As a condition of City Bridge Trust's 2011 grant to the BCT, the Barbican developed its approach to programme monitoring, and the frameworks used for reporting to the City Bridge Trust were exemplars for breadth and clarity. Subsequently, the Barbican's monitoring of Creative Learning projects has been recommended to the Prince's Trust and served as a model to guide its approach to capturing data and sharing progress information across a range of projects.
9. Creative Learning activities cover a wide range of art forms including music, theatre, dance, film and visual arts. The level of engagement now runs from first experiences to higher education and professional training. The majority of work is concerned with delivery across East London, but a core part of the Creative Learning programme is the concept of 'opening up' the Barbican and attracting new audiences to the central arts space. This has been achieved through broadening the range of the Centre's arts programming (including the delivery of more activities for children and young people) and through weekend, holiday and drop-in activities.

### **Creative Learning – Plans for the Future**

10. The Barbican's plans for Creative Learning 2015-20 are based on learning from the East London Cultural Education Partnership and its own 2014 'youth manifesto', pledging to help young people find their creative voice. Work is based on the models pioneered during the first few years of the Creative Learning programme but with refinement based on monitoring data.
11. Work funded by City Bridge Trust will help the Barbican achieve the following objectives:

- to redress inequality of access to the arts through the provision of high-quality arts and learning experiences;
  - to nurture and develop talent in young people;
  - to enable people to develop personal and employability skills and to learn about career opportunities in the cultural and creative industries; and,
  - to develop partnerships with organisations in East London, ensuring projects meet local needs.
12. Building on the achievements and learning of the Creative Learning team to date, work over the next few years is concerned with achieving a deeper impact with target groups and being more responsive to local needs as a result of improved local intelligence in respect of communities within East London. The Barbican has tested its delivery models and formed strong local partnerships in East London, which it believes will help it to achieve better outcomes with programme participants.

### **City Bridge Trust and Creative Learning**

13. Whilst Creative Learning is a larger initiative of c. £2m pa which is part funded by the BCT which has benefited from a number of grants from various donors; City Bridge Trust is being asked to fund work under three specific strands of the programme:
- community engagement;
  - schools partnerships; and,
  - progression opportunities for young artists.
14. Community engagement work within East London will take place as part of the 'Beyond Barbican' programme. This initiative is designed to give more people access to the arts, introduce them to the work of the Barbican and encourage them to come to the Centre. The focus of Beyond Barbican is performance, but extensive preparation work is needed to encourage those who have had limited arts engagement to attend or participate. Much of the programming is concerned with addressing preconceptions that arts activities are 'not for me'. To this end, the Barbican relies on local knowledge from its East London partners to identify where best to situate community events and how to promote the work. Creative Learning has recruited a team of Barbican Ambassadors from East London who help reach new audiences.
15. Barbican aims to reach 6,600 direct beneficiaries (active programme participants) and 125,400 indirect beneficiaries (wider audience members) over the next three years of community engagement work.
16. Since Creative Learning was established in East London, Barbican has engaged with a wide range of primary and secondary schools. The programme currently partners with 57 maintained and academy schools through its partnership programme and seeks to redress the disparity in arts access for children and young people, as well as encouraging schools to

recognise the benefits of cultural and creative learning. Through structured activities over several weeks, usually culminating in performance and often at the Barbican itself, students have the opportunity to participate in learning events that the school would otherwise be unable to provide. Barbican captures 'before and after' data to show progressions in pupils' creative, personal and employability skills, and works to ensure that schools can sustain the intervention after the Creative Learning input concludes.

17. The second element of the schools' outreach work is known as 'Barbican Box' which connects pupils with the world-class artists performing at Barbican Centre. Schools work through a creative programme before having the opportunity to present their work on one of the Centre's stages. The pupils also receive tickets to a performance or exhibition relevant to their particular project.
18. Barbican aims to reach 9 additional schools and 18,000 additional participants through the continuation of its schools' partnership programme, and an additional 75 schools with 3,150 participants through continuation of its Barbican Box programme.
19. One legacy of City Bridge Trust's earlier awards has been the development of ensembles for young artists in media as diverse as spoken word, film, classical and jazz music. These ensembles use the arts as a mechanism to help participant young people develop their skills in self-management, teamwork, problem-solving, communication, numeracy and literacy. Over the next three years the Barbican wishes to do more to connect the ensemble activities to careers' advice, mentoring and workplace opportunities in the cultural and creative industries. Central to the activities will be efforts to ensure that young people from a wide range of backgrounds can take advantage of the opportunities, and that the programming is inclusive.
20. Barbican aims to engage 2,600 young people through its Young Ensembles and Young Arts Academy initiative.
21. It is expected that exemplar best practice will continue to be developed in delivery of the programme and expected to be made available to other arts organisations to promote engagement with, develop understanding of, and opportunities for employment within the cultural and arts sector within Greater London.
22. The Creative Learning programme is not eligible for funding under your published grant priorities, but it does continue to meet the criteria for funding as an exceptional grant, being a strategic initiative which is considered to be of strategic importance to London in these times of reduced public funding of the arts and of reduced employment opportunities for young people. These areas of need were identified in the extensive consultation undertaken at the time of settling the City Bridge Trust grants policy with the grants priorities being set with reference to the funds available for distribution by City Bridge Trust. On-going consultation and engagement with stakeholders indicates that these needs remain ever present. Supporting a leading cultural centre such

as the Barbican to continue its leading work in promoting youth engagement with the arts within areas of greater economic and social deprivation, where raising aspirations is an important means of generating social mobility, would meet the criteria for an exceptional strategic grant under your policy.

## Costings

23. The overall cost of Creative Learning is expected to be c. £2m pa over the next three years. The activities that form this strategic initiative represent slightly less than half of the whole programme over three years. In total, the Trust is asked to fund approximately 7-8% of the annual costs of Creative Learning.
24. The total costings for community engagement, schools partnerships and the young ensembles activities are set out in the table below:

Item	Year 1	Year 2	Year 3	Total
Activity 1: Community Engagement projects	35,100	49,058	49,672	133,918
Activity 2: Schools' Partnership programme	105,565	199,554	298,023	603,142
Activity 2: Barbican Box	190,897	177,717	179,641	548,255
Activity 3: Young Artists' Progression	202,692	367,331	201,096	771,119
Evaluation	36,000	36,000	36,000	36,000
	<b>570,254</b>	<b>829,660</b>	<b>764,432</b>	<b>2,092,434</b>

25. City Bridge Trust is asked to consider contributions to these total costs as follows:

Item	Year 1	Year 2	Year 3	Total
Activity 1: Community Engagement projects	10,000	10,000	10,000	30,000
Activity 2: Schools' Partnership programme	45,000	35,000	30,000	110,000
Activity 2: Barbican Box	30,000	30,000	30,000	90,000
Activity 3: Young Artists' Progression	45,000	35,000	30,000	110,000
Evaluation	20,000	20,000	20,000	60,000
	<b>150,000</b>	<b>130,000</b>	<b>120,000</b>	<b>400,000</b>

26. The balance of funding will be raised by the BCT and the Barbican Centre from other sources including charitable trusts and corporate donors, as has been achieved previously.

## Exit and Sustainability

27. The Barbican's Creative London programming seeks to build the capacity of local partners. For example, work with schools is normally time-bound and

focused on developing teachers' skills to sustain the intervention once the Creative Learning team has concluded its input. Similarly, Barbican seeks to work as a facilitator in East London by bringing partners together that can then raise funds for further projects in the future. The Creative Learning team will also explore options for social investment and for collaboration with other major arts organisations to help sustain the activities delivered in 2015-18.

## Financial Information

28. Forecast income for BCT for the year ending 31 March 2016 is £1,420,100, of which £751,000 (53%) had been confirmed by 1 September 2015. The remainder of £669,100 (47%) will be generated through identified fundraising prospects and donated services in the form of support from COLC which is determined at the end of the year. A decision as to the City Corporation's separate in-kind support of the BCT charity falls within the remit of the Barbican Board.
29. At 31 March 2016 free unrestricted reserves are forecast to be £78,605 which is equivalent to 0.7 months' worth of total expenditure. The Trustees of Barbican Centre Trust have advised that they have not quantified the target level of free reserves but rather state that they aim to hold a low level of funds as cash deposits which it monitors to ensure it holds sufficient to manage variations in cash flow and maintain its charitable activities.

Year end at 31 March	2014 - 15 Audited Accounts	2015 – 16 Current Year Budget
Income and Expenditure	£	£
Income	1,131,591	1,420,100
Expenditure	1,077,314	1,424,200
Unrestricted Funds Surplus / (Deficit)	54,276	(4,100)
Restricted Funds Surplus / (Deficit)	0	0
Total Surplus / (Deficit)	54,277	(4,100)
Surplus / (Deficit) as a % of turnover	4.8%	(0.3%)
Cost of Generating funds (% of income)	219,370 (19.4%)	220,000 (15.5%)
<b>Free unrestricted reserves</b>		
Unrestricted free reserves held at Year End	82,705	78,605
How many months' worth of expenditure	0.9	0.7
Reserves Policy target	-	-
How many months' worth of expenditure	-	-
Free reserves over/(under) target	-	-

## Legal Implications

30. The Comptroller and City Solicitor has advised that the BCT, a registered charity, is eligible to secure funding from the City Bridge Trust under the grants policy which has been agreed in respect of the application of the Bridge House Estates charity's income surplus to that retained to maintain and support the five bridges. The policy has been settled following public consultation and addresses particular needs of the public within Greater London in pursuit of the charitable objects of Bridge House Estates set down in the *cy-pres* Scheme, which includes the advancement of arts and culture for the public benefit.
31. The City Bridge Trust Committee, in exercising the City of London Corporation's duties and powers as trustee of the Bridge House Estates charity must act in the best interests of that charity and for the public benefit, and any conflicts of interest or loyalty which arise must be properly managed. The City Corporation's role as local authority in running the Barbican Centre and therefore in ultimately delivering the Creative Learning programme which would benefit from the City Bridge Trust grant, gives rise to conflict of interest considerations. These have been carefully considered in recommending the grant to the Committee, having regard to previous specialist legal advice on this point.
32. The City Bridge Trust Committee may fund discretionary activities and services otherwise provided by the City Corporation acting in a different capacity, such as those proposed in this case subject to:
  - (a) those purposes being charitable and for the benefit of the public within Greater London (i.e. any benefit to the City Corporation must be incidental to ensure that the decision does not give rise to "self benefit");
  - (b) the City Corporation not being relieved of any legal obligation to fund those activities/services (i.e. to address "self benefit")
  - (c) decision-making should be transparent with actual and perceived conflicts of interest or loyalty being managed in accordance with Charity Commission guidance.
33. The condition set out at sub-paragraph 31(a) is met, as noted at paragraph 29 above. The advancement of art and culture for the public benefit is a named charitable purpose in the Charities Act 2011 and the proposed activities - which involve promoting youth engagement with, understanding of, and participation in the arts - fall clearly within this purpose and are for the public benefit with any benefit to the City of London Corporation arising from the funding of these activities being incidental.
34. The condition set out at sub-paragraphs 31(b) is met as, while the City of London Corporation runs the Barbican Centre in its capacity as a local authority, the activities which are proposed to be funded are discretionary. Furthermore, the application is being made by the BCT which is a registered charity and must itself comply with charity law requirements. It is the BCT



which will remain responsible for ensuring that the City Bridge Trust funding is properly applied and that the terms and conditions of the grant set down by City Bridge Trust are met.

35. In considering the third condition at sub-paragraph 31(c), the Comptroller and City Solicitor is of the view that a conflict of interest and loyalty would arise in considering this application for grant funding where a Member of your Committee is also a Trustee of the BCT Board or Member of the Barbican Centre Board. It is recommended, therefore, having regard to the City of London Members' Code of Conduct, that those affected Members declare these interests, not participate in the discussion or vote on the application; although any decision is of course for the Member concerned.

## **Conclusions**

36. The Barbican's Creative Learning programme has enjoyed strong success in East London. It now looks to build on work started with funding from City Bridge Trust to expand its reach to outer London boroughs, particularly Newham, Redbridge, Waltham Forest and Barking and Dagenham, and to increase the depth of its impact.
37. This strategic initiative builds on the work funded through the City Bridge Trust's two previous awards to the BCT details of which Members can access via the intranet from Committee meetings in December 2010 and February 2013. As with those grants, the Barbican will provide regular monitoring data to both the BCT and the City Bridge Trust to account for progress made. Members and officers have had the opportunity to see work under the Creative Learning programme take place in East London schools and at the Barbican Centre, and this will continue through the proposed future grant.
38. The Barbican has developed strong partnerships in areas of high deprivation and enjoyed recognition for the progress made engaging wider audiences with the arts. The BCT has maintained proven and effective oversight of City Bridge Trust funds which have been awarded on a restricted basis for the benefit of the Creative Learning programme delivered by the Barbican Centre. In addition, the BCT has shown itself to be successful in building upon the City Bridge Trust's support for the programme by attracting further financial support both for that programme and other charitable arts activities during a difficult period for the arts sector in recent years.

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