

Committee(s):	Date(s):
Barbican Centre Board Board of Governors of the Guildhall School of Music and Drama	13 July 2016 19 September 2016
Subject: Creative Learning: Annual Presentation	Public
Report of: Director of Learning and Engagement Report Author: Jenny Mollica, Head of Creative Learning	For Information
<p style="text-align: center;">Summary</p> <p>This report provides an overview of the Creative Learning department's strategy and planning, in the context of the Barbican and Guildhall School's vision and mission. It examines current developments across the UK arts and learning landscape and the challenges and opportunities that are facing our work. A copy of the Creative Learning Strategic Plan is included in Appendix 3. The report is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Background - UK arts and learning landscape 2. Current position - Strategy and internal context 3. Corporate and Strategic Implications - how our Strategic Plan reflects our activity across 15/16 4. Implications - risks and opportunities 5. Conclusion 6. Questions <p>Recommendation Members are asked to note the report.</p>	

Main Report

1. Background

- a) Internally, the newly launched **Barbican Strategic Plan**, alongside the recent revisions to the **Guildhall School Strategic Plan**, have provided us with a compelling sense of the organisational vision, mission and values across both institutions, along with clearly articulated goals and objectives. This has been instrumental to the development of our own Creative Learning departmental Strategic Plan (see section 2 – Current Position). The Creative Learning Strategic Plan, developed in tandem with these organisational wide developments, is strategically aligned to these organisational drivers and objectives, and as a department we will continue to play a key role in reaching and achieving these organisational goals over the coming years, particularly around the following areas: *Connecting Arts and Learning*, *Cultural Hub* and *Audience Development* (Barbican); and *Exceptional Students* and *Exceptional Opportunities* (Guildhall School).

- b) **Partnerships** - As strategic plans develop across the **Cultural Hub partners**, over the past year we have forged more integrated and active relationships with the Museum of London and other City of London Partners, particularly through the **City of London Cultural Education Partnership**. We continue to grow the range of our collaborations through projects such as our Barbican Weekender festival, City Stories and Young City Poets – all of which we plan to grow and develop over the 2016/17 year.

The **East London Cultural Education Partnership (ELCEP)** has developed into a consortium of over 30 organisations from across East London. This network is increasingly enabling us to work strategically, joining up provision and ensuring work is delivered in the areas of greatest need, whilst our community engagement strategy is enabling us to support the work of other partners across East London.

We have also just confirmed the first **Associate** for our work – the newly independent Drum Works, and continue to build strong partnerships with other Barbican Associates – working increasingly with Serious, BBCSO and the Royal Shakespeare Company, as well as our resident orchestra the LSO.

- c) Externally, the recent government **White Papers** on **Culture, Education** and **Higher Education** have set the tone for the wider landscape in which our work continues to operate and evolve. In **Education**, the strong focus on embedding the English Baccalaureate (EBacc) in the national curriculum will have considerable implications for how we work with schools and teachers, and the type of role an arts organisation can and will play within formal education going forwards (see section 4 – Implications). The new **Culture** paper places strong emphasis on widening access to, and participation in, culture, and the need for cultural partnerships across a range of local and national partners. Similarly, access and social mobility is a notable theme in the **Higher Education** paper, stating that young people from the most disadvantaged backgrounds are 2.4 times less likely to go into higher education than the most advantaged. Access and entitlement is a key principle that underpins our work, and through our catalyst role in the development of the East London Cultural Education Partnership (see Background - b), we are well placed to meaningfully lead on, and engage with, these themes and agendas. Building on the significant reports outlined in our 2015 board report (including the Arts Council's Case for Diversity report, the Warwick Commission, and research from A New Direction) this external environment continues to shape and inform our thinking and planning in the development and design of our projects and programmes.

2. **Current Position**

Against the backdrop of this internal and external landscape, Creative Learning developed and launched a departmental Strategic Plan in March 2016 (see Appendix 3). The plan has been created to support the organisational objectives of the Barbican and Guildhall School, and to provide a strategic framework from which our work will flourish and grow over the next 5 years.

In the Plan, we identify that our work takes many forms, and is distinctively shaped by:

- the world-class arts and training programmes of the Barbican and Guildhall School, across all the art forms in Theatre, Dance, Music, Visual Arts and Film;
- the artists, audiences, participants and partners that we work with;
- the national and international arts and learning landscape.

Mirroring the development and design process of the Barbican's strategic plan, the **Creative Learning Strategic Plan** process has enabled us to organise our work into 5 core strands – **Public Events, Community, Schools and Colleges, Young Creatives** and **Emerging and Practising Artists**. For each of these strand areas, we have articulated a goal (which directly links to Barbican and Guildhall School strategic goals), and have identified 3 priority projects that will best enable us to reach that goal over the next 5 years. Each of these projects connects to the Barbican Incubator, and (frequently) to Guildhall School widening participation targets, and will also help us to achieve our Creative Learning manifesto pledges (presented in our last board report in July 2015). We believe that the Plan provides us with the right balance of robust strategic thinking and flexibility to proactively engage and evolve with key themes and priorities in the internal and external environment.

This report considers how we have delivered against these strand areas throughout 15/16, and how they will extend for our future plans.

3. Corporate & Strategic Implications

Through its 5 strategic goals, Creative Learning has reached around **40,000** participants and audiences again this year. This has been made possible by the vital support of the City of London, and by the generous support received through public and private funding for our programmes.

1. Public events

• **Barbican Weekender 2016 – PLAY ON**

Marking the **400th Shakespeare anniversary** celebrations in 2016, our Barbican Shakespeare Weekender festival, **PLAY ON**, took place in March and attracted audiences of **over 4,000**. Across the weekend, there were special performances and events including a *Shakespeare Son et Lumiere* event in the Guildhall Yard on the Saturday evening, presented by the Guildhall Library and Guildhall School. In addition, Creative Learning programmed an extensive programme of free participatory activities and performances across the Barbican Foyers on both days of the festival, working with artists and partners including the Museum of London, Royal Shakespeare Company, Home Live Art, Told by an Idiot, Christopher Green, and Howard Jacobson. Over **80% of visitors** rated the event as either 4 or 5 out of 5, and the event had a good balance of age ranges - with 60% families in attendance. There is still room to grow in developing new audiences for the festival (11% had never attended the Barbican before), and we intend to

address this over the coming years through our community engagement strategy, which will incrementally merge much of our offsite Beyond Barbican activity with our on site Barbican Weekender programming.

- ***Towards the Mean***

As part of the new Foyers project for the Barbican incubator, Creative Learning commissioned a digital installation for the Barbican Foyers, which opened in March. An interactive installation exploring how national identity is determined and defined in a multi-cultural and globalised society, *Towards the Mean* was designed by artist Marianne Holm Hansen in association with Seth Scott and electronic musicians from the Guildhall School. Members of the public visiting our Foyers had their portrait and voice manipulated into an evolving British 'average'. The installation accompanied the Barbican Art Gallery exhibition *Strange and Familiar: Britain as Revealed by International Photographers*, curated by Martin Parr. There were 3 live events programmed alongside the installation, including performances from Guildhall School electronic musicians, an event programmed by our young creatives network, and a talk on *Identifying Britain Today*. There have been **over 11,500** interactions with the installation to date.

"I have never felt so inspired by speakers. I have left feeling great about my own identity and proud."

Audience member, *Identifying Britain Today*

- ***Family Bundle Days***

Part of our community engagement strategy, family bundle days offer new visitors to the Barbican a friendly and welcoming introduction to the Centre, our activities and the work of other City cultural partners. Participants are recruited through the work of Barbican ambassadors in community settings, including children's centres and libraries. On the day participants are supported to get to the Barbican and take part in a variety of activities. In our pilot programme over 90% of visitors had never visited the Barbican, with over half citing 'I didn't think it was for me' as the main reason for not attending. After the day, **100% of participants** stated that they would like to return. Following the successful pilot programme, the model will be further developed with monthly bundle days planned from July, aiming to reach 15 families per day.

2. Community

- ***Dialogue 2016: Outside In***

Our annual Dialogue festival celebrates Creative Learning's socially engaged work across a range of diverse, intergenerational communities. This year's project brought Guildhall School students together with a wide range of community groups, including **St Mungo Community Housing Association, Excel Women's Centre in Barking, Golden Lane Family Centre, Whipps Cross Hospital**, and young people with assisted learning needs from the **Broadway Playhouse**. The Guildhall students and community groups worked with musicians, poets and visual artists to produce new work inspired by the Barbican Art Gallery exhibition, *Strange and Familiar: Britain as Revealed by*

International Photographers. A total number of **338 participants** took part in the project, ranging from **7 – 61 years of age**. The final performance took place off site at the Broadway Theatre in Barking, to an **audience of 300** friends, family and members of public.

“the most significant benefit to taking part in this project is it enables us to build lasting and meaningful relationships with our clients. The project allows clients to focus on constructive areas of their lives [...] There is an opportunity to speak and work with people on an equal footing”

Project Manager, *St Mungo's*

“the most uplifting inspirational event I've been to”

Audience member, *Dialogue 2016*

- ***Barbican Ambassadors***

We recently recruited **23 new Community Ambassadors** to join the Creative Learning team. The purpose of the Community Ambassadors is to make links between the Barbican Guildhall Creative Learning and the diverse communities of East London that we seek to reach. They do this by visiting community groups that don't currently engage with us and championing the Barbican in their local area. In addition, the Ambassadors play a crucial role in collecting data from our audiences to help us measure the impact of our investment into East London communities and to ensure that we are reaching the widest audience possible. The Community Ambassadors were recruited through our community partners and as such, represent the types of communities that we want to reach. Within the cohort we have people who speak more than five languages; have trained as artists, teachers or facilitators; volunteer at community allotments; run social enterprises or creative companies; are studying for their GCSE's; have never visited the Barbican before; are full-time parents; and co-ordinate festivals and art events in their local areas. The **youngest is 16 and the oldest is 60, 65% are BAME and 80% are female**. The Ambassadors are a true mix of diverse, high energy and passionate people who care about their community and want to ensure that everyone has access to world class arts and learning.

- ***Community Masterclasses***

In the lead up to this year's Walthamstow Garden Party, Creative Learning has teamed up with **Waltham Forest Council** to deliver a series of monthly Community Masterclasses. These free workshops are aimed at local residents and grassroots organisations involved in creative projects, who are interested in building their confidence and developing skills. Proving very popular in the local creative community, these dynamic sessions play an important role in our continued commitment to supporting local organisations and artists to build capacity and become more self-sustaining. **Over 80 individuals and organisations** have signed up to the series of four sessions – with the first session on *Writing the Perfect Funding Proposal* attracting over 40 attendees with all respondents rating the quality of the masterclass at 4 or 5 out of 5.

3. Schools and Colleges

- **Barbican Junior Poets**

*I would never change a person,
Except into who they are.*

*"Who and what are we?" you may ask.
The answer: we are the world.*

Extract from *Our Differences*, by Barbican Junior Poet Zin Lwin
Published in **Spark and Fire**, *Barbican Junior Poets Anthology 2016*

In June, the Barbican Junior Poets marked the culmination of their six-month programme with a celebration of their work for an audience of friends, family, teachers, and invited guests. In 2015/16, the programme worked with **4 schools** in **Waltham Forest**. In total, **25 young people** aged **11-14** took part, **61%** of whom were from a **BAME** background. During the year, students explored a range of creative writing techniques and genres, and developed their skills in the performance of their material. The showcase celebrated the poetry that they have created to date, along with their newly published anthology of work for 2016, **Spark and Fire**.

- **Barbican Box 2016**

This year, our flagship schools programme, **Barbican Box**, has reached **over 700 school and college school students** from **East London** (with a strong, targeted focus on outer East London boroughs, where there is a known discrepancy in the proportion of young people accessing arts and culture). This year's Barbican Boxes took their inspiration from a range of artistic starting points from the Barbican arts programme. Celebrating the 400th anniversary year, our Theatre Box took Shakespeare as its theme, with contributions from a range of international artists including **Benedict Cumberbatch**, **Deborah Warner**, **Greg Doran**, **Declan Donellan**, **Simon McBurney** and many others. Our Music Box was curated in partnership with Barbican music associates **Serious** and jazz artist **Soweto Kinch**, and our Art Box, inspired by *The World of Charles and Ray Eames* exhibition, delivered with artist **Maki Suzuki** from design collective, **Åbäke**. At the end of the six-month process, each Box programme culminated in performance and event outcomes in the Pit Theatre, Barbican Hall and Garden Room respectively. The Barbican Music Box showcase was publically ticketed for the first time and attracted audiences of over **450** to the event in the Barbican Hall, whilst an invited audience of **175** enjoyed the Art Box launch event.

- **Teacher Preview Nights**

Nearly **60 primary and secondary school teachers** from across East London attended our newly launched Teacher Preview Nights scheme in November and March. Aimed at providing an introduction to the Barbican arts programme and the range of creative learning opportunities on offer to teachers and their students, these two evenings proved highly popular and successful with local East London teachers. A free evening showing the full

breadth of our artistic offer, teachers had the opportunity to network with other schools and Barbican staff at a pre-event drinks reception, before going on to an event of their choice. Event options included a guided tour of the Eames and Martin Parr exhibitions (in November and March respectively) led by our Art Gallery curators, a performance by the Royal Shakespeare Company and cinema screenings. Building on this success, we aim to continue to the programme in 2016/17, encouraging teachers to feel confident and welcome at the Barbican when visiting with their school groups.

"A wonderful informative guide from the curator, great pace of the event... I will definitely bring my students and come on my own as well!!!"

School teacher, Teacher Preview Night

4. Young Creatives

- **Creative Careers**

Since our launch event at Rich Mix in October 2015, **nearly 1,000 young people** aged **14-25 years** have signed up to our Creative Careers network (formerly Young Arts Academy). The programme aims to provide young people across London with access to a wide range of opportunities to develop their arts and business skills. Over the past year, members of the network have taken part in seminars, workshops, masterclasses, practical projects and networking sessions, giving them the opportunity to develop their skills and competencies as young arts professionals in an ever-changing 21st century marketplace. The events and projects bring together a diverse mix of creative young people alongside artists, business specialists and entrepreneurs. The programme also includes placements within the Barbican and Guildhall School, an accelerator programme and a youth advisory panel.

"I loved it! Really inspirational and the panel of artists were great – their stories were interesting and insightful [...] it has encouraged me to pursue a career in the arts."

Audience member, Creative Careers Seminar

- **Young Artists**

Our Young Artists work includes talent development programmes for a diverse range of young people aged 14-25 in a wide range of art forms. The programmes offer sustained artist training outside of school over the course of an academic year. Programmes include our **Barbican Young Poets**, **Young Visual Arts Group** and **Young Programmers**, and each respective programme provides our young participants with the opportunity to develop their artistic practice with experienced artist facilitators, as well as attending arts and learning events in the Barbican's programme. This year the programme reached **133 young people**, and culminated in a range of public facing performance and event outcomes for our Young Artists, including:

- **Chronic Youth** – a public film festival planned, programmed and marketed by our Young Programmers in the Barbican Cinemas in March;
- **Art Safari: This was the Future** - the first ever showcase event conceived and curated by the Young Visual Arts Group, which took

place in the Barbican Conservatory in May for an audience of over 250 people;

- ***Impossible Things About Optimism*** – the newly published Barbican Young Poets anthology for 2016, which was launched at their sold-out spoken word showcase in March in the Barbican Auditorium. In addition, for the first time - a selection of the most striking images and poems from this year's anthology were turned into A1 posters, and displayed around the Centre in April. A highly diverse group of young artists, **57%** of our Young Poets are from **BAME** backgrounds.
- ***Young Jazz East Big Band, Young Orchestra East & Sound East***
Three partnership projects with the 8 Music Hubs in East London culminated in February and May.

Young Jazz East Big Band brought together **25 young people** aged 11 – 18 from the boroughs to create a jazz band. The big band had workshops with Vincent Gardener from the Jazz at Lincoln Centre Orchestra (JLCO) in their first few weeks of rehearsals and the project culminated on the Barbican Hall stage, when the band performed alongside **JLCO soloists** and the **National Youth Jazz Orchestra**. The project attracted a socially and demographically diverse set of young musicians, 40% of whom claimed it would have a long term impact on their participation in music, and nearly 60% wanted to go on to find out more about courses at the Guildhall School.

"You can't underestimate the social advantage of being in a band and working together as a group. Maybe that's the most important part of all this. You arrive in a room of people with different races, ages and you come together with Jazz and all difference falls away."

Music Leader, *Young Jazz East Big Band*

Young Orchestra East was an ensemble project, bringing together **115 young people** from the music hubs and working in partnership with the **LA Philharmonic**. The young symphony orchestra rehearsed with conductor Karin Hendrickson and then had an open rehearsal with **Gustavo Dudamel** in the **Barbican Hall** attended by over **800** friends, family and members of the public. Although a short, intensive project, 64% of participants said the experience would have a long term impact on them, and, having strategically formed the ensemble with our east London partners, the majority of participants will be taking the learning from the experience back into the context of their sustained and ongoing musical activity.

A key strength of the East London Cultural Education Partnership is... "having access to a world class venue and inspirational international artists. It is an opportunity to jointly plan and work with an HE institution for the mutual benefit of Children and Young People, Higher Education students and the future workforce of performers and musicians in education."

ELCEP partner Music Hub, 2015 Partnership survey

Sound East was a unique collaborative concert, co-produced by Creative Learning and our East London music hub partners to celebrate both the quality and diversity of music-making in East London. Young musicians from

across all 8 boroughs took part in a day-long festival of rehearsals and foyer performances which culminated in an evening showcase of the day's activity in the Barbican Hall. The event gave a platform to performers at **every stage of their musical education**, from a first access group, many of whom had been learning their instrument for a matter of months, to a scratch orchestra of mixed ability students. It also crossed genre boundaries, with jazz/funk performances, contemporary pop and steel pans groups sharing the spotlight with classical performances. Over **350 young people** took part in the day, with an audience of close to 500 attending the final event. The hubs' Arts Council relationship managers were in attendance at the concert, all of whom highlighted the impact the event had on them, demonstrating the originality and high standard of work that can be achieved from the cross-borough partnership.

5. Emerging and Practising Artists

• BA Performance and Creative Enterprise

The BA (Hons) in Performance and Creative Enterprise (PACE) was launched in September 2015. BA PACE is a direct outcome of the Paul Hamlyn funded Special Initiative *ArtWorks: Developing Practice in Participatory Settings*. It was conceived and developed in direct response to the need to train skilled, entrepreneurial, cross-arts, portfolio practitioners who can lead in a range of socially-engaged and participatory contexts. The main headlines for PACE are:

- Cross-arts: for musicians, spoken word artists and theatre practitioners
- New work: focus on developing the students' own creative vision
- Enterprise & entrepreneurship skills
- Socially-engaged: working in participatory settings
- Bespoke: one-to-one lessons & mentoring, complementing the collaborative group work

The first cohort of 6 students are a mix of spoken word artists, musicians and theatre practitioners. They are highly entrepreneurial and have a particular interest in working in the following contexts: mental health, homelessness, and with young offenders. September 2016 will see a second cohort of at least **10 students**, starting the programme. By 2020, we anticipate that PACE students will have worked with up to 2000 young people, artists and participants, and that approximately 30 PACE alumni will be working in the sector.

• Open Labs

Open Labs offers artists and companies, of all art-forms, the time and space to research and develop new ideas. Most importantly, it offers artists a safe place to play, experiment, take risks and push boundaries. Partnerships with **A Nation's Theatre** and **Rich Mix** have enabled us to increase the reach and diversity of the programme by making it accessible to artists based outside of London, as well as young artists who are based in the local community. Artists and companies who have taken up creative residencies in the 15/16 Lab programme have addressed a range of subjects and issues through their work. Highlights include **Massive Owl**, who premiered their work at MayFest in May 2016, and will have their London premiere of *Stand By Me* at our Open Lab Festival in September 2016, and **Rhiannon Faith**, whose work *Scary Shit*

will be going to the Edinburgh Fringe this year. In addition, Lab participant Yve Blake won the prestigious **Rebel Wilson scholarship** with work created through her Open Lab residency in May 2015.

The **Open Lab Festival** at Rich Mix in July 2015 attracted over **300 attendees**, and demonstrated the range of work which has been supported through the scheme.

"The Open Lab has been fundamental in our development as a company. We were able to work on new ideas for our new show 'Scary Shit' and there was no pressure to rush the work for a sharing, this gave us the openness and time to really experiment with our performance processes. It was such a brilliant experience and a wonderful place to have a creative residency. Our work has since been booked at a number of venues and opened up really important opportunities."

Rhiannon Faith, Open Lab artist

- **MMus Leadership**

The Guildhall School Masters in Leadership continues to develop musicians to work across a variety of participatory settings. As well as the socially engaged and community based practice which is developed and showcased through the Dialogue festival, all students explore and develop their own artistic voice – assessed through their individual Independent Performance Projects, and developed for sharing with the public at our annual **Curious festival**. This year's Curious festival takes place in the Rose Lipman Building in Hackney, home of **Open School East**, and will feature collaborations with Central St Martins as well as performances and sharing of work in progress. Interest in the course remains strong attracting applications from across the world, and a cohort of 8 students have been offered places for September 2016. Over the coming years, and particularly informed by our experience of building the PACE programme, we plan to develop the current MMus into a new cross arts MA, with socially engaged practice at its heart. Research is now underway for the new MA, with an anticipated launch in September 2018.

6. **Implications**

- a) As referenced in last year's board report, **equality and diversity** remains a high priority for us, and a key performance indicator in how we measure the success of our work. This extends to the audiences and participants we continue to engage and reach, and also to the artistic and creative teams we enlist on the projects that we design and deliver. As we embed our new Strategic Plan across the department, we will continue to set robust and stretching targets and KPIs for equality and diversity over the coming 5 year period, particularly in tandem with, and aligned to, our widening participation targets with the Guildhall School.
- b) The need for **learning space** continues to be an acutely felt challenge for us which cannot be overstated, particularly within the context of the growing cultural hub and our ever expanding work on-site for schools, young creatives, emerging artists and families. Lack of dedicated learning space presents increasingly challenging circumstances for our work to operate and flourish within. This is particularly in relation to our ability to: intentionally programme far

in advance, create a rhythm and regularity to our programmes for our audiences and participants, create a sense of place/ community for our participants and raise internal and external visibility and profile for Creative Learning. We are currently in conversations around the acquisition and re-purposing of space in Exhibition Halls 1 and/ or 2 as dedicated learning space, which will be vital for the growth, ambition and realisation of our work over the next 5 years and beyond.

- c) As referenced in section 1.c, **changes to the curriculum in schools** since the recent introduction of the EBacc, and a strong emphasis on STEM subjects (science, technology, engineering and mathematics), have placed greater strain on arts provision and teaching in schools. Engagement with arts teachers proves to be increasingly challenging as arts subjects become squeezed at level 2 and 3, and resources are reduced. Entries for GCSE and A Level arts subjects in England have fallen sharply this year, with a reduction of 8% in take up for arts GCSEs this year compared with last. This invites us to continually re-examine the role and impact that an arts organisation can and should play in the cultural life and creative development of young people in schools. As part of this, from September 2016, we will be introducing an ambitious new Schools Partnership Programme (see appendix 1) to explore this role in a meaningful and dynamic way.
- d) The development of our **Special Educational Needs (SEN)** provision with and for young people becomes a growing opportunity and area of growth for our work. The creative and collaborative nature of our learning projects has proved highly successfully in SEN contexts, and has produced increasing demand. Through training and projects in the Schools Partnership Programme (see appendix 1), we aim to build an in-house, departmental expertise for work in this sector. In tandem, we will be adapting and revising our existing learning models to ensure our work is fully inclusive and accessible for young people with learning difficulties.
- e) In light of the new Strategic Plan, we are currently modelling the next five years of activity to 2020. Inevitably, fulfilling our ambitions will entail a growth in the level of activity. This has a particular impact on the level of investment required in our Schools and Colleges strand in order to fulfil our ambitions for the schools partnership programme, and other growing areas of work. At the same time we are reviewing the **staffing and resources** required to deliver these ambitions. Within the current climate it is essential that we build a realistic and flexible **business model** to resource this activity and growth, including; embedding the new Creative Learning strategy as we approach the end of the current Arts Council NPO period, as well as defining the future of our ongoing relationship with funders including the City Bridge Trust and current supporters such as Esmée Fairbairn Foundation and Paul Hamlyn Foundation. Our cross-departmental working with Development colleagues in both Barbican and the Guildhall School, centred on our new Strategic Plan ambitions, will also be vital to our success as we explore new opportunities. **Creative Enterprise** remains a key area to develop further, exploring opportunities for earned and raised income and new business models for elements of our work. We will also need our plans to be flexible to accommodate a range of budget scenarios.

- f) As part of our commitment to providing employment progression routes in to the cultural sector, we remain committed to **apprenticeships**. Through our business model planning (referenced above), we are currently in the process of building into our future staffing plans and budgets the opportunity to grow a number of new apprentice positions within the department. These would be phased in over the coming 5 year period, across community, event and technical positions.
- g) As referenced in 3.1, the new **Foyers project**, as part of the Barbican incubator, has provided us with a unique opportunity to further develop our Public Events strand. The ability to programme public space on a regular, durational basis has opened up a number of new possibilities for our learning work. We are currently in the process of planning a series of new participatory installations for 2017, in response to major art form events across the year.
- h) As referenced in section 1.c, our growing partnerships within the City of London **Cultural Hub** present huge opportunities for our learning and participation work. Projects such as the Barbican Weekender and Family Bundle Days, along with our new Barbican Box for primary schools themed around the Great Fire, have enabled us to work in active partnerships with City organisations, galvanising and strengthening the overall offer for families, young people and schools across the City.
- i) **Monitoring, evaluation and research** remain a high priority for us, and we intend for it to underpin the planning and implementation processes at the heart of our Strategic Plan. We actively acknowledge the vital and urgent role that measuring, articulating and advocating the impact of our work can and will play for the long-term future of our work – both as a team and as a sector. The ability to tell compelling stories about our work – through capturing and mapping data, participant journeys and the participant voice - is essential to our internal and external narratives. We are currently working on a refreshed version of our evaluation and planning framework in tandem with an organisational focus on evaluation through the Barbican incubator, and we will be looking at revised evaluation methodologies over the coming year.
- j) We continue to think carefully about the **geography and reach** of our work. The new Strategic Plan has provided us with a key opportunity to assess our current geographical reach, and to think strategically about the balance of our work in the City, East London, pan London, nationally and beyond. **National and regional reach** continue to be a growing aspiration and priority for us, particularly within the context of funder priorities, and the need for balance and parity of opportunity and provision outside of London. The role that we may be able to play to support participation in the arts regionally through our learning models is a part of our Strategic Plan ambitions. Specifically, we look to develop national partnerships for our Barbican Box programme, which feels ripe and ready for growth and expansion over the coming years, and we will be entering into a needs analysis process with potential partners for this in the 2016/17 year.

7. Conclusion

This has been a significant year of transition for Creative Learning. The development of our Strategic Plan (in tandem with organisational wide strategic developments), along with the appointment of our new Head of Creative Learning (a new role with a joint remit across the Barbican and Guildhall School), have provided an important moment of consolidation and re-focus.

The arts and learning landscape continue to be challenging and it's important that we continue to develop a flexible business model, and to take an agile and open approach to how we work with our partners and participants (particularly schools) to ensure that we maintain excellence and relevance at all times. It is also important that we continue to assess our role and place within the wider ecology of the arts and learning landscape in East London, particularly through the lens of ELCEP.

This year Creative Learning has maintained a programme of the highest quality, underpinned by our core principles around **depth of learning, richness of artistic experience, inclusivity and diversity**, and **widening access and reach**. Over the coming year, we look forward to embedding and implementing the new Strategic Plan, and to growing and evolving our work to reflect its aims and vision.

Questions

- a) How can we best meet the need for dedicated learning space in the Centre, and do the Exhibition Halls provide a possible solution?
- b) How might we adapt and develop our financial modelling to ensure continued, sustainable growth for Barbican Guildhall Creative Learning's programme, given that the funding landscape is shifting?
- c) What is the balance we want to achieve between continuing our work in East London, and growing our work pan London and nationally?

Appendix 1 - Creative Learning highlights for 2016/17

a) Barbican Box 2017 - Theatre

Acclaimed Dutch theatre company **Toneelgroep Amsterdam** will be the artistic partners **Barbican Box Theatre 2017**. The Barbican's yearlong focus on film is the inspiration for Barbican Box Theatre 2017; and director **Ivo van Hove** and designer **Jan Versweyveld** will draw upon their deep experience of engaging with film as an artform, both in technically stunning on-stage film making, and through their frequent theatrical reinterpretations of cinematic works. Toneelgroep Amsterdam's co-creation of Barbican Box Theatre forms part of its 2017 Barbican residency, which includes three plays and several talks.

"We are delighted and honoured to have been asked to be artistic partner for Barbican Box Theatre 2017. Toneelgroep Amsterdam's contribution during the Barbican's celebration of film is especially relevant given that our company's work owes so much to this fascinating medium. This collaboration allows us to bring our expertise in making new work with young people to Holland to the Barbican's partner schools in east London."

Ivo van Hove, Artistic Director, Toneelgroep Amsterdam

Over 500 students aged 11-19 years from the 26 participating schools (recruited from boroughs across the City and East London, including Barking & Dagenham, Hackney, Islington, Newham, Redbridge, Tower Hamlets, Waltham Forest) will take part in the project, and will be encouraged to experiment with the Box's materials to create their own new theatre work inspired by film.

b) Barbican Box 2017 - Music

We are delighted to confirm that Barbican Music Associates **Serious**, have recently renewed their partnership with us as artistic partners for **Barbican Box Music 2017**.

c) Schools Partnership Programme

From September 2016, we will be introducing an ambitious new **Schools' Partnership Programme** which will see 3 schools per annum sign up to a three-year in-depth partnership with Creative Learning. The partnership model is a school-wide approach that aims to inspire senior leadership and teachers to harness the power and value of creativity within educational settings, and to widen access to the arts. It will explore how the arts and creativity can be used as a tool across all areas of the curriculum (including non-arts based subjects). Schools will choose from a menu of activity ranging from visits from Barbican artists, film screenings, teacher training and development and tickets to Barbican events. The programme will also look at how the Barbican's community engagement work can strengthen and support the cultural offer for young people and their families outside of school. Action research underpins the programme, and our first pilot year in the 2016/17 academic year will see us working in 3 distinct geographical and educational contexts: **a primary school in Waltham Forest**, **a secondary school in Barking and Dagenham** and **a Special Educational Needs school in Hackney**.

Non-Public Appendices:

- **Appendix 2:** Financial Summary
- **Appendix 3:** Creative Learning Strategic Plan

Jenny Mollica

Head of Creative Learning

T: 0207 382 2339

E: jenny.mollica@barbican.org.uk