

Committee(s): Barbican Centre Board	Date(s): 18 July 2018
Subject: Creative Learning Board Report	Public
Report of: Director of Learning and Engagement Report author: Jenny Mollica, Head of Creative Learning	For Discussion

Summary

This report provides an overview of the Creative Learning department's strategy and planning, within the period July 2017 – June 2018.

Building on the strong planning and infrastructure work of last year, 2017-18 has seen the Department really begin to thrive and flourish. With a highly dedicated and expert team now operating at peak performance, alongside some hugely rich and exciting programmatic opportunities (including *The Art of Change* 2018 theme and the *Basquiat: Boom for Real!* exhibition), our work in 2017-18 has evolved with ever increasing levels of confidence and innovation.

Over the course of 2017/18, the department reached 32,000 people, with 15,849 engaged as active participants in our programmes.

The report is divided into the following sections:

1. Background

- a. Progress and developments
- b. The City Corporate Plan 2018-23
- c. The creative and cultural learning landscape
- d. The creative industries
- e. Local, national and international

2. Current position

- a. 2017/18 in numbers

3. Overview of the 2017/18 Creative Learning programme

- a. Departure points for learning
- b. Creative and cultural learning in schools
- c. The Art of Change
- d. Nurturing creative voices and emerging talent

4. Our future priorities

- a. Business modelling and financial planning
- b. Digital learning
- c. Under 18s review
- d. MA development
- e. Creative Careers review
- f. Open Labs review
- g. Barbican Youth Panel

5. Conclusion

6. Questions

7. Appendices

- a. Young Creatives – demographic data (public)**
- b. Associate Schools – background information (public)**
- c. Creative Learning print and publication (public)**
- d. Creative Learning Financial summary 2017/18 (non-public)**
- e. Creative Learning organisational chart 2018/19 (non-public)**

Recommendation(s)

Members are asked to: Note the report.

Main Report

1. Background

a. Progress and developments

The extensive work in 2016-17 to build a robust and sustainable infrastructure for the department (across staffing, operations and resources), and to embed the Creative Learning Strategic Plan, has created the right conditions for our work to really thrive and flourish in 2017-18. This has been reflected in our programming this year which, through a newly sharpened strategic lens, has seen the development of some particularly bold and sophisticated new learning programmes (see section 3).

Out of the foundation building of last year, 2017-18 has seen us find a new level of confidence in our approach, making space for greater levels of innovation, clarity and strategic ambition in what we do. The narrative of our work feels clearer than ever before, and this has been visible in our internal and external communications in collaboration with colleagues in Marketing, Communications and Development. Shaped by a more intentional and strategic approach to our programming, the department has secured notable press coverage this year, alongside exceeding our Development target for the first time.

The addition of our new Schools Engagement post, working alongside the Community Engagement Manager, has been a welcome addition to the team. Both post-holders have been key to our work with schools and communities, providing a coherent framework for the department's work within these contexts, and a much needed (and previously missing) dotted line that connects the depth and linearity of our art form learning work with the horizontal nature of our work within applied contexts.

b. The City Corporate Plan 2018-23

The new City Corporate Plan (2018-23) has provided a renewed opportunity for us to align activity and objectives with the Corporation's vision, purpose and aims. There

are many areas of alignment with the Plan for us across all aspects of our work, including:

Contribute to a flourishing society

- 2) People enjoy good health and wellbeing.
- 3) People have equal opportunities to enrich their lives and reach their full potential.
- 4) Communities are cohesive and have the facilities they need.

Supporting a thriving economy

- 7) We are a global hub for innovation in financial and professional services, commerce and culture.
- 8) We have access to the skills and talent we need.

Shaping outstanding environments

- 10) We inspire enterprise, excellence, creative and collaboration.

We are currently in the process of updating the team on the Corporate Plan, and embedding these outcomes into staff appraisal objectives and our own Creative Learning Strategic Plan.

c. The creative and cultural learning landscape

As noted in last year's report, we continue to work within the context of enormous change – in terms of the arts, the social and the education landscape. From the EBacc to the new T-Levels Plan post-16, there are many shifting plates that invite us to continually re-examine what role an arts organisation can more usefully and meaningfully play to support schools and communities. Perhaps most significantly within the education landscape, recent research reports that presently:

- Arts GCSEs have fallen by 28% since 2010
- Number of hours arts subjects taught in secondary schools has dropped by 17% since 2010
- Number of arts teachers is down by 16% since 2010

It is also perhaps a useful comparator to note that the independent schools sector continues to prioritise cultural learning both in and out of the classroom. In a recent study of the top 5 independent UK schools, Head Teachers who were interviewed unanimously agreed that cultural learning improves children's attainment:

“The whole national curriculum notion of ‘core subjects’ excludes and marginalises cultural learning. We should be asking why cultural learning is seen as a luxury. Discovering yourself, expressing yourself, understanding yourself and others, being at ease and in command of yourself, giving and receiving joy are core human qualities and should be seen as core parts of education.”

- Kevin Jones, St John's College School

Ensuring that our department is able to respond positively to the decline of the arts in mainstream education is of paramount importance to our work, and many of the current drivers in our programming aim to directly respond to these trends. We remain in a very strong place to respond to, advocate for and influence the arts education landscape through our long-standing relationships with partners and

alliances across the City, east London and, ever increasingly, our national networks. As the joint learning division of an arts centre and conservatoire within the Culture Mile, the potential to develop work with local authorities, training providers and academy trusts to deliver world class creative learning and training will continue to inform our direction of travel.

d. The creative industries

“Arts education is much more than just a nice-to-have extra. It enhances cultural capital and develops flexible, marketable skills... empathy, resilience and an ability to adapt. There is a huge and diverse range of job opportunities available in the creative industries, which is a successful and growing part of our economy.”

- Baroness McIntosh of Hudnall (2017)

The above downturn in creative education in schools runs counter with an ever-heightened awareness of the importance of creativity within the health and social care, and skills and innovation sectors. In relation to the latter, it is widely acknowledged that the creative industries are one of the fastest growing sectors of the British economy, developing at more than twice the rate of the economy as a whole. In 2016, 12% of employment in London was in the creative industries (a 21% increase since 2012), and the creative economy currently accounts for 1 in 11 jobs in the UK. It is also predicted that there is an estimated 24% potential for jobs within the arts, entertainment and recreation sector to be automated in the next 20 years – the lowest percentage of all sectors, making the creative industries one of the most resilient sectors in the workforce.

Already, the UK skills shortage list includes a range of jobs related to visual effects and 2D/3D computer animation for the film, television and video games sectors. It is clear that the talent pipeline need to remain strong in order to develop the workforce of today and tomorrow, and to develop the confidence, soft skills and resilience in demand from all employers. We are currently reviewing our skills, careers and work based learning programmes, with a view to extending the reach and impact of the work that we are doing in this area (see section 4, e).

e. Local, national and international

We continue to streamline and consolidate the work we are doing across east London, within the context of our strategic ambition to expand our work nationally and internationally. Addressing the balance of where the pendulum swings between breadth and depth in our work remains a priority, and we have continued to adopt a dual approach to the way that we deliver and maximise the impact of our models. This duality has focused on local, in-depth artist-led programmes, running alongside large-scale, teacher-mediated models that enable a breadth of scale and reach through the professional development of artists and teachers.

Local

- The formation of a **Culture Mile Learning** partnership has provided a formalised network for cultural organisations from across the City to work together in partnership, combining our resources and assets to create something bigger than the sum of our parts. With a shared aim to champion

the City as a destination for learning, and to pioneer new approaches to learning and skills development – the potential of this unique meeting point for heritage, culture and commerce is extraordinary. With a particular focus on fusion skills and social mobility, we are currently developing new models for the family of **City of London academies**, as a means to build meaningful relationships with City schools, and as an opportunity to test and incubate new ways of working with academy trusts locally, that have the potential for larger scale roll-out.

- Through our Beyond Barbican programmes, we continue to work in depth with schools and communities in east London, with particular focus on **Barking and Dagenham** and **Waltham Forest** (see section 3).
- The Barbican and the Guildhall School are working in close partnership with **Islington Council** in developing a new borough wide Music Education strategy, which aims to move towards a more joined-up, cohesive and equitable music offer for children and young people (age range 0-25) in the borough, both in schools and outside formal education settings. This strategy is now serving as a foundation for a bid by the Council to lead the **Islington Music Education Hub** from September 2018, working in partnership with the Barbican and Guildhall School as the main strategic partners. The Barbican and Guildhall School are also key partners for Islington Council's 11 by 11 cultural enrichment pledge, ensuring every child/young person in Islington engages with at least one high quality arts experience a year throughout their first 11 years of primary and secondary school education.
- The developing plans recently announced for the **Olympic Park** raise some questions about how the Barbican and Guildhall School's work in east London should be coordinated with that of the Park's cultural partners. This is the subject of current conversations by the City of London Education Board and Culture Mile Learning, based on the Corporation's provisional contribution into the Park.

National

- For a second year running, we have continued to work with our regional partners for Barbican Box, **HOME in Manchester**. Building on the success of the Manchester partnership, we are currently awaiting the outcome of a strategic funding bid, through which we hope to continue the national development of our schools work in the regions;
- We are working in long-term partnership with **Bristol** and the **Sage Gateshead** to collectively focus on 3 key areas within the music education sector: Inclusive Excellence (formal and informal progression pathways, accelerating SEND/diversity), Continuing Professional Development (artist and teacher training) and Research and Development (new partnership models and leadership, 'wider / deeper' audience development);
- Within the context of the above, in November, we became the new official London partners for the world's first disabled-led national youth orchestra, the **National Open Youth Orchestra (NOYO)**, alongside **Bristol Plays Music** and the **Bournemouth Symphony Orchestra** (see section 3, d, i);
- Furthermore, through our *Tuning into Change* project, we worked with partners regionally across **Gateshead**, **Scotland**, **Bristol**, in addition to the **National Youth Orchestra** (see section 3, c, i).

International

- Following on from our visit to Seoul in January 2017, 7 delegates from the **Korean Arts and Culture Education Service (KACES)** visited the Barbican in October, for continued consultation on our Barbican Box model. During their visit, they met with various Barbican staff, artistic partners, teachers and freelance artists, and observed the Barbican Box Theatre and Barbican Art Box Teacher CPD sessions. Dialogue with KACES continues as they test and pilot new models in Seoul, inspired by the Barbican Box;
- In addition to our regional partners, the Tuning into Change project worked with the **Youth Orchestra of Los Angeles (YOLA)**, as part of the **Los Angeles Philharmonic's** 2018 Barbican residency (see section 3, c, i);
- In February, we welcomed the **Jazz at Lincoln Center Youth Orchestra** as an integral part of the Jazz at Lincoln Center's most recent Barbican residency. The residency culminated in a concert in Milton Court, presented by **Wynton Marsalis** and featuring both Guildhall School Jazz musicians and the Jazz at Lincoln Center Youth Orchestra. Across the week, the youth orchestra visited east London Schools, performing to over 600 students in both primary and secondary schools in Hackney, Waltham Forest, Redbridge and Tower Hamlets.

2. Current Position

Creative Learning 2017/18 – our reach in numbers:

32,000 people reached

15,849 participants

121 young people in our collectives and ensembles

680 students took part in **22** Big Barbican Workshops in the 2017/18 academic year

770 students from **37** schools, from across **9** London Boroughs, Manchester and Thurrock, were engaged through our Barbican Box programme

784 students participated in **18** projects in our Associate Schools programme (Sept-Apr)

853 hours of direct contact with teaching staff across our Associate Schools (Sept-Apr)

27 Community Ambassadors

712 Creative Careers members, booking a total of **1240** tickets

50 onsite Barbican Blocks sessions

54 community groups engaged

21 Open Labs

60,896 Young Barbican members

3. Overview of the 2017/18 Creative Learning programme

a). Departure points for learning

Drawing upon the Barbican arts programmes as the departure point for meaningful learning and engagement experiences.

i. Basquiat: Boom for Real

The *Basquiat: Boom for Real* exhibition presented us with unprecedented opportunities to engage new audiences with the Gallery programme, including school groups, family visitors and community groups. During the exhibition, we trialled a number of new programmes and models, and the legacy of this continues as we continue to embed the learning and success from these models into future exhibitions and events. Critical to the success of this work was the joint approach with the Gallery department, whose commitment to providing free tickets and a dedicated space for learning activity during the exhibition, was essential to extending our reach and engagement with audiences. Programmes and initiatives included:

Schools & Colleges

- **Basquiat Box:** inspired by Basquiat's multi-disciplinary practice, the Basquiat Box contained three layers: Basquiat's work, Basquiat's inspiration and materials. **6 east London schools** participated in the programme, culminating in the publication of a zine anthology. Putting a contemporary twist on Basquiat's collaborative methods and practices, the anthology consists of 6 publications, reflecting the creative processes of the students who took part in the project. The publication was launched at a celebration event in March in the Barbican Garden Room and Conservatory. During the evening, students, friends and family took part in a zine-faire and DIY workshops, before hearing from artists, staff and students who had worked on the project. The publication is now on exhibition in our Cinema Café, and on sale in the Barbican Shop
- **Schools tours and workshops:** Free tours were available to all schools visiting Basquiat. During the course of the exhibition, **53 tours** were delivered to **37 schools**. This included a targeted programme for new schools with High Pupil Premiums who were invited for a workshop, tour and return ticket offer. **7 East London schools** were invited for this free programme, and feedback from teachers was excellent. New relationships were built with schools that had never visited before, and relationships were extended through a 'bring a friend' ticket scheme, which provided an opportunity for young people to come back to the exhibition with a friend or family member to share the experience

Public Events

- **Too Young for What?:** In addition to many free events for families and young people, we curated a day celebrating the life and work of Basquiat across the Centre. *Too Young for What?* reached approximately **400 people** through workshops, and up to **800 people** through free foyers activity – on a day with over 2200 Basquiat attendees and 600 visitors to the Curve. The event welcomed an incredibly diverse audience to the Barbican, and much of the content for the day was driven by our Young Creatives, whose work was integrated into the programming. Following on from the success of *Too Young*

for *What?*, we are currently developing a public event aimed at 14-25 year olds for 2019

- **Families:** We distributed **over 5000 activity sheets** to family visitors, triggering a reprint of the resource. Our wider public programme included Saturday drop-in workshops for families in a dedicated learning space within the Gallery

Young Creatives

- **Basquiat's Brain:** A multi-disciplinary group of young people worked with curator and glitch artist **Antonio Roberts** to explore Basquiat's explosive creativity and imagine the techniques and methods he might use today in the digital age. The resulting animations combined more traditional methods of creation such as photography and collage, with more experimental practices such as glitch art, digital collages, animated gifs and projections. The resulting work was showcased in the Barbican foyers for 2 months. The reach of the project was further extended when our young glitch artists were invited by the new **Shoreditch Digital Canvas** to submit their work to be shown in the public domain overlooking the Old Street Roundabout
- **Young Barbican Tours:** Young Barbican members gave weekly personal tours of the exhibition, highlighting how they have responded to Basquiat as creative young people. There were 9 guides in total, all of whom were young artists across a range of art forms, including jazz, dance, poetry, and the visual arts
- **Boom House:** the Barbican Youth Panel designed and curated a space on the Foyers in response to the exhibition. Boom House was a gathering/meeting point for visitors to discuss and reflect upon the exhibition
- **Young Barbican:** A Young Barbican private view was hosted for the exhibition. The high presence of Young Barbican across all our Creative Learning events throughout the exhibition meant that the conversion from non-ticketed visits to Young Barbican registration was especially strong. As a result, continued synergy between Creative Learning events and Young Barbican promotion will continue to be applied for future exhibitions

Community and Wider Access Visits

- **Deaf-led BSL tour:** Creative Learning helped to deliver the first Deaf-led BSL interpreted tour of the Gallery. The tour sold-out, with **88% of visitors** stating that they had not been to the gallery before, and **50%** had never been to the Barbican before. Feedback was highly positive and we are using this to plan for future tours
- **Community Views:** In partnership with the Gallery, we developed a community offer for groups ranging from 5 to 25 people. The package included a welcome tour of the Barbican, a pre-exhibition talk from Creative Learning's curator, complimentary tickets and a £5 hot lunch and refreshment deal with reserved seating in the Barbican Kitchen. This offer enabled us to reach charities and groups from a range of sectors, including homeless support, mental health, drug and alcohol recovery, elders, refugee charities, BAME community groups and LGBTQ+ groups. We facilitated **15 group visits** in total, with just over **200 members**. In addition, we facilitated youth group project visits from an additional 10 groups, including Art Against Knives, Accumulate Homeless Youth project and Saturday Art Clubs. **90% of groups**

reached hadn't visited the Barbican Art Gallery before and many are keen to visit again. As a result, we have subsequently developed a 'Community Views' model for future exhibitions, and the majority of groups were re-engaged for the *Another Kind of Life* exhibition.

ii. Interlock: Friends pictured within

Complementing the arrival of Sir Simon Rattle in September 2017 as both LSO Music Director and Associate artist of the Barbican and Guildhall School, *Interlock* was a 9-month learning project, taking initial inspiration from Elgar's *Enigma Variations* within the *This Is Rattle* season. Mirroring Elgar's 14 variations on the theme of the friendship, the project comprised of 14 cross art form interpretations of friendship created by communities, schools and Creative Learning ensemble groups. The project invited participants to use the repertoire as a starting point to create their own authentic artistic responses, exploring what friendship means to them today through a wide a range of disciplines and contexts. Over 150 people from London aged 8+ took part in the project.

The project culminated in an interactive installation for the Barbican Foyers, *Interlock: Friends pictured within*, which brought together all 14 new musical and visual variations on the theme. The interactive multimedia installation was designed by artist Jonathan Munro in collaboration with composer Anna Meredith and musician and producer Jack Ross. The installation launched with a stakeholder reception, where we concurrently launched our **Creative Learning Year in Review for 2016/17**. At the event, young musicians from Kuumba Music performed alongside musicians from the Guildhall School, with a live rendition of new work devised for the installation itself.

The project successfully cut across all of our Creative Learning strands - with contributions from schools, community groups and others, and supporting emerging and established artists by virtue of commissioning them to create it. It also demonstrated what Creative Learning can confidently bring to the table in a multi-partner context – devised, cross arts, collaborative practice that takes inspiration from the repertoire to create space for new meanings and narratives.

b). Creative and cultural learning in schools

Embedding arts and creativity across the curriculum by turning world-class arts into unforgettable learning experiences.

i. Barbican Box

Barbican Box is our flagship schools programme and has supported thousands of primary and secondary school pupils to turn their creative ideas into reality.

"I talk about the Barbican Box all the time. It is difficult to sum it up simply, because I think it is such a rich project in terms of what it offers to young people, teachers, schools and all those taking part. Every time I do [the project] I learn so much in terms of what it is possible to achieve when a group works as an ensemble and collaborates to make a piece that is truly their own. The fact that they are working towards a performance in such a prestigious

space raises the stakes and allows the young people to really push themselves, more than they might have thought possible.”

-Victoria Gould, Barbican Box Mentor

The 2017/18 Barbican Box programmes included:

- Barbican Theatre Box, in partnership with **Tamasha Theatre**, which took a fictional detective agency as its starting point. In addition to working with schools in East London, this year we continued to work regionally, with 2 schools from Thurrock, Essex (in partnership with Royal Opera House Trailblazer) and 5 schools from Manchester (in partnership with HOME)
- Barbican Art Box, which drew inspiration from the work of **Jean-Michel Basquiat**, coinciding with the exhibition: *Basquiat: Boom for Real* (see section a, i)
- Barbican Box Music, curated by **Max Richter**, encouraged students to explore the idea of ‘reflections on yourself’. Participating schools attended the Barbican for a private performance and Q&A session with Max Richter at the start of the process, where they had opportunity to hear Max’s own compositions performed live in an intimate setting, plus the chance to ask questions and hear about his life and career. The project culminated with the students performing their own original work alongside Max in the Barbican Concert Hall in May
- Barbican Primary Box was curated by **Michael Rosen**, and took the form of an old school desk. Every object included within referred to one of Rosen’s poems about his life, specifically his childhood, including the classic *We’re Going on a Bear Hunt*. The Box also featured a newly commissioned poem by Rosen written especially for the project, entitled *The Toenail*. In total, 180 pupils from primary schools in Waltham Forest, Tower Hamlets and the City aged 5-10 were supported to write poetry and create an animation inspired by the contents of Michael Rosen’s Barbican Box, which they then performed at a special showcase at the Barbican in February. Michael Rosen attended the event in person and performed his work live for participating pupils, along with their teachers, parents and guests.

“It is absolutely vital that children explore the arts while at school. Learning to think creatively is a hugely valuable life skill that helps us to interpret and respond to the world around us. Having the opportunity to share whatever you have created with others is also a brilliant way to develop confidence, and this is why I was thrilled to be invited to curate a Barbican Box. Poetry can be anything you want it to be; it can be poignant or playful and everything in between but perhaps most importantly, writing it can also be outrageously fun.”

- Michael Rosen

ii. **Associate Schools**

As we approach the midway point of our 3-year pilot Associate Schools programme, our relationships have matured with our 3 associate schools, and so have the projects we have been able to deliver. Background information on our Associate Schools can be found in appendix B. Impact of the programme to date includes:

Sydney Russell School, Dagenham

- The school is creating a student cultural council with representation from the four school houses to help steer the project;
- Barbican has helped to create connections between the programme's supporter, The Nomura Charitable Trust. 20 students participated in a careers workshop in September 2017 organised by Nomura Bank;
- To date, around 200 students have visited the Barbican, to view exhibitions, go on tours and participate in programme-related Creative Learning activities;
- Key programme benefits cited include:
 - Making learning more memorable
 - Developing student skills in team working
 - Giving an opportunity for different students to shine
 - That the programme has cross-curricular benefits across a broad range of subjects including science, maths, design and technology as well as arts and humanities

The Garden Autism Specialist School, Hackney

- The school's participation in the Associate Schools programme is communicated on the school's website and is seen as an attraction to new teachers applying to work in the school;
- The children know which projects are linked to the Barbican. They communicate their anticipation and happiness by making a symbol for 'b';
- The children behave well in the Creative Learning sessions. There have never been any behavioural issues. Some children who require support in classes can work independently in the drumming session;
- The drumming workshops have engaged students in a powerful way and the impact has been noticeable. Teacher records for the sessions frequently mention high engagement, concentration, calm, musicality, sensitivity to those around about, and increasing confidence and technical skills. Parents had noticed a change in their children's behaviour in the last year - including looking forward to the days with drumming or other arts activities and reduced levels of anxiety for their children;
- The drama workshops offered as part of the programme were so successful that the school is developing an after school club.

"Being an Associate School changes how other organisations see us. When we go to an event now we don't go as the special needs school. We are different but not inferior. We add something unique. The Associate Schools programme has given us attitude."

- Deborah Snowden, The Garden School

Greenleaf Primary School, Waltham Forest

- The school has created a page about its arts activities on its website, which has been favourably commented upon by parents;
- We have worked with the school this year to create a purposeful and coherent plan for the 2017/18 year, focussing on poetry, which has linked back to the national curriculum;
- Having teacher inset days before projects start has allowed teachers to develop their skills and confidence in the arts. The programme has

encouraged and supported the teachers to widen the media they use with pupils, for example, to use animation.

“Because the world would be a less wonderful place without art; because some parents would take children to the arts, but some wouldn’t; because the arts will make students more rounded individuals; and because the earning potential of the creative industries is large in the borough and the UK in general.”

- Kathryn Soulard, Head Teacher – Greenleaf Primary School

c). The Art of Change

Innovative and pioneering new learning models as part of the Barbican’s 2018 season The Art of Change, exploring how, through the arts we can respond to, reflect and potentially effect change in the social and political landscape.

The Art of Change year has provided a particularly rich and fruitful thematic starting point for our programming, enabling us to strategically develop new programmes and models that have moved our work forwards into new territory.

i. Tuning into Change: A Youth Manifesto for the Arts

“Things need to change; otherwise people are at risk of being divided and disconnected. They’ll be deprived of expressing their true selves and discovering hidden passions that could ultimately lead to something revolutionary. Tuning into Change: A Youth Manifesto for the Arts is proof that, regardless of our age, we as young people are just as capable of generating and executing ideas to change the world. We call on you to join our movement because together we can create a change greater than any one individual.”

- Aimee Hanson, Youth Manifesto participant (16)

On 4 May, 42 young creatives from London, Los Angeles, Gateshead, Scotland and Bristol released ***Tuning into Change: A Youth Manifesto for the Arts*** at the Barbican, calling on world leaders, the Government, arts leaders, journalists, teachers, young people and the general public to prioritise access to the arts. A Creative Learning project, the Manifesto was launched at an open rehearsal attended by 800 people in the Barbican Hall featuring world-renowned conductor **Gustavo Dudamel**, members of the **National Youth Orchestra of Great Britain** (NYO) and the **Youth Orchestra of Los Angeles** (YOLA), as part of the **Los Angeles Philharmonic’s** 2018 Barbican residency.

Part of **Sky Art 50**, the *Tuning into Change* project brought the young creatives together at regional workshops over a period of 6 months to determine what the arts can offer young people and the role that young artists can play to create lasting change in our uncertain world. Leading up to the launch event, the 14-to-25-year olds came together at the Barbican to collectively produce their 14 point Manifesto and accompanying 89 page publication (see appendix C) – exploring how young

people can effect change at different levels, from the individual to the global – over just two days (30 April – 1 May).

So far, over 2000 manifestos have been distributed, and over 600 people have viewed it online. The book was also distributed at the Lord Mayor's Breakfast on 23 May. The manifesto was covered by national news outlets including BBC Radio 3, the Financial Times, Daily Telegraph and Daily Express, as well as music trade press including Classic FM (online). The BBC Radio 3 broadcast on their *Tune In* programme an interview with a young person about her personal experience of the project. In total, 11 pieces of coverage were secured with an Advertising Value Equivalent of at least £45,301.68 and a potential reach of more than 293 million.

The young people will be coming together later this month to explore what next steps they wish to take. Ideas include presenting their manifesto at school assemblies and youth panels in the arts. The young people will also present at the Barbican and Sage Gateshead in February next year as part of our Sky Arts Festival.

“Art offers lessons and tools for us to improve ourselves, and like in an orchestra, fosters an environment where all can express their voices, share their experiences, and in the spirit of learning, compassion and respect, create a more harmonious world together. That ideal is what this Manifesto represents and why I am confident the young people whose ideas are included - as aspiring artists and committed citizens - will be great leaders in creating a better tomorrow.”

- Gustavo Dudamel

ii. A Change is Gonna Come

A Change is Gonna Come was a brand new performance piece, devised and created by our **Young Poets** in collaboration with creatives and dancers from **Boy Blue**. Led by poet **Jacob Sam-La Rose**, and Boy Blue co-founders **Mikey Asante** and **Kenrick Sandy**, the show was developed in partnership with the Barbican Theatre team, and was the first time that the work of the Young Poets has been presented alongside artists in the Barbican's Theatre and Dance programme. Performed in the Barbican's Pit Theatre on 25 and 26 May 2018 as part of *The Art of Change* season, the production provided a platform in the Barbican's programme for responses to the theme by young artists. The production will be revived at the Barking Broadway Theatre as part of our Change Makers Festival on 30 June. Building on the learning from *A Change is Gonna Come*, we are looking to continue to develop and produce new, cross-arts collaborative performance work by our Young Creatives on a biennial basis with the Theatre department.

iii. Subject to Change

Subject to Change invited 12 poets from our Young Poets alumni to speak to our changing world, one for every month of 2018. Each poet creates and performs a poem responding to a particular theme in the world that month, which is then published online. At point of writing we are half way through the programme, and by

the end of the year we will have created a “poetic timeline” – a digital representation of 2018 through the issues that our poets feel require an urgent poetic response. The programme was launched in January by young poet Katie Hale, whose moving, sensitive poem *Honey* engaged with contemporary debates about sexism by honing in on Virgin Trains’ mistreatment of a female passenger travelling on one of its trains. In February, Jeremiah ‘Sugar J’ Brown shared his poem *I’m Rooting For Everybody Black*, inspired by one of Tobi Kyeremateng’s recent tweets regarding the 2018 Oscars ceremony. And in March, *Hunger Strike* by Laurie Ogden, a poem which drew parallels between the recent treatment of women detainees at Yarl’s Wood and the suffragette movement 100 years ago, received coverage on BBC London’s Facebook page, which is both liked and followed by more than **1.8 million people** and has received **13,200 views** to date. Building on the success of *Subject to Change*, we are currently developing the notion of ‘12’ creative responses running through every month of the year in our programming plans for the 2019 theme.

“Poetry is a way to be heard, to communicate and debate. Change starts with people using their voice – we then have to follow it through with action.”

- Laurie Ogden, Young Poet (March) - Subject to Change

iv. Change Makers

Change Makers is a year-long artistic residency in one of Britain’s largest secondary schools, Sydney Russell School in Dagenham. Marking the 100-year anniversary of suffrage and the Representation of the People Act in 1918, the residency is celebrating the rich feminist heritage of Barking and Dagenham; exploring the female heroes that have come to define the borough’s past and present and boldly imagining how its young people will go on to define its future and become the change makers of tomorrow.

At point of writing we are half way through the programme. From intensive projects to whole school initiatives, museum visits, talks and film screenings, the project is enabling students to learn about international, national and local history, contemporary issues and the importance of their borough’s past and present, as well as envisage the change they hope to see in the future. Highlights to date include:

- **Zara McFarlane – Jazz Concert and Q&A:** In January, 200 students from the school enjoyed a unique jazz concert and Q&A with Zara McFarlane. A singer-songwriter and the UK’s foremost black British jazz vocalist, Zara grew up in the borough of Barking and Dagenham, was a student at Sydney Russell and trained at the Guildhall School.
- **Eelyn Lee - A New Mythology for Barking & Dagenham:** Over the spring, a diverse group of female students worked with film maker Eelyn Lee to create a series of fictional female archetypes based on the lives and stories of real women from Barking & Dagenham. Through a process of research and development, pupils worked together to gather stories of migration, struggle and achievement before re-imagining them as a new local mythology. With a shortage of women working in roles behind the camera and the lack of diverse female roles in front, the decision was taken to make this an all-female project.
- **Complicite - Barking Nuns:** Creative Learning and Development were

successful in securing **Heritage Lottery Fund** funding for a theatre research project, *Barking Nuns*. Engaging with a range of partners in Barking and Dagenham, 24 students from Sydney Russell explored the story of the first Abbess of Barking Abbey, St Ethelburga. The project brought together award winning theatre company **Complicite**, the Borough Archivist from **Valence House**, volunteers from the local community and a voluntary choir of around 15 people led by ancient music specialist **Belinda Sykes**.

d). Nurturing creative voices and emerging talent

Developing the artists and creative industry professionals of today and tomorrow.

i. National Open Youth Orchestra (NOYO)

In November, we became the new official partners for the world's first disabled-led national youth orchestra, the **National Open Youth Orchestra (NOYO)**. The partnership was announced at a parliamentary reception hosted by Bristol Music Trust.

The Barbican and the Guildhall School are now the London training centre for the orchestra, helping to signpost potential musicians, hosting auditions and providing music tuition and rehearsal space to budding young musicians. Working with our local music education hubs, schools and charities, we joined Bristol Plays Music as the second major partnership for the orchestra. We have recently held auditions at the Barbican, ready for the orchestra to launch in autumn 2018.

NOYO is a significant and timely new initiative and a key step for us strategically in our commitment to diversity and inclusion in the arts across the sector. Findings of a 6-month independent feasibility study into the need and demand for National Open Youth Orchestra, concluded that the orchestra would:

- Be a human right
- Fill the gap for progression routes
- Create new and innovative art; and
- Be part of advocacy for disabled young people

"It is often said that music is the universal language, but unfortunately a great many disabled people are still left out of the conversation. We are overjoyed to be working with the Barbican and the Guildhall School to deliver the world's first disabled-led national youth orchestra!"

- Barry Farrimond MBE
Chief Executive, National Open Youth Orchestra

ii. Open Fest 2018

Throughout the Open Fest weekend on 17 & 18 March, Creative Learning showcased young and emerging talent from our 2017/18 Young Creatives and Emerging Artists programmes. Highlights included:

- The *Chronic Youth* Film Festival in Cinemas 2 & 3, curated by this year's cohort of *Young Programmers*, who had worked together for 6 months with lead mentor and film curator/ producer, **Suzy Gillet**;
- Performances by young musicians/ composers from our inaugural *Young Songwriters* programme culminated in a showcase in Milton Court Concert Hall, compered by singer-songwriter **Jamie Doe**;
- Also in Milton Court Concert Hall, the annual showcase of our *Young Poets*, featuring the work of our 2017/18 cohort of 23 young poets from their 2018 anthology, *Collages for Tongues*, which is now available in the Barbican Shop;
- *Satellites*, was a new performance piece for the Barbican High walks, created by artist **Andy Field** in collaboration with 2nd year students from our BA (Hons) in Performance and Creative Enterprise. (Unfortunately, this outdoor, site specific performance was cancelled due to weather conditions on the weekend, however students were able to perform in a dress rehearsal ahead of the weekend to showcase their work);
- *Unfinished*, our annual showcase of live, experimental performance work by our Masters in Leadership students, responded to one of London's most extraordinary historic sites - **The Charterhouse**. 16 students worked with tutors and guest artists to devise and create a series of live performance interventions that subtly changed the perception of this historic building. Working with its sense of permanence, peace and seclusion in contrast to the surrounding urban environment, the artists made use of the natural light, material and acoustic properties of the site. Paying attention to time and duration, the event evolved throughout the day, alongside the regular routines of The Charterhouse residents. The audience were invited to encounter these contemplative and playful interventions in their own time as they journeyed through the site's many spaces.

"I only have gratitude and love for this programme! I hope it continues like this (encouraging, stimulating, FREE) forever. Extremely important to support young artists and artist communities."

- Participant, Barbican Young Poets

iii. Apprenticeships

2017/18 has seen particularly successful progression routes into industry and employment for our Creative Learning apprentices.

Recent apprentices from the department have successfully progressed on to employment in a number of exciting roles in the creative and cultural industries, including the **Science Museum**, **National Theatre**, global advertising and marketing agency, **Ogilvy & Mather** and the **Arts Council England**. In addition, a recent apprentice has progressed onto further training via a level 3 apprenticeship in the **City of London planning department**.

In recognition of the diversity and range of our apprenticeships, this year we were nominated by our training provider Creative Alliance for the employer award at the **Asian Apprenticeship Awards**.

Despite hugely positive outcomes for those that pursue them, apprenticeships are still not fully understood by school leavers, and our work with both schools and young people shows that there are few opportunities for them to hear and learn about what the apprenticeship pathway is about. As a result, we have:

- Built a session on apprenticeships into our work experience programme in which City HR and current apprentices share their experiences;
- Included apprenticeships in our Creative Careers sessions with current apprentices on the panels;
- Begun conversations with our Associate School, Sydney Russell, about the role we could play in Creative Careers advice more generally;
- Contributed to corporate partner Linklaters' programme for participants of EY Futures;
- Begun dialogue with our training provider the National College for Creative Industries about joined-up and sector wide approaches to this issue.

4. Our Future Priorities

a) Business modelling and financial planning

Further to successfully delivering savings for the 2017/18 financial year, a key priority for 2018/19 will be to develop a robust and sustainable business model for the department for the next 5-year period. For 2017/18, we have delivered a very sophisticated set of savings across staffing and activity that has ensured minimum impact on the department; largely through very nuanced adjustments across a wide range of areas, and really maximising on the current resource. However, now that the balance of activity and staffing feels balanced and proportionate, and activity is particularly lean and especially optimised, any further reductions could compromise the scope and potential of our work. We are therefore currently reviewing the proportion of income for the department across core subsidy, grants income and ACE NPO funding, and how the pendulum may need to gradually re-balance over the coming years.

b) Digital learning

In January the Creative Learning team went off site for a departmental away day focusing on digital learning. Guest speakers for the day included Marie Horner (Roundhouse), Tom Nelson (Royal Opera House) and Drew Wilkins (Fish in a Bottle). The Creative Learning team took part in workshops designed to explore the digital possibilities for our learning programmes. The Head of Creative Learning also presented on the future-gazing possibilities for digital learning at the 2018 Barbican Board and Trust away day.

Whilst we recognise that the department still has much ground to cover in this area in relation to our peers, we believe that the opportunities and potential for work is considerable. Many of the current digital models in existence in the sector have a particularly strong focus on streaming and broadcasting. Whilst highly successful models in their own right, we believe that a key opportunity for Creative Learning, through the unique programmes and partnerships that we deliver, is to explore the power and potential of digital to open up opportunity for two-way, non-linear creative exchanges with audiences and participants.

Using digital as a tool to enable us to achieve things with our work that could not otherwise be realised, we are looking to test and develop its potential in the following 3 areas of our work:

Digital as a means to

- **Create greater accessibility and inclusion for audiences and participants**
- **Extend the breadth of our reach and engagement**
- **Develop the skills required for the industries of the future**

Next steps over 2018/19 include a departmental action plan for digital learning, which will align with the Centre-wide digital strategy.

c) Under 18s review

As part of its strategic plan (2017-2022), the Guildhall School is developing a new 5-year Young Artist strategy. As the breadth and depth of the under-18s offer across Guildhall School continues to evolve (including our work as a joint division in Creative Learning), it is recognised that there is a growing need for us to clarify and consolidate our provision. As such, work has been well underway over 2017/18 to review the current offer, aiming to look at future needs and emerging trends with a view to developing a joined-up experience for different participant groups as they journey across the Guildhall Young Artist proposition. This new contextual frame for under-18s work provides us with a renewed opportunity to examine how we can maximise joint resources to create a more compelling proposition overall, that draws upon the combined assets of Junior Guildhall, Centre for Young Musicians and Creative Learning, with widening participation at its core.

d) MA Development

An exciting evolution of the existing Leadership Masters pathway is being created. The new proposed Masters postgraduate degree is anticipated to be a two-year full-time course and attract emerging artists, poets and musicians from across the disciplines. Drawing on the rich legacy of the MMus in Leadership, the new Masters will forge strong links with the undergraduate degree, Performance and Creative Enterprise, utilising its key principles of collaboration and interdisciplinary practice. The Guildhall School's central vision of the Artist in Society will be at its core. Participants from recent focus groups undertaken by the School to explore the validity of a potential postgraduate offer have welcomed this evolution, recognising that the initiative continues to situate the Barbican and Guildhall School at the leading edge of creative practice in the 21st century.

e) Creative Careers review

We are currently undergoing a review of our Creative Careers programme, with a view to testing and piloting new models from September 2018 onwards. It is evident that the current Creative Careers model is highly valued by those attending the sessions, clearly meeting the need of a generation of young creatives. However, the programme does remain relatively niche and we are keen to expand and maximise its impact. Attendees are generally aged 21 and above (95% of those attending are over 18, and over 80% are 21 or above), and

are already engaged in the Barbican more generally (over 50% are booking tickets via our Young Barbican scheme). Whilst it is vital that we continue to actively engage these Young Barbican participants, we are also keen that our work around skills, employability and work based learning starts at an earlier stage and engages harder to reach young people. The narrowing of subject choices at secondary level through the EBacc, closely followed by the oncoming need to pursue relatively binarised pathways post-16 through either academic (A-Level) or technical (T-Level) routes, means that young people are being asked to make critical decisions about their careers at ever earlier junctures. In addition to this, feedback and research consistently state that careers advice in schools on the creative and cultural industries is patchy, inconsistent and at times, non-existent. As such, it is crucial that our careers work should:

- Link more explicitly to our schools work
- Link more explicitly to the Creative Entrepreneurs programmes at the Guildhall School
- Engage parents, raising awareness of the potential for future employment in the creative and cultural industries for their children
- Include a suite of opportunities for breadth and depth of engagement, including talks/ masterclasses, work experience, potential T level partnerships, apprenticeships and work based learning/ fusion skills projects
- Takes place both on site at the Barbican and Guildhall School, and off site in east London

f) Open Labs review

In addition, we are about to embark on a review of our Open Labs programme, with a view to re-modelling this programme at the start of the financial year in April 2019. Currently, the Lab programme is defined by 15-20 Lab weeks in the Pit per year, providing time and space for emerging artists to develop new, multi-disciplinary performance work. The programme has successfully enabled us to reach and engage an exciting array of early to mid-career artists, and in some instances has led to the development of further work for the Barbican's programme. However, we are now at an exciting juncture where we are keen to break open the notion of Lab; to expand its definition and maximise its impact and potential across the organisation. We are therefore about to embark on a process of internal and external consultation to explore the type of artist development framework that could best support our needs. We are keen that the new model incorporates all the art forms, and also embraces the potential of our alliance with the Guildhall School. Whilst the framework is still to be formed, it is clear that the approach to Labs should maximise upon the following areas:

- Nurture and foster new and emerging talent
- Incorporate all the art forms
- Link to the Theatre department's Pit Party model
- Have a strong focus on targeting artist from diverse and disadvantaged backgrounds, including class, ethnicity and disability
- Embrace the potential for our alliance work with the Guildhall School
- Link to our Creative Citizens/ fellowship programmes off site
- Explore national exchange and partnerships
- Empower and facilitate artist development across the whole organisation
- Take place in a range of spaces, both on and off site

- Have the potential for a greater depth of engagement and progression with an artist beyond the Lab

g) Barbican Youth Panel

Having launched the Barbican's first youth panel in the 2017/18 year, we are keen to build upon the learning from this pilot, and to further deepen and maximise its impact, influence and potential across the organisation in the coming year. We are currently in the process of recruiting the new 2018/19 Youth Panel, specifically targeting young people aged 14-18 years. This coming year, we plan to match Youth Panel members with projects from the Barbican's 2018/19 strategic plan, supporting the young people to take an advisory role with teams across the organisation. Through this new approach, we hope to ensure that youth voice is strategically embedded in our work from the earliest stage.

5. Conclusion

As shown, it has been an especially dynamic and productive year for Creative Learning, with many areas of our work coming into fruition.

As with every year, we have learned a great deal, and the work continues to evolve and adapt within the context of ever changing times. Over the course of the year, we have continued to consolidate and refine our existing programmes, whilst at the same time, strategically developing new models that have moved our work forwards into new territory. The quality, sophistication and reach of our programmes and partnerships in 2017-18 is testimony to the good health of the department, and to the exciting programmatic opportunities presented by the arts programme and 2018 annual theme.

As noted in Section 4, there are a number of pressing priorities for the department in 2018-19 that will undoubtedly lead to further shifts and developments in the coming year. In particular, sustainability and business modelling will be key, and over the course of the next year we will continue to maximise our resources whilst, at the same time, identify opportunities for income and enterprise. In addition, as noted in Section 2, so much remains unknown to us at this stage within the landscape we operate – from the long-term consequences of the EBacc to the impact of the Post-16 Skills Plan. As such, it is vital that we continue to develop models that allow us to respond flexibly and with agility to a rapidly changing world, educationally, socially, artistically. Throughout, we will continue to rigorously assess the value and impact of our work, actively applying research and evaluation to help guide and inform our decision-making at every juncture.

And finally, as an organisation of national significance, it is vital that we continue to assess the role that we can play within the wider ecology, particularly looking at the balance of breadth and depth in our work across education, health and wellbeing and skills.

With the evolution and maturing of the Guildhall School Alliance and Culture Mile Learning, the opportunity for collaboration and innovation are more present than ever before. As we continue to align with the direction of travel, the conditions feel very positive to achieve hugely exciting things within Creative Learning. We remain

confident that as a department we stand in a strong and robust position to tackle the challenges and opportunities that lie ahead, continuing to make a significant contribution towards the vision and mission of the Barbican, Guildhall School and City of London – both now, and into the future.

Jenny Mollica

Head of Creative Learning

T: 020 7382 2339

E: jenny.mollica@barbican.org.uk