

# Cabinet Agenda



**Date:** Monday, 26 June 2017

**Time:** 4.00 pm

**Venue:** Conference Hall - City Hall, College Green,  
Bristol, BS1 5TR

## Distribution:

**Cabinet Members:** Marvin Rees, Craig Cheney, Asher Craig, Helen Godwin, Fi Hance, Claire Hiscott, Helen Holland, Paul Smith and Estella Tincknell

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**Date:** Friday, 16 June 2017



# Agenda

## PART A - Standard items of business:

### 1. Welcome and introductions

Members of the public intending to attend the meeting are asked to please note that, in the interests of health, safety and security, bags may be searched on entry to the building. Everyone attending this meeting is also asked please to behave with due courtesy and to conduct themselves in a reasonable way.

Please note: if the alarm sounds during the meeting, everyone should please exit the building via the way they came in, via the main entrance lobby area, and then the front ramp. Please then assemble on the paved area in front of the building on College Green by the flag poles.

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### 2. Public Forum

Up to one hour is allowed for this item

Any member of the public or Councillor may participate in Public Forum. Petitions, statements and questions received by the deadlines below will be taken at the start of the agenda item to which they relate to.

#### **Petitions and statements (must be about matters on the agenda):**

- Members of the public and members of the council, provided they give notice in writing or by e-mail (and include their name, address, and 'details of the wording of the petition, and, in the case of a statement, a copy of the submission) by no later than 12 noon on the working day before the meeting, may present a petition or submit a statement to the Cabinet.
- One statement per member of the public and one statement per member of council shall be admissible.
- A maximum of one minute shall be allowed to present each petition and statement.



- The deadline for receipt of petitions and statements for the 26 June 2017 Cabinet is **12 noon on Friday 23 June 2017**. These should be sent, in writing or by e-mail to: Democratic Services, City Hall, College Green, Bristol, BS1 5TR  
e-mail: [democratic.services@bristol.gov.uk](mailto:democratic.services@bristol.gov.uk)

**Questions (must be about matters on the agenda):**

- A question may be asked by a member of the public or a member of Council, provided they give notice in writing or by e-mail (and include their name and address) no later than 3 clear working days before the day of the meeting.
- Questions must identify the member of the Cabinet to whom they are put.
- A maximum of 2 written questions per person can be asked. At the meeting, a maximum of 2 supplementary questions may be asked. A supplementary question must arise directly out of the original question or reply.
- Replies to questions will be given verbally at the meeting. If a reply cannot be given at the meeting (including due to lack of time) or if written confirmation of the verbal reply is requested by the questioner, a written reply will be provided within 10 working days of the meeting.
- The deadline for receipt of questions for the 26 June 2017 Cabinet is **5.00 pm on Tuesday 20 June 2017**. These should be sent, in writing or by e-mail to: Democratic Services, City Hall, College Green, Bristol, BS1 5TR.  
Democratic Services e-mail: [democratic.services@bristol.gov.uk](mailto:democratic.services@bristol.gov.uk)

**When submitting a question or statement please indicate whether you are planning to attend the meeting to present your statement or receive a verbal reply to your question**

### **3. Apologies for Absence**

### **4. Declarations of Interest**

To note any declarations of interest from the Mayor and Councillors. They are asked to indicate the relevant agenda item, the nature of the interest and in particular whether it is a **disclosable pecuniary interest**.

Any declarations of interest made at the meeting which is not on the register of interests should be notified to the Monitoring Officer for inclusion.



**5. Matters referred to the Mayor for reconsideration by a scrutiny commission or by Full Council**

(subject to a maximum of three items)

None at time of publication

**6. Reports from scrutiny commission**

None at time of publication

**7. Chair's Business**

To note any announcements from the Chair

**PART B - Key Decisions**

**8. Property Guardians**

(Pages 5 - 15)

**9. Proposal for a Bristol Apprenticeship Service**

(Pages 16 - 38)

**10. A City of openness, imagination and originators: A Strategy for Bristol Culture**

(Pages 39 - 74)

**11. BCC Arts funding - Cultural Investment Programme**

(Pages 75 - 101)

**12. Outdoor Events Policy and new charging structure**

(Pages 102 - 137)

**PART C - Non-Key Decisions -**

None

None



<b>Title: Property Guardians</b>	
<b>Ward: All</b>	<b>Cabinet lead: Councillor Paul Smith, Cabinet Member for Housing</b>
<b>Author: Bob Baber</b>	<b>Job title: Service Manager Asset Strategy</b>

<b>Revenue Cost: (5y forecast)</b> No one-off revenue cost. Ongoing revenue cost £9k p.a. from 18/19 for one building.	<b>Source of Revenue Funding:</b> Absorbed by property budget
<b>Capital Cost:</b> 17/18 £1.41m	<b>Source of Capital Funding:</b> Funded from the Housing Delivery enabling budget, which forms part of the agreed Capital programme.
<b>One off:</b> This paper sets out the costs for existing vacant buildings. There will be future revenue consequences of future vacant buildings. <input checked="" type="checkbox"/>	<b>Saving</b> <input type="checkbox"/> <b>Income generation</b> <input type="checkbox"/> All mitigations have been considered to keep revenue costs as low as feasibly possible
<b>Ongoing</b> <input type="checkbox"/>	

### Finance narrative:

The recommendation in this report will have immediate effect on properties managed by guardian companies with a legacy of issues. In addition as no new guardian arrangements will be entered into in the future, property services have plans to avoid additional cost pressures by involving third / voluntary sectors for meanwhile use.

### Capital Implications:

The total capital cost of demolitions (incl. asbestos removal and vacant site security as part of the contract) for the affected buildings are estimated to be up to £1.41m in 17/18. These sites are earmarked for different purposes including Housing Revenue Account and General Fund housing delivery. The proposals will help mitigate the risks and reduce the authority's exposure to additional costs arising from holding empty properties.

The agreed Capital Programme contains provision for such housing enabling works within the Housing Delivery budget, and the costs of this proposal can be contained within that budget. Any capital receipts arising from the disposal of sites will be earmarked to reimburse the costs of demolition.

### Revenue implications:

Revenue costs incurred will be absorbed by the property management budget.

**Finance Officer:** Tian Ze Hao – Finance Business Partner

### Summary of issue / proposal:

In the light of the recent complaints about the property guardian scheme and the outcome of a court case that determined that the occupancy status of a property guardian is a tenant with protection from eviction rights, it is recommended that the council replaces the scheme with alternative security measures as set out in the recommendations.

**Summary of proposal & options appraisal:**

Council officers from different disciplines across the council in consultation with Members have considered the cost and benefits of various options for securing its empty buildings. The conclusion is that the council should replace its current arrangement using property guardians to secure its empty buildings with alternative means. This is to avoid an ongoing risk of holding-up redevelopment of the sites caused by delay in gaining vacant possession of the buildings. For example, in the case of the Broomhill site the eviction process has led to over 12 months delay to a scheme to redevelop the site for new affordable housing and at the time of writing the council still does not have vacant possession to allow it to proceed.

**Recommendation(s):**

1. That the policy of using property guardians to secure empty buildings is amended to reflect alternative security measures on the following basis:
  - No new commercial guardian arrangements will be entered into:
  - That property guardian contracts on buildings with a legacy of issues are ended as soon as possible by giving up to 6 months' notice:
  - That property guardian contracts on buildings without a legacy of issues are ended when the council needs the buildings back for redevelopment:
  - That implementing these recommendations is delegated to the Service Director for Property in consultation with the Director of Finance and Cabinet Member for Corporate Property and Housing.
2. That the Mayor and Cabinet agree that vacated buildings will be demolished, redeployed or where suitable, transferred to a Third Sector organisation under a mean-while use agreement for temporary housing accommodation and that this is delegated to the Service Director for Property in consultation with the Director of Finance and Cabinet Member for Corporate Property and Housing.
3. That the Mayor and Cabinet agrees that the Service Director for Property in consultation with the Director of Finance delegates approval for the procurement of works up to the value of £1.41m in 2017/18 to demolish buildings vacated as a result of this change in policy. This will be undertaken in advance of their future redevelopment and the cost will be funded from the Housing Delivery enabling budget, which forms part of the agreed Capital programme.

**City Outcome:**

- Most of the empty buildings in this report are being held until projects are ready to be started onsite to deliver new school places, social care accommodation and affordable housing.
- Many of the circa 150 guardian occupiers are likely to seek low cost alternative accommodation in the region.

**Health Outcome summary:** There is not a material link between this proposal and health outcomes

**Sustainability Outcome summary:** No material link

**Equalities Outcome summary:** The council does not have a direct relationship with the guardian occupiers. The duty for the equal treatment of guardian occupiers rests with the guardian companies. They occupy the buildings under a license agreement with the guardian companies which provides 3-4 weeks' notice to quit. It is the intent of the council that they should receive a longer period of notice as part of this proposal. The means-test for becoming a guardian occupier means that it is unlikely any that would qualify as a priority need for re-housing. The council commits to treating equally all citizens, including guardian occupiers, who seek advice from the council on their housing options.

**Impact / Involvement of partners:** No material impact anticipated.

**Consultation carried out:** Consultation within the council has been undertaken with technical officers from various professional disciplines, the Cabinet Member for Homes, the Senior Leadership Team and the Executive Board.

**Legal Issues:**

The Council is entitled to terminate its contracts with Camelot and Ad Hoc in accordance with the terms of

the individual contracts without reason. Camelot contracts require 21 days' notice and Ad Hoc 31 days. By giving 6 months' notice the Council is providing the supplier with adequate and reasonable time to secure vacant possession of the properties whilst providing the guardians with reasonable time to secure alternative accommodation. The additional notice period will also allow the Council adequate time to plan future use/demolition.

**Legal Officer:** Andrew Jones Legal Services – Team Leader Property

<b>DLT sign-off</b>	<b>SLT sign-off</b>	<b>Cabinet Member sign-off</b>
Nicki Beardmore. 16/06/17	Anna Klonowski. 15/06/17	Councillor Paul Smith. 07/06/17

Appendix A – Further essential background / detail on the proposal	<b>YES</b>
Appendix B – Details of consultation carried out - internal and external	<b>NO</b>
Appendix C – Summary of any engagement with scrutiny	<b>NO</b>
Appendix D – Risk assessment	<b>YES</b>
Appendix E – Equalities screening / impact assessment of proposal	<b>YES</b>
Appendix F – Eco-impact screening/ impact assessment of proposal	<b>NO</b>
Appendix G – Exempt Information	<b>NO</b>

Cabinet 26<sup>th</sup> June 2017

<b>Heading: Further essential background and detail on property guardians</b>	
<b>Ward:</b>	<b>All</b> (if applicable)
<b>Author: Bob Baber</b>	<b>Job title: Asset Strategy Manager</b>
<b>Ext. No: 21412</b>	<b>Location: City Hall</b>
<b>Officer presenting report: Bob Baber</b>	

**Purpose:**

This report sets out the background and detail on the recommendation to Cabinet to replace the commercial property guardian scheme for the council's non-housing vacant buildings with alternative security arrangements.

**Why the council uses guardians**

1. The council has used guardians since 2011 to protect empty non-housing properties awaiting sale or redevelopment. The current practice is to first offer these properties to Third Sector agencies for temporary accommodation for homeless households and some are managed by St Mungos or Chapter 1 for this purpose. Those that have been rejected by the Third Sector for this use are then offered to guardian companies.
2. Guardians provide security for the building by occupying the building. It is a common arrangement used by many public and private sector organisations across the UK and Europe to protect against vandalism and squatters. The vulnerability of the council's empty buildings has been demonstrated in recent months with council properties being squatted in the few days between guardians vacating the premises and sale or demolition, leading to legal costs for eviction and delay in redevelopment of the site.
3. Guardian occupation is an alternative to the unsightly boarding-up of windows and doors or demolition and the detrimental image both of these options present in local neighbourhoods. It also provides a social benefit in the form of flexible low cost accommodation for circa 150 people.



4. It is a lower cost and more effective alternative to securing the building with physical barriers, installing alarms and regular security visits, all of which provide a lower level of protection than guardian occupation. The council spends on average less than £100 per month on minimal maintenance at each building because the guardian companies are liable for nearly all of the running costs. This equates to circa. £20,000 per annum cost to the council for the current 17 buildings secured by private sector guardian companies. By comparison, it is estimated that it would cost the council in excess of £1m per annum to secure these buildings using traditional security measures.
5. There are a further 8 buildings being used by Third Sector organisations on a meanwhile use basis to provide temporary accommodation for people who are homeless.

### **The guardian companies**

6. The council uses two main private sector guardian companies to secure its empty buildings using guardian occupiers; Camelot and Ad Hoc. They are both well-established service providers in this field, have been in this business for many years and operate across the UK with private and public sector clients. Between them nationally, every year, they manage hundreds of buildings occupied by over 1000 guardians.
7. The council contracts with one or other of the companies for them to provide guardian occupiers to secure the empty council premises. The council does not pay the guardian companies for the security service. Nor do the guardian companies pay the council for the use of the premises. The council currently has 7 buildings managed by Camelot and 10 buildings by Ad Hoc.
8. The contract allows the council to give the guardian company up to five weeks' notice for vacant possession. Each contract is stand-alone specific to the property, and they are not all exactly the same. There is no written agreement directly between the council and the guardian occupiers.
9. Eight buildings are managed by Third Sector organisations to provide accommodation for people who are homeless. This is not considered to be the same as the guardian scheme which is a security service. For this reason, there is no proposal to discontinue these arrangements with the Third Sector.

### **The guardian occupiers**

10. The current circa 150 guardian occupiers are provided by the guardian companies who vet them for suitability. They must be in employment and over 18 years with no children.
11. Vacancies are advertised alongside other places to rent on national lettings websites and on the companies' own websites. Guardian occupiers pay a below market rent to the guardian companies. This is typically £260/month. They live in basic rooms with shared facilities within buildings not necessarily designed for this use.
12. The guardians enter into a licence agreement with the guardian company. The agreement allows unfettered access to the rooms by the guardian companies. The licence also gives

both parties 3-4 weeks' notice to quit.

### **The buildings**

13. The council's aim is to divest itself of its surplus buildings as soon as possible. However, the council sometimes has to hold onto some properties for longer to remove impediments to re-development, to gain planning permission or negotiate access, etc. The council currently has 17 vacant buildings being protected by property guardians until they can be redeveloped:

<b>Camelot managed (7)</b>	<b>Ad Hoc managed (10)</b>
Brentry EPH, (2 buildings)	St Ursula's, Stoke Bishop
St Peters EPH, Manor Farm	Rockwell EPH
Coombe EPH,	Lockleaze Police Station
Lockleaze Day Centre	Redhouse, Withywood
Speedwell Fire Station	Whitehouse Centre,
Broomhill EPH	Sea Mills Infant School
Rustic Lodge, Blaise Castle	Salcombe Road Office
	Sinnott House, Brislington
	1 Airport Cottages, Hengrove
	Sea Mills Training Centre The Crescent

### **The issues affecting the current guardian scheme**

14. In autumn 2016, the council gave notice to Camelot for vacant possession of the Broomhill former elderly care home so it could be demolished for redevelopment to build new homes. Camelot in turn gave notice to the occupants to vacate the premises.
15. Protests and complaints to the council followed, alongside a legal challenge to the courts on the occupancy status of the guardians. Negative media coverage about the scheme has been extensive. In summary the complaints and challenges relate to:
- a) Allegations from guardians about the condition of the buildings.
  - b) Complaints about the treatment of guardian occupiers.
  - c) Delays in applying for HMO (House in Multiple Occupation) Licences where required.
  - d) The occupation status of guardian occupiers.
  - e) Planning permission.

Some of these issues are under investigation by the council.

16. Most significantly, on 25th February 2017 the County Court in Bristol ruled that one of Camelot's guardian occupiers at the council owned Broomhill former EPH is a tenant rather than a licensee. The guardian companies maintain that this one court case does not set a precedent and that they are making adjustments to their practices to protect themselves from future claims of a de facto tenancy from guardian occupiers. They also point out that they have successfully defended similar legal challenges to the occupancy status of guardian occupiers elsewhere.
17. However, since the court case other guardian occupiers at three different properties are claiming protection from eviction rights as if they are tenants with an Assured Shorthold Tenancy. The consequences of this are that the council is unlikely to get its buildings back at short notice which will delay redevelopment proposals. For example in the case of Broomhill the eviction process has led to over 12 months delay to a scheme to redevelop the site for new affordable housing.
18. An assured short-hold tenancy gives tenants the right for:
- a) 2 months' written notice to quit: and
  - b) the leave date must be at least 6 months after the tenancy began.
19. If the tenant does not leave on the due date then it could take up to an additional three months for a possession notice to be granted. In exceptional circumstances, it could take many months to remove any occupiers that remain after the due legal process has completed.

## **Conclusion**

20. Doing nothing to secure the buildings, allowing the building to be squatted and not taking action to remove them is not considered a viable option. This approach could lead to unwelcome liabilities for the council and give squatters acquired occupation rights. It might also lead to complaints from the residents in neighbouring properties. The legal process to remove squatters is also costly.
21. Likewise, the council taking back the properties with the guardian occupiers in-situ is not considered an option because in this event the council would then place itself in a more onerous position in terms of gaining repossession than that of a guardian company.
22. Against the backdrop of local issues and the legal judgment on the operation of guardian type schemes, council officers from different disciplines across the council have considered the cost and benefits of various options for securing its empty buildings. The conclusion is that the council should take a managed shift away from the property guardian scheme and instead use alternative means to secure its empty buildings. This is to avoid an ongoing risk of holding-up redevelopment of the sites caused by delay in gaining vacant possession of the buildings.
23. The proposed alternative to the guardian scheme is that vacated buildings will be demolished, sold, redeployed or where suitable transferred to a Third Sector organisation under a mean-while use agreement for temporary housing accommodation. Where this is

not possible then security measures will be put in place to protect the empty buildings. Because of the current prevalence of squatting in Bristol this will often require a security guard to be constantly present in high risk buildings.

24. This preferred option entails a managed withdrawal from all the guardian schemes currently operating in 17 of the council's buildings. The managed approach to doing this is to act first on guardian contracts on buildings with a legacy of issues to end them as soon as possible by giving up to 6 months' notice to the guardian companies involved. Guardian contracts on buildings with a lower level of risk will be allowed to run until the council needs the buildings back for redevelopment. This could be as long as two years in some case.
25. In order to minimise the costs of alternative security precautions to the buildings in place of the guardian scheme the intent is to demolish, sell or repurpose the buildings as soon as they become vacant. In the case of buildings that are earmarked for demolition, these will transfer to a demolition contractor who will become responsible for security. Where buildings are to be sold or transferred to a temporary 'mean-while' use, then this will be coordinated to happen when they become vacant. One building to be retained by the council will require long-term security and the cost of these alternative security measures is estimated to be £9,000 pa until another use for the building can be found.
26. The costs above assume that the council gets vacant possession of the buildings on a date agreed with the guardian company for each building. The cost of security will be much higher if a guardian company were to return the building to the council early and before it is ready to organise their demolition, sale, redeployment or transferred to a mean-while use. This risk is recorded on the risk assessment.

## Appendix D Risk assessment:

**FIGURE 1****The risks associated with the implementation of the *decision on property guardians*:**

No.	RISK  Threat to achievement of the key objectives of the report	INHERENT RISK (Before controls)		RISK CONTROL MEASURES  Mitigation (ie controls) and Evaluation (ie effectiveness of mitigation).	CURRENT RISK (After controls)		RISK OWNER
		Impact	Probability		Impact	Probability	
1	Adverse publicity damaging the reputation of the council	High	High	A pro-active communications strategy will be followed.	High	Med	Public Relations
2	Creating homelessness	High	Low	The council's housing advice service will be made available to guardian occupiers. Guardian occupiers to be provided with a longer period of notice that their occupation agreement allows to allow them more time to find alternative accommodation	Low	Low	Property services/Housing Advice.
3	Guardian occupiers not vacating the premises when required	High	High	Ongoing engagement with the guardian companies and guardian occupiers. Providing a longer notice period than the contract requirement.	Low	Low	Property services.
4	Guardian companies returning the buildings before the due date causing additional costs to the council for alternative security measures.	Med	Low	Ongoing engagement with the guardian companies.	Low	Low	Property services.

**FIGURE 2****The risks associated with not implementing the *decision on property guardians*:**

No.	RISK  Threat to achievement of the key objectives of the report	INHERENT RISK (Before controls)		RISK CONTROL MEASURES  Mitigation (ie controls) and Evaluation (ie effectiveness of	CURRENT RISK (After controls)		RISK OWNER
		Impact	Probability		Impact	Probability	
1	Adverse publicity damaging the reputation of the council	High	High	Strengthening the management of the scheme but even so the publicity on individual issues has been unpredictable.	High	High	Property services
2	Guardian occupiers not vacating the premises when required causing delay to redevelopment schemes.	High	High	Guardian companies have adopted new practices and processes but whether these work so that occupiers leave on the due date is uncertain .	High	High	Property services.



This tool will identify the equalities relevance of a proposal, and establish whether a full Equality Impact Assessment will be required. Please read the guidance prior to completing this relevance check.

<b>What is the proposal?</b>	
Name of proposal	Property Guardians
Please outline the proposal.	In the light of the recent complaints and the court case on the occupancy status of property guardians who provide security to the council's vacant buildings it is recommended that the council replaces the scheme with alternative security measures.
What savings will this proposal achieve?	None. The alternative means of securing empty buildings will cost more.
Name of Lead Officer	Bob Baber

<b>Could your proposal impact citizens with protected characteristics?</b> (This includes service users and the wider community)
<b>Please outline where there may be significant opportunities or positive impacts, and for whom.</b>
The alternative means of securing empty buildings will avoid an ongoing risk of holding-up redevelopment for new homes and community facilities such as schools caused by delay in gaining vacant possession of the buildings.
<b>Please outline where there may be significant negative impacts, and for whom.</b>
The current circa 150 guardian occupiers across 17 buildings are provided by the guardian companies who vet them for suitability. They must be in employment and over 18 years with no children. Guardian occupiers occupy the buildings under a license agreement with the guardian companies which provides 3-4 weeks' notice to quit. Guardian occupiers pay a below market rent to the guardian companies. This is typically £260/month. They live in basic rooms with shared facilities within buildings not necessarily designed for this use. Whilst it is anticipated that this proposal will be a disruption to the living arrangements of individual guardian occupiers it should not be unexpected to them given the nature of their license. The terms and conditions for becoming a guardian occupier mean that there shouldn't be any that would qualify as a priority need for re-housing. The council's housing advice service is available provide guidance to guardian occupiers on finding alternative accommodation.

<b>Could your proposal impact staff with protected characteristics?</b> (i.e. reduction in posts, changes to working hours or locations, changes in pay)
<b>Please outline where there may be significant opportunities or positive impacts, and</b>

<b>for whom.</b>
This proposal has no equalities impact on council staff.
<b>Please outline where there may be negative impacts, and for whom.</b>
This proposal has no equalities impact on council staff.

<b>Is a full Equality Impact Assessment required?</b>	
<p>Does the proposal have the potential to impact on people with protected characteristics in the following ways:</p> <ul style="list-style-type: none"> <li>• access to or participation in a service,</li> <li>• levels of representation in our workforce, or</li> <li>• reducing quality of life (i.e. health, education, standard of living) ?</li> </ul>	
<p>Please indicate yes or no. If the answer is yes then a full impact assessment must be carried out. If the answer is no, please provide a justification.</p>	<p>No. It is not considered that a full equality impact is required because the duty for the equal treatment of guardian occupiers rests with the guardian companies. It is they who have the contractual relationship and have the respective obligations to each other. The council is not party to those contracts and has no direct relationship with the guardian occupiers. Nor does the council have any information about the protected characteristics of individual guardian occupiers on which to assess equalities risks. If the guardian companies have this information then it will be confidential to them and is likely to be protected.</p> <p>It is also noted that there is not an increased adverse impact for any individuals who may have a protected characteristic as a consequence of this proposal because the council will encourage the guardian companies to give all guardian occupiers a longer notice period than their contracts allow to reflect the longer notice period the council proposes to give to the companies. The council commits to treating equally all citizens, including guardian occupiers, who seek advice from the council on their housing options.</p> <p>The council also commits to avoiding any instructions to the guardian companies that could present an impediment to them meeting their own equalities duties towards guardian occupiers.</p>
Service Director sign-off and date:	Equalities Officer sign-off and date: Wanda Knight 22/5/17

## Cabinet Report

Date: 26<sup>th</sup> June 2017

<b>Title: Apprenticeship Commissioning Framework</b>	
<b>Ward: City-wide</b>	<b>Cabinet lead: Claire Hiscott</b>
<b>Author: Jane Taylor</b>	<b>Job title: Head of Service (Employment, Skills and Learning)</b>

<b>Revenue Saving: £100,000 p.a.</b>	<b>Source of Revenue Funding: ESFA (external) and Levy</b>
<b>Capital Cost: £ Nil</b>	<b>Source of Capital Funding: N/A</b>
<b>One off</b> <input type="checkbox"/>	<b>Saving</b> <input checked="" type="checkbox"/>
<b>Ongoing</b> <input checked="" type="checkbox"/>	<b>Income generation</b> <input checked="" type="checkbox"/>

### Finance narrative:

1. The general fund 0.5% contribution of the pay bill to the levy fund is funded through a provision set up for this purpose.
2. The cost of additional apprentices towards the quota does not have additional funding and will be funded through existing budgets. It should be noted that current employees undertaking courses under approved conditions will be counted towards the quota.
3. The revenue contribution from HR to the People Directorate is currently in the process of being identified.
4. Control will need to be established to ensure that income generation to cover the balance of the MTFP is made against general fund expenditure and not SFA funded posts.

**Finance Officer: Kevin Lock, Interim Business Partner 16<sup>th</sup> May 2017**

**Summary of issue / proposal: To develop a single Bristol City Council apprenticeship offer to produce an MTFP net cost saving of £100,000 per annum.**

### Summary of proposal & options appraisal:

1. From 06/04/2017, BCC is required to pay 0.5% of its pay bill as an Apprenticeship Levy to fund new apprenticeships. BCC can drawdown monies from Levy to fund training for its apprentices. BCC must meet a government quota of 2.3% of public sector workforce to be an apprentice and develop significant new knowledge and skills through a recognised apprenticeship framework by 2020. This requires increase from 86 apprenticeships (plus an unknown no. in BCC managed schools) to 276. Levy funding can also be used to fund apprenticeship training for existing employees. As part of the Council's budget saving targets, Medium Term Financial Plan savings target has been identified in relation to apprenticeship expenditure of £100K for 2017/18.
2. Widely recognised as key to achieving social mobility and business success – apprenticeships are a top skills priority for central and local government; for Bristol young people who do not go to university through a traditional academic route, apprenticeships represent a strong alternative pathway into employment and higher level qualifications.
3. To manage BCC apprenticeship levy resources effectively and achieve quota, People and HR teams have taken part in a Hot House to identify future service design options. As a result, the Council Senior Leadership Team (SLT) has agreed to the establishment of a single Apprenticeship Service. This means the Director of People will provide strategic leadership and establish strong accountability for delivery of the Government apprenticeship quota through a new Apprenticeship Steering Group. With immediate effect, a single apprenticeship delivery team and infrastructure is being established within the Employment, Skills and Learning Team (ESL), People Directorate.
4. BCC current apprenticeships are largely concentrated in business administration (41%) and construction/engineering (37%). There is scope to broaden this and to future proof our workforce supporting delivery of our organisational and workforce plan. BCC has recently secured Employer Provider status which means we are accredited to commission and deliver apprenticeships as a lead provider. We can also develop innovative programmes that not only meet our business needs but are more attractive to new apprentices and to existing staff wishing to develop their career, e.g. 'working



	in the public sector', community activist roles; sustainability and energy roles; legal, finance, IT roles; education, family support, health and social care roles.
5.	Our new Apprenticeship Service is funded through a combination of levy and Education Skills Funding Agency (ESFA) resources. The ESFA have set a maximum funding band figure in relation to each apprenticeship framework and standard. £100K saving is made possible through HR general fund saving, through ESFA defined eligible overhead costs and employer incentive grants for employing 16-18 year olds. The new Service also provides an opportunity to achieve ESFA growth and income generation by offering apprenticeship services to other employers/Levy payers.
6.	Over the next four years, it is anticipated that we will annually commission approximately £1.4m apprenticeship training and assessment services. Directorates have input into the forward schedule of potential apprenticeships, based on their analysis of their workforce development needs (see appendix 2). The Learning and Development Team has also provided information about potential apprenticeship programmes for existing employees.
7.	Since the Levy came into effect in April 2017, the HR team have set up 23 new apprenticeship posts and recruitment is underway with a local training provider with a planned start date in June this year. However, due to the change in funding rules and requirements, we currently do not have an appropriate commissioning framework in place. Urgent work is being carried out to update commissioning arrangements for apprenticeships and a Draft Specification for the Bristol Apprenticeship Service is being finalised (Appendix A.3 and A.4). It is intended specification will be published week commencing 19th June with end date for tender submissions 12th July and commissioning decisions by 31st July 2017.

**Recommendation(s) / steer sought:**

- To note the establishment of a new single Apprenticeship Service to transform our management and delivery of apprenticeships both within Bristol City Council and across partner employers in the city.
- To approve the development and publishing of a new single commissioning framework to enable the Council to procure apprenticeship services from external providers as soon as possible.
- To approve delegated authority for the Apprenticeship Manager to establish the framework and enter into contracts with framework providers.

**City Outcome:** *Provides a clear and flexible approach to enable BCC to enhance offer for staff and new recruits, developing people and use its influence with employers in key industrial sectors. Seeks to achieve MTFP contained with Corporate Plan.*

**Health Outcome summary:** N/A

**Sustainability Outcome summary:** N/A

**Equalities Outcome summary:** Project aims to build upon strengths of existing programmes to diversify and develop BCC workforce. We see significant positive long-term equalities benefits as scheme develops.

**Impact / Involvement of partners:** Will follow through and beyond commissioning process

**Consultation carried out:** *Internal Hot House process*

**Legal Issues:** *Need for a commissioning framework and developing Apprenticeship Agreements for existing employees to avoid changes to terms and conditions (Appendix A.1)*

**Legal Officer:** *Kate Fryer*

DLT sign-off	SLT sign-off	Cabinet Member sign-off
J Readman People 03/05/17	16/05/2017	Claire Hiscott

Appendix A – Further essential background / detail on the proposal	YES
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Appendix B – Details of consultation carried out - internal and external	<b>YES</b>
Appendix C – Summary of any engagement with scrutiny	<b>NO</b>
Appendix D – Risk assessment	<b>YES</b>
Appendix E – Equalities screening / impact assessment of proposal	<b>YES</b>
Appendix F – Eco-impact screening/ impact assessment of proposal	<b>YES</b>
Appendix G – Exempt Information	<b>NO</b>

## **Appendix A**

### **A.1 Legal implications:**

Education and training services are Schedule 3 services under the Public Contracts Regulations 2015 and therefore subject to the 'light touch' regime. As the aggregated value of the services under the framework will be more than £589,148 it will be necessary to publish an advert in the OJEU and to run a compliant, light touch, procurement process.

There may be TUPE implications if the existing training providers are not appointed to the framework.

HR and legal officers are drafting a learning agreement for both newly recruited apprentices and for existing employees who will undertake apprenticeship training.

<b>Advice given by</b>	<b>Kate Fryer, Solicitor</b>
<b>Date</b>	<b>24 May 2017</b>

## Specification: Apprenticeship Training Provision

### Introduction and Background:

Bristol Apprenticeship Service is responsible for the timely and effective identification, commissioning and delivery of apprenticeship training activities on behalf of Bristol City Council and other employers in the local area. The newly formed service combines expertise from 3 teams:

1. HR Talent and Resourcing Team who have been managing the corporate apprenticeship programme since its launch in 2009 recruiting over 300 apprentices in a variety of roles throughout the City Council.
2. Employment, Skills and Learning Team (ESL) who have been managing Government-funded apprenticeships since 2003 in support of the local construction industry under the operational name On Site Bristol (OSB). To date over 1,000 apprentices have qualified with OSB support. The scheme achieved OFSTED grade 2 in 2016 and each year leverages significant resource into the local economy, maintaining industry-leading achievement rates.
3. Learning and Development Team support a range of staff personal and professional development interventions. In addition the team offers internal and external training solutions across a broad range of disciplines.

Bristol City Council has been approved to continue its work as a Lead Provider and joined the Register of Approved Training Providers. This enables the City Council to significantly increase the breadth of its offer and continue its shared investment in local education, training and employment support.

Apprenticeships offer the City Council an opportunity to succession plan and develop the future workforce to achieve sustainability whilst maintaining services for citizens. Bristol City Council also prioritises activities which support the development of key local industries, builds capacity and fills gaps in provision.

A key partner within Bristol Learning City Partnership, Bristol City Council aims for our managed apprenticeships to focus on building career pathways through experience of work and high quality training. Bristol City Council's longstanding approach has been to blend training delivery with the support of in-house teams and external 'expert' provision; we are looking for partners who share our goals and are willing to work with us to provide highly effective skills development.

From April 2017, Government funding of apprenticeships is changing, Bristol City Council will be required to contribute to a new apprenticeship levy. These funds will be held to cover the eligible costs of training and assessment provision. Apprenticeship levy funds will be managed directly by the City Council who will have overall responsibility for a new online Apprenticeship Service.

It is estimated that Bristol City Council's Apprenticeship levy fund will be **£1.1m** per annum. In addition, Bristol City Council, will continue to deliver its apprenticeship offer on behalf of other Levy-paying employers and Small, Medium Enterprises (SMEs) in the area. This contract is currently worth **£800,000** per annum.

The Enterprise Act 2016 contains the provision for the Secretary of State “to set apprenticeship targets for prescribed public bodies relating to the number of persons (“apprentices”) who work for the body under an apprenticeship agreement” and for public bodies to report progress against such a target. For the Bristol City Council, a target of 2.3% (based upon a workforce of 6,000 employees, 12,000 including schools) would equate to 138/276 persons employed on an apprenticeship agreement at any one time by March 2020. This is an ambitious target and Bristol City Council needs partners willing to participate in assisting the development of new pathways to employment and workforce development; including new apprenticeship standards where the need exists.

In addition, public sector bodies will need to comply with Public Contracts Regulation 2015 when selecting a training provider and an assessment organisation from the approved registers.

This tender exercise is intended to support Bristol City Council in delivering its new Apprenticeship Service and an Apprenticeship Strategy will be developed alongside it and shared with appointed Suppliers.

As a Lead Provider and Levy-paying employer Bristol City Council’s approach is supported by Education and Skills Funding Agency (ESFA) Employer-Provider guidance and will change from time to time in accordance with that.

#### **Management of the Apprenticeship Programme:**

To ensure we meet targets and fully utilise levy contributions, Bristol City Council propose to identify apprenticeship opportunities through a variety of ways, including;

- Recruiting new employees as Apprentices
- Up-skilling existing staff
- Developing ongoing progression pathways within the organisation
- Community and Business engagement
- Support of initiatives such as Learning City Partnership and Bristol Works

The Bristol Apprenticeship Service (BAS), overseen by an internal steering group, will comprise of a delivery and operational management team. This team will take responsibility for all quality assurance of the apprenticeship programme in line with OFSTED/QAA and ESFA or Higher Education Funding Council for England (HEFCE) requirements. BAS will offer the City Council’s core service areas, schools and other employers clear advice and guidance in relation to suitable apprenticeship standards or frameworks when recruiting an apprentice or up-skilling an existing member of staff. To encourage young people to apply for these opportunities, especially those from groups under-represented in the City Council or industry as a whole, we will undertake extensive engagement work building upon On Site Bristol’s success.

The Bristol Apprenticeship Service will manage each apprenticeship programme ensuring that delivery and support are of the highest standard; the actual approach for this activity will depend upon the given programme and actual sub-contracting arrangements agreed within the contract.

BAS will:

- Plan the apprenticeship programme
- Identify suitable apprenticeships and the correct level of study for new hire apprentices and existing staff as part of professional development and workforce planning.

- Select suitable training partners through this process
- Agree clear pricing structure and responsibilities with training partners
- Drawdown eligible costs from BCC Levy or ESFA/HEFCE/other employers' Levy
- Advertise vacancies for apprentice opportunities
- Provide recruitment and selection support for employers and recruiting managers.
- Issue apprenticeship agreement
- Provide an apprenticeship induction in conjunction with employers and training partners
- Undertake regular reviews to assess progress and milestones with learners, line managers and employers.
- Provide support for managers with any work place issues including access to HR or other specialist advice/support.
- Liaise with training providers to identify development plans for apprentices, schedule training and end point assessment.
- Liaise with training providers to discuss any issues and identify resolution.
- Monitor contracts in line with agreed schedules
- Review and report on quality, overall performance and income/spend under the Apprenticeship Levy and ESFA/HEFCE contract

### **The Delivery Models:**

To develop the optimum programme for apprentices and employers Bristol City Council recognises the need to develop a blended delivery. This means BCC expects to have scope to offer Providers the option to act as either BCC sub-contractor (where ESFA/HEFCE funding rules allow) under the Employer-Provider model or as Lead Provider (where ESFA/HEFCE funding rules allow).

Model A – Employer Provider – BCC will take overall responsibility for day-to-day support of an apprentice, monitor progress, setting learning goals and objectives. BCC will maintain the evidence pack and drawdown funding from Levy and/or ESFA/HEFCE as appropriate. Our sub-contractors will supply specific teaching, learning and assessment through accredited learning as defined in a standard or framework and the learner agreement. This is our preferred model as it enables BCC to utilise its considerable experience and resource to ensure an holistic package meeting the high standards of support and achievement rates offered through the On Site Bristol programme.

In this Model we anticipate funding (based upon Maximum Funding Band) to be allocated in the following proportions:

BCC Eligible Costs (Delivery) 35% Overhead (Delivery) 5%

Provider Delivery Fees up to 40%

End Point Assessment 20%

Functional Skills will be funded through ESFA funding at current rate and paid to Providers delivering at 100% upon completion

Model B – Lead Provider – Provider will access agreed funding for delivery direct from BCC Levy and/or ESFA/HEFCE and provide a comprehensive support and learning package. This will be administered in line with ESFA/HEFCE Funding Rules. We will use this approach where our needs are limited in some way for example the number of roles being offered in a particular specialism.

In this Model funding will be agreed in line with ESFA requirements

### The Requirement:

Bristol City Council is looking for Training Providers and End Point Assessment Organisations (EPA) to work in close collaboration with the Bristol Apprenticeship Service to ensure a continued and sustained positive learner experience.

Training Providers will be required to fully meet ESFA/HEFCE rules and requirements and will be responsible for the following activities:

- To resource and deliver that portion of the apprenticeship training and on-programme assessments defined by a given framework or standard and agreed in the contract. For apprenticeship standards this provision will have to ensure required skills, knowledge and behaviours have been learnt for apprentices to successfully enter the gateway to end point assessment.
- For apprenticeship standards end-point assessment arrangements may also be managed by Training Providers, including payment of any costs thereof. NB: Any end-point assessments must be independent and meet requirements set out in the assessment plan for the standard. Training Providers who have delivered all or part of the training **MUST NOT** undertake end-point assessment for that same group of apprentices.
- Providing a clear scheme of work and regular, up-to-date and accurate information on the progress of learners against agreed scheme together with objective assessments of likely individual outcomes.
- Providing evidence of effective, approved Teaching and Learning by provision of proof of eligibility to deliver apprenticeships (meeting ESFA, HEFCE, Awarding Organisation and other Advisory/Regulatory Body standards as defined by BCC), full participation in shared Observations and active involvement in BCC Quality Assurance and Improvement processes.
- Ensuring subcontractors satisfy the criteria in clause 70 in the document “Apprenticeship Funding: rules and guidance for levy-paying employers.” Subcontractors must be on the published Register of Apprenticeship Training unless employed to deliver less than £100,000 of apprenticeship training and on-programme assessment under contract between 1<sup>st</sup> May 2017 and 31<sup>st</sup> March 2018.
- Providing Management Information fully in line with ESFA ILR or HEFCE reporting requirements and as required by BCC for monthly and other reporting purposes.
- For direct delivery arrangements providing Bristol City Council with an apprenticeship agreement containing a commitment statement between Training Provider and apprentice at the start of, and throughout, their apprenticeship as defined in the Apprenticeships, Skills, Children and Learning Act 2009.

Bidders will need to demonstrate a proven track record of industry involvement, apprenticeship training (including where appropriate on-programme assessment) and be able to demonstrate the following:

- Register of Apprenticeship Training Providers (RoATP) approval.

- Clear understanding of Education Skills Funding Agency (ESFA) and/or Higher Education Funding Council for England requirements and the apprenticeship levy.
- Quality of delivery supported by procedures that will be judged at least 'good' by OFSTED or QAA for overall effectiveness and apprenticeships. This includes any relevant Awarding Organisation External Quality Assurance reports and other similar information relevant to a particular apprenticeship. Should this change throughout the length of the contract to below the required level the City Council reserves the right to terminate the contract.

[Providers who have previously sub-contracted and have no current OFSTED or satisfactory QAA Confidence grading can still apply. Providers who have been approved to join RoATP with a current OFSTED grading of 'requires improvement' or QAA 'limited confidence' grading for overall effectiveness and apprenticeships can still apply. In these circumstances BCC will require sight of full supporting evidence of readiness for future OFSTED/QAA and ongoing Post-Inspection Action Plan. In these circumstances BCC may wish to undertake further quality assurance activity and agree a targeted improvement plan]

- Training Providers must notify Bristol City Council immediately if they or any subcontractors receive an OFSTED Grade 3 (requires improvement) or Grade 4 (inadequate) or QAA Limited Confidence grading throughout the duration of the contract for overall effectiveness or apprenticeships.
- Training Providers must notify Bristol City Council immediately if they or any subcontractors incur any form of Awarding Organisation or other sanction affecting their ability to register learners, deliver units or confer accredited outcomes for learners – including, but not limited to, the withdrawal of direct claims status.
- Training Providers must notify Bristol City Council in advance (and immediately upon notification) of any form of audit or regulatory check including but not limited to OFSTED, QAA, Awarding Organisation External Quality Assurance visit or Provider Financial Assurance audit
- Ability to deliver approved Apprenticeship frameworks and standards with the delivery being undertaken by appropriately qualified members of staff.
- Effective system for the monitoring of learners and timely sharing of that information.
- Achieve a high level of learner outcomes, both in terms of success rates and positive progressions from their programmes for learners.
- If the Training Provider is inspected by OFSTED/QAA and receives a Grade 3 (requires improvement) or Grade 4 (inadequate) or QAA Limited Confidence then either Grade shall be classed as a material, irremediable, breach giving the Council the right to terminate the contract if it so chooses, on written notice with immediate effect. This shall also apply to any sub-contractors who receive a Grade 3 or 4 following an OFSTED inspection. In such circumstances the Council reserves the right to direct the Training Provider to terminate his contract with the sub-contractor with immediate effect and undertake a full review of the monitoring arrangements in place.



- The bidder shall comply and shall ensure that sub-contractors comply with the Apprenticeship funding rules and guidance issued by the Education Skills Funding Agency and applicable legislation.

Training Providers will be required post contract award to submit the following information per criteria E107 (107.1 – 107.8) in the document “Apprenticeship Funding: rules and guidance for employers.” This includes:

You must agree with a provider where delivery subcontractors are used and you must have a written agreement in place with the provider setting out the following for the delivery of your apprenticeship programme.

- The apprenticeship training and/or on-programme assessment that they will directly deliver.
- The amount of funding they will retain for their direct delivery.
- The apprenticeship training and/or on-programme assessment that each delivery subcontractor will contribute to the employer’s apprenticeship programme.
- The amount of funding they will pay each delivery subcontractor for their contribution.
- The amount of funding they will retain to manage and monitor each delivery subcontractor.
- The support they will provide each delivery subcontractor in exchange for the amount of funding they will retain.
- The monitoring they will undertake to ensure the quality of the apprentice training and/or on-programme assessment they have contracted their delivery subcontractors to carry out.
- Any actual or perceived conflict of interest between them and any delivery subcontractors.

Due to the nature of the business and variety of services the City Council, schools and local employers provide, we are looking for providers who can deliver across a range of occupations at level 2 to 7.

The City Council are looking to appoint a range of Training Providers for each occupational LOT. Appointment to a LOT does not necessarily guarantee BCC agreement to procure training during the lifetime of the initial agreement. BCC will

The new funding system comes into effect on **1<sup>st</sup> May 2017** and the City Council will begin working with successful providers from the date of contract award to ensure all requirements have been met.

#### **Lots:**

Bidders are able to tender for **one or more** of the following LOTs.

<b>LOT</b>	<b>Title</b>
1	Business and Administration, Customer Service and Marketing and Events
2	Project Management
3	Leadership and Management
4	Housing
5	Property and Facilities Management and Operations
6	Construction, Building Services and Civil Engineering
7	Accounting and Finance
8	Cleaning and Environmental Support Services
9	Energy Management and Sustainable Resource Management
10	Digital Industries
11	Sports and Leisure
12	Learning and Development, Training, Schools
13	Catering and Hospitality
14	Social Work
15	Health and Social Care
16	Law and Legal Services
17	Higher and Degree Level Apprenticeships
18	Planning
19	Public Services
20	Museums and Libraries
21	Developing New Apprenticeship Standards
22	End Point Assessment
23	Apprenticeship Service MI system

Lots are not intended to be exhaustive, they may grow in scope over the duration of the contract as new apprenticeship standards continue to be developed and approved for delivery. The options listed have been identified for evaluation purposes.

Lots will be scored independently of each other and providers will not be disadvantaged by tendering for individual or multiple lots.

All applicants for LOTS 1 to 20 will automatically be considered for LOT 21 as this will allow BCC to institute the development of bespoke standards in collaboration with others.

End Point Assessment organisations should apply through LOT 22 clearly stating the LOTS and apprenticeship standards they are authorised to assess.

# **MIS SPECIFICATION**

**FOR THE PROVISION OF AN  
MANAGEMENT INFORMATION SYSTEM  
FOR  
BRISTOL CITY COUNCIL'S  
BRISTOL APPRENTICESHIP SERVICE  
and  
EMPLOYMENT SKILLS AND LEARNING TEAM**

## **MANAGEMENT INFORMATION SYSTEM**

### **SERVICE SPECIFICATION**

#### **1. INTRODUCTION AND OVERVIEW**

- 1.1 Bristol City Council (BCC) wishes to commission a comprehensive externally hosted web based MIS and enrolment system which is compatible with the Education and Skills Funding Agency (ESFA) financial reporting tools
- 1.2 BCC, receives payments from learners and secures funding from ESFA and employers to support its apprenticeship delivery and the provision of adult learning opportunities for local residents. The provision is managed and delivered through its own Employment, Skills and Learning Team (ESL) in partnership with 2 neighbouring local authorities and other specialist providers. During 2015/2016 there were approximately 9,000 enrolments from 5,600 learners. Learning programmes are delivered in multiple locations and with a wide range of partners.
- Subcontracted provision managed by partners is also reported to ESFA through the ESL MIS system.
- 1.3 Within ESL there are 25 users of MIS system and 15 users from neighbouring authorities also access the system.

#### **2. SERVICE REQUIREMENTS AND SERVICE DELIVERY**

- 2.1 An externally hosted and web-based system that is compatible with latest versions of most current browsers and is accessible from anywhere with internet connectivity. This enables partner Local Authorities to directly input information and saves duplication.
- 2.2 During implementation and transitional period, to work with outgoing provider to ensure a smooth migration of existing data.
- 2.3 Provider to be proactive in keeping abreast of ESFA updates and changes and implementing these as and when required.
- Able to provide upgrades to systems, interfaces, screens and reports, as required by statutory, regulatory and legislative changes within a reasonable period, without impacting the current system and at no cost to Bristol City Council.
- 2.4 A database structure to allow the setup of locations and venues, course types, course instances, enrolments, learner accounts and all related financial activity.

- 2.5 Database tables to include fields as required by current external funding regulations and most up to date Levy and ESFA Individualised Learning Record (ILR) specifications
- 2.6 Data ownership remains with the Council and should be easily accessible upon request, including data that is archived
- 2.7 Must be compatible with all external funding agency requirements, using Funding Information System (FIS) to meet most up to date data validation rules
- 2.8 Must be compatible with and be able to integrate with other external databases such as the Learner Record Service and BCC website as well as the most up to date ESFA tools such as PDSAT and LARS.
- 2.9 Ability to have multiple providers with separate UKPRNs to deal appropriately with subcontracting arrangements
- 2.10 Customisable to ensure level of service meets BCC's delivery profile at any given time along with the ability to add or take away modules as dictated by service requirements. Current profile includes Adult Education Budget learners on ASF, CL, and Apprenticeships, with a small amount of EFA funded learners.
- 2.11 Provider to give BCC the option to purchase new modules for business efficiency as and when they are developed.
- 2.12 Must be able to have a daily feed of information in a format compatible with ESFA systems including Course Provider Directory and SQL database
- 2.13 Must issue advanced notice (minimum of 3 days) of service interruptions and outages, and these must not be carried out during BCCs business hours.
- 2.14 Able to adhere to ITIL best practice with regards to Disaster Recovery.
- 2.15 Capable of providing a secure online payment and processing system which is compatible with BCC financial systems with a clear fully auditable accounting process.

### **3. AIMS AND OBJECTIVES OF CONTRACT**

- 3.1 Full financial in house enrolment system
- 3.2 Secure online enrolment facility with HTTPS access for secure payment with a customised interface linking to BCC website
- 3.3 Updating of student accounts to include card refunds which are externally processed by the bank

- 3.4 Must have ability to add individual comments to student accounts and courses
- 3.5 Must have signage/timetabling facility to allocate classrooms
- 3.6 Must have messaging (SMS)/email system – to easily contact staff and students
- 3.7 Full attendance register input facility online and ability to print paper registers.
- 3.8 Financial and data analysis management tools to meet OFSTED and ESFA guidelines and requirements
- 3.9 Financial reporting on income generated by differing funding streams

### **REPORTING/ANALYSIS**

- 3.10 Performance module to include QAR and SAR (pdf/csv) reporting features to meet OFSTED and ESFA requirements.
- 3.11 Ability to create bespoke data analysis reports with csv download facility
- 3.12 Ability to use project codes to differentiate between types of courses for example in same Subject Sector Category

### **HR**

- 3.13 Must have ability to create HR reports including but not limited to: tutor offers of work, schedules of work, pay claim reports
- 3.14 Database table of staff details and pay rates to be included.
- 3.15 Reporting and analysis by tutor timetable

### **USERS**

- 3.16 Must have different levels of access for different users, including Super User Level
- 3.17 No limit to number of users with simultaneous access.

### **SUPPORT**

- 3.18 A separate test site to be available at all times to enable in-house training
- 3.19 Staff from provider to provide comprehensive onsite training on complete system at the start of contract for up to 40 users and there on in to provide ongoing training for new modules
- 3.20 Support – inclusive online help system
- 3.21 Named persons from BCC to be able to access Support Desk at any time during BCC's operating hours (see 1.3)

- 3.22      Hosting of user group meetings for BCC staff to attend
- Able to provide details of regular user group with access to any minutes, presentations and necessary information. BCC should have equal input to the user group in relation to larger customers. The Provider should attend these user groups also.
- 3.23      Target time set for correction of any system failures and errors depending on the severity and the impact the error has on the service for example cessation or interruption of the service should be dealt with within 8 hours of reporting the error to the provider.
- Able to conform to EU Cookie directive.
- Able to meet current and future standards in relation to usability and in accordance with the Equality Act 2010
- 3.24      Able to work with all mainstream browsers e.g. Firefox, Edge, Chrome, Internet Explorer. Able to work with the most recent versions through to older versions of these browsers whilst still maintaining the highest levels of security. The system should not require any additional plug-ins or 3rd party tools.

## **DATA PROTECTION & CONFIDENTIALITY**

- 3.25      Must respect and adhere to data protection laws/regulations and host College database on servers in locations that comply with EU data protection directives.
- 3.26      Able to comply with the Data Protection Act 1988 and any future changes.
- 3.27      Able to secure data, in transit and at rest, using 128 or 256 bit encryption.
- 3.28      Able to securely store, any information of a personal nature, via encryption.
- 3.29      Able to securely transfer data in bulk (e.g. during migration processes, using encrypted storage device, etc.)
- 3.30      Must have secure ongoing back up and storage of all data at all times
- 3.31      Must undertake to keep all data confidential and and not disclose any information relating to BCC business to any third party without prior written consent.

## **4. CONTRACT PERIOD AND PAYMENT TERMS**

- 4.1      Length of Contract – the contract will be for 3 years with the option to extend annually for up to a further 2 years.



- 4.2 Payment terms and any Payment Incentives – the provider should invoice bi-annually.

## **5. RESOLUTION OF PROBLEMS OR ISSUES**

- 5.1 If any dispute arises during the period of the Contract (other than in relation to any matter in which the Council has a discretion which is exercised in accordance with the terms and conditions and which shall be final and conclusive) the Parties will use all of their respective reasonable endeavours to resolve it by negotiation. You will also need to identify who will be responsible for addressing these issues if they arise.

Name	Standard or Framework	Level	Pathway Title
Business Operations, Management, Marketing and Events			
Business Administration	Framework	2	Business and Administration
Business Administration	Framework	3	Business and Administration
Business and Professional Administration	Framework	4	Business and Professional Administration
Customer Service	Framework	3	Customer Service
Contact Centre Operations	Framework	2	Contact Centre Operations
Contact Centre Operations	Framework	3	Contact Centre Operations
Customer Service Practitioner	Standard	2	N/A
Associate Project Manager	Standard	4	N/A
Team Leader/Supervisor	Standard	3	N/A
Operations/Department Manager	Standard	5	N/A
Chartered Manager Degree	Standard	6	N/A
Human Resource Management	Framework	5	Human Resource Management
Marketing	Framework	2	Marketing
Marketing	Framework	3	Marketing
Social Media and Digital Marketing	Framework	3	Digital Marketing
Social Media and Digital Marketing	Framework	4	Digital Marketing
Event Assistant	Standard	3	N/A
Accountancy, Finance, Procurement and Legal			
Assistant Accountant	Standard	3	N/A
Professional Accounting/ Tax Technician	Standard	4	N/A
Workplace Pensions Consultant or Administrator	Standard	3	N/A
Credit Controller/Collector	Standard	2	N/A
Advanced Credit Controller and Debt Collection Specialist	Standard	3	N/A
Paralegal	Standard	3	N/A
Chartered Legal Executive	Standard	6	N/A
Solicitor	Standard	7	N/A
Public Sector Commercial Professional	Standard	4	N/A
Public Service Operational Delivery Officer	Standard	3	N/A
Property and Facilities Management and Operations			
Facilities Management	Framework	2	Facilities Services
Facilities Management Supervisor	Standard	3	Facilities Management
Property Maintenance Operative	Standard	2	N/A
Cleaning and Environmental Support Services	Framework	2	Cleaning and Support Services
Cleaning and Environmental Support Services	Framework	3	Cleaning Supervision
Housing/Property Management Assistant	Standard	2	N/A
Housing/Property Management	Standard	3	N/A
Senior Housing/Property Management	Standard	4	N/A
Energy and Sustainanbility			
Sustainable Resource Management	Framework	2	N/A
Sustainable Resource Management	Framework	3	N/A
Junior Energy Manager	Standard	3	N/A
Digital Industries			
Network Engineer	Standard	4	N/A
Software Developer	Standard	4	N/A
Software Developer Technician	Standard	3	N/A
Data Analyst	Standard	4	N/A
Cyber Security Technologist	Standard	4	N/A
Digital and Technology Solutions Professional	Standard	6	N/A
Infrastructure Technician	Standard	3	N/A
Digital Marketer	Standard	3	N/A
Sports and Leisure			
Exercise and Fitness	Framework	2	Exercise and Fitness
Exercise and Fitness	Framework	3	Personal Training
Leisure Operations and Leisure Management	Framework	2	Leisure Operations
Leisure Operations and Leisure Management	Framework	3	Leisure Management
Supporting Teaching and Learning and Physical Education and School Sport	Framework	3	Supporting Teaching and Learning and Physical Education and School Sport
Coaching	Framework	2	Coaching Swimming
Coaching	Framework	2	Coaching Tennis
Coaching	Framework	3	Coaching Tennis
Outdoor Programmes	Framework	3	Outdoor Instructor/Group Leader/Climbing Wall Supervisor
Learning and Development, Training, Schools			
Supporting Teaching and Learning in Schools	Framework	2	Supporting Teaching and Learning in Schools
Supporting Teaching and Learning in Schools	Framework	3	Supporting Teaching and Learning in Schools
Digital Learning Design	Framework	3	Digital Learning Design
Digital Learning Design	Framework	4	Digital Learning Design
Learning and Development	Framework	3	Learning and Development
Professional Development for Work Based Learning Practitioners	Framework	4	Workbased Learning Practitioner
Professional Development for Work Based Learning Practitioners	Framework	5	Workbased Learning Practitioner
Children and Young Peoples Workforce	Framework	2	Children and Young Peoples Workforce
Children and Young Peoples Workforce	Framework	3	Early Years Educator
Children and Young Peoples Workforce	Framework	3	Children and Young Peoples Social Care
Children and Young Peoples Workforce	Framework	3	Residential Childcare

Potential Apprenticeship Offer

Health and Social Care			
Health and Social Care	Framework	2	Adult Social Care
Health and Social Care	Framework	3	Adult Social Care
Care Leadership and Management	Framework	5	General Adult Social Care
Care Leadership and Management	Framework	5	Specialist Adult Social Care
Adult Care Worker	Standard	2	N/A
Lead Adult Care Worker	Standard	3	N/A
Healthcare Support Worker	Standard	2	N/A
Senior Healthcare Support Worker	Standard	3	N/A
Healthcare Assistant Practitioner	Standard	5	N/A
Catering and Hospitality			
Catering and Professional Chefs	Framework	2	Food Production and Cooking
Catering and Professional Chefs	Framework	2	Professional Cookery
Catering and Professional Chefs	Framework	3	Professional Cookery
Hospitality Team Member	Standard	2	N/A
Hospitality Supervisor	Standard	3	N/A
Commis Chef	Standard	2	N/A
Construction, Building Services and Civil Engineering			
Building Services Engineering Installer	Standard	2	
Construction Building	Framework	2	Decorative Finishing and Industrial Painting
Construction Building	Framework	2	Trowel Occupation
Construction Building	Framework	2	Wood Occupations
Construction Building	Framework	2	Woodmachining
Construction Building	Framework	3	Decorative Finishing
Construction Building	Framework	3	Trowel Occupation
Construction Building	Framework	3	Wood Occupations
Construction Specialist	Framework	2	Plastering
Construction Specialist	Framework	2	Interior Systems
Construction Specialist	Framework	2	Roofing Occupations
Construction Specialist	Framework	3	Plastering
Construction Specialist	Framework	3	Roofing Occupations
Construction Civil Engineering	Framework	2	Highways Maintenance
Construction Technical and Professional	Framework	3	Built Environment and Design
Construction Technical and Professional	Framework	3	Town Planning Technical Support
Electrotechnical	Standard	3	Electrical Installation
Plumbing and Heating	Framework	2	Plumbing
Plumbing and Heating	Framework	3	Domestic Plumbing and Heating Gas-Fired Water and Central Heating Appliances
Surveying Technician	Standard	3	N/A
Chartered Surveyor	Standard	6	N/A
Museums and Libraries			
Libraries, Archives, Records and Information Management Services	Framework	2	Libraries, Archives, Records and Information Management Services
Libraries, Archives, Records and Information Management Services	Framework	3	Libraries, Archives, Records and Information Management Services
Parks and Estates			
Groundsmanship	Standard	2	Sports Turf Operative
Horticulture	Framework	2	Gardener/Landscaper/Nursery Worker
Horticulture	Framework	3	Head Gardener/Groundsman

## APPENDICES B - G

### Appendix B

#### Consultation and scrutiny input:

##### a. Internal consultation:

Proposals in relation to the new Apprenticeship Service have been discussed and developed between People, HR and Procurement teams. They have also been discussed with the lead Executive Member and Mayor. An Option Development and Assessment Report outlining the proposal to establish a new Apprenticeship Service has been discussed and approved at People and Resources Directorate Leadership Teams (DLT) and SLT. The new Apprenticeship Service and draft apprenticeship programme has also been discussed with and informed by the Council's Extended Leadership Team (ELT). A number of service improvement ideas have been proposed, including:

- Managers to be issued with standard apprenticeship checklist when thinking about recruitment
- More targeted opportunities for under-represented equalities groups and for other priority groups e.t. Care Leavers into apprenticeship opportunities
- More career pathways from entry level apprenticeship roles to professional roles
- Need to do more to support apprenticeship supervisors and champions throughout the Council
- More clearly defined support structures for apprenticeships

##### b. External consultation:

A communications plan is being developed about the new Apprenticeship Service. This includes a number of activities, including: regular briefings through the Learning City Partnership and the West of England Combined Authority; a networking and launch event with external providers about the new Service and Commissioning Framework; a regular newsletter and updated web based information.

#### Other options considered:

Option	Weaknesses
Do Nothing (Status Quo)	No savings or additional income Lack capacity to expand and deliver targets Duplication of functions e.g. marketing Lack of single menu and offer for managers No single business plan for apprenticeships High risk of failing to meet government quota of 2.3%
Direct Delivery 100%	High set up costs We may not have capacity or facilities Need to employ and train more staff May not be best fit with BCC direction
Commission 100%	Higher internal spend Successful managing agent model would have to cease Council would not be able to retain eligible overhead costs

### Appendix C – N/A

## Appendix D

### Risk management / assessment:

**FIGURE 1**

**The risks associated with the implementation of the (subject) decision:**

No.	RISK  Threat to achievement of the key objectives of the report	INHERENT RISK		RISK CONTROL MEASURES  Mitigation (ie controls) and Evaluation (ie effectiveness of mitigation).	CURRENT RISK		RISK OWNER
		(Before controls)			(After controls)		
		Impact	Probability		Impact	Probability	
1	Disruption amongst current providers	Medium	High	Support all providers through an open and transparent procurement process	Low	Low	Head of Service (ESL)
2	Insufficient quality providers apply to deliver the programmes and services we need	High	Low	There are over 2000 providers approved on the register of apprenticeship providers. Suitable marketing of this opportunity should ensure good response	Low	Low	Head of Service (ESL)
3	Failure to achieve the MTFP financial saving target for 2017/18	High	Medium	Effective modelling of delivery to maximise retained income. Exploration of external trading opportunities	Medium	Medium	Service Director (Education & Skills) and Service Director (HR)

**FIGURE 2**

**The risks associated with not implementing the (subject) decision:**

No.	RISK  Threat to achievement of the key objectives of the report	INHERENT RISK		RISK CONTROL MEASURES  Mitigation (ie controls) and Evaluation (ie effectiveness of	CURRENT RISK		RISK OWNER
		(Before controls)			(After controls)		
		Impact	Probability		Impact	Probability	
1	Failure to achieve levy targets	High	High	BCC levy contribution is not spent within 24 months and used to resource training of staff. Existing recruitment patterns suggest it is unlikely that we can fulfil public sector duty targets with current model	High	High	
2	Failure to achieve the MTFP financial saving target for 2017/18	High	High	No additional return on apprenticeship training costs	High	High	
3	Failure to comply with BCC procurement policy	Medium	High	Current procurement documentation is not fit for purpose	Medium	High	

## Appendix E

### Public sector equality duties:

Before making a decision, section 149 of the Equality Act 2010 requires that each decision-maker considers the need to promote equality for persons with the following “protected characteristics”: age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex, sexual orientation. Each decision-maker must, therefore, have due regard to the need to:

- i) eliminate discrimination, harassment, victimisation and any other conduct prohibited under the Equality Act 2010.
- ii) advance equality of opportunity between persons who share a relevant protected characteristic and those do not share it. This involves having due regard, in particular, to the need to:
  - remove or minimise disadvantage suffered by persons who share a relevant protected characteristic.
  - take steps to meet the needs of persons who share a relevant protected characteristic that are different from the needs of people who do not share it (in relation to disabled people, this includes, in particular, steps to take account of disabled persons' disabilities);
  - encourage persons who share a protected characteristic to participate in public life or in any other activity in which participation by such persons is disproportionately low.
- iii) foster good relations between persons who share a relevant protected characteristic and those who do not share it. This involves having due regard, in particular, to the need to tackle prejudice and promote understanding.

This project will have significant opportunities and positive impacts on customers from equalities communities with protected characteristics through the improved planning, targeting and recruitment of young people and adults into BCC managed apprenticeships.

It is anticipated that apprenticeship roles will be created in a wider range of occupational/professional areas providing greater career progression opportunities into both Council and external employers. It is also anticipated that the Council's enhanced Apprenticeship Service will be more able to provide a comprehensive support package to meet apprenticeship learning and employment needs. There are no significant negative impacts on community members, customers or staff members from priority equalities groups associated with the delivery of this transformation project.

## Appendix F

### Eco impact assessment

It is anticipated that the net effects of the proposals are likely to be neutral and/or in some areas could result in positive impacts on the Bristol environment e.g. through recruitment of local people into apprenticeship roles; through support and incentives for apprenticeships to recycle, use public transport, walk and/or cycle; by targeting activities to employment sectors with a positive environmental impact e.g. insulation; environmental technologies.

## Appendix G – N/A

## Cabinet Report / Key Decision

Date: 26<sup>th</sup> June 2017

<b>Title: A City of openness, imagination and originators: A Strategy for Bristol Culture</b>	
<b>Ward: Citywide</b>	<b>Cabinet lead: Cllr Estella Tincknell</b>
<b>Author: Laura Pye</b>	<b>Job title: Head of Culture</b>

<b>Revenue Cost: £</b> culture service has a c£4.5m net revenue budget and a gross revenue budget of c.£9.3m	<b>Source of Revenue Funding:</b> Income, donations, grant and general fund contribution
<b>Capital Cost: £0</b>	<b>Source of Capital Funding:</b> <i>e.g. grant/ prudential borrowing etc.</i>
<b>One off</b> <input type="checkbox"/>	<b>Saving</b> <input type="checkbox"/>
<b>Ongoing</b> <input checked="" type="checkbox"/>	<b>Income generation</b> <input checked="" type="checkbox"/>

**Finance narrative:** Please note, this report will not give rise to ring-fencing the Culture budget meanwhile the Council reports an overall budget gap of £42m over the next MTFP period. Budget beyond 17/18 has not yet been formally set, and it is to be expected that Culture will contribute to further cuts in the efforts to close this budget gap.

The Culture Service has committed to deliver a total of £1.3m recurrent revenue savings over the next MTFP period in the corporate strategy, please see a summary in the table below.

Savings Proposal	2017/18	2018/19	2019/20	2020/21	2021/22	Full year Effect
	£000	£000	£000	£000	£000	£000
Reduce funding to Bristol Music Trust				500		<b>500</b>
Reduce funding to key arts providers		190			190	<b>380</b>
Increase income from museum buildings	50	50	50	86		<b>236</b>
Reduce staffing in museum service	100	50	50			<b>200</b>
<b>Total</b>	<b>150</b>	<b>290</b>	<b>100</b>	<b>586</b>	<b>190</b>	<b>1,316</b>

The proposed the culture strategy, policy and commercial approach will underpin the delivery of these cultural savings proposals going forward. This proposal is also crucial for the saving delivery proposals under Parks and Harbourside.

**Finance Officer:** Tian Ze Hao– Finance Business Partner (Place)

**Summary of issue / proposal:** This paper aims seeks endorsement and support for the revamped cultural strategy for the city **A City of openness, imagination and originators: A Strategy for Bristol Culture**

### Summary of proposal & options appraisal:

The Cultural steering group set up by Cllr Tincknell in Summer 2016 appointed Tom Fleming Creative consultants to develop a new cultural strategy

- Core approaches included interviews with individuals from across the cultural sector, plus partner sectors such as education, health, business and governance (Over 70 in-depth interviews have been undertaken), thematic workshops programme where different stakeholders have been reached in a range of settings, social media and extensive desk-based
- The Strategy is based around three main themes -A city of Openness, A city of Imagination and A city of Originators
- The strategy has 6 key commitments which will be taken forward by the steering group to develop into an action plan. These are
  - Cultural Leadership and Partnership
  - Cultural Investment and Infrastructure Programme

- Skills development and Pathways
- Districts of Culture
- Cultural Place-making
- Unlimited Collaboration

**Recommendation(s) / steer sought:** As part of the Mayor's commitment to make Arts and Culture accessible to all, instigated by the cabinet lead for Culture and following on from the Scrutiny Inquiry day we have, in partnership with the city, redeveloped a cultural strategy for the city- Bristol's Cultural Futures.

We recommend cabinet/ the mayor endorses and supports the A City of openness, imagination and originators: A Strategy for Bristol Culture including the key commitments

**City Outcome:** The development of Bristol's Cultural Futures and the alignment of our internal processes and policies linked to Culture are all about increasing access to arts and culture and delivering on the corporate priorities

**Health Outcome summary:** We have ensured that health and wellbeing are seen as a key output of our cultural provision and are encouraging our partners to address these through the strategy, our policies and our funding decisions

**Sustainability Outcome summary:** A core part of the strategy is the development of a taskforce to explore funding options for the cultural sector and support them to develop sustainable business models

**Equalities Outcome summary:** The strategy, outdoor events policy and cultural investment programme all have as a priority to increase equality and celebrate diversity.

**Impact / Involvement of partners:** The cultural strategy has been led by a Cultural Steering group and has involved significant involvement with partners (appendix B).

**Consultation carried out:** Wide spread consultation for the strategy was carried out by Tom Fleming Creative Consultancy including with Key officers, Place Scrutiny and external partners.

**Legal Issues:** No legal comments requested/received

**Legal Officer:**

DLT sign-off	SLT sign-off	Cabinet Member sign-off
Strategic Director Place - 6 <sup>th</sup> March 2017	CEO - 11 <sup>th</sup> April 2017	Cllr Tincknell - 25 <sup>th</sup> April 2017

Appendix A – Further essential background / detail on the proposal	YES
Appendix B – Details of consultation carried out - internal and external	YES
Appendix C – Summary of any engagement with scrutiny	YES
Appendix D – Risk assessment	NO
Appendix E – Equalities screening / impact assessment of proposal	NO
Appendix F – Eco-impact screening/ impact assessment of proposal	NO
Appendix G – Exempt Information	NO



# APPENDIX A 1      BRISTOL COUNCIL Cabinet

**REPORT TITLE:** Cultural Events in Bristol

**Ward(s) affected by this report:** City-wide

**Strategic Director:** Barra Mac Ruairi - Strategic Director of Place

**Report author:** Laura Pye Head of Culture, Philip Walker Head of Engagement & Melissa Inman, Arts & Events Manager

**Contact telephone no.** 0117 922 4084  
**& e-mail address:** laura.pye@bristol.gov.uk

## **Purpose of the report:**

To provide background information and further details on the development of the cultural strategy for the city

## **List of Appendix also provided with the decision development summary:**

- Appendix 1- this background and detail paper
- Appendix 2- draft copy of Bristol's Cultural Futures paper
- Appendix 3- Overview of people consulted for Bristol's Cultural Futures

## **1. Bristol's Cultural Futures Strategy**

1.1 The Cultural steering group set up by Cllr Tincknell in Summer 2016 appointed Tom Fleming Creative consultants to develop a new cultural strategy- Bristol's Cultural Futures

1.2 *Bristol's Cultural Futures* will seek to *ensure the delivery of an enhanced, inclusive and sustainable cultural offer*. It will have :

- Full endorsement of the local cultural community and stakeholders, with their commitment and buy-in to support the delivery of the objectives.
- Be evidence-based and result from research and findings of local consultation and a wider knowledge of national arts and cultural development.
- Develop the framework for the delivery of a sustainable cultural programme and the development of an appropriate cultural infrastructure, physical and human, to support the objectives

1.3 Core approaches include:

- An interview programme where individuals from across the cultural sector, plus partner sectors (such as education, health, business and governance), have been engaged. Over 70 in-depth interviews have been undertaken.
- A thematic workshop programme where different stakeholders have been reached in a range of settings.
- Social media – with the twitter handle @CulturalBristol enabling wider coverage of activities and a different way of staging the conversation.
- Extensive desk-based research – to ensure a detailed understanding of the strategic landscape – from an international to local level. This includes issues of urgent relevance such as devolution, Brexit, Arts Council England priorities, and changes to local government funding.
- Ongoing liaison with the *Bristol's Cultural Futures* steering group and lead officer Laura Pye (Head of Culture).

*Bristol's Cultural Futures* will be completed in late March / early April, with a period of review anticipated.

1.4 The workshop programme has played a vital role – in engaging with a wider range of people and in exploring key issues in a more inclusive and conversational way. *Bristol's Cultural Futures* has involved 8 workshops.

These were:

- **Bristol as an international city of culture.** This workshop brought together 15 key cultural and educational partners to explore how Bristol 'does international', how it can do better, and how it can connect international and local activities. It resulted in a new thought leadership paper which is published via @culturalbristol and available via Laura Pye.

**Culture and community value.** Co-hosted by Voscur, this workshop brought together over 20 people from across the community, voluntary and education sectors of the city. It focused on how we open up cultural opportunity, different models for procurement and engagement, and alternative approaches to commissioning and partnership.

- **Bristol's Festivals and events.** Co-hosted by Bristol Festival and Events Forum, this workshop explored how the sector can grow, diversify, innovate and play a more strategic role for the city.

- **Children and Young People.** Co-hosted by the Bristol Creative Youth Network, this interactive workshop explored different senses of identity and place and worked to reimagine a future Bristol which is more open and relevant to the diverse interests of young people.

- **Digital Creatives.** Co-hosted by the Pervasive Media Studio, this workshop explored how Bristol delivers the enabling conditions for creative practice and creative business. This included a focus on the key spaces and platforms, networks and support programmes. It also focused on different senses of place, aspirations for the city and ideas for improvement of the city's creative and knowledge infrastructure.

- **Bristol as an intercultural city.** Co-hosted by the Black South West Network, this workshop explored how Bristol operates as an intercultural city. It discussed the city's incredible range of cultural activities and identified the main challenges to and opportunities for diverse cultural practice to flourish.

- **Additional workshop-style interventions.** These have involved participation in previously planned events where *Bristol's Cultural Futures* has secured a slot on the agenda. This includes two meetings of the DIY Arts Network and a symposium on higher education and cultural partnerships (hosted by Watershed; produced by the Bristol Cultural Development Partnership).

2.4 The themes and key commitments. The steering group have met to review the first draft of the strategy which is also attached (appendix 2) and has agreed to the 3 themes and to 6 key commitments (which are the first 5 in the draft of the strategy and a combination of the 6 & 7). The steering groups main feedback is the document is too long and commits to too much. It also believes the languages need to be altered to make it more user friendly. We expect the final version of the strategy to look very different and it is still in consultation with internal and external colleagues around what we are committing to.

2.5 The Strategy will follow the following 3 main themes-

- A city of Openness- The cultural sector in Bristol has thrived through its openness and generosity – it is relatively informal, networks are organic and the overarching sense of identity is one of tolerance, inclusion, sharing and environmental sustainability. However, individual organisations and artists have limited capacity to reach out and ensure Bristol culture as a whole is open. Plus approaches to planning and development have been too closed to the possibilities of a culture-led approach.
- A city of originators- Bristol is a city of artists, creatives and makers. Often small-scale and fiercely independent, such enterprises fuel a creative economy where high growth technology, creative and science businesses have given the city a leading edge in the UK. Bristol's strengths in advanced engineering and aerospace technology, its pioneering animation and wildlife film clusters, and its independent and radical arts all exemplify the city's power of origination. The universities and larger cultural organisations are playing a

vital enabling role, convening collaboration between networks of originators, encouraging R&D and catalysing innovation and growth. But not enough originators are able to scale up their activities beyond R&D and the creative economy of Bristol is not accessible to many originators from across the city's diverse communities.

- A city of imagination- The cultural sector in Bristol has thrived across the city's vivid and interactive spaces and places, many of which have been produced, curated and actively encouraged by some quite visionary and passionate Bristolians. They have given Bristol a longstanding reputation for innovation, especially in the fusion of art and science, creativity and technology. But do we make the most of our creative talent when we plan for Bristol's future(s)? Can we position culture to fire the imagination of all our communities in all of our districts? And can we utilise culture as a resource for re-imagining the city's economy, its transport and housing infrastructure, and its identity?

## 2.6 And to have an action plan based around these 6 commitments-

- 3.1 Cultural Leadership and Partnership
- 3.2 Cultural Investment and Infrastructure Programme
- 3.3 Bristol Cultural Curriculum and Pathways
- 3.4 Districts of Culture
- 3.5 Cultural Place-making
- 3.6 Unlimited Collaboration





# City of Openness, Imagination and Originators

## A Strategy for Bristol Culture

@CulturalBristol

tom Fleming / creative consultancy /

Courtesy of Chris Bahn



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# ***Bristol: the City Built on Heroic Hardship***

## **by Miles Chambers**

This is an extract from the poem Bristol Poet Laureate Miles Chambers read out at the swearing-in ceremony of Mayor Marvin Rees.



*Harbour Festival, Courtesy of Chris Bahn.*

*Bristol, Bristol the city that was built on the bricks of heroic hardship.*

*Bristol, Bristol the place of dreams and possibilities the place of creative aspirations culture commerce and its own seductive music.*

*Bristol, Bristol a place still haunted by the ancestral ghost that echoes the historical hangover that yet sobered us up to what time hasn't changed*

*Bristol, Bristol. Take a walk. Be inspired. Feel the magical connection see a positive future Come dance in this festival of ideas.*

*See, we don't have to wait for carnival every year. The party is right now right here,*

*This very stage, the very atmosphere is encouraging us to lose our fear cause geographically there's no go areas round here...*

*I belong here with the good schools offering a good future to a bad past. The bad schools offering a bad future to a good past.*

*It's here on these streets that the youth are spitting the lyrics of the future that will change the wrong decisions of the past.*

*I belong here! Right now in this place we have the opportunity to be something great, something amazing together...*

*To utilise the collective potential of us all. That will make this place unique and special... Let's answer the call. I belong right here!*

# Foreword

## **Cllr. Estella Tincknell, Cabinet Member for Culture, Events and Equalities**

From St. Pauls' Carnival to St. George's Hall, from the South Bristol Art Trail to the Somali portraits at M Shed, and from Banksy's murals to memories of a 1970s adventure playground in Lockleaze in *Junkyard* at the Old Vic theatre, Bristol is a city replete with cultural activity, energy and imagination. Culture is a key component in Bristol's economy, providing the jobs and businesses that are helping the city to thrive and which will help to guarantee a successful future. Indeed, few cities of its size across the globe can boast the cultural strengths that have become Bristol's hallmark. This is a city that combines world-beating festivals, a thriving music scene, an amazing architectural and engineering heritage, and a burgeoning creative and media sector within an extraordinarily diverse landscape.

Bristol's cultural reputation has grown rapidly over the last decade and the city has benefitted economically in significant ways from the boost in cultural tourism. But these positive changes have not reached all communities across the whole city, and increased economic and social polarisation has meant that these benefits are not enjoyed equally by every citizen. This cultural strategy therefore seeks to build on and extend what is being done well, while also recognising and addressing the challenges posed by economic and social inequalities, spatial segregation, and a lack of diversity in many of the city's cultural organisations.

The strategy is bold in its aims, radical in its reach, and clear in its focus. It sees culture as central to the economy, and to everyday life and communities, not simply as a specialised practice. It recognises the importance of excellence while refusing elitism. It acknowledges the crucial relationships between cultural activity, education, health and wellbeing, and identifies the partnerships that will be needed to sustain these over the next decade.

The strategy appears at a time of significant change both locally and nationally. Constraints on the city council's finances have meant that new ways to support Bristol's creativity need to be found. Brexit may pose considerable challenges to the city's economy. At the same time, the election of a Metro Mayor for the West of England offers expanded opportunities to work strategically with partners across the sub-region in new ways. These are all changes that the strategy is designed to address. Investing in and supporting the cultural economy will be a vital part of Bristol's future.

Above all, the strategy seeks to capture a commitment to the principle that every Bristol citizen should be able to participate in and benefit from the city's cultural life and economy and the belief that they, in turn, will contribute to the success of the city.

**June 2017**

# Summary

**Why Culture Matters:** This cultural strategy is the culmination of a period of critical discussion and research which has provided a set of fresh perspectives on the role culture can play in shaping Bristol. It recognises the valuable contribution culture already makes to the city but also the potential for far wider engagement that would deliver a better future for all.

**Bristol – a City of Culture:** We want to make Bristol an even more dynamic, open, distinctive and enjoyable place to be, using culture to address the city's many social and economic challenges. For the purposes of this strategy we are defining culture in its widest sense, embracing: our lives, identities and communities; heritage; museums, galleries, cinemas, music venues, theatres, libraries, festivals and events; practice; industry; and our shared futures.

**The Challenges We Face:** Bristol is a city of culture, but it is not yet a great city of culture. A great city of culture does not demonstrate such high levels of inequality in terms of access, participation and ownership. Challenges to be faced in Bristol include: sustaining existing partnerships into the future; reaching and engaging everyone across the city with the same degree of impact; being fully inclusive, reflecting the city's diversity of perspectives, ideas, skills and aspirations; and securing sufficient levels of financial investment.

**The Opportunities We Can Embrace:** Bristol is a fast-changing city, demographically, economically and culturally. It is a city of creative voices and originators. It is also an increasingly young and intercultural city. The cultural sector needs to take every opportunity to ensure Bristol's diverse communities are properly included in the

city's cultural scene. The burgeoning creative economy can be a catalyst for a city-wide push for Bristol to be the ideas and innovation capital of the UK. There are opportunities to build on current successes including existing engagement initiatives, international links and Bristol's leading role in cultural place-making. A joined-up cultural offer that has participation from across both the public and private sectors, with strong leadership and a clear 'ask', is essential.

**Building the Conversation:** This cultural strategy draws on extensive research from which three themes have been developed:

- City of openness: increasing cultural participation through partnership and leadership; the development of capacity and infrastructure across a more connected city; and a clear offer of cultural education and routes into employment.
- City of imagination: re-imagining Bristol (its economy, infrastructure, identity) through culture by sparking the imagination; championing the radical; commissioning the unknown; and finding new uses for heritage assets.
- City of originators: supporting the city's artists, creatives and makers so they can develop productive and sustainable careers in Bristol and finding ways for the city's full talent base to contribute to success.

**A Cultural Framework for Bristol:** Bristol is operating from a position of relative strength: the economy is resilient and growing, with new jobs being created and new investment in the pipeline; the population is increasing, getting younger and more diverse; the 'brand' of Bristol is increasingly recognised nationally and internationally; the approach to culture-led partnership and collaboration across the city is exemplary; the approach to cultural leadership is positive; the city has the raw materials.



To build from these qualities and for culture to play a transformational role in the future of Bristol, there are six priority intervention areas:

- **Cultural leadership group:** to work closely with partners across the city to build on Bristol's strengths as a city of openness, imagination and originators.
- **Cultural investment and infrastructure:** to shape a smarter, more coherent and innovative approach to culture, maximising potential investment and the returns this brings.
- **Cultural pathways:** to ensure Bristol is a city that connects cultural participation to opportunities in cultural production and the creative industries, opening-up cultural opportunity across the city.
- **Districts of culture:** to connect the districts to each other and to the city centre, helping to build a more collaborative and accessible Bristol.
- **Cultural place-making:** to facilitate culture-led development and embed cultural elements across the physical and emotional geography of Bristol.
- **Unlimited collaboration:** to mobilise cross-sector and interdisciplinary working where culture is a critical part of the innovation mix, driving growth and competitiveness and opening-up opportunities for the imagination to flourish.

**Next Steps:** Delivering this strategy will require a joined-up and concerted effort from a wide range of partners, local, regional, national and international. The cultural leadership group will make connections and seek new types of commitment to ensure Bristol builds from rather than holds back from its considerable cultural strengths.

# Introduction: Why Culture Matters

In Bristol culture is who people are, what people do and what people want to be. It is for every day and for the special occasion. It is at home, on the streets and across every neighbourhood. It has been a catalyst for economic diversification and growth; for talent attraction and retention; for inward investment and tourism; and for innovation and competitiveness.

Culture improves the quality of life for Bristol people, offering participation in activities that go far beyond what traditionally might be recognised as 'the arts'. It provides access to ideas, to community, to fun and to employment. It helps to bring confidence, cohesion, health and wellbeing.

This cultural strategy is *for* the city and *of* the city. It is the culmination of a period of critical discussion and research which has provided a set of fresh perspectives on the role culture can play in shaping the city's future.

It is a strategy for an inclusive and ambitious city where everyone has a part to play and where no single organisation owns the agenda. Bristol City Council is one partner among many others, and the strategy sets out challenges and opportunities for which there is a collective responsibility.

Culture in Bristol is driven by a sector that includes individual artists, world-leading arts organisations, brilliant museums, exciting and engaging festivals and buoyant creative industries. Bristol is an

open, outward-looking city, connecting globally with places, artists and audiences. It is also a city undergoing transformation, with a youthful, diverse population generating new, distinctively Bristolian identities.

Culture delivers economically for the city, whether it is in helping ensure the city's high rate of graduate retention or in the interaction between public investment and private enterprise that supports a thriving and significant independent media sector.

Bristol has a reputation for tolerance and for having a socially-driven cultural sector whose organisations include some of the best in the country for engagement and education.

However, it is also a city part-built on the slave trade and many people feel it has yet to develop a collective memory that fully recognises the legacy of its past. It is a city of economic, social and physical disparities, with communities severed by poor post-war planning, inadequate transport infrastructure and housing inequality.

Culture has already played a key role in the successful reinvigoration of some areas of Bristol. It has a city centre with the potential to be one of the best cultural destinations in the UK. But other parts of the city demonstrate multiple indicators of deprivation. Such places may feel disconnected from the rest of the city.

Addressing inequalities in health, wealth and opportunity and supporting everyone to reach their potential by creating successful places to live, work and play are central to the ambitions of the mayor of Bristol, Marvin Rees.

He says:

*“...my mission is to make sure the world sees a Bristol where every citizen is participating in our city’s success; and not a Bristol held back by the price of inequality. The city must not succeed only for the benefit of the few, at the expense of the many.”*

This strategy identifies how culture can deliver a better future for all of Bristol, one in which every community in every neighbourhood has the opportunity to contribute to the way the city talks about itself and is understood by others.



*Courtesy of Wesport.*

# 1. Bristol – a City of Culture

To help meet Bristol’s social and economic challenges, we want to see:

- A fairer distribution of cultural capital so that everyone benefits.
- More connected and less isolated communities.
- Happier, more engaged, more active and, therefore, healthier people.
- Young and older people able to participate in culture at home and in local communities, through school and college, and into employment.
- Artists, creative businesses and cultural organisations reaching new and larger audiences and markets and accessing talent that is more diverse and more representative of the city.
- The cultural economy grow and add value to other parts of the economy, such as in the creative industries, tourism, the digital sector and science, by providing ideas and experiences that attract people to live, work and play in the city.

- The identity and experience of the city improved, making Bristol an even more dynamic, open, distinctive and enjoyable place to be.

So, what do we mean by culture?

### **Culture is our lives, identities and communities**

It is the way we see ourselves and our place in the world. It is where we live, who we are and how we learn. It is how we live our lives. It is how we dress, communicate, eat and drink. It is how we build and decorate our homes. It is how we express ourselves – from music to sport. It is how we design and inhabit our streets and open spaces. It is what we do and why we do it.

### **Culture is heritage**

It is our memories and stories, lived through our friends and relatives here and elsewhere. It is what we imagine ourselves to be. It is our possessions and artefacts. It is the built and natural landscape. It is our story and how we re-tell it. It is who we were and who we are becoming.

### **Culture is museums, galleries, cinemas, music venues, theatres, libraries, festivals and events**

It is how we record, collect, curate and present our identities and how we understand others' identities. It is how we preserve and bring to life our stories. It is how we express our world to others. It is about the conscious experience of culture.

### **Culture is practice**

It is the applied imagination of artists, writers and performers. It is the act of making – ideas, text, code, objects, paintings, sound and vision. It is performance. It is active participation. It is innovation and renewal.

### **Culture is industry**

It is the economic value generated by culture. It is the jobs and revenue. It is the added value – to innovation, productivity and brand. It is the creative and digital businesses. It is the design, production and trade of intellectual property (IP). It is tourism and retail. It is the competitiveness of the wider economy.

### **Culture is our shared future(s)**

It is how we connect and exchange. It is what we have in common and how we differ. It is our neighbourhood, ethnicity, gender, age, sexuality, religion, values and politics. It is our city.





# 1.1 The Challenges We Face

Bristol is a city of culture, but it is not yet a great city of culture. A great city of culture is not one that demonstrates such high levels of inequality in terms of access, participation and ownership. Culture has ensured that Bristol has one of the most progressive and attractive identities of any UK city, but not everyone has benefitted.

Among the challenges to be faced in Bristol are:

## **Sustaining mutual support and partnership**

Bristol has a strong track record of cultural partnership, which must be sustained into the future. Perhaps uniquely, this partnership-working crosses the public, private, media and cultural sectors in significant ways. For example, Bristol's independent media sector draws on the training and experience of publicly funded organisations such as Watershed and, in turn, supports the city's venues, organisations and initiatives with in-kind work and contributions to governance. This mutual commitment is vital to Bristol's future as a cultural centre. Shared platforms, networks and intermediary organisations such as Bristol Cultural Education Partnership, Bristol Cultural Development Partnership (BCDP), DIY Arts Network, Bristol Festivals and Events Forum, and Theatre Bristol, foster trust and a mutual sense of purpose. Both of Bristol's universities are increasingly active partners and leaders across economic and civic life. There is a consensus that great cities of culture are made through a collective responsibility shared across sectors. Bristol has made considerable progress in this regard but much more needs to be done.

## **Reach and coordinated provision**

Despite many examples of excellent practice, the cultural sector has struggled to reach and engage everyone across the city with the same degree of impact. Limited organisational capacity and the challenge of making and maintaining connections with others are daily challenges. While the sector provides routes to jobs and life chances to many, a coordinated approach requires active intervention and a clear set of outcomes linked to skills, employment and engagement.

## **Inclusion**

The cultural sector as a whole has not engaged the full array of talent that Bristol has to offer and this includes the diversity of perspectives and ideas, as well as the range of skills and aspirations available. The cultural workforce does not reflect the profile of the city's overall population. In addition, audiences, while increasingly mixed, city-wide and intergenerational, remain relatively homogeneous in terms of class and age for certain art forms, organisations and venues. Targeted audience development work (e.g. by the Bristol Old Vic and Watershed) are beginning to show what is possible when the city is more connected, but these require a sustained and sustainable approach.

## **Investment**

As one of the UK's Core Cities, Bristol is comparatively well-off, with a growing economy and population. Culture is a big contributor to the city's economic success and as well as its brand and identity. Bristol City Council has for many years been a genuine champion of the city's cultural sector and of the role of culture in city-making more generally. It has, for example, developed and retained a strong culture team which plays a vital enabling and nurturing role. It has also made major investments. These have been in the form of capital – such as the conversion of the city's old industrial

museum into M Shed in 2011 – or in-kind, including by offering long-term leases to key cultural institutions such as Watershed, Spike Island and ss *Great Britain*.

However, the council spends less than a quarter of what Liverpool City Council does on culture and less than a third of the budget of Birmingham or Leeds. It also spends less than smaller cities such as Coventry and Leicester.<sup>1</sup> Moreover, it is set to reduce its cash investment as it seeks to bridge a £100million budget gap over the next five years. As this strategy sets out, while the proportion of council money will reduce, its role as an active partner in securing investment from other public and private sector sources will increase. These will include opportunities to invest in infrastructure through the West of England Local Enterprise Partnership (WELEP) and West of England Regional Spatial Strategy (WERSP) as well as new forms of private sector contributions (including Section 106 investment). This will be at a time when competition from other sectors for additional support – including health, education, the environment and welfare – will be increasing.

<sup>1</sup> 2014/15 taken from Department for Communities and Local Government: Local authority revenue expenditure and financing England.

## 1.2 The Opportunities We Can Embrace

Bristol is a fast-changing city, demographically, economically and culturally. Its population is set to pass half a million by 2027 and the wider urban area and city-region are also growing. The demographic profile is changing, with new influences that range from Somalia, Kenya and Southern Africa to the Europeans who have made Bristol their home, blending with the cultural identities forged from earlier processes of migration and intercultural exchange.

There are now at least 45 religions, at least 50 countries of birth, and at least 91 main languages spoken by people living in the city. The proportion of the population who are not 'White British' is now 22% of the total. This is approaching a level of hyper-diversity found in a global city such as London.

The city's economy is also expanding and diversifying, with 17,973 new business start-ups in the five years to September 2015. The working population is now above that of 2008 and the time of the financial crisis.

There are many examples of inward investment, expansion and the introduction of key infrastructure, hubs, clusters and festivals which are the catalyst for innovation and competitiveness. These include Engine Shed, Bottleyard Studios, Hamilton House, the Festival of Ideas and Unit-DX.

### Bristol talent

Bristol is a city of creative voices and originators. It is also an increasingly young and intercultural city. Its two universities

contribute to almost 20% of the city's population, with many graduates remaining or returning to work.

At present the city's multiple communities co-exist but do not always cohere. However, the cultural sector has an exciting opportunity to ensure Bristol's changing population and talent pool is properly included in the city's cultural scene. This can be achieved through effective skills investment, audience development, inclusive governance and policy priorities.

### **A burgeoning creative economy**

Since May 2017 Bristol has been part of a new city-region comprising the West of England Combined Authority. This can be seized as an opportunity to continue to develop one of the UK's major creative economy clusters. Powered by four leading universities, the region has strengths in telecommunications, TV, networking, gaming, virtual reality, hardware, robotics, silicon chip design, digital production and marketing, and cloud computing.<sup>2</sup> The gross value added in the region by these digital businesses stands at £1.8billion a year, and grew by 26% between 2010 and 2014.<sup>3</sup>

The cultural sector and the distinctive cultures of Bristol have helped produce an ecosystem of talent, facilities, businesses and organisations. These have in turn contributed to Bristol's reputation for innovation, especially in the fusion of art and science, creativity and technology.<sup>4</sup>

<sup>2</sup> A Creative Tech Manifesto for Bristol 2016, prepared by TechSpark and Bristol Media.

<sup>3</sup> Bristol and Edinburgh are the only UK cities outside the London/South East region to appear in the top 20 for their concentration of both creative industries and technology, defined by location quotient

[http://www.nesta.org.uk/sites/default/files/geography\\_uks\\_creative\\_high-tech\\_economieswv20151.pdf](http://www.nesta.org.uk/sites/default/files/geography_uks_creative_high-tech_economieswv20151.pdf)

<sup>4</sup> See, for example, the recent report (2017) by UWE researchers, Professor Andrew Spicer and Dr Steven Presence, *Go West! Bristol's Film and Television Industries* [http://eprints.uwe.ac.uk/31444/1/Bristol\\_FilmTV%20Industry\\_low\\_webfinal.pdf](http://eprints.uwe.ac.uk/31444/1/Bristol_FilmTV%20Industry_low_webfinal.pdf)

There is much to build on here. Culture can be a means for a city-wide push to be the ideas and innovation capital of the UK, as was vividly set out in a *Creative and Tech Manifesto*, prepared by TechSpark and Bristol Media with contributions from across the creative and technology sectors.

This opportunity is evident in significant agreements between major partners. These include the new Memorandum of Understanding (MoU) drawn up between Arts Council England (ACE) and the University of the West of England in 2016 to champion and develop Bristol as a city of arts technology. The BBC Bristol Partnership has signed three MoUs with partners including Bristol City Council, University of the West of England, Bristol Media, Watershed and University of Bristol. This opportunity is also demonstrated through the role the University of Bristol plays in generating knowledge and nurturing talent and in major city developments such as Temple Quarter and Engine Shed.

### **Building on success**

Bristol already has success stories to tell. Data collected from 24 cultural organisations in the city in 2016 showed a total audience of just under three million people attending events and activities. The research also revealed a collective turnover of £42million and an economic impact of £90million to the wider economy. This cultural ecology is vital not only for audiences, but also artists and people working in the creative sector.

Cultural organisations are reaching out across the city and increasing the diversity of their audiences. For example, Bristol Plays Music, which was awarded Music Hub of the Year, has interactions with every school in the city. Bristol Museums has successfully increased its audiences from Black and Minority Ethnic (BME) groups and achieved engagement from its target postcodes

year-on-year thanks to programmes such as its ESOL courses and youth panel. Other examples of good practice include: Watershed's programme for deaf audiences and its work with RIFE; Acta's on-going community theatre programme; and Cirque Bijou and Diverse City's integrated circus company Extraordinary Bodies. Bristol's family-friendly arts festival organised by Arnolfini and partners won this year's best family event in the Get Creative Family Arts Festivals Awards.

The city's commitment to inclusiveness has meant that the ParaOrchestra, featuring musicians with a range of disabilities, has made its home here. Inclusivity also makes economic sense. For example, there is a burgeoning LGBT+ arts scene, especially in and around Old Market, which has contributed to the economic regeneration of that area.

## International culture

Bristol's cultural success should be both local and global. This means enabling cultural organisations to build international connections, both through the routes of diaspora, promoting Bristol as a city of sanctuary and openness; and by generating links with partners in other transforming places. The proposed bid to become a UNESCO City of Film in collaboration with the University of the West of England will provide an opportunity to flag up Bristol's international profile and its media success. In addition, Bristol's commitment to digital technology, an expanded airport and twinning agreements with other cities mean that existing connections can be more extensively explored.

As a city with strong research and trading links with Europe, Bristol will need to show its continued commitment to collaboration and shared purpose in the context of Brexit. Led by the council, the city's cultural organisations, universities and key businesses are well placed to do this. Bristol's role as international lead in the Core

Cities group also provides an opportunity to demonstrate commitment to culture-led international relationships.

## Cultural place-making

Culture has already contributed enormously to the character and texture of Bristol. This is evident not only in the grand Georgian terraces of Clifton, the drama of the suspension bridge and iconic buildings in the city centre, but also by the architectural and topographical diversity of the wider city, from the expanse of Stoke Park in the North West to the narrow lanes of Totterdown in the South. Recognising the importance of place-making should not be confined to new developments or to one-off public arts projects. It should be extended to the whole city to fully reflect the diversity of Bristol culture. For example, the proposal for a cultural trail in the St Mark's Road area of Easton could be a pilot for the roll-out of a range of city-wide trails that celebrate Bristol's cultural heritage.

As with many UK cities, post-war planning in Bristol worked as much to disconnect communities as to improve their living conditions and mobility. However, new or improved cultural infrastructure could work to anchor and connect parts of the city; signage can be transformed to include digital signage and new way-finding technologies; public spaces can be adapted for sport, festivals and other events; and affordable creative workspace can encourage talent to actively produce new culture. This includes the imaginative use of our heritage assets: for example, via 'meanwhile' (temporary) cultural use of buildings or by the way in which we ensure a legacy is left for future generations.

Growth also brings challenges. This is where confidence is key and a joined-up cultural offer which has participation from across both the public and private sectors, with strong leadership and a clear 'ask', is essential.



## 2. Building the Conversation

This cultural strategy draws on extensive research and has been led and supported by a steering group, membership of which includes representatives of Bristol City Council (staff and elected members), Wesport, VOSCUR, Watershed, BCDP and a sample of people drawn from Bristol's professional creative community.

The strategy has involved over 150 conversations and a workshop programme which has played a vital role in engaging as inclusively as possible not only with the city's cultural sector but with a range of other communities. A summary of workshops is provided in Appendix 3.

### 2.1 Three Themes

The strategy has three themes which were developed through this research. They are informed by Bristol's unique cultural identity and sense of place, while challenging the city to think and do differently. They are also influenced by the four strategic pillars identified at a Bristol Culture Inquiry Day in late 2015 (see Appendix 2).

## Theme 1: City of openness

The cultural sector in Bristol has thrived through its openness and generosity – it is relatively informal, networks are organic and the overarching sense of identity is one of tolerance, inclusion, sharing and environmental sustainability.

However, individual organisations and artists have limited capacity to reach out and ensure Bristol culture as a whole is open. Approaches to planning and development have previously been too closed to the possibilities of a culture-led approach.

*This theme is about increasing cultural participation through partnership and leadership; the development of capacity and infrastructure across a more connected city; and a clear offer of cultural education and routes into employment. As the city's population changes, so will its culture. This brings new voices, types of cultural practice and identity'.*

*It also focuses on the role of culture in place-making: expanding notions of a cultural intervention so that culture shapes our approach to sports provision, housing, transport, health, education, wellbeing and public space.*

## Theme 2: City of imagination

The cultural sector in Bristol has flourished across the city's spaces and places, many of which have been produced and actively encouraged by visionary and passionate Bristolians. They have given Bristol a longstanding reputation for innovation, especially in the fusion of art and science, creativity and technology. But do we make the most of our creative talent when we plan for Bristol's future(s)? Can we position culture to fire the imagination of all our communities in all our districts? Can we utilise culture as a resource for re-imagining the city's economy, its transport and housing infrastructure, and its identity?

*This theme is about re-imagining the city through culture. To deliver this, Bristol will need to extend its lab and studio culture across the city. Bristol can also be a place that champions the unlimited imagination: where, for example, disability is not a barrier to active cultural participation.*

*For Bristol to be inclusive and ambitious, reaching out and sparking the imagination is a necessity. This will involve championing the messy, marginal, radical, and avant-garde; commissioning the unknown; finding new uses for heritage assets; and trusting our cultural organisations to work with their audiences and users in shaping Bristol's constantly changing culture.*

## Theme 3: City of originators

Bristol is a city of artists, creatives and makers. Small-scale and independent enterprises help fuel a high-tech high-growth creative economy. Bristol's strengths in advanced engineering and aerospace technology, its pioneering animation and wildlife film clusters, and its radical arts all exemplify the city's power of origination in the space where science, technology and creativity meet. The universities and larger cultural organisations play a vital enabling role, convening collaboration, encouraging R&D and bringing about innovation and growth. But not enough originators can go beyond R&D and the creative economy is not accessible to many from across the city's diverse communities.

*This theme is about championing the city's originators to develop productive and sustainable careers in Bristol and to open ways for the city's full talent base to contribute to success. It is about the enabling conditions for creative practice, where there is a real danger that growing inequality, increasing social fragmentation, and heightened property and operating costs will prevent the collaboration which Bristol thrives on.*

*It is important that Bristol nurtures an ecosystem of diverse practice – from artists' studios to new festivals; neighbourhood-based events, to internationally significant cultural commissioning. It is also vital that new ways of working and investing enable organisations and businesses to grow so that talent stays in the city and can define its future(s)*

### 3. A Cultural Framework for Bristol

This cultural strategy proposes a different approach to partnership and investment. The old certainties where Bristol City Council operates as the primary public funder and lead body will be replaced by a new reality of sharing, openness, collaboration and a more mixed economy for investment. What is certain is that Bristol is operating from a position of relative strength:

- The economy is resilient and growing, with new jobs being created and new investment in the pipeline. Transport improvements and new development sites in the city and across the city-region – including the Temple Quarter, Filton airfield and major new housing plans – will contribute to this.
- The population is increasing, getting younger and more diverse, giving the city a youthful and international energy and providing opportunities to address skills shortages and to secure new audiences.
- The 'brand' of Bristol is increasingly recognised nationally and internationally. This is evidenced by growth in the visitor

economy and the continued role played by and popularity of the universities.

- The approach to culture-led partnership and collaboration across the city is exemplary. This includes: the commitment of both universities to aligning institutional, civic and cultural interests; the expressed commitment of Business West and the Local Enterprise Partnership to culture as a driver for economic development; and the maturity of the conversation amongst arts organisations regarding a changing investment landscape for culture.
- The approach to cultural leadership is positive. The elected mayor's declared commitment to culture, the role of the universities, and ACE's support for Bristol via its National Portfolio Organisations and the MoU with the University of the West of England will help to ensure culture remains a priority.
- The city has the raw materials: the talent, heritage, organisations, businesses, audiences and attitude to embark on a very exciting period of culture-led city-making. It has an economy of scale and ecology of excellence and innovation capable of transforming opportunities across the city and of taking Bristol to the next level in terms of its national and international standing as a city of culture.

To build from these qualities and for culture to play a transformational role in the future of Bristol, there are six priority intervention areas.

## 3.1 Bristol Cultural Leadership Group

**What?** A new cultural leadership group for the city in which cultural organisations and representatives come together with the city council, voluntary sector, universities and business to align strategic agendas and be a clear platform for cultural partnership and investment.

The Bristol Cultural Leadership Group will include:

- 5 partners from the DIY Arts Group
- 5 partners from the Bristol Cultural Development Partnership
- The partners currently operating within the Steering Group for this Cultural Strategy.

The group would be responsible for the delivery of this cultural strategy and its key themes. It would be tasked with developing an action plan and ensuring its delivery.

To ensure that the group can deliver, it will require a part-time champion – potentially a senior cultural figure who can galvanise support, manage the delivery of projects and ensure that there is buy-in at the highest level into its work. The group will conduct its work through 'Task and Finish' groups established on key areas of delivery.

**Why?** To ensure there is a shared cultural platform for the city; that partners know where to go to explore cultural opportunities; and that there is clear leadership in times of crisis or opportunity.

- It will operate as the platform for culture-related policy and investment agendas across the city.
- It will lead advocacy and strategic engagement activities – prioritising culture and economy, education, health and wellbeing, and planning.
- It will play a leadership role in fund-raising and attracting different types of investment and partnership for culture.
- It will take guidance from the wider cultural sector through active partnership and engagement.



Courtesy of Wesport.

## 3.2. Cultural Investment and Infrastructure

**What?** *A commitment to becoming a leading city for innovative approaches to cultural investment. Led and driven by the city's new leadership group, a range of measures will be explored which will increase the flow of alternative sources of finance (i.e. non-grant-funded).*

**Why?** *To transform the investment landscape for culture in a time of structural, political and technological change – to create a growing, resilient and agile cultural sector. Sources of revenue and capital for culture will be diversified and grown, enabling culture to play a transformational role for the city. And sustainable solutions will be found for the city's cultural infrastructure – attending to renovation needs, expansion plans and gaps in provision.*

Key issues to explore:

- How to increase the investment going into culture in Bristol at a time when public funding is being squeezed.
- How to widen the funding base for cultural organisations so that they better connect with the opportunities of a more diverse and youthful population.
- How to extend the funding base for cultural organisations so they can better connect with the wider economy, private sector and philanthropic giving.

- How to support cultural organisations to take advantage of new and emerging forms of investment including crowd funding, social investment and equity funding.
- How to support cultural organisations so that they can increase the investment and revenue they generate from commercial and earned income and explore new business models.
- How the public sector (including Bristol City Council) can use its resources and powers to unlock new revenue streams (e.g. via planning gain).
- What can be done through collaboration at a city and city-region level.

Considerations are introduced in Appendix 1 – a paper which explores different types of investment and partnership for culture.

Partners can explore opportunities such as:

- Private sector investment – e.g. in corporate giving and sponsorship, equity investment in leading-edge cultural organisations and creative businesses, and in-kind support through technical expertise and space.
- Cultural investment through Business Improvement Districts (BID) and in major new developments.
- Cultural back-office and systems: options for shared services (e.g. accounting and insurance) identified so cultural organisations can reduce costs overall.



- Audience and Intellectual Property (IP) test-beds – collaborative R&D activities with the university sector to unlock commercial and knowledge assets across the cultural sector.
- ‘Meanwhile’ (temporary) use of property (from across the commercial and public sectors), with astute use of community asset transfers (and parallel capacity-building activities); and strong culture-led commitments to workspace provision in new-builds.
- A coordinated approach to cultural infrastructure investment – in line with the priorities set out by the city’s Infrastructure working group (to which the partners in the leadership group are committed) and targeting investment through the WELEP Infrastructure Fund.



Dave the Crane

## 3.3 Bristol Cultural Pathways

**What?** Consolidation and growth of cultural education and participation across the city – prioritising inclusion; advocating for the arts; more effectively placing cultural and creative activities at the heart of the curriculum and school experience; and enabling a clear route from cultural learning and participation into skills development, further and higher education, employment, and continuous development throughout working lives

**Why?** Bristol is the first city in England to become part of the UNESCO Global Network of Learning Cities, affirming the city’s strong commitment to lifelong learning. If Bristol is to flourish, then partners will need to commit to arts, creative and cultural education. This is to enrich the lives of young people and build a culturally active population for the future via continuous access to culture and cultural education. In turn this can generate pathways for long-term cultural participation, technical and professional development, and routes to employment in the cultural sector and creative industries.

Bristol could have the most joined-up creative economy in the UK. This would include a committed and coordinated approach to arts, creative sector and cultural education (see below); the development of clear and accessible skills programmes which link talent to employment (including self-employment); and a continued learning and skills offer which enables the talent base to constantly re-skill, adapt and explore opportunities throughout their careers and across the city.

Vital here will be stronger partnerships that connect cultural participation, education and pathways. Steps might include:

- Science, culture and technology education pathfinders – led by a cohort of cultural and science organisations and schools that connect STEM subjects to the arts and cultural sector as part of the Bristol Cultural Curriculum (see below). This will trial the convergence of science and cultural learning and commission scientists and artists to collaborate to generate new learning tools and experiences.
- The Bristol Cultural Curriculum (driven by Bristol Cultural Education Partnership – BCEP) is an excellent idea based on a shared cultural education offer for schools. Co-designed by cultural organisations and participating schools, this is a way of building in culture and the arts so that STEM becomes STEAM and education is linked to employment opportunities in the cultural and creative industries. The Bristol Cultural Curriculum has scope for expansion across the city and to feed directly into the research and skills development activities of the universities and FE colleges.
- Bristol Plays Music (BPM) – as the national government-funded music hub – is already having a big impact for many young people across the whole city with around 10,000 hours of music teaching across the more socially disadvantaged areas from Hartcliffe to Southmead. Developing a joined-up approach which links early years' provision to skills development for the creative industries will enable effective talent development and more focused outcomes.

## 3.4. Districts of Culture

**What?** *A city that embraces its full diversity and the transformed culture this brings. An annual Districts of Culture programme where two districts per year feature as the 'priority areas' for investment and partnership from across the cultural sector (in addition to normal core business considerations). This will shine a light on culture in different districts of the city, provide a platform for cross-city cultural exchange, and enable two districts per year to benefit from intensive culture-led change.*

**Why?** *To rebalance the city-centred focus of investment. To embrace the city's changing cultural landscape and to build cultural capacity and confidence; to celebrate the city's diversity; to connect the city across its diverse physical and cultural geography.*

Districts of Culture will be where partners can trial and demonstrate best practice in cultural engagement, learning and skills, and commissioning. It will ensure that there is a more strategic approach to working across the city. It is an opportunity to explore how the cultural landscape of Bristol is changing through new ways of collaborating. The types of thing that the two districts will benefit from might include:

- Neighbourhood showcases at the M Shed – making the work available to a wider audience at a key central venue.
- A touring programme from the city's cultural organisations.
- Inter-district residency, touring and commissioning activities led by each District of Culture – generating dialogue

between communities from different parts of the city.

- Cultural innovation activities in partnership with the universities and key organisations in health, education and business to trial culture-led interventions – e.g. in cultural prescribing for health and wellbeing outcomes; in workforce and audience development; and in regeneration activities such as ‘meanwhile’ use cultural hubs at the heart of the district(s).
- Cultural destinations profiling: promoting the Districts of Culture through Destination Bristol and Bristol and Bath Cultural Destinations activities.
- A set of legacy commitments – to be co-defined with Bristol’s communities.



## 3.5 Cultural Place-making

**What?** *A culture for Bristol place-making programme which positions the city’s cultural sector as a resource of expertise and creativity which can transform the quality of the city’s public spaces; give energy and personality to the tourism offer; drive approaches to inward investment and talent attraction / retention; and ensure the city is open and inclusive.*

**Why?** *In Bristol place matters. This is evident in the ways senses of place are passionately and evocatively described by Bristolians of every background. The places of Bristol are cultural – rippling with meaning, associated with certain characteristics and continually contested. Place is a universal reference point for all citizens – whether it be the city’s place in the UK or the world, the rivalry of football teams from the north (Rovers) and the south (City) of Bristol, the psycho-geography of the city’s edgelands (such as Severn Beach, Leigh Woods or the Avon’s banks), or the distinctive vernacular of the city’s many districts.*

*The city is also home to some major cultural place-makers – such as leading arts producers Situations, the Pervasive Media Studio (which has pioneered the Playable City across the world) and The Architecture Centre – and vital arts organisations that have played a transformational role in their local communities (whether these be local or communities of practice) from Spike Island to Knowle West Media Centre, Tobacco Factory to Tribe of Doris, Acta to St. George’s, Travelling Light Theatre to Trinity.*



The importance of place is recognised at a policy level via the Place Directorate (within which the Arts and Culture team is located). This works to ensure the city is a great place in which to live, work and visit. To deliver this, it focuses on improving the quality of place, from the city centre to the individual districts. This includes a focus on economic development and prosperity; on inclusion and wellbeing; on planning, infrastructure and design (including one of the best art in the public realm programmes in the UK); and on culture.

The opportunity in Bristol is for each of these place-making elements to be understood as cultural interventions, and in doing so value and support culture-led improvements to the city. In turn this will help to build the capacity of the cultural sector, generating greater economic and social value, and it will positively influence attitudes to Bristol as a place to do cultural work and as a place to 'live culture'. Opportunities include:

- New ways of investing in cultural activities and infrastructure across the city (revenue and capital), with clear guidelines for unlocking developer contributions (see Section 3.2).
- Housing. Houses and the neighbourhoods they shape are themselves cultural interventions. Bristol can pioneer housing-led growth as a cultural programme. It can also explore opportunities for a percentage of artists' work-live facilities as part of the affordable housing and employment space commitment.
- Night-time economy review. Bristol currently has a strong night-time economy but this may be challenged by new developments in the city centre, and should also be subject to critical review given its privileging of specific

demographics. One option here is to audit and review the current night-time economy of the city, develop a strategy for its renewal and development, and consider options to champion Bristol as a city that celebrates its clubs, bars and alternative cultural offer. Amsterdam and London are high profile cities with a 'night mayor/ tsar'. Bristol might consider a similar direction if culture is to thrive after dark.

- Cultural tourism coordination. Building on the work of the Bristol and Bath Cultural Destinations programme, opportunities for shared programming and promotion, and the more effective promotion of the city's heritage assets, are vital.
- A coordinated community offer with Wesport – the Sports Partnership for the West of England – aligning with the Wesport Strategy 2016-20: Improving Lives. Wesport's values of 'Passion, Respect, Integrity, Diversity, Excellence' are of real relevance to this cultural strategy. Opportunities exist to coordinate activities – e.g. cultural organisations to partner with Wesport to jointly approach schools for after-school programming; a shared presence at Wesport-led community and 'mass participation' events; and a coordinated approach to recruiting volunteers.
- Coordination in the festivals and events sector. Bristol is a city of festivals and events. They are one of the main ways the city tells its stories – about itself and to the world. Bristol can, with a development programme brokered by the Bristol Festivals and Events Forum, consolidate, coordinate and grow its festivals offer. This can include shared skills and knowledge exchange, coordinated procurement of local cultural producers and artists, and a R&D strand that cuts

across the whole festival landscape to encourage the use of new technologies and connection between the arts, science and technology.



## 3.6. Unlimited Collaboration

**What?** A commitment to supporting collaboration, talent development and innovation with the aim to position Bristol as a globally recognised city for the convergence of creative and technology, culture and science. This will include a set of pathfinder R&D activities to explore the relationships between the universities and culture, technology and creativity. It will also champion and support the work of Bristol's cultural sector working in partnership with health, social care, sport and other sectors which play a key role in the health and wellbeing of the city.

**Why?** To open the creative possibilities of the city to all communities and individuals. Bristol is a leading European city for the convergence of the arts, the creative sector, science and technology. The arts and cultural sector plays a critical role in this ecosystem, infusing the city with the ideas and energy of creative originators and providing the R&D which shapes innovation as well as the atmosphere and cultural life conducive to talent development, retention and attraction.

*This will embed the city's successful lab and studio culture (which is so vital to the arts and creative sectors), within community, health, wellbeing and inclusion agendas.*

Partners may consider:

- Championing organisations and programmes where Bristol is showing genuine innovation. The ParaOrchestra and Extraordinary Bodies are exemplars of openness and the

celebration of unlimited human potential. The city's huge strengths in circus and outdoor arts also offer so much potential in opening up the city. A re-born St. Paul's Carnival can also demonstrate the city's intercultural credentials, by reaching out across the city and bringing the city to St. Paul's, and by engaging newer communities from across Europe and Africa.



- A culture for health and wellbeing platform. A priority role for the new leadership group will be to set out a cultural offer to the health and social sectors based on genuine shared agendas and the co-creation of opportunities for culture-led health and wellbeing innovation and provision. This can in turn mobilise new types of partnership and commissioning as seen in Create Gloucestershire.
- Science, culture and technology education pathfinders and catalysts. A city-wide response to the ACE and University of the West of England MoU on Bristol as a City of Arts and Technology is needed. This can explore opportunities to build on initial outcomes of cross-sector collaborations: convening collaborative research, prototyping, critical discussion and cultural production in ways that connect art and science, the humanities and technology. This can be through co-located lab-based activities in cultural and education institutions, plus there is a major opportunity to embed collaborative practice across the city – e.g. in district-based hubs, businesses and education and health settings.
- International positioning and collaboration. If Bristol is to grow as an inclusive and ambitious city, internationalisation must be a priority. As the lead city for the UK Core Cities' international strategy, Bristol can and must demonstrate openness in how it supports culture-led development and it must recognise its local cultures as global in their reach and relevance. The universities with their reach have a clear role here.



## 4. Next Steps

Delivering this strategy will require a joined-up and concerted effort from a wide range of partners, local, regional, national and international. The next steps required to begin implementing the strategy are:

- 1) The Bristol Cultural Leadership Group to be established. This will include securing funding for the first year for the part-time champion to drive the group forward.
- 2) Members of the leadership group to set out a clear action plan for the strategy. This will involve consultations with a wider network of partners across the cultural sector and in other key sectors. This process will also identify further shared opportunities in addition to those already outlined. A 'Big Culture Conversation' focused on funding and income generation will be a priority.
- 3) For a quick win, the leadership group should consider introducing some pilot or test-bed activities. It should also work quickly to establish practical delivery plans for favoured interventions – e.g. for Districts of Culture.
- 4) Together with regional and national partners, the leadership group should consider what additional sources of funding might be required to connect the strategy to a wider set of opportunities. This means ensuring that regeneration and place-making projects in the pipeline are fully connected to culture and that early opportunities to make a difference are not missed.
- 5) It is vital that the leadership group begin the process of exploring how culture can be better integrated into the commissioning process and the delivery of health and wellbeing outcomes because they are such important elements of an inclusive city.
- 6) Similarly, because the population of Bristol is changing so fast, the leadership group should set out a policy and process for cultural inclusion which tests every priority in terms of how it works for the whole city.



## Appendix 1: Investment Options Paper

See separate document.

## Appendix 2: The Four Pillars

The Four Pillars of Bristol's Cultural Future(s) were initially developed through the city's Cultural Inquiry Day, held in December 2015. They have since been adapted to ensure they are inclusive of the key ingredients of a successful city of culture, and capable of underpinning the three themes and priority actions of this cultural strategy. The four pillars are presented below:

### Equality & Inclusion

**Cultural participation:** active cultural lives in every district, contributing to healthier, happier communities.

**Cultural ownership:** a new era of increased engagement and participation which opens up ownership of Bristol culture to communities across the city.

**Cultural planning:** a city where culture is a key influence on planning, development and design – toward excellence and inclusion in place-making.

### Connectivity & Collaboration

**Cultural leadership:** a clear designated group / platform to advocate for culture and ensure culture is a priority agenda for investment and planning.

**Cultural partnership:** a strong working relationship within the cultural sector and between the cultural sector and the rest of civil society

**International culture:** where the international is local and the local international.

### Talent & Learning

**Cultural learning:** culture, arts and creative sector packaged to provide a compelling offer as a STEAM agenda.

**Cultural pathways:** clearly structured and brokered opportunities for progression

**Innovation and excellence:** university and culture-led R&D, teaching and infrastructure which positions Bristol as a leading city for creative and digital.

### Cultural Expressions

**Independent cultural production:** an active nurturing environment for myriad locally-driven cultural events and festivals.

**Exchange:** of knowledge and skills, plus coordinated programming and fund-raising across the cultural sector.

**Cultural infrastructure:** continued renewal and development of the city's physical infrastructure to facilitate organisational growth, scale-up festival capacity, and generate new audiences and revenue streams.

## Appendix 3: Workshops

Workshops included:

- **Bristol as an international city of culture.** This workshop brought together cultural and educational partners to explore how Bristol 'does international', how it can do better, and how it can connect international and local activities. It resulted in a new thought leadership paper which is published via @culturalbristol
- **Culture and community value.** Co-hosted by VOSCUR, this workshop brought together people from across the community, voluntary and education sectors of the city. It focused on how we open up cultural opportunity, different models for procurement and engagement, and alternative approaches to commissioning and partnership.
- **Bristol as an intercultural city.** Co-hosted by the Black South West Network, this workshop explored how Bristol operates as an intercultural city. It discussed the city's incredible range of cultural activities and identified the main challenges to and opportunities for diverse cultural practice to flourish.
- **Bristol's festivals and events.** Co-hosted by Bristol Festival and Events Forum, this workshop explored how the sector can grow, diversify, innovate and play a more strategic role for the city.
- **Children and young people.** Co-hosted by the Bristol Creative Youth Network, this very interactive workshop explored different senses of identity and place and worked to re-imagine a future Bristol which is more open and relevant to the diverse interests of young people.
- **Digital Creatives.** Co-hosted by the Pervasive Media Studio, this workshop explored how Bristol delivers the enabling conditions for creative practice and creative business. This included a focus on the key spaces and platforms, networks and support programmes. It also focused on different senses of place, aspirations for the city and ideas for improvement of the city's creative and knowledge infrastructure.
- **Additional workshop-style interventions.** These have involved participation in previously planned events – where *Bristol's Cultural Future(s)* has secured a slot on the agenda. This includes two meetings of the DIY Arts Network and a symposium on higher education and cultural partnerships (hosted by Watershed; produced by BCDP).

## APPENDIX B

First Name	Last Name	Organisation	Job Title
Neil	Beddow	Acta Bristol	Neil Beddow
Helen	Tomlin	Acta Bristol	Executive Director
Jody	Cook	Acta Bristol/Stoke Park School (Drama)	Drama Facilitator
Annie	Mentor	Africa Eye Film Festival	Board Member
Jess	Zausmer	Afrika Eye Film Festival	Organiser
Pip	Rush	Arcadia	Creative Director
Christine	Davis	Architecture Centre, Doors Open Day, Family Arts Festival	
Kate	Brindley	Arnolfini	Interim CEO
Helen	Davies	Arnolfini	Head of Finance and Operations
Gaia	Rosenberg Colonn	Arnolfini	Press
Alice	Tatton-Brown	Artist - Interval Resident	Theatre
Phil	Gibby	Arts Council England	Area Director
Jaswinder	Singh	Asian Arts Agency	Director
Nicole	Bullock	At-Bristol	Marketing
Lina	B. Frank	Audform	Director, Executive Producer
Benjamin	Woods	Bath & NE Somerset Council	Group Manager for Economy and Culture
Mina	Drobna	Black South West Network	Project Manager
Sado	Jirde	Black South West Network	Director
Adam	Rees	Bristol Ageing Better	Director
Hannah	Clark	Bristol Biennial	Co-Director
Lerato	Dunn	Bristol City Council	Arts Development Officer
Elise	Hurcombe	Bristol City Council	Arts Development Officer
Melissa	Inman	Bristol City Council	Arts & Events Manager
Laura	Jones	Bristol City Council	Arts Development Assistant
Barra	Mac Ruairi	Bristol City Council	Director of Place
Esther	Mars	Bristol City Council	Events & Film
Avril	Marshall	Bristol City Council	Transitions Information Co-ordinator
Shelly	Nania	Bristol City Council	Service Manger - European & International
Lynn	Parfitt	Bristol City Council	Health Improvement Practitioner:Public Health
Jane	Porter	Bristol City Council	TBC
Laura	Pye	Bristol City Council	Head of Culture
Marvin	Rees	Bristol City Council	Mayor
Alistair	Reid	Bristol City Council	Service Director - Economy
Aldo	Rinaldi	Bristol City Council	Senior Public Art Officer
Amanda	Sharpe	Bristol City Council	Arts & Events
Victoria	Holden	Bristol City Council	Arts & Events
Zoe	Walmsley	Bristol City Council	Arts & Events
Arilda	Tymko	Bristol City Council	Arts & Events
Jackie	Winchester	Bristol City Council	
Mark	Pajak	Bristol City Council	Head of Digital
Philip	Walker	Bristol City Council	Head of Engagement
Shona	Dunning	Bristol City Council	Records Manager
Victoria	Harding	Bristol City Council	Museum Development Manager
Zak	Mensah	Bristol City Council	Head of Transformation
Kye	Budd	Bristol City Council	Councillor
Estella	Ticknell	Bristol City Council	Deputy Mayor and Deputy Leader of Labour Group
Philip	Walker	Bristol City Council	Head of Engagement
Amy	O'Beirne	Bristol Cultural Development Partnership & Festival of Ideas	Project Coordinator & Researcher
Andrew	Kelly	Bristol Cultural Development Partnership and Bristol Festival of Ideas	Director
Amanda	Edmonson	Bristol Cycle Festival	Director
Anna	Farthing	Bristol Doors Open Day & Cary Grant Festival	Producer
Louisa	Fairclough	Bristol Experimental and Expanded Film	Experimental & Expanded Film/Sound
Sam	Francis	Bristol Experimental and Expanded Film	Experimental & Expanded Film/Sound & Music & Visual Arts
Liz	Harkman	Bristol Festivals	Executive Director
Claire	Ladkin	Bristol Food Network	Director
Paul	Appleby	Bristol Media/LEP	Chair
Gail	Boyle	Bristol Museums, Galleries & Archives	Senior Curator
Ray	Barnett	Bristol Museums, Galleries & Archives	Head of Collections & Archives
Valerie	Harland	Bristol Museums, Galleries & Archives	Head of Development
David	Martin	Bristol Museums, Galleries and Archives.	Operations Manager
Louise	Mitchell	Bristol Music Trust	Chief Executive
Emma	Bettridge	Bristol Old Vic	Ferment Assistant Producer:
Emma	Stenning	Bristol Old Vic	Executive Director
Tom	Morris	Bristol Old Vic	Artistic Director
Phil	Castang	Bristol Plays Music	Head of Bristol Plays Music
Siggy	Patchitt	Bristol Plays Music	Education Manager
Daryn	Carter	Bristol Pride	Director
Eamonn	Kelly	Bristol Radical Film Festival	Founder
Timothy	Corner	Bristol Regional Environmental Records Centre	Manager
Anna	Starkey	Bristol Science Centre	Creative Director
Phil	Winfield	Bristol Science Centre	CEO
Kate	Newnham	Bristol's Museums, Galleries and Archives	Senior Curator of Eastern Art and Culture
James	Durie	Business West	Director of Bristol Chamber of Commerce & Initiative
Janie	Chesterton	Cabot Learning Group	Director
Robin	Peters	Circo Media	Projects & Development Manager
Nicolas	Young	Circomedia	Managing & Artistic Director
Geraldine	Giddings	Cirque Bijou	Business Development / Producer
Robin	Hambleton	City Leadership/Centre for Sustainable Planning and Environment	Emeritus Professor

Sue	Giles	City Museum and Art Gallery	Senior World Cultures Curator Bristol
Richard	Jeffrey-Gray	Clifton Festival of Music	Chairman
Lesley	Lee	Clifton Festival of Music	PA to Artistic Director
Kimberly	Rogers	CoExist	Director, operations Mansger
Rosa	Corbishley	Colston Hall	Development and Marketing
Kate	Rowland	Colston Hall	Head of Development
Pippa	Jones	Create Gloucestershire	Development Director
Derek	Pickup	Creative Youth Network	Estate Development Director
Nick	Young	Creative Youth Network	Creative Director
Sandy	Hore-Ruthven	Creative Youth Network	CEO
Emily	Bull	Creative Youth Network	Creative Producer
Kathryn	Davis	Destination Bristol	Head of Tourism
John	Hirst	Destination Bristol	Chief Executive
Martin	Pople	Destination Bristol	The Bristol & Bath Cultural Destinations Project Manager
Becky	Chapman	Diversity	Executive Director
Frances	Kelly	EBC - East Bristol Contemporary	Arts/Exhibition
Alice	Cabanas	Encounters Festival	Director
Rich	Warren	Encounters Festival	Director
Rich	Warren	Encounters Short Film and Animation Festival	Festival Director
Nick	Sturge	Engine Shed	Director
Ruth	Hecht	Exhibitions and Events at Bristol Museums, Galleries and Archives	Senior Officer
Savita	Custead	Festival of Nature	Chief Executive of Bristol Natural History Consortium
Jo	Bushnell	Freelance	Independent Community Researcher
Eugene	Byrne	Freelance	Writer/Journalist
Bertel	Martin	Freelance	
Michael	Tew	Freelance Artist	Theatre
Edson	Burton	Freelance Artist	Writer, historian, programme-curator
Suzanne	Heath	Frelance Project Manger/Curator	Public Realm
Stephen	Barnes	Future DiverCities/Superact	Artistic Director
Jim	Hodgson	Hartcliffe & Withywood Community Partnership	Neighbourhood Partnership Manager
Helen	Cole	In between Time	Company Director
Kate	Ward	In Between Time	Executive Director
Kate	McIntosh	In Between Time	
Edwina	Benford	Independent	
Judith	Davis	Independent	
Nick	Dean	Independent	
Tessa	Fitz John	Independent	Public Realm
Ismail	Fozia	Independent	
Malik	Vandna	Independent	
Lisa	Whitehouse	Independent	
Julian	Warren	Independent	Sculptor
Nod	Knowles	Independent - Bristol Plays Music (YM Strategy)	Consultant
Luke	Emery	Independent Creative Producer	Theatre, Performance, live art, site specific, events
Theresa	Bergne	Independent Producer	Independent Producer
Tessa	Jackson	Independent Writer, curator, cultural advisor	Visual Arts
Jo	Bannon	Interval Resident	Live Art/Performance
Rachael	Clerke	Interval Resident	Live art/performance
Colin	Gorrie	Jazz & Blues Fest	Co-founder
Carolyn	Hassan	Knowle Media West Centre	Director
Martha	King	Knowle Media West Centre	Arts Producer
Melissa	Mean	Knowle Media West Centre	Head of Arts Programme
Debbie	Wills	Linkage	Operations Manager
Danny	Prosser	Massive Owl Co-Director	Arts/Theatre
Matthew	Austin	MAYK	Co-Director
Kate	Yedigaroff	MAYK	Co-Director
Michael	Earle	ME Ltd	
Noha	Nasser	Mela Social Enterprise	Founder
Finn	White	MShed	Engagement Officer
Gaie	Delap	Palestinian Film Festival	
Alix	Hughes	Palestinian Film Festival	Director
Alison	Sterling	Palestinian Film Festival	Director
Jonathan	Harper	Para Orchestra/No Boundaries	Executive Producer
Victoria	Forrest	Pervasive Media Resident	Graphic Design/Book Publishing
Charlie	Harman	Pervasive Media Resident	Cinema Charles - Producer
Louise	Hebson	Pervasive Media Resident	Project Manager - Calvium
Simon	Johnson	Pervasive Media Resident	Game Design
Tom	McDonagh	Pervasive Media Resident	Interval - Theatre Maker: Light/Shadows
Tom	Metcalfe	Pervasive Media Resident	Product Interaction Design
Simon	Moreton	Pervasive Media Resident	Researcher - Creative WorkingUWE
Rosie	Pobright	Pervasive Media Resident	Interactive/Embodied Stories
Sabrina	Shirazi	Pervasive Media Resident	Visual artist focusing on colour, food
Duncan	Speakman	Pervasive Media Resident	Artist at Circumstance
Jen	Stein	Pervasive Media Resident	UWE Professor of Media Arts - Ambient Storytelling
Rachel	McNally	Puppet Place	Executive Producer
Katy	Noakes	Re-Staged	Arts Professional
Alex	Drozd	Re-Think	Support Worker
Dominik	Ljubic	Red Fest	Organiser
Jak	Boyden	Redfest	Event Health & Safety Manager
Ben	Hardy	REM (Bristol Harbour Festival and Balloon Fiesta)	Operations Director



Shamil	Ahmed	RIFE & Independent	Filmmaker
Matt	Little	RIO - Real Ideas Organisation	Co-founder of RIO, and Head of Impact and Research
Alison	Bevan	RWA - Royal West of England Academy	Director
Sid	Sharma	Shambala Festival	Co-Founder
Sheila	Hannon	Show of Strength	Director
Marcus	Brown	Signifier	Director, Head of Strategy
Jake	Applebee	Simple Things Festival	Organiser
Tom		Simple Things Festival	Organiser
Claire	Doherty	Situations	Founder Director
Jenni	Parkinson	Soundcastle	Creative Facilitator
Vince	Baidoo	South Blessed	Director
Janet	Pritchard	South Bristol Group	Unlocking Potential Co-ordinator
Lhosa	Daly	Spike Island	Deputy Director
Helen	Legg	Spike Island	Director
Lizzie	Watson	Spike Island	Assistant Curator
Christine	Doel	SQW Consultancy	Director
Matthew	Tanner	SS Great Britain	Chief Executive
Suzanne	Rolt	St George's	Chief Executive
Trish	Brown	St Georges Bristol	Events & Operations
David	Apuuli	St Pauls Carnival	
Morag	Massey	STF Theatre	Producer
Gareth	Simons	Stoke Park Schools	Headteacher
Mike	Pony	Submerge	Festival Director
Ursula	Billington	Superact	Project Manager
Matilda	Kay	Superact	Junior Project Manager
Richard	Jones	Tangent Books	Publisher
Sophie	Bowden	Taste Chocolate Festival	Festival Director
David	Pyne	Taste Chocolate Festival	
Tom	Paine	Team Love	Partner
Dina	Ntziora	The Island	Project Manager
Ravi	Pandya	The People's Cultural Palace	Campaigner
Sarah	Kingswell	Theatre Bristol	General Manager
Mel	Scaffold	Theatre Bristol	Co-director
Jo	Bligh	Thorny - Performer/Producer	Music/Theatre Club Night
Lauren	Scholey	Tobacco Factory Arts Trust	Executive Director
Mike	Tweedle	Tobacco Factory Arts Trust	Artistic Director
Jude	Merrill	Travelling Light Theatre	Artistic Producer
Ali	Sully	Travelling Light Theatre	General Manager
Rachel	Achol De Garang	Tribe of Doris	Outreach & Arts Development
Deasy	Bamford	Tribe of Doris	Co-Director
Bryan	Richie	Tribe of Doris	
Emma	Harvey	Trinity Arts	Centre Manager
Rhiannon	Jones	Trinity Arts	Programme Manager
Julz (Julian Davis)	Davis	Ujima 98fm/St Pauls Carnival	External Relationship Manager
Madge	Dresser	University of Bristol	Honorary Professor
Catherine	Littlejohns	University of Bristol	Senior Curator of Social History
Judith	Squires	University of Bristol	Pro Vice-Chancellor
Guy	Orpen	University of Bristol	Deputy Vice Chancellor
Alice	Maltby	University of Bristol Botanic Garden	Marketing and Publicity Officer
Stacy	Yellans	Up our Street	Manager
Stephen	Hayles	Upfest	Founder & Gallery Owner
Helen	Lewis	UWE - Univeristy West of England	KTP Project Manager
Alison	Davis	UWE - University West of England	Partnerships Project Manager Faculty of Arts, Creative Industries & Education
Jon	Dovey	UWE - University West of England	Lead REACT Programme
Marie-Annick	Gournet	UWE - University West of England	
Roger	Griffiths	UWE - University West of England	
Louise	Jennings	UWE - University West of England	Associate Dean - Strategic Partnerships
Steve	West	UWE - University West of England	Vice-Chancellor, President and Chief Executive Officer for UWE Bristol
Helen	Farmer	Voice by Volume/Bristol Urbanistas	Founder/Director
Ruth	Pitter	Voscur	Equalities & Development
Zahra	Ash-Harper	Watershed	Studio Producer
Rachael	Burton	Watershed	Network Producer
Jo	Lansdowne	Watershed	Creative Programme Manager
Clare	Reddington	Watershed	Creative Director
Dick	Penny	Watershed	Managing Director
Steve	Nelson	WeSport	CEO
Lucie	Muir	Wild Screen	Director
Monique	Jivram	Willis Newson	Project Manager
Jane	Willis	Willis Newson	Director
Anna	Ralph	Windmill City Farm	Cafe Manager
Jazlyn	Pinckney	Wyldwood Arts	

## **Appendix C**

### **Minutes of the Place Scrutiny Commission**

#### **13 February 2017 at 6.00 pm**

<https://democracy.bristol.gov.uk/documents/g205/Printed%20minutes%2013th-Feb-2017%2018.00%20Place%20Scrutiny%20Commission.pdf?T=1>

#### **9. Bristol Cultural Strategy**

Tom Fleming of Creative Consultancy presented a report on Bristol's Cultural Futures, overview and emergent themes. The Strategy would be available in April 2017.

- a. Members were assured that the Culture Strategy was not based on a top down approach. This was because Culture could no longer be determined by one singular definition because the culture of the city was viewed by many in differing ways.
- b. The City council would not be looking to drive the policy but would look to the existing culture sector to transform how we drive culture in the future.
- c. Members participated in an exercise that had been undertaken by a group of young people. The exercise asked for a word or group of words that described how they viewed Bristol. 'Bristol Is...'
- d. The Council historical had had little involvement with creating and funding cultural activities.

Many activities had been driven by local people in their communities. It is not intended that the strategy hinders this continued organic growth but the establishment of a steering group to look at any economic benefit; to maximise benefit; identify areas without activities.

- e. Members were weary of the central culture themes being imposed on local communities. Many communities had differing culture identifiers that should be respected.

The discussion then moved on to the Cultural aspects of the Deputy Mayor's portfolio, the next agenda item.

## Cabinet Report / Key Decision

Date: 26<sup>th</sup> June 2017

<b>Title: Cultural Investment Programme</b>	
<b>Ward: Citywide</b>	<b>Cabinet lead: Cllr Estella Tincknell</b>
<b>Author: Laura Pye</b>	<b>Job title: Head of Culture</b>

<b>Revenue Cost: £ annual budget</b> 2015/16 – 2017/18 £942,200	<b>Source of Revenue Funding: general fund contribution</b>
<b>Capital Cost: £0</b>	<b>Source of Capital Funding: <i>e.g. grant/ prudential borrowing etc.</i></b>
<b>One off</b> <input type="checkbox"/>	<b>Saving</b> <input checked="" type="checkbox"/>
<b>Ongoing</b> <input checked="" type="checkbox"/>	<b>Income generation</b> <input type="checkbox"/>

**Finance narrative:** Please note, this report will not give rise to ring-fencing the Culture budget meanwhile the Council reports an overall budget gap of £42m over the next MTFP period. Budget beyond 17/18 has not yet been formally set, and it is to be expected that Culture will contribute to further cuts in the efforts to close this budget gap. The funding provision for the current key art provider programme between 15/16 and 17/18 is £942,200 per annum. The proposed new investment programme will delivery phased savings on funding provision over the next MTFP period. Please see the incremental savings detailed below.

Savings Proposal	2017/18	2018/19	2019/20	2020/21	2021/22	Full year Effect
	£000	£000	£000	£000	£000	£000
Reduce funding to key arts providers		190			190	380

**Finance Officer:** Tian Ze Hao– Finance Business Partner (Place)

**Summary of issue / proposal:** This paper aims to align our arts funding model with our new corporate strategy, the city's cultural strategy (currently being developed by a cultural steering group ahead by Cllr Tincknell) and most importantly our known budget position for the next 4 years.

### Summary of proposal & options appraisal:

- We have moved away from “Key Arts Provider” and instead will present a whole new model with new language and new criteria.
- The new approach will focus on three streams of funding linked to the three themes of the cultural strategy
- The new model address a lot of the feedback received from DIY Arts and festivals forum
- An outline of the new model is attached in appendix A

**Recommendation(s) / steer sought:** As part of the Mayor’s commitment to make Arts and Culture accessible to all, instigated by the cabinet lead for Culture and following on from the Scrutiny Inquiry day we have, in partnership with the city, redeveloped a cultural strategy for the city- Bristol’s Cultural Futures. In order to support this new strategy and align our process with it and the new corporate strategy for BCC we have renewed our Cultural Investment programme (formally KAP funding)

Recommendations-

BCC adopt new cultural investment programme and go out for bid for the 2018-22 funding round asap

**City Outcome:** The development of Bristol’s Cultural Futures and the alignment of our internal processes and policies linked to Culture are all about increasing access to arts and culture and delivering on the corporate priorities

**Health Outcome summary:** We have ensured that health and wellbeing are seen as a key output of our cultural provision and are encouraging our partners to address these through the strategy, our policies and our funding decisions

**Sustainability Outcome summary:** The new Cultural Investment Programme is linked to the savings proposals outlined in the MTFP

**Equalities Outcome summary:** The cultural investment programme have as a priority to increase equality and celebrate diversity.

**Impact / Involvement of partners:** The work on the new Cultural Investment Programme involved discuss with DIY Art group, current KAP's and Bristol Festivals appendix B. We have also spoken to Arts Council South West who are supportive of this approach

**Consultation carried out:** DIY Arts Groups, Bristol Festivals and current Key Arts Providers (KAP) will be consulted about the Cultural Investment Programme. The input from DIY arts, festival forum and the current KAP lead to the development of the three stream approach and much strong criteria being developed.

**Legal Issues:** We have been discussing with legal colleagues. All comments taken on board

**Legal Officer:**

DLT sign-off	SLT sign-off	Cabinet Member sign-off
Strategic Director Place - 6 <sup>th</sup> March 2017	CEO - 11 <sup>th</sup> April 2017	Cllr Tincknell - 25 <sup>th</sup> April 2017

Appendix A – Further essential background / detail on the proposal	YES
Appendix B – Details of consultation carried out - internal and external	YES
Appendix C – Summary of any engagement with scrutiny	NO
Appendix D – Risk assessment	NO
Appendix E – Equalities screening / impact assessment of proposal	YES
Appendix F – Eco-impact screening/ impact assessment of proposal	NO
Appendix G – Exempt Information	NO

## **APPENDIX A    BCC Cultural Investment Programme**

The purpose of our Cultural Investment Programme is to make arts and culture accessible for all.

Organisation or individuals receiving funding will have to demonstrate original, imaginative and high quality arts and cultural activity which meet the key priorities of the funds, namely –

- Developing Bristol's reputation as one of the UK's leading cultural cities.
- Advancing diversity and equality in arts and culture
- Supporting the delivery of the BCC corporate strategy

Linked to Bristol's Cultural futures and the Bristol City Council Corporate Strategy, our new investment programme will be split into 3 streams:

**Originators-** This stream will fund small to medium size organisations or individuals to deliver small scale activities, testing new ideas and partnerships, working with local communities and offering quality participatory experiences for Bristol citizens. It will be for short term activity (less than 12 month) and will be for no more that £5K.

**Imagination-** This stream will fund significant organisations who have imaginative projects and programmes which increase access to arts and culture, reinforce Bristol's reputation as a cultural city and work with Bristol's diverse communities. It will be for programmes or projects over a 2 year period and will be for between £5K to 40K match funding per annum.

**Openness-** This stream will fund significant organisations in the city which support the cultural ecology, contribute to Bristol's cultural identity and demonstrate leadership and generosity for the wider sector. They will meet all of our aims and will be generous with their expertise and world class programme for the benefit of the city. This is 4 year core funding for established organisations who have an all year round programme.

### **Current funding profile**

	<b>2018/19</b>	<b>2018/20</b>	<b>2020/21</b>	<b>2021/22</b>
Creative Seed	45000	45000	45000	45000
Community Festivals	25000	25000	25000	25000
Key Arts Provider (KAP)	755690	755690	755690	565690
Total	825690	825690	825690	635690

### **Indicative New Cultural Investment Programme**

	<b>2018/19</b>	<b>2019/20</b>	<b>2020/21</b>	<b>2021/22</b>
Originators	85,000	85,000	85,000	65,138
Imagination	240,000	240,000	240,000	170,000
Openness	500,690	500,690	500,690	400,552
Total	825,690	825,690	825,690	635,690

### **Timescales for 2017/18**

	Apr-17	May-17	Jun-17	Jul-17	Aug-17	Sep-17	Oct-17	Nov-17	Dec-17	Jan-18	Feb-18
Originators	prepare structure and criteria	prepare process	Cabinet decision 26th June			Open for bids and EOI process 15th Sept		Close for bids 15th Nov	Assess	Assess	Publish successful candidates
Imagination	prepare structure and criteria	prepare process	Cabinet decision 26th June	Open for bids 11th July		Close for bids 12th Sept	Assess	Assess	Cabinet sign off 5th Dec/publish successful candidates		
Openness & generosity	prepare structure and criteria	prepare process	Cabinet decision 26th June	Open for bids 11th July		Close for bids 12th Sept	Assess	Assess	Cabinet sign off 5th Dec/publish successful candidates		

## Timescales over the 4 years

	Apr-17	May-17	Jun-17	Jul-17	Aug-17	Sep-17	Oct-17	Nov-17	Dec-17	Jan-18	Feb-18
Originators	prepare structure and criteria	prepare process	Cabinet decision 26th June	Open for bids 11th July		Close for bids 12th Sept	Assess	Assess	Cabinet sign off 5th Dec/publish successful candidates		
Imagination	prepare structure and criteria	prepare process	Cabinet decision 26th June	Open for bids 11th July		Close for bids 12th Sept	Assess	Assess	Cabinet sign off 5th Dec/publish successful candidates		
Openness & generosity	prepare structure and criteria	prepare process	Cabinet decision 26th June	Open for bids 11th July		Close for bids 12th Sept	Assess	Assess	Cabinet sign off 5th Dec/publish successful candidates		

## Programme Aims

### **AIM 1. Developing Bristol's reputation as one of the UK's leading cultural cities**

#### **AIM 1 - OBJECTIVES:**

- Support artistic excellence, ambition and innovation
- Develop learning and career pathways within the cultural sector
- Support development of organisations to ensure resilience
- Contribute to the economic vitality of the city and increasing its national and/or international standing

### **AIM 2. Advancing diversity and equality in arts and culture**

#### **AIM 2 – OBJECTIVES:**

- Actively encourage the diversity and fair selection of artistic programme and talent development
- Have a strong understanding of your current audience profile and actively addressing barriers to participation in arts and culture
- Demonstrate Sector Leadership in diversity and equality, working proactively to diversify governance, staff and volunteers (Equality and Diversity policy in place or in development)

### **AIM 3. Support the delivery of Bristol City Councils wider Corporate Strategy**

#### **AIM 3 – OBJECTIVES:**

- Improving wellbeing and health through arts and culture
- Demonstrate the impact of arts and culture on priority groups
- Increase participation in arts and culture across the city
- Prove organisations are environmentally and socially responsible

## **Cultural Investment Programme - Process for Assessment**

The process for assessment of the Cultural Investment Programme is as follows;

Stages within the process of issuing the funding streams

1. Funding Stream/s announced – advertised via BCC website and distributed to relevant networks via email, press release and social media channels
2. Closing date for Applications – there will be a minimum of 6 weeks in which to apply from the time the application process is opened.
3. Assessment of applications - (for Imagination and Openness streams, this will be a 2 stage process, involving officers and councillors).
4. Announcement of successful applications – directly to recipients.
5. Contract / Agreement – milestones, objectives and targets agreed.
6. Funding issued
7. Reporting back from successful applicants on completion of milestones within agreed timescale
8. Evaluation of the programme

After Cabinet decision there will be no appeal process.

### **Originators – how are applications assessed?**

These applications are assessed by a minimum of 3 Bristol City Council officers, in a panel chaired by the Arts and Events team and will include others involved in community engagement &/or equalities. They will assess the applications using a transparent scoring system. An additional support mechanism will be in place whereby applicants can submit an expression of interest in advance of applying and BCC officers will offer advice on the strength of their application and areas they would need to improve to be eligible.

The maximum amount of funding available to apply for within the Originators stream is £5,000.

The total amount within the Originators fund is up to £85,000 per annum.

The fund will prioritise areas which have multiple indices of deprivation

### **Imagination and Openness & Generosity streams – how are applications assessed?**

1. Funding Stream/s announced – advertised via BCC website and distributed to relevant networks via email, press release and social media channels
2. Closing date for Applications – there will be a minimum of 6 weeks in which to apply from the time the application process is opened.
3. Assessment of applications - this will be a 2 stage process, involving officers and councillors.
4. Announcement of successful applications – directly to recipients.
5. Contract / Agreement – milestones, objectives and targets agreed.
6. Funding issued



7. Reporting back from successful applicants on completion of milestones within agreed timescale
8. Evaluation of the programme

### **Stage 1 Assessment process of the Imagination and Openness streams**

Applications are assessed by a minimum of 5 Bristol City Council officers, in a panel chaired by the Head of Culture and involving members of the Arts and Events team and other council officers with relevant expertise in the areas of Community Engagement, Equalities, , Legal and Business/Finance.

They will assess the applications using a transparent scoring system, against the criteria published along with the guidelines.

Applicants will need to demonstrate how they meet the Key Priorities of the Cultural Investment Programme.

The results of this Stage 1 assessment will be presented as recommendations for the Stage 2 panel.

### **Stage 2 Assessment process**

The panel will consist of a cross-party group of Councillors that will be chaired by an independent professional. The panel will be presented with the recommendations of the Stage 1 panel and will be required to make a final assessment and recommendation to take to cabinet on the funding amounts and the recipients.

The funding decision made by the Stage 2 panel will then be taken forward for final cabinet decision at the next available meeting.

The results of the funding issued will be published on the council's website, once successful recipients have been informed.

### **Eligibility checklist**

To be eligible for funding you must be able to answer 'yes' to all of the following questions:

*1. Is your registered address within the local authority boundary of Bristol City Council?*

Funding is restricted to those organisations based within the city ward boundaries.

*2. Does your organisation, programme of activity, or project contributes to our 3 key priorities described below?*

- Developing Bristol's reputation as one of the UK's leading cultural cities.
- Advancing diversity and equality in arts and culture
- **Support the delivery of Bristol City Councils wider Corporate Strategy**

*3. Do you have a UK bank account?*

Applicant organisations must have a UK bank account registered in the name of the delivery organisation or individual.

4. Are you a not for profit organisation (e.g. charity, CIC etc.)?

Applicants must be **non-profit making** organisations which are independent of the public and private sector. Charities and non-profit sharing Community Interest Companies (CICs) are eligible for funding. We cannot offer funding to schools housing associations or Registered Social Landlords (RSLs). However they may be involved as partners and participants in proposed projects.

5. You/ your organisation is committed to having the appropriate insurances and licences in place for your proposed activities? e.g. public liability insurance, employers liability cover, PRS/PPL etc.

6. You are not applying for or in receipt of any other Cultural Investment funding from BCC?

### **Originators**

You are not applying for more than £5,000?

Your activity will take place within the financial year?

Are you committed to our diversity and equality statement? Please sign the statement

Are you able to match this funding with at least 25% (of the total budget) from other sources outside of Bristol City Council? i.e. the grant must not form more than 75% of your total budget. (This can include 'In Kind' contributions but not all staff time)

### **Imagination**

You are applying for between £5,000 and £40,000?

Are you able to match this funding with at least 25% (of the total budget) from other sources outside of Bristol City Council? i.e. the grant must not form more than 75% of your total budget. (This excludes all 'In Kind' contributions)

Do you have an adopted governing document that is over 6 months old?

There must be a signed and dated constitution or memorandum and articles of association. This will need to be in the name of the applicant organisation and define how the organisation will operate including; meetings, objectives, finance, and dissolution. Successful applicants will be required to provide this information.

Do you have an equal opportunities and diversity policy?

### **Openness**

Are you applying for less than 5% of your organisational total turnover?

Do you have an adopted governing document that is over 12 months old?

There must be a signed and dated constitution or memorandum and articles of association. This will need to be in the name of the applicant organisation and define how the organisation will operate including; meetings, objectives, finance, and dissolution. Successful applicants will be required to provide this information.

Do you have an equal opportunities and diversity policy?

Do you have an all year around programme?

## **Appendix B - minutes and notes from Consultation**

### **DIY Arts Network - 18 July 2016 Feedback from group on issues arising in current KAP process:**

BCC to publicise the KAP fund more widely - Make better use of Neighbourhood Partnerships and Bristol Post

Stick to your priorities.

In the last application, the budget section was in Word, which was difficult to use

Constructive feedback is key – last time there were issues with the rejection letters. If you want to nurture the arts ecology in the city be transparent around the process from now

Surgeries offered were really helpful, but the advice must be consistent.

Transparency about the assessment process, eg who is on the panel?

The jump to from Creative Seed (£3k) to KAP is big. A middle ground is needed.

KAP - 4 year, rather than the 3 year current set up. The problem with this is if unsuccessful 4 years is a long gap before you can re-apply.

If BCC require strategy documents please provide applicants with templates and a steer for smaller organisations. If documents are not required, ask questions about how an organisation can demonstrate ability.

Clarity of language is needed, especially around priorities.

Break up long narrative questions in the application into smaller chunks

Communicate the strategy so not to raise expectations – make clear what we are trying to achieve

We need a more strategic approach - for capital investment in the city. Cultural Strategy - needs development. The tender for writing this strategy goes out 19 July.

**Questions around St Paul's Carnival funding:** The funds have been ring fenced for Bristol Carnival events to take place in future years. A small proportion of it was used to develop and consult on the best way to ensure a sustainable Carnival organisation. The remaining amount is being held for when a new strategy is ready to be put in place for this event in order to ensure this event remains part of the city's calendar. ACE have done exactly the same with their Carnival fund as we have worked in partnership on this.

Ideas around how we can make the process easier- for the smaller organisations is there training that would help – less reporting

It is important to make clear that there will be disappointed organisations - the pot isn't going to get bigger

Issues raised around capital fund / support for other organisations - Disparity around the vision – this is a threat to the wider arts ecology

Rachel is going to email around further information

**Capital of Culture position** - Focus on the cultural strategy –the consultant will run consultation with the city

**Post Brexit – can we develop a Bristol “creative Community response”** - Puppet Place to circulate invite to open space event. Theatre Bristol run open space events. Can we provide a cultural response - there is a schools report around engagement in the arts and there is a lot of research out there already can use

### **FUNDING FESTIVALS -Supporting Growth Across Bristol’s Vibrant Festivals Sector Report**

#### **Executive Summary**

Bristol’s growing and vibrant Festival and Event Sector is gathering international and national recognition. A multi-million pound industry, festivals generate tens of millions for the local economy, and engage huge and diverse audiences from across the city. This report around the KAP funding process identifies the demand for a ‘fairer’ share of the funding for festivals, and favours the creation of a tiered Festivals Fund. Festival organisers feel strongly that there needs to be improved transparency in the funding process, an end to ‘backdoor funding’ and clearer communications around the application process including guidelines and deadlines.

The sector also recommends the top criteria on which funding decisions should be made. Resources and finances are the biggest challenges facing festivals and thus this study identifies tailored Business Consultancy or Mentoring as a useful tool in helping the sector build resilience.

The sector expressed a strong desire for joined up socio-economic research to help understand and communicate impact. In a time of austerity, this report also recommends other key ways in which Bristol City Council and the culture team could support the sector.

#### **Document:**

- 1) Overview – A Developing Festivals and Events Sector
- 2) Scope of Consultation
- 3) Consultation Process
- 4) Barriers for festivals and events with the current application & funding process? How fit is the current KAP process for funding festivals and events?
- 5) What should the top 3 criteria for funding festivals and events in Bristol with this process be?
- 6) How do Bristol City Council ensure organisations they fund are adequately skilled or experienced at maintaining public safety at events?
- 7) How Would the Festivals and Events Sector Best Evaluate their Work
- 8) Given the limited funding, how else can Bristol City Council best Support the Sector?

#### **1) Overview - A Developing Festivals and Events Sector**

Bristol is a Festival City. During the Spring and Summer seasons, the streets, parks, venues and fields bristle with culture. In the last 5 years, we’ve seen the sector grow by a third, with the city now hosting over 50 significant festivals and events from a rich and diverse array of communities and cultures<sup>1</sup>.

For the people who live and work here, Festivals are a defining feature of Bristol, and there is a growing evidence base for the contribution of Festivals to Bristol's inter/national identity, reputation and USP<sup>2</sup>. Research from the University of Bristol suggests 'cultural life' is the single most important reason for people moving to the city<sup>3</sup>. Bristol's Festivals and Events took centre stage during Bristol 2015, European Green Capital, and recent research from Destination Bristol reveals that 36% of visitors to Bristol now select 'Festivals & Events' as key words associated with the city (placing higher than 'Sport', 'Theatre & Arts' and 'Science')<sup>3</sup>.

Festivals and events in Bristol reach live audiences of between 1.5 and 2 million people, and engage over 3,000 volunteers each year<sup>4</sup>. Often taking place outside of venues and in different sites across the city, festivals are uniquely able to reach and engage diverse communities. Our festivals and events ensure all the citizens of Bristol have the opportunity to benefit from cultural experiences, promote community cohesion and understanding, and develop a real sense of pride in place.

In economic terms the sector itself has a turnover in excess of £7 million per year<sup>4</sup>, with the combined impact on the local economy likely to be far in excess of this. In 2015 the Harbour Festival alone contributed a further £9 million in inward investment<sup>5</sup>, >40% of visitors to Love Saves the Day travelled from outside Bristol to attend<sup>6</sup>, and the last In Between Time festival attracted artists and audiences from 36 different countries<sup>7</sup>. Bristol Festivals has identified the need for a much stronger understanding of the overall social and economic impacts of the sector moving forwards.

The sector provides around 100 permanent jobs, creates temporary work for over 1,000 freelance and production staff, and provides paid work to 1,000s of artists, performers, musicians and creatives each year<sup>4</sup>. The sector currently engages effectively with interns, with many festivals engaging paid internships and short-term placements. Bristol Festivals identify that there is enthusiasm for a more cohesive programme of talent development across the city.

A typical festival organisation is resource-light, with low overheads. These organisations are in a position to make investment count, matching funding with entrepreneurial flair, sales and a uniquely high level of in-kind support.

## **2) Scope of Consultation**

Bristol City Council's Culture Team recognise that the Festival Programme is an important part of cultural provision in the city, and are receiving an increasing number of applications from festivals. As part of the Key Arts Provider Review Process, they are keen to ensure that the new KAP funding process is open and appropriate for Arts Organisations and Festivals alike.

In this review of KAP funding, the consultancy process was asked to address:

- What are the barriers for festivals & events with the current application and funding process? How fit is the current KAP process for funding festivals and events?
- What should the top 3 criteria for funding festivals and events in Bristol with this process be?

- How do BCC ensure organisations they fund are adequately skilled or experienced at maintaining public safety at events?
- How would the festivals and events sector best evaluate their work (with reference to audience and box office data, audience surveys etc)?

In addition to this, acknowledging the current funding climate this report also looks at a broader question.

- Given limited funding how else could Bristol City Council best support the sector?

### **3) Consultation Process**

- Discussion of document with members of Bristol Festivals Board
- Meeting Bristol City Council Culture Team
- Networking session Festival Funding – Bristol Festivals & Events Forum
- All festivals invited by email to conduct one-to-one conversations
- Series of 15-30 minute discussions with festival organisers (20 festivals) representing a range of sizes and cultural forms.

One-to-one conversations were selected as the best method for discussion given the confidential, often financial nature of the conversations.

#### **Festivals taking part in the one-to-one consultation:**

Bristol Balloon Fiesta, Bristol Festival of Ideas, Mayfest, Bristol Pride, Encounters Short Film & Animation Festival, Cary Grant Festival, Bristol City of Film, Doors Open Day, Bristol Biennial, In Between Time Festival, Bristol Festival of Nature, Bristol Harbour Festival, Islamic Cultural Fayre, Redfest, Bristol Jazz & Blues Festival, Simple Things, Upfest, Wildscreen, Africa Eye Festival, Bristol Festival of Puppetry, Love Saves the Day

### **4) What are the barriers for festivals and events with the current application and funding process? How fit is the current KAP process for funding festivals and events?**

#### **i. Festivals and KAP Funding**

Currently **21** organisations receive KAP funding, sharing between them **£942,200** pa. Of these, currently only **5** (24%) are festivals, who share **17%** of the funds, **£161,200** pa. It is worth noting, that currently two organisations, Bristol Old Vic and Watershed share 42% of the total KAP funding, and that St Paul's Carnival and Bristol Cultural Development Partnership together hold 68% of festival funding.

In the 2015-18 KAP round, the success rate of festivals applying for KAP was 42%, compared to a 53% success rate for non-festivals, although a higher number of non-festivals applied.

Notably, of the 5 festivals that are funded through KAP, only one is a predominantly outdoors festival, with the other 4 being largely (although not exclusively) venue-based.

## ii. Application Process

**Findings:** The majority of festivals spoken to were aware of KAP funding, although 30% had either, not heard of KAP funding, or did not know that it was available to festival organisers. Several festivals also commented that they were uncertain as to how much funding to apply for. Several festivals expressed that they felt their sector was perceived as inferior to the traditional 'arts sector' or did not feel valued by Bristol City Council. There were balancing negative and positive comments around the facilitated application sessions, and feedback for failed bids. However on the whole, festival organisers appreciated the limited resources of the BCC culture team, and would welcome continued advice sessions around funding applications.

### Proposed Action:

- Lack of information around KAP funding and deadlines could be countered using the communication channels of Bristol Festivals in addition to those currently listed.
- The BCC culture team should continue to attend the Bristol Festivals & Events Forum to present a visible link between the sector and the council.
- Clear guidance around the appropriate level of funding to apply for would be helpful.
- Future facilitated application sessions could be co-hosted by Bristol Festivals and held at the Bristol Festivals Hub.

## iii. Reporting Process

**Findings:** The consultation process included conversations with successful recipients of KAP funding (IBT, Mayfest, Bristol Cultural Development Partnership, Encounters Short Film & Animation Festival). All of these organisations appreciated the sensible level of reporting expected from BCC, and the three ACE NPOs, also appreciated the alignment of ACE and BCC reporting and application processes.

The funded applicants stressed the importance of the council investment as a stamp of quality and how valuable the funding was, even if of relatively low value, for attracting further match-funding into Bristol. The funded organisations also highlighted the importance of their relationship with Bristol City Council and the other KAP organisations.

### Proposed Action

- Maintain a similar level/style of reporting.

## iv. Funding Tiers, Transparency & Creation of a Festivals Fund

**Findings:** Perhaps the strongest finding of this consultancy was around the current funding format.

- Festival organisers felt strongly that if Bristol is promoting itself as a **Festival City**, there should be **visible internal investment** in festivals. The organisers strongly expressed that the ability of festivals to deliver cultural engagement to all sectors of society, to attract visitors, and to build engagement within and across communities (in a time of social division) were also huge assets to the city. The current KAP funding level of **17%** was felt to be too low across the organisations surveyed.



- The lack of any clear **mid-scale** funding for festivals was brought up independently by 8 organisations. Whilst festivals understand that the Community Festival & Event Fund (up to £2,000) helps catalyse and distribute activity throughout the city, there was a strong sense that the festivals who had grown beyond this, and were contributing the most to the local economy, to audiences and to the profile of the city, were locked out of investment, even when they operated on a not-for-profit or charitable basis.

*“We provide the images and experiences on which Bristol sells itself as a city, yet we don’t feel valued by the city (council). As a model, we’re growing success from within our communities and providing opportunities, employment and skills to the people who live here, as well as driving visitors and the local economy. Regular, even small investment would help us stabilise, and give us the security to plan ahead and grow ambition. The impact could be huge.” **Festival Director***

- Of the 20 organisations questioned, 18 (90%) supported the idea of a City/KAP Festivals Fund, with one of the currently funded organisations having no view, and one other currently funded organisation disagreeing.
- Multiple festivals admitted to receiving funding from BCC outside of KAP or transparent channels of culture funding. Whilst they were immensely grateful for the support, and would not like to see a reduction in funds, there was a general feeling that **funding should be transparent** and that additional funds should be brought from other sectors of council into the ‘Festival Fund’ ideally at the start, or at least be distributed through a fair and transparent process.

#### **Proposed Actions:**

- Partitioning off a set % of funding for festivals as part of KAP (above 17%).  
or
- Creation of a separate Festivals Fund for festivals and events in Bristol
- Introduction of tiered funding based on the scale of festival. The current ‘Community Festival & Event Fund’ could become the lowest tier of the fund. The application and reporting process should be scaled appropriately in line with the funding level. Looking at current funding and organisational turnover, appropriate tiers for investment might stand at <£3,000, <£15,000 and <£50,000 per annum. Note that as part of this consultation Bristol Festivals now holds a confidential overview document for festival turnover. This may prove useful in setting appropriate tier guidelines for applicants.
- Culture Team and wider council to discuss pulling cross-departmental funds into the Festivals Fund, and ending the culture of ‘backdoor funding’. This would be a stride forwards with regards to transparent and fair access to funding.

#### **Clauses**

- Organisations currently receiving KAP were clear that they would still want to be seen as part of the city's cultural offer, and still be invited to networking opportunities and meetings alongside non-festival KAPs.
- A handful of organisations both deliver festivals and operate as venues or deliver significant non-festival activity (eg the Architecture Centre/Doors Open Day) so may wish to apply for either fund.
- Biannual funding may be more appropriate, particularly for the lower tiers of funding to enable entry to the fund. 4 years is unlikely to be a responsive enough window to enable new entries from the festival sector.
- All festivals felt that council investment should be closely linked to public benefit. Most believed investment should be limited to charitable organisations, companies limited by guarantee or CICs. Some felt that not-for-profit activity with any project surplus being returned to BCC was sufficient.
- Bristol Festivals acknowledge the administrative load placed on Bristol City Council Culture Team and would be happy to support where possible.
- All the festivals acknowledged that Bristol City Council Culture Team, were fighting for cultural investment in a difficult era.

## 5) What should the top 3 criteria for funding festivals and events in Bristol with this process be?

### i. Quality & Variety of Cultural Experience

- *The fund should support a variety of cultural and artistic activity.*
- *Popular views included that the culture presented should be of high quality, and that the showcasing and development of local talent alongside national/international work was critical.*
- *Where the region was considered to have specific international/national reputation as an art form leader this should also be taken into consideration.*

### ii. Engagement With a Wide Range of Audiences

- *It was viewed as critical that the fund as a whole should support activity reaching a wide demographic of audiences, including ethnicity, gender, age, sexual orientation, socio-economic grouping and geography.*
- *Funding level should take into account audience size, the level of engagement and the profile of audiences. This should be balanced across the fund.*
- *Festivals that have grown from communities or cultural sectors were considered to have strong roots, to be responding to evidence of local need and to be building legacy.*
- *Inclusion of volunteers was seen as an important factor in delivering impact and as bringing valuable match for public investment.*
- *Outdoor and indoor activities should be served by the fund.*

- *The potential to attract visitors to the city (local/ national /international) reach should also be considered here.*

### iii. Sustainability and Track Record of the Organisation and/or Organisers

*Festivals take sector sustainability seriously. As cultural funding has reduced, festivals are aware of their need to build sustainable models that rely on diverse income streams, strong governance, and entrepreneurial operational models. Given that festivals are often high-risk enterprises, those consulted recommended that applicants must have 1 – 3 festivals under their belt.*

- *Given the long and fixed funding term this report recommends that organisers must have successfully delivered at **least 2 festivals** to be eligible for council funding. Festivals would also be expected to demonstrate stable boards and some continuity of experienced staff. Evidence of building reserves or a strong risk-planning document should also be required.*

### Other Comments of Note

- iv. Festivals noted that city investment could be critical in accessing further funding and sponsorship opportunities for the sector. Small investment from BCC was identified as a key factor in building match and bringing further income into the city.
- v. Several organisations stated that they would be happy to respond to a long-term cultural strategy for the city, but that this cultural vision was not clear to them currently. Similarly the changing priorities, structures and leadership at council level made it difficult to plan long-term.
- vi. Festivals questioned whether focus on delivering a programme of year round activity was appropriate for Festival Funding. Instead, evidence of building engagement, impact and legacy were widely considered to be more appropriate criteria for festivals.
- vii. Several festivals noted that they felt it important that festivals pay artists fairly, and that this should be a condition of funding.
- viii. Several organisations mentioned that they were national/international sector leaders thus giving Bristol additional profile within professional sectors (eg wildlife, nature, street art, balloons, electronic music & jazz, contemporary performance).

## 6) How do Bristol City Council ensure organisations they fund are adequately skilled or experienced at maintaining public safety at events?

### i. Public Safety

- **Proposed Actions:** In terms of public safety, it is recommended that all funded organisations be given time with an experienced events company and/or relevant representatives of Bristol City Council to run through safety plans, and that this should

be a condition of funding. REM advised that this would be a service they might be able to provide.

- Several festivals voiced that they would like the sector to have a better relationship between council departments and services involved in the **Safety Advisory Group for Events (SAGE)** and would support any efforts to provide allocated planning time with these teams.

## ii. Training and Skills

Reviewing the previous KAP round, the Bristol City Council Culture Team identified several weaknesses in applications from Festivals. Following discussion with the current Head of Culture and Arts and Events Manager, a range of training opportunities were discussed to upskill the sector.

Festivals were asked if they were interested in the following training: Business Consultancy, Bid Writing/Fundraising, or Event Safety.

**Findings:** Organisations generally responded that they would prefer direct investment via funding to investment via training. However there was widespread interest in training, and particularly in **Business Consultancy** if delivered via mentoring or in an **intensive one-to-one format**, rather than as seminars.

### Fig 1 : Demand for Training across Bristol's Festivals

19 Festivals were asked if they were interested in training in the areas below. Each response Bristol Harbour Festival as a council-contracted event was not included in this question.

Training Area	Very Interested	Interested	Not Interested
Business Consultancy	47%	26%	26%
Bid Writing	32%	42%	36%
Event Safety	32%	32%	36%

Bid-writing/f

undraising training was also of interest to 74% organisations asked. Event safety was of interest to 64% of organisations asked, particularly among smaller outdoor events but proved least popular.

Festivals widely reported that finance and the resourcing of adequate team capacity was the biggest challenge facing festivals. Thus it is not surprising to find festivals in favour of training in areas of income development.

**Proposed Actions:** Business Consultancy, Bid Writing & Event Safety training to be discussed with Bristol City Council. Resourcing Business Consultancy support for Festivals should be progressed as a priority with Bristol Festivals, particularly in an era of austerity.

## 7) How Would the Festivals and Events Sector Best Evaluate their Work?

Data represents a challenge to many festivals, particularly for free and outdoors events. The more established festivals were generally better at collecting and using data. All festivals expressed a desire to collect better data, particularly when assessing the impact and socio economic value of their work.

When dealing with large-scale events and the management of a large delivery team, all festivals spoke of the difficulty of resourcing data collection. One festival even admitted they'd printed out survey cards, but had to deploy volunteers elsewhere on the day. Others said they weren't sure of what to ask visitors to get meaningful data, and would appreciate guidance.

*'When you're managing a huge temporary team, when you have stages to get up, traders to get in, bars and box offices to staff, collecting audience data, although we'd love to have it, is often the thing that just doesn't get resourced'. Festival Organiser*

All the festivals questioned, expressed a desire to work together to collect data across the sector. All festivals felt that the sector had wider benefits to the local economy and to communities, and that these needed to be researched. Joined up research, would equip festivals to champion the impact of their sector to the public and to argue for investment from funders and potential sponsors.

**Proposed Actions:** Research to be commissioned between Bristol Festivals, Destination Bristol and BCC. Key questions to be drawn up for festivals to use, and given the issue around capacity, resourcing provided for teams on the ground to carry out research across multiple festivals. Audience Agency , Cultural Tourist, Creative Cities Institute and local universities muted as options for research partners.

## **8) Given the limited funding, how else can Bristol City Council best Support the Sector?**

Festivals understand that the Culture Team budget is tight, in light of this, Festivals were asked what they felt Bristol City Council could do to work with the sector.

### **i. Championing a Culture of Private Investment (Sponsorship & Philanthropy)**

- Annual Sponsorship Gala for Festivals hosted by Bristol City Council.
- Other options discussed:*

- Potential of Establishing a Philanthropy Culture Fund with Quartet?
- Culture Tax/Donation added to hotel rooms?
- Developers Section 106 funds to be brought into Culture Budget?

### **ii. Advocacy and the championing of Festivals & Culture across the Council**

Note that the much-needed socio-economic research is seen as a key tool in helping the culture team and sector 'make the case'.

### **iii. Creative Apprenticeship Scheme**

### **iv. Improvements to Bristol Festivals Office to make it fit for purpose.**

v. **Reducing Site Fees.** Several festivals expressed concerns about the resource and time wasted by applying for small pots of funding that were then effectively handed back to the city in site fees.

vi. **Access to Space**

vii. **Making council services like marketing & distribution channels more accessible**

Across the board, there was a wish to collaborate with the culture team in championing the sector and delivering culture to the people of Bristol.

### **Interviewees**

Bristol Balloon Fiesta, Bristol Festival of Ideas, Mayfest, Bristol Pride, Encounters Short Film & Animation Festival, Cary Grant Festival, Bristol City of Film, Doors Open Day, Bristol Biennial, In Between Time Festival, Bristol Festival of Nature, Bristol Harbour Festival, Islamic Cultural Fayre, Redfest, Bristol Jazz & Blues Festival, Simple Things, Upfest, Wildscreen, Africa Eye Festival, Bristol Festival of Puppetry, Love Saves the Day

### **About the Author**

Dr Anna Rutherford worked as a research scientist at the University of Bristol, before leaving medical sciences for a career in culture. She established the Pride Festival in Bristol in 2010, directing two festivals before joining the Arts Council England National Portfolio Organisation, In Between Time in 2011. As Executive Director, Anna drove a period of rapid and sustained growth for IBT, increasing the ambition, audiences, profile and turnover of the organisation from 2011 – 2016. Anna is co-chair of Bristol Festivals an umbrella organisation established to develop the festivals sector in Bristol.

### **Sources**

1. Bristol Festivals: Festival Databases, 2011 – 2016.
2. The Yellow Railroad Report: 'Bristol: A Place Making and Marketing Strategy. Competing for Talent, Tourism and Trade', 2009
3. Destination Bristol, Visitor Survey 2015
4. Bristol Festivals, Sector Survey, July 2016
5. Bristol Harbour Festival Report & Tender Documents July 2016
6. Data provided by Team Love, collected from Love Saves the Day 2016
7. In Between Time Annual Report, 2015

Also used during the research phase:

Raising Bristol's Cultural Ambition: a report by Kate Davenport, Service Director, Economic & Cultural Development as part of Bristol City Council Quality of Life Scrutiny Commission.

Minutes from Scrutiny Meeting to discussion Cultural Strategy- [Minutes details on public web site](#)

Link to basecamp for development of Event policy-



**FULL EQIA WILL BE CARRIED OUT BEFORE THE AWARDING OF THE GRANTS  
AND WILL BROUGH BACK TO CABINET IN DEC**

**APPENDIX E**

**Bristol City Council Equality Impact Assessment Form**

(Please refer to the Equality Impact Assessment guidance when completing this form)



Name of proposal	Culture Investment Programme
Directorate and Service Area	Place – Bristol Culture
Name of Lead Officer	

**Step 1: What is the proposal?**

Please explain your proposal in Plain English, avoiding acronyms and jargon. This section should explain how the proposal will impact service users, staff and/or the wider community.

**1.1 What is the proposal?**

Bristol City Council supports cultural organisations and projects with grant funding. Currently this is through Key Arts Provider (KAP) grants for larger organisations over 3 years, Creative Seed Funding of up to £3k for projects in 1 year and Community Festival Fund for up to £2k for community events within the funding year.

There is a cut in the overall budget for these cultural investment grants from £1,012,000 to £825,690 for 2018-21 and another reduction in investment 2021-22 to £639,690.

To enable organisations to best manage these cuts and encourage them to be less reliant on local authority investment, as well as supporting a strong and innovative arts and cultural sector to develop, the funding will be changed to three new funds:

Openness – 4 year funding of a maximum of 5% of turnover

Imagination – 2 year funding of between £5k-£40k per annum

Originator – 1 year funding of up to £5k

These will be open to arts and cultural organisations (smaller fund also open to individuals), and sessions will be run to ensure the changes are well advertised and workshop sessions on key areas to maximise the chance of your bid run to support organisations eg on finance and budgets. An optional expression of interest stage will be included in the smaller Originators fund to ensure that organisations or individuals who have limited experience in applying for funding are given additional advice to enable them to put in a bid that meets the requirements to be considered

The new funding streams are being developed following consultation on proposed changes with the DIY Arts Network, made up of a range of arts organisations and artists in the city including Watershed, The Island, Creative Youth Network and Knowle West Media Centre and Bristol Festivals, an organisation that represents festivals and events in the city with members including St Pauls Carnival, the Balloon Fiesta, Pride and Redfest.

The three aims and their objectives are:

**1. Developing Bristol's reputation as one of the UK's leading cultural cities**

- a. Support artistic excellence, ambition and innovation
- b. Encourage collaborations between Bristol based organisations and communities
- c. Develop learning and career pathways within the cultural sector
- d. Support development and reform of organisations to ensure resilience
- e. Contribute to the economic vitality of the city
- f. Increase national and/or international standing e.g. touring work or partnership projects

**2. Advancing diversity and equality in arts and culture**

- a. Artistic Programme and Talent development – encourage diversity and fair selection
- b. Ensure cultural audiences are representative of the City – address barriers and limit them
- c. Supporting and enabling diverse cultural activity and art forms – individuals and organisations
- d. Sector Leadership – Governance, staff and volunteers (Equality and Diversity policy in place or in development)
- e. Have strong and well-resourced evaluation and data collection processes
- f. Enable learning and sharing between sector organisations

**3. Support the delivery of Bristol City Councils wider Corporate Strategy**

- a. Improving wellbeing and health through arts and culture
- b. Demonstrate the impact of arts and culture on priority groups
- c. Increase participation in arts and culture in areas with limited cultural activity
- d. Demonstrate the cultural sectors impact on other council priorities
- e. Prove organisations are environmentally and socially responsible

Applicants will need to meet all the aims, but it will vary how many objectives

under each aim they must meet depending on the grant they go for. The larger the grant, the more objectives they must meet. The overall vision for all the funding is to make arts and culture accessible for all.

We held a briefing event in April to which all organisations who have previously applied to the three current funds were invited, as well as generally advertised through social media. 75 people attended and the information was also circulated to individuals and organisations that got in touch.

When the three funds are finalised and criteria set and signed off, a launch event will be held with a number of sessions to support people with the new process eg getting set up on ProContract to apply for the two larger funds. There will be nearly 8 weeks for organisations to apply.

The smaller fund – Originators – 1 yr funding will open later. In the timeline anything related to Originators is in italics. Again, there will be approximately 8 weeks for people to apply.

The provisional timeline for this is:

- 11<sup>th</sup> July: Launch new funds/launch event
- 12<sup>th</sup> July: Open for applications for Openness (4yr fund) and Imagination (2yr fund)
- 12<sup>th</sup> September: Deadline for applications to be submitted on ProContract (4yr & 2 yr)
- *15<sup>th</sup> September: Originators open for applications (1 yr fund) and EOI*
- 22<sup>nd</sup> September: Deadline for release of applications to relevant officers (following finance and any required processing in procurement)
- *22<sup>nd</sup> September: Originators EOI deadline*
- 12<sup>th</sup> October: update report to SLT
- 17<sup>th</sup> October: SLT
- w/c 23<sup>rd</sup> October: Stage 2 cross party receive officer recommendation report and applications to read
- w/c 30<sup>th</sup> Oct: Stage 2 panel, decision by Friday 3<sup>rd</sup> Nov
- 3<sup>rd</sup> November: deadline for appendix with orgs recommended for funding
- 9<sup>th</sup> November: draft Cabinet report & exec summary
- *15<sup>th</sup> November: deadline for Originators applications*
- 27<sup>th</sup> November: report to cabinet/public document – those proposing to fund informed (and is subject to Cabinet approval)
- 5<sup>th</sup> December: Cabinet
- 12<sup>th</sup> December: 5 day post Cabinet decision/public release that these organisations being funded

The change of the funding to create a ‘mid-way’ 2 year Imagination fund means that organisations that have not previously been able to get regular funding to support their work/projects/events other than applying year on year, will be able to get a bit more stability in their planning. Both the smaller

Originators and the two year Imagination are also for higher levels of funding than is currently available to smaller organisations. Those that apply to the smaller funds (Community Festival Fund and Creative Seed) tend to be community events and artists. The applications will score higher if they are based in or work in areas with multiple indices of deprivation in the city, include programmes of access to work in the cultural industries, and support partnership working and skills sharing. The key focus of the funding is to make culture accessible for all which will be throughout the scoring process and criteria.

## **Step 2: What information do we have?**

Decisions must be evidence-based, and involve people with protected characteristics that could be affected. Please use this section to demonstrate understanding of who could be affected by the proposal.

### **2.1 What data or evidence is there which tells us who is, or could be affected?**

Arts & culture (which includes events) reach a wide range of people in a way that many other approaches can't. They're fun and accessible, often without language barriers and when run by competent organisations, offer a simple way for people to be empowered and directly involved in activity and their community.

The current funding streams require applicants to detail who they will be working with and on what projects, this is then evidenced either at the end of the funding for the 1 year grants and quarterly for the larger funding.

Core objectives in both the Creative Seed and Community Festival Fund (the 1 year funding) are around accessibility. As such in 17/18 the Creative Seed fund is supporting 13 projects which include the development of a dance programme working with younger people around mental health (Creed of Youth), intergenerational story project with female family members in Fishponds and Knowle West (Grandmothers Footsteps), a young-people led photographic project focussing on mental health awareness (Rising Arts Agency) and a poetry project with people with learning disabilities with the multi-ability Misfits Theatre Company.

Community Festival & Events Fund focuses on community celebration and in 17/18 has funded Bristol Pride, Diversity Month at Zion, Islamic Cultural Fayre

and Jamaican Independence Celebrations. All of these events as well as the other 12 funded projects are open to all. The other 12 events whilst not directly targeted specific groups with protected characteristics are predominantly in areas of multiple deprivation which tend to have lower levels of easily accessible arts or cultural activity in them.

The Key Arts Provider stream supports larger organisations some of which core work is promoting artistic and cultural activity of certain groups with protected characteristics such as St Pauls Carnival and the Asian Arts Agency, and others which have it built into their project planning outreach projects such as Travelling Light running an intergenerational story project and setting up a community festival in the city to bring the diverse community of Barton Hill together in celebration, Cirque Bijou improving accessibility in circus through their partnership company Extraordinary Bodies which is a circus troupe and company of disabled and non-disabled performers, and organisations including Watershed and Bristol Old Vic working towards improved equalities and accessibility within their organisations with improved ways into working with them .

The funding objectives and requirements for all the grants recognise that social exclusion and poverty are also areas that need to be addressed. This is in addition to the minimum requirements of ensuring people with protected characteristics are considered and involved in meaningful and realistically deliverable ways.

## 2.2 Who is missing? Are there any gaps in the data?

All of the funds require evaluations and that data is collected around the groups that the funded work reaches. However, some of the funds are limited in relation to the level of feedback that can be requested so it is an overview by the organisers – for example, if you are awarded £1,500 grant towards your free outdoor event, you may not have specific people on site to manage feedback surveys in the budget (a small event costs are usually around £5,000 minimum)

Therefore whilst we have data from evaluations, they are often based on the estimates of the organisers/recipients, especially for the smaller funds.

Part of the development of the new funds is a review of the evaluation process which we are working with the museums User Researcher to make as simple as possible for the organisations to complete, as well as tying in with the

museums collection methods to be able to illustrate who the work the funding supported has involved or been seen by.

2.3 How have we involved, or will we involve, communities and groups that could be affected?

The level of funding is increasing in the smaller grants, and the start of a 2 year Imagination grant means there is a stepping stone towards longer-term funding, either from Bristol City Council – but they are also being aligned with the Arts Council England processes – so from external funding bodies.

There will be a number of workshops to support organisations and individuals with writing stronger bids, evaluation and finance which will be promoted through the mailing lists we have from organisations who have applied before, BCC communities and neighbourhood team, the BCC press team and the Arts & Events team social media accounts.

The processes and guidance on applying are being developed with the support of Voscur who worked with the neighbourhoods team in developing the Bristol Impact Fund.

### **Step 3: Who might the proposal impact?**

Analysis of impacts on people with protected characteristics must be rigorous. Please demonstrate your analysis of any impacts in this section, referring to all of the equalities groups as defined in the Equality Act 2010.

3.1 Does the proposal have any potentially adverse impacts on people with protected characteristics?

The overall reduction in funding means that less can be funded, to mitigate this it has been front loaded into the smaller funds to support innovative and smaller organisations or projects. Less money for the larger organisations means that they will deliver less, this may impact on priority groups if outreach is reduced. However, as the criteria of the fund is focussed on accessibility, all those who are successful will have to meet a baseline standard.

Larger cultural organisations won't be able to apply for as much funding as there isn't as much money available. This may mean they need to increase ticket prices or reduce the outreach work they do (which is often with priority groups and/or in areas of multiple deprivation)

3.2 Can these impacts be mitigated or justified? If so, how?
<p>The way the effects of less funding are being mitigated are to ensure accessibility is throughout the criteria and requirements for the funding, the front-loading of the grants and creation of an additional 2 year fund, so those applying for smaller grants are more likely to receive them.</p> <p>Community organisations apply year on year for local events that support cohesion. These have always scored higher so therefore been more likely to have been funded if they are in areas of multiple deprivation and/or without much cultural activity. The new funding will embed these requirements further across ALL the funding streams. Organisations that have applied year on year will be able to apply for 2 year funding and for much more money than in previous years – for example, the Islamic Cultural Fayre in Eastville Park – a community event with funfair, football, stalls etc for the whole community but planned in a culturally sensitive way (eg halal stalls) and to support wider community awareness of traditional Islamic crafts and skills has been supported annually through the community festival fund, generally with the maximum of £2k. A number of other community events such as Southmead Festival, Love Lockleaze and Redfest have also been regularly funded. However they would all now be able to either apply for £5k year on year, or go for the 2 year funding of between £5-40k each year allowing them to do more development work and know they have cash flow to support their programmes.</p>
3.3 Does the proposal create any benefits for people with protected characteristics?
<p>The new criteria makes accessibility a focus throughout. Bids will score higher – and therefore be more likely to be funded – the more they meet and the more realistic their plans are to deliver them. For larger organisations who meet all, and for smaller bids who much reach some of, it is throughout the programme for audiences, the way the organisation recruits and offers opportunities, organisational focus on equalities and diversity through their policies, and being representative of Bristol’s population.</p>
3.4 Can they be maximised? If so, how?
<p>These will be maximised through the evaluation process of the bids where the panel will assess the spread and diversity of the funded programme also balances these aims.</p> <p>Organisations and individuals will be offered additional support to reach these objectives in their applications, and monitored and supported throughout their</p>

funding to ensure that they are – and if not – where realistic, supported to achieve them by the Arts & Events Team.
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#### **Step 4: So what?**

The Equality Impact Assessment must be able to influence the proposal and decision. This section asks how your understanding of impacts on people with protected characteristics has influenced your proposal, and how the findings of your Equality Impact Assessment can be measured going forward.

4.1 How has the equality impact assessment informed or changed the proposal?
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All of the accessibility aims are deliverable throughout the funding proposal, and was a key aim prior to the EqIA – however this is useful in clarifying the aims and what the outcome would look like for a quality application to detail what they would deliver.
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4.2 What actions have been identified going forward?
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4.3 How will the impact of your proposal and actions be measured moving forward?
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Service Director Sign-Off:
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Equalities Officer Sign Off:
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Date:
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Date:
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## Cabinet Report / Key Decision

Date: 26<sup>th</sup> June 2017

<b>Title: Outdoor Events Policy and new charging structure</b>	
<b>Ward: Citywide</b>	<b>Cabinet lead: Cllr Estella Tincknell</b>
<b>Author: Laura Pye</b>	<b>Job title: Head of Culture</b>

<b>Revenue Cost: £ gross income: £283K</b>	<b>Source of Revenue Funding: Site permission fees charged</b>
<b>Capital Cost: £0</b>	<b>Source of Capital Funding: <i>e.g. grant/ prudential borrowing etc.</i></b>
<b>One off</b> <input type="checkbox"/>	<b>Saving</b> <input type="checkbox"/>
<b>Ongoing</b> <input checked="" type="checkbox"/>	<b>Income generation</b> <input checked="" type="checkbox"/>

**Finance narrative:** Please note, this report will not give rise to ring-fencing the Culture budget meanwhile the Council reports an overall budget gap of £42m over the next MTFP period. Budget beyond 17/18 has not yet been formally set, and it is to be expected that Culture will contribute to further cuts in the efforts to close this budget gap.

The level of gross income generated through site permissions in 16/17 is £283k. The fees and charges structure for site permission applications has been simplified and updated under this proposal, moving from a current “event type” based approach to a “site type” based approach with potential discount to charity and community applications.

The new Fees structure has been bench marked by the culture team with other core cities and some London Boroughs. The FYE of gross income is expected to increase to £400K under the new proposal which will support the savings generation under Parks and Greenspaces within the MTFP (£3.9m). This equates to estimated additional income / savings for the organisation at £157k. Whilst the service is delivered by the culture team, the majority of the income is receipted and savings will be demonstrated through the Parks and Green spaces Budget under Neighbourhoods directorate.

**Finance Officer:** Tian Ze Hao— Finance Business Partner (Place)

**Summary of issue / proposal:** This paper aims to align our Outdoor Events Policy with our new corporate strategy, the city's cultural strategy (currently being developed by a cultural steering group ahead by Cllr Tincknell) and most importantly our known budget position for the next 4 years. The changes in policy and charging are designed to ensure we are covering all costs and increasing income for our parks and public spaces

### Summary of proposal & options appraisal:

- **The current Public Outdoor Events Permission Policy** has been reviewed to include findings from the 2016 Event Site Feasibility Study, internal stakeholder mapping and current policies and the wider sector and internal policy review workshops were held to review what the priorities and criteria should be for outdoor events.
- **Event Site Review** As part of the site permission policy review a study to map and review appropriate event sites in Bristol has been undertaken. The 2016 Event Site Feasibility Study reviewed 25 outdoor spaces across the city many with sub venues or secondary spaces that can be used independently or combined for larger events. The findings assessed location, site facilities, infrastructure, capacities, access, transport, sensitivities, constraints and possible improvements on larger event sites.
- Increasingly there is a demand from event organisers especially repeat commercial operators and Bristol based event organisers to seek a continual reduction in their site hire charges. A culture of continuous fee reductions or fees continuously kept very low has resulted in potential loss of income to the Council. A new fee structure is essential to ensure all events are treated fairly and are aware of the cost to hire Bristol City Council's Park or Open spaces.
- The fees and charges for 2017-8 align more with the highly desirable city sites' principle value. Charging the realistic market value will enable a better support the services that enable these event activities to be delivered safely and successfully this year and in future years. In most cases

event organisers will see an increase in their fees and charges. This will be a challenge to implement in year one and will result in negotiation of fees and charges in order to ensure the longer term sustainability of the sector.

**Recommendation(s) / steer sought:** As part of the Mayor's commitment to make Arts and Culture accessible to all, instigated by the cabinet lead for culture and following on from the Scrutiny Inquiry day we have, in partnership with the city, redeveloped a cultural strategy for the city. In order to support this new strategy and align our process with it and the new corporate strategy for BCC and in order to ensure we can make the savings targets linked to events we have renewed our Outdoor events policy and charges.

Recommendations-

BCC adopt new outdoor events policy and implement new charging

**City Outcome:** The development of Bristol's Cultural Futures and the alignment of our internal processes and policies linked to Culture are all about increasing access to arts and culture and delivering on the corporate priorities

**Health Outcome summary:** We have ensured that health and wellbeing are seen as a key output of our cultural provision and are encouraging our partners to address these through the strategy, our policies and our funding decisions

**Sustainability Outcome summary:** the changes in the charging policy will not only contribute to making the site permission function within the culture team sustainable but will help support Parks and Property income targets

**Equalities Outcome summary:** The outdoor events policy has as a priority to increase equality and celebrate diversity.

**Impact / Involvement of partners:** The work for the outdoor events policy review also involved input from partners both internal to BCC and external as outline in the further information in Appendix a

**Consultation carried out:** The input from internal and external colleagues on the Outdoor Events policy lead to the development of the events toolkit in addition to the policy and to the suggested improvements to our website to explain the process..

**Legal Issues:** We have been discussing with legal colleagues. All comments taken on board  
We are also continuing to work with legal colleagues to define a process within the council's constitution to properly implement the communities discount on site fees

**Legal Officer:**

DLT sign-off	SLT sign-off	Cabinet Member sign-off
Strategic Director Place - 6 <sup>th</sup> March 2017	CEO - 11 <sup>th</sup> April 2017	Cllr Tincknell - 25 <sup>th</sup> April 2017

Appendix A – Further essential background / detail on the proposal	YES
Appendix B – Details of consultation carried out - internal and external	NO
Appendix C – Summary of any engagement with scrutiny	NO
Appendix D – Risk assessment	NO
Appendix E – Equalities screening / impact assessment of proposal	NO
Appendix F – Eco-impact screening/ impact assessment of proposal	NO
Appendix G – Exempt Information	NO

# Appendix A1

## BRISTOL COUNCIL Cabinet

**REPORT TITLE:** Cultural Events in Bristol

**Ward(s) affected by this report:** City-wide

**Strategic Director:** Strategic Director of Place

**Report author:** Laura Pye Head of Culture, Philip Walker Head of Engagement & Melissa Inman, Arts & Events Manager

**Contact telephone no. & e-mail address:** 0117 922 4084  
laura.pye@bristol.gov.uk

### **Purpose of the report:**

To provide background information and further details to support the decision to align our Outdoor Events Policy with our new corporate strategy, the city's cultural strategy (currently being developed by a cultural steering group ahead by Cllr Tincknell) and most importantly our known budget position for the next 4 years.

### **1. BCC Public Outdoor Events Permission Policy**

**1.1 The current Public Outdoor Events Permission Policy** has been reviewed to include findings from the 2016 Event Site Feasibility Study, internal stakeholder mapping and current policies and the wider sector and internal policy review workshops were held to review what the priorities and criteria should be for outdoor events. A full copy of the policy is attached as Appendix 2a, However the main changes are outlined below

**1.2 Priorities** This Public Outdoor Events Permission Policy outlines Bristol Councils commitment to enabling events that contribute to the Corporate Plan through:

- **Culture** Celebrating diversity, creating a strong sense of community, supporting young people and fostering a culture of innovation and imagination.
- **Economy** Maximising the opportunity for increased spending to boost the local economy
- **Environment** Ensuring the protection of the physical environment and wildlife and legally protected species of habitats.
- **Legislation** Maximising safety for those working and attending the event
- **People** Ensuring that events are accessible to all communities and individuals, promote Health and Well-being, whilst minimising disruption to residents and businesses in Bristol.
- **Place** Increasing the use of public spaces, the reputation and positive image

**1.3 Criteria** In addition to the event meeting our priorities, the following criteria will be used to determine whether approval will be given to a specific event. Bristol City Council aims to treat all responsible applications impartially, without distinction or discrimination. It will be advised these criteria should be read alongside the site permissions application process to ensure compliance with the objectives of the Public Outdoor Events Permission Policy and the requirements for holding an event in Bristol.

<b>Culture</b>	<b>Must demonstrate a positive cultural impact</b> An event must be able to clearly demonstrate its artistic and cultural quality, a commitment to equality and creation of opportunities for local participation, improving community cohesion, improving the city's reputation and cultural offer.
<b>Economy</b>	<b>Ensure financial resilience and economic wellbeing</b> The organiser must be able to demonstrate they have the financial means to pay for all costs associated with the event itself, any repair caused to Bristol City Council assets and/or infrastructure directly caused by the event. The event should also support the economic wellbeing of local people.
<b>Environment</b>	<b>Minimise environmental impact</b> Provide evidence of what steps will be taken to reduce the environmental impact of your event including waste management, the impact on transport infrastructure to support the event. e.g. parking, increased use of public transport, road closures etc. Measures must also be taken to minimise the impact on the physical environment and legally protected species and habitats.
<b>Legislation</b>	<b>Ensure compliance with the law</b> The organiser must be to demonstrate their capacity to effectively plan, manage and control the event within the constraints of relevant legislation and Bristol City Council policies.
<b>People</b>	<b>Demonstrating impact on people and promoting good relations</b> Demonstrate that they will take adequate and reasonable steps to reduce the effect of the event on regular users of public spaces, stakeholders and local residents and businesses. All event organisers must take adequate steps to safeguard public health and ensure events and activities promote good relations and are open and welcoming to people from all communities and groups.
<b>Place</b>	<b>Compliance with conditions specific to the event location</b> An event must meet any conditions related to a specific locations such as size of location, numbers attending or numbers estimated to attend. The ability to demonstrate a positive impact of the event on local communities and organisations and ensure considered pre-event consultation takes place.

**2. Event Site Review** As part of the site permission policy review a study to map and review appropriate event sites in Bristol has been undertaken. The 2016 Event Site Feasibility Study reviewed 25 outdoor spaces across the city many with sub venues or secondary spaces that can be used independently or combined for larger events. The findings assessed location, site facilities, infrastructure, capacities, access, transport, sensitivities, constraints and possible improvements on larger event sites.

**2.4.1** New sites where mapped in the report which could expand the amount of events Bristol holds

and provide options to move events around the city to give sensitive grounds and communities time to rest. The aim is to make a wider range of sites available across the city to event organisers and identify further opportunities to generate income from events. (Refer to Appendix 3 for the full report)

**2.4.2** All event organisers are required to work out capacities on the available open space and the amount of infrastructure added. They then give evidence of this to the Council, Safety Advisory Group and Licensing.

**2.4.3** Please note further to this assessment being undertaken and Bristol City councils budget review the parks and events team are doing further work to build on the original report findings which will mean the number of events per year recommended to take place on parks managed land only may increase. Any suggested increase to the number of events per year will need to be agreed in consultation with key stakeholders including SAGE members involved in facilitating events.

Further work undertaken to date has involved Events and Parks service workshop aimed at looking at identifying the opportunities to maximise the numbers of events on Bristol City Councils sites managed and maintained by the parks team to increase income (necessary to help with meeting overall savings of £3.9m expected to be achieved by 2020) taking into account current constraints, investments that will enhance the capacity to hold events, and marketing models.

This is intended to:

1. To judge the maximum number of events hold currently and the net income this could generate from
2. Identify investment need to improve capacity to hold events from Bristol City Council land the parks service are responsible for and maintain
3. To take a further look a new sites that could be used to hold events
4. To develop marketing models and the type of events on Parks sites to help realise the capacity of sites to hold events

**Table A**

Venue	Independent capacity assessment	No of events per year
<b>Public Highway</b>		
The Portway	n/a	5 road closures per year
Cumberland road	n/a	3 full road closures and 2 limited access events per year
City Centre	n/a	3 road closures per year
Anchor Road	n/a	2 road closures per year
North Street	n/a	3 road closures per year

All capacities are variable depending on the nature and type of event, the percentage of infrastructure used, site layout and access.

City Centre Spaces		
The Downs - Showground	30,000 Maximum. Restricted capacity 11,600	1-2 large-major events  3-6 touring shows  All other event as Site Permissions discretion    All events to be consulted upon and agreed with the Downs Committee
The Downs - Water Tower	64,000 Maximum. Restricted capacity of 30,000	As above
The Downs - Seawalls	50,960 Maximum. Restricted capacity of 30,000	As above
Castle park	20,000 Maximum. Restricted capacity 10,000	3-5 medium, low impact events  Current restriction on large scale high impact events with the exception of Bristol Harbour Festival and small low impact activities at Site Permissions and Parks Teams Discretion.
College Green Main Area	5600 Maximum. Restricted capacity 4999	No Major events. All other events at Site Permissions discretion  All events must be carried out in consultation with Bristol Cathedral
Queen Square	23,000 Maximum. Restricted capacity 15,000	3-5 events  All events carried out in consultation with the Friends of Queens Square
Amphitheatre Lower	6,000 Maximum. Restricted	<b>20 days</b> of music events maximum

Level	capacity 4999	All other events at Site Permissions discretion
Amphitheatre Upper Level (cobbled)	3,000	As above
Waterfront square	4,300 Maximum. Restricted capacity 3,500	<b>20 days</b> of music events maximum All other events at Site Permissions discretion
Hanover Quay	4,500	Mainly currently used for production parking All events at Site Permissions discretion
Lloyds Amphitheatre, Waterfront Square and Hanover Quay	11,700 Maximum	<b>20 days</b> of music events maximum All other events at Site Permissions discretion. Part of this site is currently used for production parking.
Millennium Square @ Bristol	4,999 Maximum. Restricted capacity 3500	Managed by @ Bristol
Brandon Hill	4,999	1,000 people max for low impact sit down events. No more than one medium large event per year
Portland Square (Gated Grass area)	3300 maximum capacity/restricted 2000	5 Small, Medium scale events (Recommended no music or minimal events due to residents)
Redcliff wharf	3,000	In development– mainly used for production alternative suitable parking to be identified
M Shed Museum Square and surrounding area	4000	Small, Medium, large events at Site Permissions discretion.
<b>City wide spaces</b>		

Canford Park	6,700	Small events at Site Permissions discretion 3- 5 medium, large events No large events
Blaise Castle Estate	10,000 Restricted capacity	All other events at Site Permissions discretion 2-3 to medium scale events only No major events
Hengrove Park	20,000 Restricted capacity	3-5 events Medium, large events compromised access for large vehicles No major events All other events at Site Permissions discretion
Horfield Common	4999 Restricted capacity	6 small – medium events No large, major events
Redland Green whole site	9,600	6 small, medium large events No high impact events
Ashton Court –Smyth	118,500	Small events at Site Permissions discretion 4-6 Medium, large events 2 x major events working around weddings at Ashton Court
Ashton Court Showground	90,000	As above
Eastville Park	20,500 Restricted capacity	Small events at Site Permissions discretion 3-4 Medium, large music events 2 large to major events at 20,000 capacity only



Eastville Park North	n/a	No high footfall event activity advised due to football pitches, however small community events ok up to 6 per year at the discretion of site permissions team.
St George Park	21,000 Maximum. Restricted capacity 15,100	Small and medium events at Site Permissions discretion No more than 2 large events
Victoria Park	17,500 Maximum. Restricted capacity 12,500	At Site Permissions discretion
Greville Smyth Park	8,900 Maximum. Restricted capacity 6,200	At Site Permissions discretion
Netham Park	4,999(capacity could increase with further works/improved access to site)	At Site Permissions discretion
Oldbury Court Estate	3,100 Maximum	At Site Permissions discretion
Kings Weston	3,000 Maximum	At Site Permissions discretion

**2.4.3 Digital tools for finding sites** The findings from the 2016 Event Site Feasibility Study will be used to provide event organisers with essential information to assist them in choosing the best possible site and facilities to suit their event needs. The site permissions team are using the findings as a basis to create a quick 'go-to' guide Bristol Sites toolkit, which site permissions and event organisers can use to assist in decisions on the suitability of sites for upcoming events. Arts and Events and Parks are working together to share the findings with stakeholders via an interactive map, which will be published as a pinpoint layer with sign in web access for public use.

### 3. Charging policy

Increasingly there is a demand from event organisers especially repeat commercial operators and Bristol based event organisers to seek a continual reduction in their site hire charges. A culture of continuous fee reductions or fees continuously kept very low has resulted in potential loss of income to the Council. A new fee structure is essential to ensure all events are treated fairly and are aware of the cost to hire Bristol City Council's Park or Open spaces.

#### 3.1 Changes from old policy

In accordance with the Corporate Charging Policy all charges must be reviewed at least annually across the council, and will generally be increased in line with inflation. The approval of charges is a delegated function.

Historically there has been a charging schedule for events in the city and back in 2010 the charges were reviewed quite considerably to ensure the charging schedule for events was open, honest, transparent and fit for purpose.

The 15/16 and 16/17 schedule adopted a format breaking down the types of BCC spaces available into 4 main categories; City Centre Spaces, Residential Parks, Estates and Street Events. It was recognised that in a few cases events were taking place on BCC land and were paying a very nominal fee in line with smaller scale community or charitable activity. To resolve this new fee category 'Larger not for Profit / Charitable event category' was created to recognise these larger events.

Further to the review of the above charging policy it was felt the fees and charges structure could be made simpler and easier to understand, so the fee schedule for 2017/18 has a cleaner more simplistic format.

The new fees and charges structure for the hire of its parks and open spaces for events is based on the category of event, audience capacity and event duration rather than site location.

The Site Permissions Team will continue to support cultural and community activity through case by case assessments of events.

This decision rests with the principle Site Permissions Team which will be assessed against the Public event policy priorities. Full fees and Charges are included in Appendix 2b.

Key revisions to the 2017/18 charging policy include:

##### 3.1.1 Community discounts

The scale is set appropriate to events classified as 'commercial' within the Outdoor Events Policy.

Events classified as 'community' will be charged using the commercial rates but will receive an automatic 50% discount on all fees.

For community events which demonstrate significant benefit to local people and communities, while also minimising the negative impact of the event on the same, a discretionary discount of **up to 100%** may be applied to the **hire fee only**.

##### 3.1.2 Application fee

In order to hold an event in a park or open space in Bristol, the third party event organiser is required to complete and submit an online Event Application Form using Eventapp and the

Application Fee to the Site permissions Team within the required timescales for applying to hold an event in a BCC park an open space.

The Application Form provides the Site Permissions Team with an understanding of the event details so that they can make the appropriate assessment in order to provide the right advice and support to the event organiser. The Application Fee is required to be submitted with an application to hire a park or open space managed by Bristol City Council.

The Site Permissions Teams introduced the application fee as a basic admin fee in 2015/16 and 2016/17 and this fee was set at £100 with a 50% discount applied to community groups and it is proposed. The previous basic fee was set at £36. This fee covers the event officer's time and resources, the administration, reviewing and consulting on an event application and also the additional support provided when facilitating third party events throughout the planning and delivery process, up until after the event has been delivered, the application fee is non- A higher application fee (£120 +VAT) applies to Commercial (Corporate/Private outdoor events) with community groups getting a reduced fee to cover the administration supporting the permissions process (£70.00 inc VAT). Provisional bookings will only be accepted on submission of a completed application form and agreement to pay the application fee.

### **3.1.3 Hire fee**

The basic hire fee is worked out relevant to the size of the event as per the categories listed in 'event classification' detailed within the event policy. The basic hire fee provides for a one day event. Any discount to the hire fee, other than the automatic 50% for community events, will not be confirmed until a detailed application has been submitted and assessed.

### **3.1.4 Bond deposit**

A refundable deposit may be required to be lodged with the council where there is perceived to be a likely risk to the physical environment from the event or to protect against potential financial risk to the council. This bond is in place will be used to fund any repairs for damage caused by the event. Should any funds remain after repairs are completed, the remainder will be refunded. Where the damage deposit is not sufficient to pay for damage caused, the organisers will remain liable for all additional costs.

### **3.15 Benchmarking**

To support the increase in fees and benchmarking exercise was carried out between four neighbouring / comparative cities; Manchester, Brighton and Birmingham, Southwark

The table in appendix 3 gives an indication of the fees that would apply to 5 event types

This Benchmarking exercise was conducted by the Site Permissions team to determine how other cities in the UK charge for parks and outdoor spaces.

Community Events application fees for Bristol were lower than other Local Authorities, and are the lowest out of the four cities chosen.

Bristol's community application fee is 50% of the commercial rate (£120) and is inclusive of VAT to make it easier for community groups to understand. We have rounded this fee to £70 inclusive of VAT.

The Benchmarking also found a variance in approach to larger not for profit or charitable events with Bristol charging less than all the other Authorities.

## **3.2 Impact of changes**

Bristol is an event city and is committed to facilitating and enabling a wide range of commercial and community events throughout the year. With hundreds of outdoor events taking place across the city it has become essential that the fees safeguard Council land, cover staffing costs and are a transparent reflection of the costs associated with hiring sites.

The fees and charges for 2017-8 align more with the highly desirable city sites' principle value. Charging the realistic market value will enable a better support the services that enable these event activities to be delivered safely and successfully this year and in future years.

In most cases event organisers will see an increase in their fees and charges. This will be a challenge to implement in year one and will result in negotiation of fees and charges in order to ensure the longer term sustainability of the sector.

**2016/2017 figures:**

Site permission income for Harbourside, Parks and green spaces	£224,041.30
Site Permissions income for Culture and admin :	£58,961.70
<b>Total site permission income:</b>	<b>£283,000.03</b>

**Calculated increase in year 1 based on potential for negotiation of fees:**

Site permission income for Harbourside, Parks and green spaces	£374,000
Site Permissions income for Culture and admin :	£66,000
<b>Total site permission income:</b>	<b>£440,000</b>

**3.3 Financial implication of the new policy**

There are no additional financial implications to BCC as a result of this policy. All additional events cost such as road closures, licensing etc will still be the responsibility of the event and will have to be covered in full

**3.4 Historic issues i.e. balloon fiesta**

Bristol City Councils budget review has provided the opportunity to revisit the fee schedule to ensure it is in alignment with corporate priorities to ensure adequate fee and bonds are charged for the use of BCC assets.

Increasingly there is a lot of demand from event organisers especially repeat commercial operators and Bristol based event organisers to seek a continual reduction in their site hire charges or not pay any fee at all. A culture of continuous fee reductions and subsidies has resulted in a need to revisit the fees so a clear fee structure is essential to ensure all events are treated fairly and are aware of the cost to hire a Park or Destination space.

The Balloon Fiesta historically has not paid a site fee to operate on Ashton Court Estate it is assumed with the new implication of the new charging that the organisers will be issued for 2017/18 with the correct site fee.

## Public Outdoor Events Policy

April 2017 – Published by the Culture Team, Bristol City Council

[bristol.gov.uk](http://bristol.gov.uk)

### Introduction

This is an updated edition of Bristol City Council's Public Outdoor Events Policy, approved in 2007 and updated in 2013. Each policy is written following stakeholder consultation to outline Bristol City Council's procedures and guidance to third parties applying for and delivering safe events in Bristol.

Events hosted and funded by Bristol City Council follow the values in the Corporate Strategy 2017-22, which describe the approach we will take in order to achieve our vision. In all the work that we do, our values we will endeavor to be: Bold, Caring, Enabling, Gracious, and Trustworthy.

Bristol is a diverse city with a population of over 435,000 people and with 91 languages spoken. It is the largest city in the South West of England with a vibrant cultural scene and rich heritage, with iconic heritage assets and many other cultural attractions based in and around Bristol. Bristol's cultural identity has contributed to polls, which claim Bristol as "best place to live in the UK".

Bristol is now recognised internationally as a Festival City and the Arts and Events team process hundreds of events each year. Outdoor events are a vital element of Bristol's identity as a city, showcasing talent, artistic excellence and celebrating cultural heritage and diversity. Outdoor events make a bold contribution to the wider agenda of community cohesion, and well-being.

However events have to be managed effectively, to create safe events that care for the environments they are staged in and follow procedures to comply with regulations and legislation. To enable Event Organisers to work with us we have produced a number of reference documents and invite organisers to follow the site permissions procedures.

There is a gracious balance to be struck between holding a diverse programme of events, allowing a variety of groups from both community and commercial sectors to hold activities, and the preservation of the city parks and open spaces for regular users. This policy aims to encourage event organisers to build trust with the stakeholders; to consider the local environment, residents and communities, whilst providing a safe and enjoyable event.

In addition to this Outdoor Events Policy the following policies underpin Bristol City Council's strategy on events in the city, which can all be found on [www.bristol.gov.uk](http://www.bristol.gov.uk):

**Corporate Strategy 2017-2022** – sets out the key challenges faced and vision for Bristol.

**Parks and Green Space Strategy 2009-2029** - ensuring that people have access to parks and green spaces of different types. Includes a set of standards for quality, distance and quantity.

**Destination Parks and City Centre Spaces Policy** - enhance destination parks and city centre spaces fitting Bristol's status as a major city with international and national profile, maintaining them to the highest standard.

**Equalities Act 2010** - The Equality Act purpose is to eliminate unlawful discrimination, harassment or victimisation, and any other unlawful conduct in the Equality Act 2010, advance equality of opportunity, Foster Good Relations, Tackle Prejudice, and promote understanding.

**Environmental Policy** – continuing the legacy of Green Capital to improve the environmental performance of Bristol

[www.bristol.gov.uk/outdoor-event-site-permissions](http://www.bristol.gov.uk/outdoor-event-site-permissions)

## Overview

The Public Outdoor Events Policy and procedures will form part of a binding contract for event organisers wishing to use Bristol City Council's parks and open spaces as a location. It is the guiding principle for all outdoor events held in Bristol on Bristol City Council land but may be supplemented by other policies and documents that are specific to sites and venues that may need additional practical considerations or subject to Byelaws or are sensitive in other ways.

The Public Outdoor Events Policy and Procedures provides:

1. Outdoor Event Policy
2. Procedures
  - 2.1 Priorities and criteria – for outdoor events held on Bristol City Council land
  - 2.2 Event Classification – type of events
  - 2.3 Fees and charges – a breakdown of costings the event organiser will incur
  - 2.4 Event Booking Process - Provide a framework for the application process
  - 2.5 Supporting information – Processes by which Event Organisers must work within

## 1) Outdoor Event Policy (OEP)

**All events that take place on Bristol City Council land are subject to the following:**

- OEP 1: Where events are hosted and/or funded by Bristol City Council, it is our policy that they will follow the values in Bristol City Council's Corporate Strategy, (2017-22).
- OEP2: All event organisers must receive prior permission from Bristol City Council before their event can take place, and will be bound by all specified conditions, including those within the Site Permission site hire agreement.
- OEP3: Events taking place on council owned or managed land without the necessary prior permission and approvals in place will be considered as trespass and enforcement action (including prosecution) will be considered.
- OEP4: With the exception of events defined as 'regulated entertainment' (and which are therefore subject to formal consideration by the Statutory Licensing Committee) it is the policy of the council to refuse permission to stage events on land it owns or manages that include any organisation or promotion of: gambling; pornographic or lewd behaviour; violence; any illegal activity; any form of entertainment involving live animals; any form of activity enforcing negative stereotypes, discrimination, harassment, victimisation of the protected characteristics groups contained within the Equality Act 2010.
- OEP5: Provisional bookings will not be accepted unless accompanied by a completed application form, essential supporting documentation, confirmation of date and site, and agreement to pay the application fee. Late applications will not be accepted.
- OEP 6: Applications to hold an event will not be considered unless the event booking process has been followed.
- OEP 7: Bristol City Council will assess the merits of each application individually, and our decision is final.
- OEP 8: It is the Event Organisers responsibility to ensure that all legislation (including health and safety legislation) is adhered to at all levels of event management, from the senior event team or organiser through to event staff, volunteers, contractors and sub-contractors.
- OEP 9: Event Organisers are responsible for ensuring that the relevant licences are acquired in an appropriate and timely manner.
- OEP 10: The applicant must consult with relevant internal and external partners.
- OEP 11: Event Organisers must take adequate steps to comply with Public Health standards and guidance.

- OEP 12: Event Organisers must make every effort to minimise the impact of their event on the environment and comply with Environmental standards and guidance.
- OEP 13: All Event Organisers are required to pay agreed fees and charges prior to the event or access to the site will not be granted.
- OEP 14: All events must adhere to the cancellation procedure.
- OEP 15: Bristol City Council will charge the Event Organiser whenever the council is required to provide additional staffing support to meet the Event Organisers requirements, equipment or other resources to the event and for additional set up, event or clean up break down days.
- OEP16: It is the responsibility of the Event Organiser to resolve any complaints that are received that directly relate to their event and to inform Bristol City Council of the nature and number of complaints received.
- OEP 17: Event Organisers are required to provide a child protection statement and ensure appropriate procedures are in place.
- OEP 18: Event Organisers must comply with the terms, conditions and requirements imposed by:  
All UK Legislation  
Site Permissions site hire agreement  
Premises Licence conditions
- OEP 19: Event Organisers must pay due regard to the guidance, standards and principles contained in the most recent version of the following documents:  
Independent Street Art Network (ISAN) Access Guide  
The Event Safety Guide: A guide to health, safety and welfare at music and similar events - HSG195  
HSG65 Managing for Health & Safety  
Bristol City Council Public Health standards and guidance  
Bristol City Council Corporate Strategy  
Bristol City Council Parks and Green Space Strategy  
Destination Parks and City Centre Spaces Policy  
Bristol City Council Equalities Policy  
Bristol City Council Environmental Policy  
Bristol's Biodiversity Action Plan
- OEP 20: All events which are deemed to be medium or large scale or which involve significant road closures and/or premises license(s) and/or high environmental impact are required to present detailed event management plans to Bristol's Safety Advisory Group for Events (SAGE).

## APPENDIX A2b

### 2. Procedures

#### 2.1) Our Priorities and Criteria for agreement to an event

**Priorities** This Public Outdoor Events Policy outlines Bristol City Council's commitment to enabling outdoor events that contribute to the Corporate Plan through the following priorities:

Culture	Celebrating diversity, creating a strong sense of community, supporting young people and fostering a culture of innovation and imagination.
Economy	Maximising the opportunity for increased spending to boost the local economy.
Environment	Ensuring the protection of the physical environment and legally protected species of habitats.
Legislation	Maximising safety for those working and attending the event.
People	Ensuring that events are accessible to all communities and individuals, promote health and well-being, whilst minimising disruption to residents and businesses.
Place	Increasing the use of public spaces, the reputation and positive image of Bristol.

**Criteria** In addition to the event meeting our priorities, the following criteria will be used to determine whether approval will be given to a specific event. These criteria should be read alongside the application process to ensure compliance with this Policy and the requirements for holding an event in Bristol.

<b>Culture</b>	<b>Must demonstrate a positive cultural impact</b> An event must be able to clearly demonstrate its artistic and cultural quality, a commitment to equality and creation of opportunities for local participation, improving community cohesion, improving the city's reputation and cultural offer.
<b>Economy</b>	<b>Ensure financial resilience and economic wellbeing</b> The organiser must be able to demonstrate they have the financial means to pay for all costs associated with the event itself, any repair caused to Bristol City Council assets and/or infrastructure directly caused by the event. The event should also support the economic wellbeing of local people.
<b>Environment</b>	<b>Minimise environmental impact</b> Provide evidence of what steps will be taken to reduce the environmental impact of your event including waste management, the impact on transport infrastructure to support the event. e.g. parking, increased use of public transport, road closures etc. Measures must also be taken to minimise the impact on the physical environment and legally protected species and habitats.
<b>Legislation</b>	<b>Ensure compliance with the law</b> The organiser must be to demonstrate their capacity to effectively plan, manage and control the event within the constraints of relevant legislation and Bristol City Council policies.
<b>People</b>	<b>Demonstrating impact on people and promoting good relations</b> Demonstrate that they will take adequate and reasonable steps to reduce the effect of the event on regular users of public spaces, stakeholders and local residents and businesses. All event organisers must take adequate steps to safeguard public health and ensure events and activities promote good relations and are open and welcoming to people from all communities and groups.
<b>Place</b>	<b>Compliance with conditions specific to the event location</b> An event must meet any conditions related to a specific locations such as size of



location, numbers attending or numbers estimated to attend. The ability to demonstrate a positive impact of the event on local communities and organisations and ensure considered pre-event consultation takes place.

## 2.2) Event Classifications

When event applications are made to Bristol City Council for an outdoor event, the event will be classified using one or more of the event types. The classification will be decided using officer discretion and may affect any of the following:

- the type of application required
- whether an application is accepted or not
- the level of application and hire fees charged
- the length of time needed for an application to be considered
- the nature and duration of consultation to be undertaken

The size classification for an event will be based around the expected 'audience capacity'. This is the maximum number of people expected to be at the event at any one time (including event staff and guests). For clarity the audience capacity, requirements and deadlines for submitting an application (via eventapp) are outlined in the table. Late applications will not be accepted.

Size	Audience capacity	Requirements	Minimum deadline for submitting initial application
<b>Small events (a)</b>	Up to 999	Without a road closure and/or a premises licence.	<b>3 months</b> before the event.
<b>Small events (b)</b>	Up to 999	An event likely to require a Road Closure Order and/or premises license.	<b>6 months</b> before the event.
<b>Medium events</b>	between 1,000 – 4,999 attendees	An event likely to require a Road Closure Order and/or premises license.	<b>6 months</b> before the event.
<b>Large Events</b>	between 5,000 - 20,000	An event that requires a Premises Licence/or Road Closure Order on major roads.	<b>8 months</b> before the event.
<b>Major Events</b>	over 20,000	An event likely to require Premises license/ and/or Road Closure Order on major roads.	<b>12 months</b> before the event.

**Community events** are defined as any event, festival or street event\* organised by charities, not-for-profit, community or voluntary groups that directly benefit the residents and stakeholders of Bristol and does not provide significant advertising or other commercial benefit to a profit-making business or organisations.

\*Please refer the [www.bristol.gov.uk/guide-to-closing-a-road-for-a-street-party-or-event](http://www.bristol.gov.uk/guide-to-closing-a-road-for-a-street-party-or-event) for the definition of a street event.

**Commercial events** constitute any activity that does not fall in the above classification. As a guideline, the following are general examples of commercial events:

- Experiential sporting events that are not local club run but require advance tickets.
- Ticketed Festivals, music concerts and Touring Theatre / cabaret.
- Corporate events or Product launches.
- Private lets e.g. a wedding reception/private party.
- Funfairs and circuses (wild or exotic animals will not be permitted).
- National Charity/fundraising events.

**Other types of events** may occur which do not fit with these classifications. Where such activity is [www.bristol.gov.uk/outdoor-event-site-permissions](http://www.bristol.gov.uk/outdoor-event-site-permissions)

planned this outdoor events policy may be used as a guideline and a collaborative approach will be taken between the departments of the council to determine the specific process to be followed.

Events and other activities that **do not** go through the application process outlined in this policy include:

Type of event / activity on Bristol City Council Land	Which department in Bristol City Council to contact
<b>Traditional and Enhanced street parties</b>	Highways Network management  <a href="http://www.bristol.gov.uk/guide-to-closing-a-road-for-a-street-party-or-event">www.bristol.gov.uk/guide-to-closing-a-road-for-a-street-party-or-event</a>
<b>Marketing and promotional activities</b> for profit making organisations	Site Permissions  <a href="http://www.bristol.gov.uk/licences-permits/get-permission-to-hold-an-event-on-council-land">www.bristol.gov.uk/licences-permits/get-permission-to-hold-an-event-on-council-land</a>
<b>Outdoor markets</b> If you have more than 5 stalls your activity is classified as a market	Harbourside Estates and Markets  <a href="http://www.bristol.gov.uk/markets-in-bristol">www.bristol.gov.uk/markets-in-bristol</a>
<b>Street trading</b> Less than 5 stalls is considered street trading/mobile trading	Licensing  <a href="http://www.bristol.gov.uk/streettrading">www.bristol.gov.uk/streettrading</a>
<b>Sports activities</b> e.g. football, rugby, cricket and pitch bookings, park runs, Personal training and fitness sessions	Parks  <a href="http://www.bristol.gov.uk/museums-parks-sports-culture/events-and-activities-in-parks">www.bristol.gov.uk/museums-parks-sports-culture/events-and-activities-in-parks</a>
<b>Marches, processions and protests</b>	Refer to the Outdoor Events Toolkit

### 2.3) Fees and Charges

**Application fee** Provisional bookings will only be accepted on submission of a completed application form, essential supporting documentation, confirmation of date and site, and agreement to pay the application fee.

**Site permission hire fee** There is generally a fee for events; the fees are reviewed annually and published every April. The schedule of fees provides the hire cost to use a BCC open space. The fee is worked out relevant to the size of the event as per the categories listed in 'event classification'. The fees listed are based on a one-day event. Any additional set up, event or clean up break down days will be charged at a percentage of the basic fee, as per the current scale of charges.

Any discount to the hire fee, other than the automatic 50% for community events, will not be confirmed until a detailed application has been submitted and assessed.

**Bonds and additional charges** A refundable site bond may be taken in advance of the event primarily to cover the costs of any reinstatement works to the site, which will be agreed in consultation with the site manager.

Event Organisers will be issued with a site bond invoice 7 days in advance of the hire period start date. If any site costs are incurred after the event.

Where the event is very large, or operations are likely to create ground compaction or have a significant environmental impact, a contribution will be requested towards any additional maintenance costs incurred. In these instances a bond may be raised as an unpaid invoice prior to the event build phase.

In the instance that no cost or damage are caused a credit note will be raised for the full amount. For events where the environmental impact has been considered in advance by the Event Organisers & actions taken to reduce the environmental impact, bonds will be reduced.

Additional charges may be levied in addition to any bond for power and water, staffing, additional space for car parking or ground protection and other site infrastructure as required by the Event Organiser to protect the site.

If clear evidence is provided to Bristol City Council that site agreement and / or premises licence conditions have not been adhered to then Bristol City Council reserves the right to withhold all or part of the bond as a penalty fee.

**Other fees** An event may incur other fees payable to other Bristol City Council departments including applications for licenses and road closures, relevant departments will apply and issue these fees which must be met by the Event Organiser.

**Costs to the council** Bristol City Council staff will monitor events in situ, to ensure compliance with this policy and the site hire agreement. Charges may be applied for this service and will be discussed and agreed on a case by case basis. Where the council is required to provide additional staffing support to meet the organisers requirements, equipment or other resources to the event, the costs for such resources will be charged to the Event Organiser.

Where possible these costs will be agreed before the event, but when an unforeseen situation arises which requires immediate action by council staff this action may be taken without negotiation.

**Payment** While Bristol City Council is keen to support all events in the city which comply with this policy, organisers are expected to effectively manage budgets and business planning to ensure that fees are paid promptly. Failure to pay the site hire costs will result in legal action being taken and / or the event being refused to return in subsequent years.

**Application** An application fee will be payable once the application is submitted.

**Site permission hire fee** A provisional charge sheet (quotation) is issued upon review of event application for site use. An invoice is issued 8 weeks prior to the hire period start date. Any advance quotations provided are subject to change. Full payment of the Site Fee will be required within 30 days of the issue date of the invoice.

**Cancellation** Event Organisers who have submitted an application are entitled to cancel their event. They will need to notify the site permissions team in writing at the earliest opportunity. Late notification of the cancellation of an event is liable to the following charges:

6 weeks before event 25% charge  
5 weeks before event 50% charge  
Less than 5 weeks before event 75% charge  
Less than 2 weeks before event full charge

## 2.4) Event Booking Process

Before an event can take place, Event Organisers need to liaise with the Site Permissions Team, part of Bristol City Council's Arts and Events Team to:

- 2.4.1 Request a site** - Dates and popular sites should be requested a year in advance. Confirmation on approval of provisional dates (**See section 2.2 for timescales**).
- 2.4.2 Site Permission Application and Event management plans** - Submit a full application with essential supporting documentation including event plan.
- 2.4.3 Consultation** – Undertake appropriate stakeholder consultation.
- 2.4.4 Licensing** – Apply for and secure relevant licenses and comply with regulations.
- 2.4.5 Granting permissions** – site hire agreement issue, and payment of fees.
- 2.4.6 Monitoring and evaluation** – to ensure health and safety legislation and special conditions within the hire agreement are adhered to at events.

### 2.4.1 Request a site

All requests sites and dates are reviewed and mapped against the Bristol City Council's event calendar. The vast majority of events take place between April and September creating a seasonal spike in the number of applications to consider and process.

Bristol is a popular city for Festivals and Events and there is a limited availability on some sites, therefore it is always advisable to contact the team as far in advance as possible to ensure the site you are interested in booking is available.

Bristol City Council has reviewed the available sites in Bristol to widen the scope of sites across the city. To assist events organisers we strongly recommend organisers;

- Refer to Bristol City Council Parks online system, pin point, to find an appropriate site for your event, which will provide information about the site capacity, facilities and suitable event sites. This will also outline activities that are not permitted on specific sites in line with byelaws for parks and open spaces and Event Policy.
- Request the date for an event, Event Organisers should notify the Site Permissions Team of preferred dates for the desired event site in September for the following year. The Site Permissions Team will only reserve the date for the following year once dates have been consulted upon and agreed.

### Conflict of Users

All events will be considered on their individual merits, however, where there is a conflict of users for an event site or date; the following guidelines will be given consideration:

- Conflict with applications from established annual events.
- Conflict with applications from Bristol-based organisations.
- Diversity of the annual events programme.
- Value of income from Site Fees.
- Submission date of application.

Where there is a conflict of users, Bristol City Council have the authority to assess the merits of each application individually, and their decision is final.

## 2.4.2 Site Permission Application and event management plans

This Site Permission Application serves two main functions – it provides a process of applying for landlord's permission from Bristol City Council to use a site on a particular date / time, and supplies all the information needed for Bristol City Council officers and stakeholders who consider health and safety at the event, noise, traffic management, public health, welfare, environmental impact and other relevant matters.

All Event Organisers must receive prior permission from Bristol City Council before their event can take place, and are bound by the conditions stated within the Site Permission hire agreement. It's expected that a feasibility meeting with stakeholders of the site and consultation will be carried out prior to formal plans being submitted. Please respect the mandatory documents required when submitting an application as the team will have to decline incomplete applications.

The application process follows the online form, EventApp, for applying to use public land for events to share information with all concerned parties as efficiently as possible. To trial making an application, visit [www.eventapp.org/demo](http://www.eventapp.org/demo) and use [user@eventapp.org](mailto:user@eventapp.org) as the log in and 'password' as the password. There are also a number of supporting documents to assist the event organiser in their event application.

The site permission process is the way Bristol City Council manage the information event organisers have written about how their event will be managed safely. Even if an organiser is not applying to use council managed land, it is best practice to ensure all of the documentation is completed as it means the organiser has written information and documented plans in place on how they will run their event.

Before Bristol City Council issue a site hire agreement stakeholders will feed in to your event plans. All Event Organisers are advised to study this Policy and Bristol City Council's Events Guidance document carefully and follow the recommendations contained within it to ensure the place they are creating for the public to attend is safe. The guidance provided is to support event organisers in producing an event management plan, which must be provided to, and will be subject to scrutiny by, Bristol City Council's representatives, and members of the SAGE. The level and extent of the information needed may vary depending on the size of your event.

Information within the event management plan **could include** but is not limited to the following examples:

- Access provision
- Child and vulnerable adult protection statement
- Crowd management plan
- Emergency control plan
- Environmental impact assessment
- Equality Act 2010 statement
- Event communication plan
- Fire procedures
- Medical plan / first aid provision
- Food safety plan
- Ground protection plan
- Lost child procedure
- Marketing plan
- Proof of valid and current public liability insurance (minimum cover £5million)
- Risk assessments
- Sanitary plan
- Security and stewarding provision
- Site plans
- Production and event timetable
- Transport infrastructure plan
- Waste management plan

Further advice and guidance is provided in the outdoor event the [Outdoor Events Toolkit](#)

### 2.4.3 Consultation

It is essential that consultation is carried out within Bristol City Council and with external Bristol City Council's partners. There may be requirements for Event Organisers to liaise with local residents and involve stakeholders to ensure your event runs smoothly, to give an opportunity to work collaboratively, and to express and resolve concerns to inform the event planning stage. The level of consultation is dependent on the location of the event and the impact on its surroundings. The consultation process may include the following;

- Initial information and supporting documents is submitted with the site permission application from the organiser, by the minimum timescale, to ensure it fits within the outdoor events policy.
- Comments will be sought from relevant Bristol City Council departments.
- Opinion will be sought from the Avon and Somerset Police, fire and ambulance services to ensure the event does not pose operational problems, either at the scene or in the surrounding areas.
- In case of continued dispute the Cabinet member for culture, leisure, sport and volunteering will make a final decision.

The relevant level of external consultation will occur, as set out in the application process and, where relevant, in the specific conditions for the event location. This will include Friends groups, residents and other stakeholders for the site in question. In addition when planning for an event the impact on immediate residents is an important consideration.

Stakeholders and Resident Notification involves a short letter delivered to immediate residents, and those impacted by the event, describing the event and its timings. The letter should be issued as soon as final plans are agreed and should clearly outline contact information. Notification should take place if your event has any of the following:

- Entertainment, PA's or generators likely to be audible to the occupiers of any residential or office premises.
- High numbers of attendees (over 2,000).
- Overnight equipment or a prolonged build break lasting several days.
- Full use of a park – such as fencing and / or ticketing the site.
- The need for a traffic management plan / coning order.
- A licensed bar(s) operating past 22:00.

### Safety Advisory Group for Events (SAGE)

Bristol City Council fully supports well managed events taking place throughout the city and recognises the benefits of festivals and events in making Bristol a vibrant place. In order to promote good planning, high levels of safety and welfare, and to ensure that events cause minimal adverse impact to our communities, the council in partnership with a number of other authorities form a SAGE.

The SAGE group is made up of representatives from:

- Bristol City Council (Arts & Events, Licensing, Pollution Control, Environmental Health, Food Hygiene, Parks, Harbourside and Estates, Highways, waste and nature conservation, Health and Safety, emergency planning, Public Health)
- South Western Ambulance Service NHS Foundation Trust (SWAST)
- Avon Fire and Rescue Service (AFRS)
- Avon & Somerset Police (Police)
- Bristol Traffic Management Group (BTMG)

All events which are deemed to be medium or large scale or which involve significant road closures and/or premises license(s) and/or high environmental impact are shared with members of the Bristol SAGE. Event organisers will be required to attend SAGE meetings to discuss event management plans



prior to the event and also if required after the event. Safety concerns and advice given by SAGE to event organisers will be documented.

Whilst individual representatives of organisations forming the SAGE may have powers to require event organisers to comply with their legal obligations, the SAGE does not have legal powers or responsibilities and is not empowered to approve or prohibit an event from taking place.

Its role is to provide independent advice to event organisers, who retain legal responsibility for ensuring an event is safe.

The Site Permissions team will confirm whether you are required to attend a SAGE meeting on receipt of receiving a full application on Event App. For further information on Bristol City Council's SAGE please refer to the terms of reference of the SAGE.

Please note event organisers applying to hold an event at Ashton Court Estate may be required to attend North Somerset Council SAGE meetings as the estate is owned and managed by Bristol city council but the estate lies mainly in North Somerset.

#### **2.4.4 Licensing**

Event organisers are responsible for ensuring that the relevant licences are acquired in an appropriate and timely manner. This will include, but is not limited to a Premises license or a Temporary events notice (TEN) or time-limited premises licence. The issue of a TEN or time limited premises license does not itself constitute permission to use the land. Should there be any serious breaches of premises licence conditions the Council may take any further formal action it considers necessary including prosecution.

Licensing Act 2003 states that the Licensable Activities are:

- The Sale of Alcohol or the Provision of Late Night Refreshment Meaning hot food or drink to the public between 11pm and 5am.
- The Provision of Regulated Entertainment, which includes:
- Performance of a play, performance or dance
- Live Music or recorded Music (and similar)
- Exhibition of a film
- Boxing or Wrestling

Other legislation and permissions that Event Organisers should comply with are outlined in section 5.

#### **2.4.5 Granting permissions**

All events will be considered on their individual merits and assessed against the policy priorities and criteria. Bristol City Council has the authority to assess the merits of each application individually, and their decision or preference is final.

As landowner, Bristol City Council has the authority to refuse consent at any time should an event not comply with the Bristol City Council Policy, the site hire agreement or if the event is considered unsuitable for any other reason. Event Organisers cannot promote an event prior to receiving written confirmation that the date and site are agreed and on the proviso the event is marketed as still subject to all relevant permissions and licenses being granted.

In order to obtain a Site agreement, Event Organisers must satisfy all the requirements of Bristol City Council and any other relevant authorities including the emergency services. The organiser will not be given permission to hold their event until they have been issued with the terms and conditions of the Site agreement.

#### **2.4.6 Monitoring and Evaluation**

**Inspections** Named Bristol City Council Officers, and duly authorised agents, reserve the right of entry to any part of your event at all times, for inspection or any other purpose. Where the Council determines

[www.bristol.gov.uk/outdoor-event-site-permissions](http://www.bristol.gov.uk/outdoor-event-site-permissions)

that an event organiser has persistently or seriously failed to meet the requirements of the Site Licence, or Premises Licence, or has failed to implement agreed plans, the Council as landowner is entitled to suspend the event for such a period as is considered necessary to ensure that any failures or breaches are rectified.

**Debriefs** Where appropriate, event debriefs and evaluations will be conducted with Event Organisers to address concerns and improvements for future applications. All events expecting more than 2500 on site at any one time are expected to keep a log of decision-making and incidents and the event organiser must be able to submit this log upon request to any member of SAGE or a Bristol City Council officer during and post event. The log will also inform any subsequent de-briefs that may take place as a result of complaints, concerns or issues.

**Event Champions** To further develop the events held in the city the Arts and Events team have number of volunteers who act as mystery shoppers offering useful feedback to Bristol City Council, SAGE and to Event Organisers. Whilst they do not attend every event, commercial ticketed events will be expected to provide at least two tickets at the point of licence to ensure the event can be attended where possible.

## 2.5 Additional information and support

Bristol City Council provides guidance on delivery a quality event that benefits Bristol and information for event organisers to understand their legal duties on health and safety, planning for incidents and emergencies, managing and reviewing an event. When completing a site permission application on event app an event organiser will also be provided a the Bristol Events Toolkit and the-following offers an overview of other supporting information for event organisers.

### Culture

'Bristol's Cultural Future(s)' is a plan for the city and of the city which sets out a plan for an inclusive and ambitious city of culture where everyone has a role to play and where no single organisation owns the city's cultural agenda and has been created with people. Bristol City Council's Arts and Events team also provide support and advice on Bristol City Council departments, organisations and groups that may be good partners for projects, programmes and events, including performers, arts activity or creative partnerships.

### Environment

Environmental Protection is a key priority for Bristol City Council.

- Every effort should be made to minimise environmental impact and maximise the 'green' production of events through the use of recyclable and/or reusable sustainable products and materials, e.g. Minimising power consumption, bio-diesel generators and recycled cups and plates.
- Trees are a major natural asset to Bristol's parks and open spaces. It is therefore important to ensure that adequate arrangements are in place to prevent damage and potential loss of this asset.
- Biodiversity is very important to Bristol. By giving due prominence to this important part of our environment the aim is to safeguard the ecological future of the wildlife. Event organisers must make every effort to minimise the impact of events on the biodiversity within our parks and open spaces.
- Refer to Bristol's Events Toolkit for further advice and guidance

### Legislation

Bristol City Council work in compliance with government law. It is the Event Organisers responsibility to ensure that health and safety legislation is adhered to at all levels of management, from the senior event team or organiser through to event staff, competent contractors and sub-contractors.

Event Organisers may require licenses and consent such as:

- Planning permission
- Advertising consent
- Market and street trading consent
- Food Hygiene registration
- Traffic Management Order for road closures
- Premises licenses



- Nature conservation
- Protected Species licenses

Event organisers must also conform to guidance and legislation, there include:

- Health and Safety at Work Act 1974
- The Management of Health and Safety at Work Regulations 1999
- Successful Health and Safety Management (HSG 65)
- Regulatory Reform (Fire Safety) Order 2005
- Fire Precautions Act 1971
- RIDDOR 1995
- The Control of Noise at Work Regulations 2005
- Town and Country Planning Act 1947 and 1990
- The Construction (Design and Management) Regulations 201
- Data Protection Act 1994 and 1998
- Equality Act 2010
- The Children's Act 2004
- Wildlife and Countryside Act 1981
- The Conservation of Habitats and Species Regulations 2010
- Environmental Protection act 1990
- Performing Rights Society (PRS)
- Phonographic Performance Limited (PPL)
- Bristol Open Spaces Bylaws

In addition events will be expected to follow all updated versions of the guidance set out in the following documents:

- HG 65 The Principles of Safety Management
- ISAN Access Guide
- The Event Safety Guide: A guide to health, safety and welfare at music and similar events - HSG195

**Bristol Festivals** Bristol City Council's Arts and Events team offer advice and support to outdoor events organisers to enable them to create and produce safe, healthy and successful events. This will be done digitally via Bristol City Council website, over email, the phone and in person.

In addition Bristol Festivals, an independent charity set up to support the sustainable and strategic development of Festivals and Events in the Bristol area that works with a range of partners to celebrate and strengthen the city's vibrant events culture. Bristol Festivals hosts a bi-monthly forum for event managers and organisers to share information, resources and best practice, provides access to training and mentoring, hosts a centralised listing website and develops cross marketing and data sharing opportunities. Bristol Festivals also manages the Festival Hub that offers flexible offices, desk space and meeting room hire in the city centre, which hosts the monthly Site Permissions advice drop-in. For further information visit [www.bristolfestivals.org](http://www.bristolfestivals.org) to become a member contact: [members@bristolfestivals.org](mailto:members@bristolfestivals.org)

## People

**Complaints** All Event Organisers are expected to take full responsibility and accountability in resolving any complaints that are received that directly relate to their event and inform Bristol City Council of the nature and number of complaints received. If complaints relating to events are received at Bristol City Council, officers will notify the event organiser to seek a satisfactory resolution to the matters raised.

**Community safety** The safety, welfare and security of event visitors, organisers and other members of the public must not be compromised by any event. It is the duty of all event organisers to make such provisions necessary as to ensure this is the case. Key items for consideration are:

- Stewards and security: All events must provide appropriately trained and briefed staff in positions to maintain crowd control and safety, provide public information and to enforce any applied restrictions on entry and behaviour within the space, as well as to implement procedures in an accident or emergency situation. All security must be qualified with the Security Industry Authority (SIA).

- Child protection should be a fundamental part of the safety management of an event. Organisers are expected to make such efforts as necessary to remove risk of the abuse or mistreatment of children at events and to take appropriate measures if event staff identify situations of abuse or mistreatment whether related to the event or not. Event organisers will be expected to submit a child protection policy statement and lost children procedure as part of their application for the event.
- Medical & first aid provision. Event organisers must carry out a medical risk assessment, considering such things as the activities, the numbers, types and age groups attending, access and egress, the site and structures, and other health, safety and welfare issues. Provision of adequate numbers and types of first aid and medical resources should be based upon published guidance such as HSG195
- Signage within an event site should be clear to read, use commonly understood language and symbols and be positioned such that it can be seen from a reasonable distance by event attendees.
- Large open free events require an alcohol policy to manage antisocial behaviour as well as litter at events to work with stakeholders to improve how alcohol is managed at events.

**Equal opportunities** Any event which is funded by the council should meet the council's public sector equality duty so it:

- 1) Shouldn't discriminate see the Outdoor Event Toolkit for further guidance.
- 2) Should promote equality of opportunity and should be open and welcoming to people from all communities and groups.
- 3) Should foster good relations between people who share a protected characteristic and those who don't and the event should take positive steps to advertise and promote itself and encourage interactions between disabled people and non disabled people, people from different ethnic and faith backgrounds, people who are LGBT and straight people etc.

Any event which is held on council land but not funded by the council needs to meet the requirements of the Equality Act 2010 - see the [Outdoor Event Toolkit](#) for further guidance.

## Place

### Making events and festivals accessible

It is important to make sure your event site is accessible through transport links and provisions provided for attendees. The Arts and Events Team at Bristol City Council are working towards the 'Attitude is Everything' Gold standard on their Charter of Best Practice for outdoor events and would invite external organisers to follow best practice models to create festival accessibility plans. See the [Outdoor Event Toolkit](#) for further guidance

### Public Outdoor Events Policy and Procedures document

Please contact [site.permissions@bristol.gov.uk](mailto:site.permissions@bristol.gov.uk) for a discussion about interpretation or to suggest changes to the policy that may be considered when it is due for a review.

<b>Author</b>	Bristol City Council, Culture Team
<b>Approved By</b>	Bristol City Council Senior Leadership Team and Cabinet
<b>Review Date</b>	November 2017

### Document available in other formats:

If you would like this information in another language, Braille, audio tape, large print, easy English, BSL video or CD rom or plain text please contact: 0117 922 2848

## APPENDIX A2c: FEES AND CHARGES 2017– 2018

Events classified as 'community' will be charged using the commercial rates but will receive an automatic 50% discount on all fees. For community events which demonstrate significant benefit to local people and communities, while also minimising the negative impact of the event on the same, a discretionary discount of up to 100% may be applied to the **hire fee** only.

Fee Type	Event size	Amount
<b>Application Fee</b>		
	Commercial	£120.00 + VAT
	Community	£70.00 (Inclusive of VAT and with 50% discount applied)
<b>Site Hire Fee</b>		
	Small	£1,400.00
	Medium	£4,500.00
	Large	By negotiation
	Major	By negotiation
<b>Additional event day(s) (30% of basic hire fee)</b>		
	Small	£420.00
	Medium	£1350.00
	Large	By negotiation
	Major	By negotiation
<b>Set up/Clean up breakdown days (15% of basic hire fee)</b>		
	Small	£210.00
	Medium	£675.00
	Large	By negotiation
	Major	By negotiation
<b>Damage Deposits</b>		
		All Events will be assessed on an individual basis if a bond is required

	<b>Bristol 2016 fees</b>	<b><u>BRISTOL</u></b>
	<b>Application Fee</b> £50	<b>Application fee</b> £70 (inc. VAT)
	<b>Site fee per show day</b> £0	<b>Site fee per show day</b> £700
<b>Small Community Event (Cotham Hill )</b>	<b>Site fee per rig / derig day</b> £0	<b>Site fee per rig / derig day</b> (15% of main show day)
<b>Total</b>	<b>£50</b>	<b>£770 + VAT on hire fee only</b>
	<b>Application Fee</b> £50	<b>Application fee</b> £70 (inc VAT)
	<b>Site fee per show day</b> £500 per day x3 (charity rate)	<b>Site fee per show day</b> £2,225 (inc 50% reduction)
	<b>£250 x 4 (half day rates)</b> onsite for 8 days	<b>other event days - £675 (30% of main show day)</b> onsite for 8 days
<b>Medium Community Event (Festival of Nature)</b>	<b>Site fee per rig / derig day</b> £125 (further half of half day rate)	<b>Site fee per rig / derig day</b> £337.50 x 5 (inc 50% nreduction) (15% of main show day)
<b>Total</b>	<b>£2,625</b>	<b>£5,003.33 + VAT</b>
	<b>Application Fee</b> £50	<b>Application fee</b> £70 (inc VAT)
	<b>Site fee per show day</b> £1,000	<b>Site fee per show day</b> By negotiation
	<b>Only onsite for one day</b>	<b>other event days are 30% of main show day</b>
<b>Large Community Event (e.g. Race for Life)</b>	<b>Site fee per rig / derig day</b>	<b>Site fee per rig / derig day</b> By negotiation (15% of main show day)
<b>Total</b>	<b>£1,050</b>	<b>By negotiation</b>
	<b>Application Fee</b> £100	<b>Application fee</b> £120 + VAT
<b>Small Commercial Event (Open Air</b>	<b>Site fee per show day</b> £1,200	<b>Site fee per show day</b> £1,400

<b>Event (Open Air Cinema)</b>		other event days are £420 per day x 2(30% of main show day)
	Site fee per rig / derig day 0	Site fee per rig / derig day £210 (15% of main show day)
<b>Total</b>	<b>£1,300</b>	<b>£2,570</b>
<b>Medium Commercial Event (e.g Grillstock)</b>	<b>Application Fee</b> £100  <b>Site fee per show day</b> £1000 per day x 3  <b>Site fee per rig / derig day</b> £600 per day x 5.5	<b>Application fee</b> £120 + VAT  <b>Site fee per show day</b> £4,500 other event days £1,350 x1 (30% of main show day)  <b>Site fee per rig / derig day</b> £675 x 8 days (15% of main show day)
<b>Total</b>	<b>£6,400</b>	<b>£11,370</b>
<b>Large Commercial Event (e.g. Love Saves the Day)</b>	<b>Application Fee</b> £100  <b>Site fee per show day</b> £15,000  <b>Site fee per rig / derig day</b>	<b>Application fee</b> £120 + VAT  <b>Site fee per show day</b> by negotiation  other event days are 30% of main show day  All large events are discussed with organisers prior. If a ticketed, paid event, then a charge per head usually applies  <b>Site fee per rig / derig day</b> by negotiation (15% of main show day)
<b>Total</b>	<b>£15,100</b>	<b>By negotiation</b>
<b>Major Commercial Event (e.g. Massive Attack)</b>	<b>Application Fee</b> £100  <b>Site fee per show day</b> By Negotiation  <b>Site fee per rig / derig day</b>	<b>Application fee</b> £120 + VAT  <b>Site fee per show day</b> By Negotiation  other event days are 30% of main show day  All large events are discussed with organisers prior. If a ticketed, paid event, then a charge per head usually applies  <b>Site fee per rig / derig day</b>

		(15% of main show day)
Total	By Negotiation	By negotiation

<b><u>BRIGHTON</u></b>	<b><u>MANCHESTER</u></b>
Application fee n/a	Application fee n/a
Site fee per show day £125	Site fee per show day £250 + VAT
Site fee per rig / derig day £125	Site fee per rig / derig day £250 + VAT
<b>£125</b>	<b>£250 + VAT</b>
Application fee £0	Application fee n/a
Site fee per show day £260	Site fee per show day £800
other event days £260	other event days £800
Site fee per rig / derig day £260 x 5	Site fee per rig / derig day £600 x 5
<b>£1,820</b>	<b>£4,600</b>
Application fee £75	Application fee n/a
Site fee per show day £520	Site fee per show day £800
	other event days £800
Site fee per rig / derig day £520	Site fee per rig / derig day £600
<b>£1,560</b>	<b>£2,200</b>
Application fee £100	Application fee n/a
Site fee per show day £1,040	Site fee per show day £1,600

	<i>other event days £1,600</i>
<b>Site fee per rig / derig day</b> <i>£1,040</i>	<b>Site fee per rig / derig day</b> <i>£1,600</i>
<b>£3,220</b>	<b>£4,800</b>
<b>Application fee</b> <i>£100</i>	<b>Application fee</b> <i>n/a</i>
<b>Site fee per show day</b> <i>by negotiation</i>	<b>Site fee per show day</b> <i>£1,600</i>  <i>other event days £1,600</i>
<b>Site fee per rig / derig day</b> <i>by negotiation</i>	<b>Site fee per rig / derig day</b> <i>£1,600</i>
<b>By negotiation</b>	<b>£4,800</b>
<b>Application fee</b> <i>£100</i>	<b>Application fee</b> <i>n/a</i>
<b>Site fee per show day</b> <i>by negotiation</i>	<b>Site fee per show day</b> <i>£800 / £1,600 site dependant</i>
<b>Site fee per rig / derig day</b> <i>by negotiation</i>	<b>Site fee per rig / derig day</b> <i>£800 / £1,600 site dependant</i>
<b>By negotiation</b>	<b>Site Dependant</b>
<b>Application fee</b> <i>£100</i>	<b>Application fee</b> <i>n/a</i>
<b>Site fee per show day</b> <i>by negotiation</i>	<b>Site fee per show day</b> <i>£800 / £1,600 site dependant</i>
<b>Site fee per rig / derig day</b>	<b>Site fee per rig / derig day</b>



<i>by negotiation</i>	<i>£800 / £1,600 site dependant</i>
<b>By negotiation</b>	<b>Site Dependant</b>

<b><u>BIRMINGHAM</u></b>	<b><u>SOUTHWARK</u></b>
Application fee <i>n/a</i>	Application fee £60
Site fee per show day £480	Site fee per show day £1,400
Site fee per rig / derig day £480	Site fee per rig / derig day £210
<b>£480</b>	<b>£1,400</b>
Application fee <i>n/a</i>	Application fee £60
Site fee per show day 960	Site fee per show day £2,750
other event days £960	other event day £1,650 (30% of main show day)
Site fee per rig / derig day £960 x 5	Site fee per rig / derig day £825 x 5 (15% of main show day)
<b>£6,720</b>	<b>£8,525</b>
Application fee <i>n/a</i>	Application fee £60
Site fee per show day £960	Site fee per show day £5,250
other event days £960	other event days £3,150
Site fee per rig / derig day £960	Site fee per rig / derig day £1,575
<b>£2,880</b>	<b>£10,035</b>
Application fee <i>n/a</i>	Application fee £150
Site fee per show day £1,700	Site fee per show day £1,400

	<i>other event days £420x 2</i>
<b>Site fee per rig / derig day</b> <i>£1,700</i>	<b>Site fee per rig / derig day</b> <i>£210</i>
<b>£6,800</b>	<b>£2,600</b>
<b>Application fee</b> <i>n/a</i>	<b>Application fee</b> <i>£150</i>
<b>Site fee per show day</b> <i>£3,400</i>	<b>Site fee per show day</b> <i>by negotiation</i>
<b>Site fee per rig / derig day</b> <i>£3,400</i>	<b>Site fee per rig / derig day</b> <i>by negotiation</i>
<b>£27,200</b>	<b>By negotiation</b>
<b>Application fee</b> <i>n/a</i>	<b>Application fee</b> <i>£150</i>
<b>Site fee per show day</b> <i>£920 non profit, free entry</i>	<b>Site fee per show day</b> <i>by negotiation</i>
<i>£3,400 commercial, paid entry</i>	
<b>Site fee per rig / derig day</b> <i>£920 non profit, free entry</i> <i>£3,400 commercial, paid entry</i>	<b>Site fee per rig / derig day</b> <i>by negotiation</i>
<b>£1,840 for non profit, free entry</b> <b>£6,800 for commercial, paid entry</b>	<b>By negotiation</b>
<b>Application fee</b> <i>n/a</i>	<b>Application fee</b> <i>£150</i>
<b>Site fee per show day</b> <i>£920 non profit, free entry</i>	<b>Site fee per show day</b> <i>by negotiation</i>
<i>£3,400 commercial, paid entry</i>	
<b>Site fee per rig / derig day</b> <i>£920 non profit, free entry</i>	<b>Site fee per rig / derig day</b> <i>by negotiation</i>

<i>£3,400 commercial, paid entry</i>	
<b>£1,840 for non profit, free entry £6,800 for commercial, paid entry</b>	<b>By negotiation</b>