

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	Elise Hurcombe

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?

We are recommending that out of the 48 organisations that applied for Imagination and Openness funding 33 will be funded. The organisations we invest in 2018-22 priorities of the portfolio are in line with our corporate strategy, the city's cultural strategy and most importantly our known budget position for the next 4 years for funding for arts and cultural organisations and projects.

A total of £2,928,193 was applied for these two funds for the first year (2018-19). The budget for the three funds which make up the Cultural Investment Programme totals £825,690 for this financial year. The organisations and projects for the two funds are across 40 wards with higher scores given to organisations working in priority areas and/or projects involving priority groups.

Further breakdown and detail is given in this document of the wards and the amounts. A cut of 15% was made across the board for Openness 4 year core funding to enable a greater spread of organisations to be funded, taking into consideration the ability of organisations to manage and sustain this.

The applications have been assessed by experts in equalities and community engagement as well as officers with expertise in arts and events, culture and finance. Senior officers involved in the strategic focus of the council and culture were involved in the first panel assessment, and a second cross-party panel with external independent assessors discussed and agreed the recommendations of the first.

See below the selected questions that focus on advancing diversity and equalities in arts and culture with the main aim for the funding being 'Making Arts and Culture accessible for all'

The Originator fund (£500-£5000 smaller scale project for small organisations and individuals) is currently open and the applications will be submitted by the 15th November. This will also be an opportunity to spread the funding wider and to additional priority groups in areas of limited cultural activity depending on applications received. Promotion of all the funding has been open and transparent with two open sessions attended by 200 people and regular updates being sent to all networks as well as previously funded individuals and organisations.

Overall aim that all applicants had to respond to:

- 1.6 Main ways [project or organisation] making arts & culture accessible for all
- 1.7 Previous work

Below are the selected objectives that focus on advancing diversity and equality in arts and culture:

AIM 1. Develop Bristol’s reputation as one of the UK’s leading cultural cities

- 1.2 Develop learning & career pathways within the cultural sector

AIM 2. Advance diversity and equality in arts and culture

- 2.1 Actively encourage the diversity and fair selection of artistic programme & talent development
- 2.2 Have a strong understanding of your current audience profile & actively addressing barriers to participation in arts & culture
- 2.3 Demonstrate sector leadership in diversity & equality, working proactively to diversify governance, staff & volunteers

AIM 3. Support the delivery of Bristol City Council’s wider Corporate Strategy

- 3.2 Demonstrate the impact of arts & culture on priority groups
- 3.3 Increase participation in arts & culture across the city

Applicants needed to meet all three 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.

Key data for each fund -

Imagination: 16 applications funded

Finance stats	2018/19
Total applications received	30
Total amount requested from all applicants	£751,193
Total organisations funded	16
Total amount requested from all funded applicants	£300,870
Total amount granted	£255,739
% of total CIP fund:	31%

15 priority areas reached:	<i>Lawrence Weston, Barton Hill, Hillfields, Hartcliffe, Withywood, Meadow Vale, Easton, Lawrence Hill, Greenbank, Knowle West/Filwood, Lockleaze, Southmead, St Paul (St Agnes, City Road, Grosvenor Road), Stokes Croft West, Redcliffe.</i>
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- Of the city's **43** priority areas Imagination reaches **33** of the priority areas
- **77%** of the priority areas reached

Priority groups reached based on protected characteristics:	Young people (11-26 year olds) from low income households/ NEET. In care/ care leavers. LGBTQ. BAME. Disabled young people, disabled artists and groups. Young people with mental health needs. People from varied faith backgrounds and cultures. Asylum seekers and Refugees. Chinese community. Young BAME people and girls. Children in receipt of pupil premium funding. Families outside the city centre experiencing multiple deprivations. Single parents with pre-school children, adults with learning difficulties, in care homes suffering from isolation and/or dementia. Workless households and families blighted by drug addiction and domestic violence.
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Openness: 18 Applications funded

Finance stats	
Total applications received	18
Success ratio	94%
Total amount requested from all applicants	£2,177,000
Total organisations funded	18
Total amount requested from all funded applicants	£2,141,000
Total amount funded applicants to receive	£1,452,189

16 priority areas reached:	<i>Henbury & Brentry, Frome vale, Bishopsworth, Stockwood, Hengrove & Whitchurch, Lawrence Weston, Barton Hill, Hillfields, Hartcliffe, Withywood, Meadow Vale, Easton, Lawrence Hill, Greenbank, Knowle West/Filwood, Lockleaze, Southmead, St Paul (St Agnes, City Road, Grosvenor Road), Stokes Croft West, Redcliffe.</i>
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- Of the city's **43** priority areas Imagination reaches **40** of the priority areas
- **93%** of the priority areas reached

Context:

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

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.

We held an open session advising organisations of the proposed changes and to get feedback on the initial proposals in April 2017 to which all organisations who have previously applied to the three current funds were invited, as well as generally advertised through mailing lists, team networks, the council press teams networks and social media. 75 people attended and the information was also circulated to individuals and organisations that got in touch.

This was followed by a launch day in July to detail the new processes in two sessions in the day and evening to enable as many people to attend as possible, 187 people registered for these sessions. The day also included specialist 1-1 sessions with finance and procurement officers, and external bid writers as additional support. Full Q&As for the session and ongoing questions through the application period were made available to the mailing list and online. All those who registered were included on further email updates which were also circulated to individuals and organisations that got in touch.

The timeline for this is:

- 9th November: draft Cabinet report & exec summary
- 15th November: *deadline for Originators applications*
- 27th November: report to cabinet/public document – those proposing to fund informed (and is subject to Cabinet approval)
- 5th December: Cabinet
- 12th December: 5 day post Cabinet decision/public release that these organisations being funded

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?

As detailed in the breakdowns above, the information from the applications shows priority

areas and groups who would be affected by the funding. The key focus of the funding is to make art and culture accessible for all, and applicants have detailed who they would be working with and in which areas.

Pervious fund KAP supported 21 organisations and the new funding covers 40 of the 43 priority areas. The priority groups reached based on protected characteristics are as follows: Young people (11-26 year olds) from low income households/ NEET. In care/ care leavers. LGBTQ. BAME. Disabled young people, disabled artists and groups. Young people with mental health needs. People from varied faith backgrounds and cultures. Asylum seekers and Refugees. Chinese community. Young BAME people and girls. Children in receipt of pupil premium funding. Families outside the city centre experiencing multiple deprivations. Single parents with pre-school children, adults with learning difficulties, in care homes suffering from isolation and/or dementia. Workless households and families blighted by drug addiction and domestic violence.

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?

The awards are based on the applications and in terms of who they reach; the baselines we will work from will be based on the details they have given for their current audiences.

This information does vary from organisation to organisation as some have very detailed methods of data collection already (it's a requirement for ACE funding so those who get this will already collect this data), whereas those who are newly funded may not or have more limited information.

All of the funds require evaluations and that data is collected around the groups that the funded work reaches. As part of their applications they are asked about their methods of evaluation and data collection.

Additional support for organisations in how to collect useful data is being offered by the User Researcher for museums to strengthen this part for successful applicants who may not have this as their strongest skill or focus and will also support us in being able to identify areas where there are gaps in who is being reached by the council's funding on receipt of their evaluations and on-going monitoring.

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

We held open sessions in April to discuss the proposals as well as consultations with Bristol Festivals and the DIY Arts Network. The new processes were developed taking this feedback into account and launched in July with two open sessions which were widely advertised.

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 have been opportunities to gain support organisations and individuals with writing stronger bids, evaluation and finance which have been 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 and networks.

The processes and guidance on applying were developed with the support of Voscur who worked with the neighbourhoods team in developing the Bristol Impact Fund. Additional development and consultation included legal, finance and procurement officers, and equalities and neighbourhood officers.

We have a clear communications plan that informs all the applicants successful and unsuccessful and this will be done in a clear way that give organisations enough time to plan for the impact it may have.

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 aren't being offered as much funding because 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)

Imagination funded projects:

Creative Youth Network
Easton / LH Up Our Street
Bristol Pride
Redfest Bristol
Lockleaze Neighbourhoods Trust

Theatre Bristol
Trigger
Bristol Festivals
The Misfits Theatre Co.
The Architecture Centre
Brave Bold Drama
Glenside Hospital Museum
Paper Arts
St Pauls Carnival
Rising Arts Agency
Artspace Lifespace

Imagination not funded projects:

Ujima Radio
Zion Bristol
At Bristol (We The Curious)
Superact
Windmill Hill City Farm
The Wardrobe Theatre
Studio Upstairs
Bristol Jazz & Blues
Dance Music Arts Collective
Insane Root
Unique Voice
Jazzata
BOVTS
The Cholmondeleys

Openness Funded Projects

Travelling Light Theatre Co.
Trinity Community Arts
Watershed
Knowle West Media Centre
In Between Time
St George's Bristol
Circomedia
BCDP
acta
Spike Island Artspace
Tobacco Factory Arts Trust
Bristol Old Vic
Cirque Bijou
Encounters

Asian Arts Agency

MAYK

RWA

Openness not funded

Bristol Jazz & Blues

3.2 Can these impacts be mitigated or justified? If so, how?

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.

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 deprivations and/or without much cultural activity. The new funding has embedded 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 - Community focused projects such as Redfest (St George) Lockleaze Neighbourhood trust (Lockleaze) and Up Our Street (Easton and Lawrence Hill) are being funded over 2 years and this gives them more investment that they can then reinvest directly in to those key priority areas.

3.3 Does the proposal create any benefits for people with protected characteristics?

The new criteria make 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.

3.4 Can they be maximised? If so, how?

These have been maximised through the evaluation process of the bids where the panel has assessed the spread and diversity of the funded programme also balances these aims.

Organisations and individuals will be offered additional support to reach these objectives in their applications, and monitored and supported throughout their funding to ensure that they are – and if not – where realistic, supported to achieve them by the Arts & Events Team.

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?
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.
4.2 What actions have been identified going forward?
We will talk to the equalities officer about the evaluation and key performance indicators and ask for advice on how we can offer support throughout the process to advance equality and diversity across the Cultural investment programme.
4.3 How will the impact of your proposal and actions be measured moving forward?
We will set clear evaluation, data and measurable targets for each organisation and have a close relationship with them to make sure they are following their own equalities action plans (if not created, creating one) and will offer support in the Arts and Events team to maximise the impact of the work they do across the city.

Service Director Sign-Off:	Equalities Officer Sign Off:
Date:	Date: