

## Bristol City Council Equality Impact Assessment Form

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



Name of proposal	Bristol Museums and Museums Development South West Arts Council Funding
Directorate and Service Area	Culture team with Place/ Resources
Name of Lead Officer	Laura Pye

### 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?

To accept external funding from Arts Council England of £1,339,670 a year for 4 years to support our Museums as National Portfolio Organisation and of £531,505 a year for 4 years to deliver Museum Development on behalf of the South West Region. This is core funding which will allow the Museums to deliver their 4 year business plan. Without the funding the Museums would be unable to deliver the business plan and large parts of the programme of exhibitions and events would not be delivered

### 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?

Bristol Museums audience survey for 2015 -16 – conducted and aggregated across all museum sites show that there is a slightly higher percentage of female visitors to male.

- 59% Female
- 40 Male
- 1% Other

The majority of visitors are from Bristol postcodes, but the museums attract 30% visitors from outside the city.

- 70% local (BS postcodes)
- 20% the rest of UK
- 10% outside UK

Other statistics known about visitors

- 15% visitors are from a Black and Minority Ethnic background however, we know that the majority of this figure is made up on the Chinese community who come to BMAG to use the wifi. We know more needs to be done to engage people from communities where we hold relevant exhibits
- 8% of visitors describe themselves as having longer term health issues or disability
- 25% of visitors from areas of Bristol where there is evidence of social & economic challenges
- 35% of our audience are Young People (under 25)
- 15% of our audience are Older people (over 60)

The names of the priority segments (taken from the Acorn audience segmentation model, 'group level') are:

- **Striving Families** (Group M, Bristol population = 10% / BMGA population = 3.2%)
- **Young Hardship** (Group O, Bristol population = 5.7% / BMGA population = 4.2%)
- **Struggling Estates** (Group P, Bristol population = 8% / BMGA population = 3.1%)

These audiences have been selected on the basis that we under-represent them in our current audience and they are identified as facing particular social disadvantages which prevent them from engaging with our service.

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

We do not have data for pregnancy and maternity, LGBT+ or marriage and civil partnerships. This is a gap in data we should monitor in the future. We also have missing data about non users.

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

We have worked with partners to develop the business plan and the equalities action plan

### 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?
No the proposal provides us with the funding to deliver our business plan which includes our Equalities Action Plan which is aimed at improving our impact for people with protected characteristics where we are able to determine where more engagement is necessary
3.2 Can these impacts be mitigated or justified? If so, how?
3.3 Does the proposal create any benefits for people with protected characteristics?
Yes taking into account the breakdown of Bristol's population, our performance to date and our collections and strengths, we have decided to focus on three key areas: BME groups especially Black African and African-Caribbean people socio economic groups, and Disabled people within our business plan in terms of visitors, and staff groups where outline in the business plan.
3.4 Can they be maximised? If so, how?
Yes see our Equalities Action Plan

### 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?
Our Equalities actions plan was developed as part of the bid and has driven our business plan for the next 4 years
4.2 What actions have been identified going forward?
See all actions in the Equalities action plan. We will endeavour to collect data

with respect to sexual orientation, pregnancy and maternity and civil partnerships where appropriate.

4.3 How will the impact of your proposal and actions be measured moving forward?

The Equalities action plan will be reviewed quarterly by our wider management team and the Arts Council and will be reviewed annually

Service Director Sign-Off: Laura Pye	Equalities Officer Sign Off: Cherene Whitfield
Date: 14 <sup>th</sup> December 2017	Date: 14 December 2017



# Equality Action Plan 2018-2022

Last modified Dec 2017

## Introduction

This document sets out the direction of our equalities work from 2018-22. It ensures that we deliver the Public Sector Equality Duty of the Equality Act 2010 to eliminate discrimination, advance equality of opportunity and foster good relations between people. It also draws upon, and complements, Bristol City Council's Equal Opportunities policy. Our approach is to embed this commitment to equality in all our areas of work from processes and people to public programmes.

We will particularly focus on the needs of communities who come from lower socio-economic backgrounds as socio-economic status is profoundly affected by the characteristics protected by the Equality Act<sup>1</sup> and exacerbates the effects of discrimination. We also recognise that we all have multiple 'protected characteristics' so our approach must respond to this diversity so, for example, an exhibition with specific relevance to people of Caribbean descent needs to be relevant to people of different ages, gender, sexual orientation etc.

This document sets out the context of our work and should be read in conjunction with our business plan.

## Mission and vision

Our mission is to be 'excellent, inclusive, resilient and valued'.

The Equality Action Plan (EAP) contributes to our mission by saying what we will do to eliminate discrimination, advance equality of opportunity and foster good relations in all areas of our work so that diverse people can participate, exercise voice and influence, and benefit from our work. We are also committed to making sure our workforce better reflects our local population.

## Implementation

All staff will take responsibility for delivering the EAP through their work programmes.

We will work in partnership with relevant organisations to deliver the plan including Bristol City Council's Equality and Community Cohesion Team & appropriate local organisations on relevant protected characteristics.

Progress will be reviewed quarterly and reported to both Arts Council England and Bristol City Council. We will also review the plan as a whole annually and make any changes required.

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<sup>1</sup> This covers age, disability, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex, sexual orientation, gender re-assignment.

The delivery of the EAP will be monitored by Wider Management Team on a quarterly basis. This group will monitor and evaluate progress on the plan and make recommendations to the Head of Culture. The Head of Culture will be accountable for this plan and its implementation.

## Demography of Bristol and our priorities

We need to be able to compare our data on our audiences and on our workforce with data on the demographics of Bristol to establish where we need to focus our resources. We have been consistently capturing data on our audiences for several years which has informed our decision-making to date but we are now actively capturing significantly more data through exit surveys so that our sample will be large enough for us to create a statistically valid baseline; which has been achieved in 2015.

Bristol has a diverse population, as summarised below . **NB figures in brackets** show the comparison for England and Wales. (We have drawn data from the Census 2011, Bristol's Joint Strategic Needs Assessment 2013 and Quality of Life surveys (<http://www.bristol.gov.uk/page/community-and-safety/equalities-data-and-research>)).

**Age:** Bristol's child population 0-15 is 18% (19%), it has a relatively young age profile in the 16-24 year bracket at 16% (12%) but lower proportions of all people aged 45 and over.

**Gender:** Bristol's population is 50% (49%) male and 50% (51%) female.

**Disability:** 17% (18%) of people of all ages identify as having a disability or health issue which limits their ability to undertake day-to-day activities. 83% (82%) identify having a disability where day-to-day activities are not limited. Mental ill health has been identified as an issue.

**Ethnicity:** The Black and Minority Ethnic group population of Bristol has increased from 8.2% in 2001 to 16% (14%) in 2011 including:

South Asian 4.1% (5.3%), multiple heritage 3.6% (2.2%), African 2.8% (1.8%), Caribbean 1.6% (1.1%), Chinese 0.9% (0.7%)

The biggest increase since 2001, from 0.6% to 2.8%, is in the Black African communities mainly due to the growth of the Somali population. Children are 28% BME across the city and 50% in Inner City & East (2015 figures)

**Language:** At least 91 languages are spoken in Bristol. Polish is the main language spoken after English followed by Somali. 201 people living in Bristol use Sign Language as their main language.

**Religion:** There are at least 45 religions represented in Bristol. The most common are: 47% (59%) Christians, 37% (25%) have no religion, 5% (5%) Muslim. At 21% (3%) Bristol has a particularly high proportion of Muslims born in Somalia.

**Lesbian, gay, bisexual, transgender:** There is no 2011 figure but ‘DTI Final Regulatory Impact Assessment: Civil Partnership Act 2004’.state this is between 5% and & 7%. The exact figures are unknown and therefore would be an estimate

Taking into account the breakdown of Bristol’s population, our performance to date and our collections and strengths, we have decided to focus on three key areas: BME groups especially Black African and African- Caribbean people, socio economic groups, and Disabled people.

<p><u>Protected characteristic:</u></p> <p>Disabled people/ Socio economic groups/ Black and Minority Ethnic communities especially African and African- Caribbean people.</p>	<p><u>Leadership:</u> Disabled people</p> <p><u>Learning:</u> BME groups/ Socio economic groups</p>
<p><b>Audience development/ community engagement</b></p> <p><i>Our Vision- High level driver Accessible- We ensure our activities and core offer are as accessible as possible to everyone regardless of physical, intellectual or perceived barriers and we work with communities to address any barriers Our audience will continue to be representative of the diverse mix of the city in terms of age, ethnicity, gender, disability.</i></p> <p><i>Increase numbers of visitors who currently do not use us through targeted activities.</i></p> <p><b>Situational analysis and areas for development</b></p> <p>The legacy of our participation in the Paul Hamlyn Foundation programme ‘Our Museum’ 2012-15 is that we use the programme’s principles to ensure our work is based upon: local need, developing community agency and developing community &amp; staff skills. An example of a partnership with community organisations &amp; shared decision making is the display produced with Black South West Network on Somali heritage at M Shed during 2016-17. The launch of the display coincided with a very successful Somali family fun day attended by 400 people- 70% of whom were Somalis and with a range of other events during Black History Month. A future You Make Bristol display will focus on St Pauls Carnival to coincide with the 50<sup>th</sup> anniversary of carnival in the city during 2018.</p> <p>The <i>Audience Development Guidelines</i> uses demographic information about our audiences to identify three ‘priority audience segments’ using the CACI Acorn audience segmentation model- Striving Families, Young Hardship, Struggling Estates. These three segments make up 23.7% of Bristol’s population, but by contrast they make up only 10.1% of the audiences that engage with Bristol Culture’s museum sites. BME visitors make up 9% and visitors with a long term health condition or disability that affects their day-to-day activities make up 5%. Workshops on how this data to inform the planning of our work, have been delivered to the Engagement, Collections and Operations teams.</p> <p>Bristol Culture has a designated Participation team to focus on community engagement and volunteering. During 2015-16, we appointed new staff who have a specific remit to work on audience development; a User Researcher, Engagement Officer- Communities &amp; Engagement Officer- Young People.</p>	

### **Work with Black and minority ethnic groups**

A tour of M Shed's galleries aimed at ESOL learners has been developed in partnership with City of Bristol College. Over 300 learners visited during 2016 and their postcodes show a strong correlation with the Acorn areas we have targeted through the *Audience Development Plan*. 60% of learners have never visited a museum before, either in the UK or their country of origin. Presentations to groups of adult learners and young people have encouraged greater uptake of volunteering opportunities by ESOL learners at family events etc. Supported placements offered to young unemployed people have exceeded targets for 2015-16.

We collaborated with Ujima FM - a local radio station, with a focus on BME audiences to deliver the Culture Vultures programme. 12 young people took part, 33% of whom were BME participants. Ujima trained the young people in radio broadcasting & research skills & they visited events and exhibitions in Bristol Museums' programmes & interviewed museum staff, curators and visitors for content for their monthly weekend culture show, promoting museum activities to diverse audiences.

A three week summer programme at Bristol Museum & Art Gallery, '25 Below', delivered workshops in partnership with Bristol's creative youth organisations for young people aged 14-25. Over 100 young people were involved, and 30% were of BME heritage. The celebration event featured performances by artists who were all of BME heritage (a young rap music act, a Spoken Word performance poet and a dance group), and attracted a diverse audience.

We are partners with Liverpool Museums on the Sankofa project during 2017-18, to increase collection of oral histories from Black and minority ethnic communities and to raise the profile of our archives relating to Black history on the Bristol Archives section of the website.

A Black filmmaker has been commissioned to work with a small group of young recent migrants, to make a film about their migration stories shown at M Shed in February 2017.

### **Work with Disabled people**

Two touring exhibitions in 2017 -18 are being developed with Disabled people and people who face barriers to accessing the arts world: 'Alternative Visions' with Arts and Health South West and Outside In (a national organisation based in Chichester); and 'History of Place' with Accentuate, the Museum of Liverpool and the Victoria and Albert Museum. These projects involve disabled people in project development, research, curatorial decision making, and producing interpretation.

Our *Shine at M Shed* programme engages 30 people with mental health difficulties on a fortnightly basis. 50% of the participants come from our least engaged areas and the vast majority rarely, if ever, visited the museum before joining the project.

We have worked closely with the Alzheimers Society and Dementia Action Alliance and have been given the right to use a Dementia Friendly logo by submitting a dementia action plan. A member of staff has been trained as a Dementia Champion, and training in being a Dementia Friend is being rolled out to staff across the organisation. From Autumn 2017, a two year post has been recruited to develop art gallery tours and work in care homes, using the collections for people with dementia and their families.

Audio pens for use by Blind and partially sighted visitors are used across the service.

**Work with socio-economic groups**

A new display co-produced with residents of Knowle West and focused on their area was launched at M Shed in April 2017. We worked with young people at Knowle West Media Centre and with local residents at The Park Centre to develop the display.

Our new Youth Panel will be representative of socio economic and Equalities groups in Bristol and will bring young people’s voices in to assist in decision making on exhibitions and re-displays as well as putting on events aimed at a younger audience.

**Other work with Equalities groups**

We shall be working with a LGBT+ youth group ‘Freedom Youth’ and Young People’s Festival of Ideas to host a young people’s event at M Shed as part of LGBT History Month in February 2017.

We actively support community celebrations such as Lesbian, Gay, Bisexual & Transgender (LGBT) History Month, Black History Month, Disability History Month, Chinese New Year, which are marketed at present by just one member of staff.

Objective:	Success criteria:	Timetable/Progress:	People
<p>1. Increase the representation of Equalities groups in our user profile</p> <p>Build a shared understanding of non-users &amp; reasons for not visiting which is used as the basis of all engagement &amp; public programme offer</p> <p>Business plan <b>VAL 5.5</b></p>	<p><i>User and non-user surveys, including quality of life survey.</i></p> <p><i>Number of interventions and improvements to visitor data.</i></p> <p>1.1 Update Audience Segmentation Data to provide up to date baseline for 2018-19</p> <p>1.2 2000 Exit surveys carried out 2018-19 at BMAG and M Shed and 500 surveys as each house to analyse how representative our audience is compared to Bristol’s population</p> <p>1.3 Review simplified survey for 2018-19</p>	<p>Quality of life data will be ready to view in January 2018. Add timeline that flows from that date?</p> <p>Q1 2018-19 (repeat for 2019-20, 2020-21 &amp; 2021-22)</p> <p>Q1-Q4 2018-19 (repeat for 2019-20, 2020-21 &amp; 2021-22)</p>	<p>DR</p> <p>DR</p> <p>DR</p>

	<p>introduced to increase the reliability of data</p> <p>1.4 Non-user surveys to be carried out at Blaise Estate during Easter and Summer holiday 2018-18</p> <p>1.5 A relative increase of 15% among identified equalities groups. This will be recorded via the visitor surveys.</p> <p>1.6 Implement systematic approach to collection data on audiences attending museum related events. Target of 75% of all events evaluated in 2018-19</p> <p>1.7 Build on and develop 2017-18 pilot methodology for evaluating and providing feedback on the visitor experience/ visitor journey at BMAG and M Shed</p> <p>1.8 Increased provision of activities designed for and targeted at equalities groups within the service.</p>	<p>Q1 2018-19</p> <p>Q1 and Q2 2018-19</p> <p>Q1-Q4 2018-19 (repeat for 2019-20, 2020-21 &amp; 2021-22)</p> <p>Q1-Q4 2018-19 (repeat for 2019-20, 2020-21 &amp; 2021-22)</p> <p>Q2 and Q3 2018-19</p> <p>Q1-Q4 2018-19(repeat for 2019-20,2020-21 &amp; 2021-22)</p>	<p>DR</p> <p>JW / DR</p> <p>DR</p> <p>DR</p> <p>JW</p>
<p>2.Build strong relationships &amp; effective partnerships with relevant community organisations</p> <p><b>INC 1.3</b></p>	<p>2.1 Partnerships that aim to be mutually beneficial, made with organisations from Equalities groups&amp; priority neighbourhoods</p> <p>2.2 Projects delivered which aim to develop skills and build on specific needs of key target groups: -Gallery tours of M Shed</p>	<p>Partnerships made with: Black South West Network, Knowle West Media Centre, Community Learning, local housing associations &amp; health centres, and newly Race Commissioned Race Commission</p>	<p>JW</p> <p>JW</p> <p>FW</p>

<p><b>INC 1.4</b></p> <p><b>INC 8.5</b></p>	<p>offered to ESOL &amp; functional skills learners through links with City of Bristol College &amp; Learning Communities</p> <p>-Neighbourhoods- New display on Knowle West developed in collaboration with Knowle West Media Centre</p> <p>-Shine project aimed at people with mental health issues is delivered and evaluated using methodology developed with UWE</p>	<p>Started Dec 15 &amp; have expanded into art gallery &amp; functional skills tours since then</p> <p>Completed April 2017</p> <p>Completed July 2017</p>	<p>FW</p>
<p>3. Develop appropriate marketing to reach into relevant communities</p> <p><b>Ex 1.2</b></p> <p>EX1.1</p> <p>EX9.1</p> <p>INC 1.2</p>	<p>3.1 Website regularly updated with clear information on engagement and events aimed at Equalities groups and priority neighbourhoods</p> <p>3.2 Appropriate flyers designed to give reach into relevant communities &amp; relevant channels utilised</p> <p>3.3 Review distribution list for 'What's On' to extend its reach into priority neighbourhoods on an annual basis</p> <p>3.4 Review media list for press releases to ensure appropriate community publications included on an annual basis</p> <p>3.5 Use unique URLs/calls to action on marketing collateral to track engagement and to identify the channels that work best for each audience.</p> <p>3.6 Target marketing campaigns through the</p>	<p>Website now has specific communities &amp; young people pages.</p> <p>Flyers regularly designed according to brand guidelines to give reach into communities</p> <p>Reviewed annually</p> <p>Reviewed annually</p> <p>Reviewed annually</p> <p>Used First Bus for Children's TV campaign. Other channels used as relevant</p>	<p>MP/JW</p> <p>FW/ JW</p> <p>LM/JW</p> <p>LM/JW</p> <p>LM</p> <p>LM</p> <p>LM</p>

INC3.4	<p>year aimed at developing new audiences</p> <p>3.7 Use Bristol Arts Marketing group to collaborate with relevant organisations on social media and e-comms eg Knowle West Media Centre</p> <p>3.8 Staff attend Make Sunday Specials &amp; other community events in priority areas eg Lawrence Weston Carnival</p>	<p>Staff seek out regular events and rotate attendance at the eg Southmead Carnival, Islamic Cultural Fair</p>	JW/FW/RB
<p>4. Develop better advocacy and 'stories' to represent our work</p> <p>VAL 3.7</p>	<p>4.1 Presentations given at conferences and events on a regular basis</p> <p>4.2 Annual update at staff meeting Staff have shared knowledge of examples of success stories</p>	<p>Presentation on Using data to inform learning &amp; participation work give at SWMD event in Bath- March 17. Attended by about 50 people</p> <p>Presentation given to 40-50 staff at staff meeting in March 17</p>	<p>JW</p> <p>JW</p>

**Workforce & the 'external voice'** *Our Vision* High level driver- Diverse. Our programme, staff & audiences are presentative of Bristol residents- Actively seeking to diversify the workforce ( staff & volunteers) to be representative of the city's population.

**High level driver Staff-** We have a motivated and highly skilled staff team who are key to driving the service forward

**Situational analysis and areas for development**

2015-16 – Bristol Culture had 738 active volunteers. In 2015-16 we increased the number of young volunteers aged 16-25 from 299 in the previous year to 361. Supported volunteering placements in new roles have been developed, which offer built in mentoring, and 1 to 1 support with application forms etc. During 2014-15, we worked with the Hype project, Business in the Community, and Pluss Employment Services to promote these to young unemployed people and organised a number of Behind the Scenes events with speed interviewing built in aimed at young unemployed/ homeless people. Worked with City of Bristol College 'Project Search' we have hosted work placements for two young people with learning difficulties in the museum shop & in documentation. Of 21 young people's Placements (16 – 25) 4 BME, 7 White, 4 Other White, 6 Not Specified. Departments included – Biology, Development, Admin, Archaeology, World Cultures, Marketing, Communities. A

new Engagement Volunteer role have been created to support learning workshops, young people's projects and Shine sessions as from job applications received, this has been identified as an area where we need to support future applicants to develop skills

Staff and volunteer development has a heightened profile and training has been delivered that focusses on improving staff skills in working with diverse visitors and volunteers. This has included: Somali cultural awareness, working with visitors with learning difficulties, working with Disabled volunteers, 'Dementia Friends', working with ESOL visitors Equalities & Violence and Aggression and a British Sign Language online course.  
We have recently become members of VOSCUR which will enable us to promote paid and voluntary opportunities to more diverse audiences.

The new Youth Panel will be representative of Bristol's diverse demographics through outreach to partner organisations to positively recruit more BME and LGBT+ young people. The panel will advise on new exhibitions & events as well as having a designated budget to run events aimed at other young people and /or families.

<p>5. Recruitment and working conditions are fair and compliant. Those involved in the recruitment process are familiar with equality legislation, policy and procedure</p> <p>Ensure a diverse recruiter is on the panel?</p>	<p>5.1 Employment documentation and recruitment process meets equality standards and is reviewed annually for changes in legislation</p> <p>5.2 Recruitment process includes appropriate monitoring information that is used to inform targeted marketing</p> <p>5.3 Advertisements clearly state that the Bristol Culture is an equal opportunities employer and that it welcomes applications from all sections of the community</p> <p>5.4 Recruitment opportunities especially at management level advertised to a broader / more targeted audience; knowledge of appropriate networks and groups is built within the staff team</p> <p>5.5 Where possible, working arrangements are flexible to meet the needs of the workforce</p> <p>5.6 All internal job</p>	<p>Reviewed annually</p> <p>Regularly use VOSCUR as well as circulating to staff/ organisations with appropriate links into priority audiences</p> <p>Standard BCC procedure</p> <p>See 5.2</p> <p>BCC policy is to make flexible working available wherever possible</p> <p>Recruiting managers informed to state 'open to regular</p>	<p>CMT heads</p> <p>Recruiting managers/ CMT heads</p> <p>Recruiting managers/ CMT heads</p> <p>Recruiting managers/ CMT heads</p> <p>Recruiting</p>
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	<p>opportunities are made available to regular volunteers</p> <p>5.6 All job opportunities advertised internally, as well as on BCC website and via appropriate channels for reaching Equalities groups eg VOSCUR etc.</p>	<p>volunteers' on internal adverts Ongoing</p> <p>As per 5.2</p>	<p>managers/ CMT heads LP</p> <p>Recruiting managers/ CMT heads</p>
<p>6. Ensure a good awareness of equality and diversity requirements throughout organisation; all policies &amp; procedures are reviewed against equality &amp; diversity considerations to ensure a consistent approach; clear processes in place for monitoring of the EAP VAL 3.7</p>	<p>6.1 EAP is on agenda of CMT and progress reported quarterly by managers and at staff meetings annually 6.2 Annual report to ACE includes updates on progress in the area of equality and diversity</p>	<p>Progress updated quarterly with relevant staff</p> <p>Update given in ACE report June 17</p>	<p>JW/PW</p> <p>JW/PW</p>
<p>7. Develop staff skills to build confidence in working with diverse visitors</p> <p><b>INC 9.2</b></p>	<p>7.1 Training on:</p> <p>7.1 Refresher training on adult &amp; child safeguarding to be delivered to 100 staff</p> <p>7.2 Dementia Friends and other training relevant to working with Equalities groups delivered to staff on rolling basis.</p> <p>7.2 Training is embedded in organisation- barriers identified and clear processes for identifying needs and priorities in place</p>	<p>2019-20- Q4</p> <p>70 staff trained in Dementia Friends to date</p> <p>Training identified through annual performance reviews, and induction</p>	<p>DM/ JW/JH</p> <p>JW/AH</p> <p>CMT heads</p>
<p>8. Volunteering is more representative of Bristol's population and incorporates specific opportunities for under- represented groups</p>	<p>8.1 Supported placements offered to young unemployed people- particularly from BME backgrounds- See business plan targets</p>	<p>5 out of 20 placements offered to young people who were from BME backgrounds/ Disabled.</p>	<p>AH</p> <p>AH</p>

<b>INC 4.3</b>		Volunteers overall are now 24% BME (2017) an increase from 16% (2016)	
9. Youth panel created <b>INC 4.2</b>	9.1 Members of youth panel recruited every 6 months which is representative of all Equalities groups	Recruitment of youth panel has targeted colleges in priority areas and organisations that work with Equality groups eg Creative Youth Network	CS

**Visitor Offer –**

*Our Vision- High level driver Diverse –* Our public offer will be of interest and relevance to diverse communities. We will make the public offer relevant and accessible to all our visitors, acknowledging that our audiences include both existing audiences and audiences that we have not yet reached. This offer includes our permanent galleries at M Shed and Bristol Museum & Art Gallery, our historic houses, Bristol Record Office, and our temporary exhibitions and events programme

**Situational analysis and areas for development**

Our collections on display to the public and our programme of exhibitions, events and activities span Visual Arts, Natural Sciences, World Cultures, Social History, Industrial and Maritime History, Archaeology and local archives.

In 2016 we launched a revised Interpretation which requires interpretation in whatever context across the service to identify at least one ‘core’ audience segment and one ‘priority’ audience segment – people who face particular social disadvantages which prevent them from engaging with our service. It also requires the use of learning outcomes in relation to the interpretation. We are committed to ensuring that our Interpretation takes into account equalities groups for example by:

- Being sensitive to the language which we use
- Providing alternative viewpoints which take into account different peoples’ histories and culture
- Working directly with communities on developing interpretation methods which are suitable for the equalities groups we are targeting

A review team will assess how successful draft interpretation is in meeting the needs of that target audience and user testing can determine whether the identified learning outcomes have been met with the desired target group.

We are committed to using Universal Design principles in our interpretation – in other words producing interpretation which meets the needs of as a broad range of users as possible. This is different to targeting specific social economic groups and equalities groups. The two have to be looked at together to produce the best outcomes. Universal design encourages interpretation methods that promote flexibility and choice, enabling different users to interact with the same interpretation in different ways. One of the principles of Universal Design is that things are easy to understand regardless of user experience, knowledge, language skills or concentration levels. For

example audio pens at M Shed & Bristol Museum & Art Gallery as well as in temporary exhibitions provide audio information for people who find written information a barrier, such as visually impaired people, but can also be used as an additional / alternative layer of interpretation for *all* adult visitors.

A process has been put in place to assess temporary exhibition proposals which form a key part of our public offer. Proposals can be submitted by anyone internal or external to Bristol Culture, including community groups and individuals. These are submitted using a standardised form which asks about target audiences and consultation with those audiences. Proposals are then put on Basecamp, our online communication tool, so that all staff and community members (and in future youth panel members) can comment. Proposals must outline how the exhibition will cater to at least one 'core' audience segment and one 'priority' audience segment – people who face particular social disadvantages which prevent them from engaging with our service.

Improved processes launched in 2017 will align our programme of gallery refreshment at M Shed to addressing which audiences will be prioritised as part of the annual refreshment programme.

We are a lead partner for two touring exhibitions in 2017 and 2018 which are being developed with disabled people and people who face barriers to accessing the arts world: 'Alternative Visions' with Arts and Health South West and Outside In (a national organisation based in Chichester); and 'History of Place' with Accentuate, the Museum of Liverpool and the Victoria and Albert Museum. These projects involve disabled people in project development, research, curatorial decision making, and producing interpretation.

Audience data is collected for all exhibitions which allows us to monitor visitors in relation to the targets which we've set. For example, the Death exhibition provided a 10% increase in visitors from Bristol, & an increase of 32% in young people from disadvantaged backgrounds. 18% (5000) of the total number of visitors had never visited any of our sites before and there was a 12% increase in the numbers of visitors under 35.

Free & discounted tickets to exhibitions are offered to under-represented groups. By offering free tickets to our paid for exhibition Wildlife Photographer of the Year 2015-16 for people from our priority audience segments, we brought in over 50 ESOL students (of whom over 99% were from our least engaged areas) and 35 service users from community organisations working in areas of deprivation /social exclusion). The 2 for 1 ticket offer promoted through First Bus Bristol on routes through our priority neighbourhoods saw a 100% increase in visits from the 'striving families' audience segment.

Events and activities are delivered by people from across the service, and in partnership with external organisations and individuals. Events are delivered for people who may experience specific barriers e.g. described tours and BSL interpreted tours. Free entry days are made available during paying exhibitions (in line with our ticketing policy) and we have a policy in relation to concessions.

Staff develop and deliver projects and events with different community groups to diversify our public offer. Black History Month in 2016 was programmed by members of Bristol's BME community in collaboration with staff and resulted in a range of popular events including a family day focused on Kwanzaa and another Somali family fun day event. Goram Fair and the Enchanted Garden were two very popular events held at Blaise Castle House Museum in 2016. Attendance was 10,000 people at Goram Fair and at the Enchanted Garden and included high numbers of visitors from Lawrence Weston and surrounding areas which form part of the Acorn priority audience segments. Kings Weston Roman Villa holds an Open Day where there is community activity to coincide with

Lawrence Weston Carnival, targeting the priority audience: striving families & struggling estates.

A schools programme has been developed that tackles sensitive subjects and has brought Equalities groups together in the making of learning resources e.g. the Bristol Bus Boycott Programme (2014).

<p>10. We recognise that different activities suit different audiences, and that we have to target different audience segments with everything we do.</p>	<p>10.1 Exhibition proposals will outline how each one will cater to at least one 'core' audience segment and one priority audience segment – people who face particular social disadvantages which prevent them from engaging with our service</p>	<p>Pliosaurus delivered- aimed at families as core audience and striving families as priority audience.</p>	<p>BP</p>
<p><b>INC8.3</b></p>	<p>10.2 Exhibition proposals will have considered how to engage under-represented communities in the development and delivery of the proposal</p>	<p>Proposal forms must be discussed with participation team and Audience researcher</p>	<p>BP</p>
<p><b>INC8.3</b></p>	<p>10.3 Free &amp; discounted tickets to exhibitions will have been offered to at least 2 under-represented groups per exhibition</p>	<p>Wildlife Photographer of the Year- free tickets offered through libraries in priority areas as well as to socio economic target areas near M Shed e.g. Redcliffe</p>	<p>FW/JW</p>
<p><b>RES9.1</b></p>	<p>10.4 Events programme delivered for people with protected characteristics &amp; priority audiences throughout the year, as well as through specific celebrations such as Black History Month, LGBT History Month, Disability History Month and International Women's Day and through co-curation</p>	<p>Black History Month- events delivered that attracted eg 300 people for Somali family fun day. LGBT events resulted in M Shed being awarded LGBT Friendly Visitor Attraction at Pride awards</p>	<p>KG/JW/RB</p>
<p><b>INC1.7</b></p>			

<p><b>RES9.1</b></p>	<p>10.5 Two major exhibitions during 2018-22 will be co-curated- 'Bristol Music' and 'Tobacco'.</p>	<p>Community engagement over Bristol Music being developed over 2017-18</p>	<p>BP</p>
<p><b>INC1.7</b></p>	<p>10.6 The Ticketing Policy includes a policy on who is eligible for concessionary prices, which are offered for all exhibitions and events.</p>	<p>Q3 2017</p>	<p>BP</p>
<p><b>INC2.2</b></p>	<p>10.7 A new process will be developed and put into place to deliver a balanced, varied events programme which specifically focusses on groups identified through the EAP</p>	<p>Core family offer focussed on Blaise museum in 2017 to drive up visits from priority audiences</p>	<p>BP/ DB</p>
<p><b>INC8.3</b></p>	<p>10.8 Core free family offer delivered with 100% increase in priority EAP audiences by 2022, particularly the 'striving families segment</p>	<p>Q3 2017</p>	<p>BP</p>
	<p>10.9 To drive up a %age increase in visits to exhibitions: BME people from 5% to 6% Disabled people from 9% to 11%</p> <p>10.10 A new process will be developed and put into place for ensuring that the gallery refreshment programme at M Shed includes content relevant to and/or representative of priority audiences</p>	<p>The new process of using the temporary exhibition proposal process for M Shed refreshment is in place and will be used in 18/19</p>	<p>RB</p>

<p>11. The public facing work which the Collections and Archives Team undertakes will appeals to a wide spectrum of visitors, particularly those we are targeting (for example when refreshing permanent galleries, developing the Historic Houses, considering new acquisitions, developing public engagement projects, commissioning artists)</p>	<p>11.1 In partnership with both external partners and colleagues in the Museums, the archives team will work with a range of Bristol communities who are often new to Bristol's archives, to engage them through research and co-production projects. These include</p>		
<p><b>INC 1.4</b></p> <p><b>EX6.3</b> but also contributes to <b>INC1.6/1.7/4.4/8.3/8.4/10.2 and RES4.1</b></p>	<p>-members of Knowle West communities for M Shed Neighbourhood Wrap</p> <p>-Bristol's deaf and disabled communities on both Accentuate's 'History of Place' project</p> <p>- Temporary exhibition of images and film from British Empire and Commonwealth Collections selected by individuals and groups including members of local community organisations eg Dhek Bhal Asian Elders.</p>	<p>Q1 2017-Completed</p> <p>Q3 2017-Completed</p> <p>Q3 2017-Completed-Exhibition delivered to very positive reviews, co-curated with contributions from invited commentators</p> <p>14 interviews carried out on theme of St Pauls Carnival</p>	<p>JW</p> <p>RH</p> <p>KMcD</p> <p>RB</p> <p>CL</p>
<p><b>INC 3.9</b></p>	<p>11.2 Collections policy will prioritise oral history collection from priority audiences eg through the Sankofa project in partnership with Liverpool Museums</p> <p>11.3 Partnerships developed with priority audiences local to Blaise Castle House Museum to increase relevance to local communities &amp; increase community</p>	<p>Community researchers programme to start April 2018 which will inform future developments</p>	

	activity		
<p>12. When designing and producing any new displays or making any changes to our public spaces (either permanent or temporary) we will ensure that we meet the needs of the diversity of people who want to engage with our buildings and collections, thus making our services accessible to more people</p> <p><b>Ex5.1</b> <b>Ex6.3</b> <b>Ex7.1</b> <b>Inc.8.3</b> <b>Val4.1 – 4.6</b></p>	<p>12.1 Our Interpretation Strategy reflecting our commitment to Equalities and Diversity – now developed and will be put into use on all displays.</p> <p>12.2 We will work to Inclusive Design principles</p>	<p>Interpretation strategy re-written &amp; circulated in 2016</p> <p>Inclusive design principles are implemented by exhibition and gallery designers</p>	<p>RB</p> <p>RB</p>
<p>13. Our learning offer appeals to the full spectrum of potential audiences, breaking down barriers to engagement and reaches out to new audiences.</p> <p><b>INC5.7</b> <b>VAL2.2</b></p>	<p>13.1 Funding is secured to provide 10 free facilitated workshops to schools in priority neighbourhoods at our museums or in-school (with free or subsidised transport where applicable)per year</p>	<p>13 schools had 14 free workshops (with funded transport) = 363 pupils</p>	<p>JH</p>

