

## Bristol City Council Equality Impact Assessment Form

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



Name of proposal	Decision pathway Report Cultural Investment Programme extension March 2021
Directorate and Service Area	Growth and Regeneration
Name of Lead Officer	Jon Finch

### 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?

This proposal is seeking approval to extend CIP for an additional year to 31 March 2023 (current agreements due to end 31 March 2022). This will extend the period for currently funded organisations (through Openness and Imagination) for an additional year, to enable them to stabilise and rebuild from the impact of Covid 19 on the sector. It aligns with the ACE 1 year extension offered to all NPOs, including Bristol Museums, in 2020. It will include enabling a 22/23 Originators round to open for applications from across the city for activities making arts and culture accessible for all. Total cost: £636,000.

1. The fund extension will support organisations, the supply chain of organisations, Freelancers, and staff to continue to run. Any organisation that is funded through the cultural investment programme are monitored closely in line with our funding criteria that focuses on the needs of the city and advancing equality and diversity in culture.

Through the Cultural Investment increase access to arts and culture by investing £813,539 through the Cultural Investment Programme in 2018-19: (\*we do not have 19-20 figures due to Covid)

- Funding 53 Organisations/projects
- Reaching 1,430,762 people (total audience numbers)
- Generating paid employment for 3,627 artists/creative practitioners
- Generating paid employment for 1,513 event professionals

#### Context:

Three funds are available to support arts and cultural activity during 2018 – 2022 through the Cultural Investment Programme from Bristol City Council. Openness over 4 years, Imagination over 2 years and Originators every year.

Our **Vision** for the Cultural Investment Programme is to: **Make Arts and Culture Accessible for All.**

The **key aims** of the Cultural Investment Programme are to:

- 1. Develop Bristol's reputation as one of the UK's leading cultural cities**
- 2. Advance diversity and equality in arts and culture**
- 3. Support the delivery of Bristol City Council's Corporate Strategy**

The Proposal will mean that new applications can not apply for this fund until 2022 for projects and delivery to start in April 2023. This could have a negative impact on the reach of the funds. We still however have Originator fund in that year which offers support for small businesses and freelancers for projects and business development.

## **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?**

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. 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 having a positive impact and creating significant opportunities.

The organisations and projects selected for the fund are across 15 wards, with higher scores given to organisations working in priority areas and/or projects involving priority groups.

Priority areas: St Pauls; Easton; Lawrence Hill; Knowle West; Hartcliffe and Withywood; Filwood; St Philips; Southmead; Lockleaze; Avonmouth and Lawrence Weston; Stockwood; Ashley; Stokes Croft West – Central.

Priority groups:

Black, Asian and minority ethnicity (BAME); d/Deaf; disabled, neuro diverse, LGBTQIA+. Refugees & asylum seekers, people with experience of mental ill-health, Families, homeless groups, visually impaired, young women of colour. Adults who experience social isolation, older people (55-69yo), unemployed, people recovering from drug and alcohol addiction. Isolated residents, carers, children, and young people. People from lower socio-economic backgrounds. Children and young people (18-25yo), single parents. non-White British. Specifically, BAME LGBT+ people, and LGBT+ people with disabilities. Disabled musicians, BAME musicians, young disabled musicians.

Data on impact of Covid on sector.

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

The awards are based on the applications 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. We will offer organisations a template equality monitoring form that can be used to understand the diversity of their audience.

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 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 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 team 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 arts and events team have created opportunities for organisations and individuals to attend funding training and attend funds online workshops where they can share broader local and national funds to apply for to support their work. Our aim is to support the sector in writing stronger bids, evaluation, and finance. The opportunities have been promoted through the arts and events team mailing lists we have built 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. Our mailing list is also open for

anyone to join and we have a sign-up prompt on our email headers and our twitter account.

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.

The applications have been assessed by experts in equalities 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.

We have a clear communications plan that informs all the applicants successful and unsuccessful and this will be done in a clear way that gives 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 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?**

Some of the 38 applicants we are unable to fund are meeting the needs of priority groups, and the decision not to fund them will have an impact on these organisations and to the communities they work with.

We didn't get applications that specified they work with ex-offenders or children or adults that have suffered from significant trauma at a young age. These are areas in which we can hope to receive through the up and coming originators funding. Although we encourage organisations to work with as broad an intersection of society and targeted groups, we can only assess the applications that come to us.

We have distributed an increased proportion of overall funding into smaller funds to support innovative smaller organisations or projects. However, having less money for larger organisations may impact on priority groups if outreach is reduced.

The decision has been made to cap the funding for any project to no more than £40,000 over the 2-year funding period. By doing this we can fund more organisations and make sure that we have a spread of project that support arts, events, cultural activity, and geographical spread, gaining the largest impact for the fund and supporting as many Bristol Citizens as possible. 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?**

We have ensured that accessibility is a clear requirement throughout the criteria and requirements for the funding. The front-loading of the grants and creation of an additional 2-year fund will increase the likelihood of smaller organisations offering specialist targeted services receiving grants.

Community organisations can 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) Many Minds working in Mental health through Access and participation in the arts (Hartcliffe, Withywood, St Pauls, Easton, Lawrence Hill and Knowle West) 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 criteria make accessibility a focus throughout. Bids that demonstrate accessibility and reaching target areas and groups will score higher – and therefore be more likely to be funded. We have prioritised under-represented groups in the decisions that we have made for example BAME and Disability led organisations.

**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 – The EqIA process has been useful in clarifying the aims and outcomes would look like for a quality application to detail what they would deliver.

**4.2 What actions have been identified going forward?**

- Review of funds with Sector and community panel
- We will liaise with the BCC Equality and Inclusion Team to ensure equality outcomes are embedded in Key Performance Indicators (KPIs) and monitoring, and to advance equality and diversity across the Cultural investment programme.
- We will support organisations in developing their recruitment and retention of a diverse workforce
- We will offer clear feedback to all unsuccessful bids and signpost to other funding opportunities
- We will invite unsuccessful applicants to attend our ‘funds online sessions’ that we run monthly where they can search other funding options and get advice for Arts and Events officers at those sessions.

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

- Clear evaluation, data, and measurable targets for each organisation
- Review of diversity monitoring
- Review of organisations’ Equality Action Plans and KPIs
- Ongoing support from the Arts and Events Team to maximise impact

Service Director Sign-Off: 	Equalities Officer Sign Off: <i>Reviewed by Equality and Inclusion Team</i>
Date: 05/05/2021	Date: 31/3/2021