

# Equality Impact Assessment [version 2.10]



Title: Cultural Investment Programme 2024 - 2027	
<input type="checkbox"/> Policy <input type="checkbox"/> Strategy <input type="checkbox"/> Function <input type="checkbox"/> Service <input checked="" type="checkbox"/> Other [please state] <i>Grant process</i>	<input type="checkbox"/> New <input checked="" type="checkbox"/> Already exists / review <input type="checkbox"/> Changing
Directorate: Growth and Regeneration	Lead Officer name: Elise Hurcombe
Service Area: Culture and Creative Industries	Lead Officer role: Arts Development Manager

## Step 1: What do we want to do?

The purpose of an Equality Impact Assessment is to assist decision makers in understanding the impact of proposals as part of their duties under the Equality Act 2010. Detailed guidance to support completion can be found here [Equality Impact Assessments \(EqIA\) \(sharepoint.com\)](#).

This assessment should be started at the beginning of the process by someone with a good knowledge of the proposal and service area, and sufficient influence over the proposal. It is good practice to take a team approach to completing the equality impact assessment. Please contact the [Equality and Inclusion Team](#) early for advice and feedback.

### 1.1 What are the aims and objectives/purpose of this proposal?

Briefly explain the purpose of the proposal and why it is needed. Describe who it is aimed at and the intended aims / outcomes. Where known also summarise the key actions you plan to undertake. Please use plain English, avoiding jargon and acronyms. Equality Impact Assessments are viewed by a wide range of people including decision-makers and the wider public.

The Cultural Investment Programme 24-27 is the way in which Bristol City Council distributes public money to support arts and culture. It includes three funding strands: Originators (1 year), Imagination (2 year) and Openness (4 year). The vision for all three funds in the Cultural Investment Programme is to make arts and culture accessible to all.

The programme as a whole is designed to be a dynamic ladder into different types and levels funding. Originators (1 year funding) is an opportunity for less experienced and emerging applicants from across the city to apply for up to 100% of funding for a project. Imagination (2 year funding) is available for both project funding and/or organisational growth and development. Openness (4 year funding) provides an opportunity for longer term stability through a contribution to core funding for more established, or establishing organisations.

The Cultural Investment Programme is an ongoing programme; this report and EqIA relate specifically to the new recommendations being put forward to cabinet for grant funding through Imagination (2024-26) and Openness (2024-27).

The dynamism of the fund, combined with aims strongly aligned to the Once City Plan and BCC Corporate Strategy, has resulted in Imagination and Openness organisations being put forward for investment 2024 onwards being the most diverse, in organisational governance, and reach to audiences and participants, since the Cultural Investment Programme was established in 2017.

67% of organisations recommended for Openness funding and 64% of organisations recommended for Imagination funding have stated that over 50% of their trustees, workforces and members come from an equalities groups. This includes organisations who are BAME, LGBTQ+, Disabled and female-led.

40% of organisations recommended for Openness funding are diverse led (33% define themselves as being Black and minority ethnic-led or LGBTQ+ led and 7% are Disabled-led). In comparison our 2018-23 portfolio of

organisations, 12% of organisations receiving Openness funding were Black and minority ethnic-led or LGBTQ+ led and no organisations were disabled-led.

In 'describing how your organisations/project is led by or creatively benefits individuals and groups with protected characteristics', 63% of organisations recommended for Imagination 2024-26 funding have identified that they will be working with audiences/participants from equalities groups including Disabled people, refugees and asylum seekers and BAME women.

Bristol City's Council's investment into these organisations over the next three years will help to reach communities who currently do not have equitable access to arts and culture.

In their applications, organisations were asked to describe steps that they were taking to recruit and involve people with protected characteristics in the running and governance of the project, activity and/or organisation. Steps listed included developing young people's forums, running leadership programmes for people from a global majority background, apprenticeship schemes and inclusive recruitment training.

This paper is going to Cabinet on the 5th December.

The proposal in the cabinet report explains the decision making process which has led to the recommendations being put forward which are listed in appendices as follows:

- A2 Imagination 2024-26 Requests and Recommendations
- A3 Openness 2024-27 Funding Requests and Recommendations

We are requesting that the equalities team sign off the process and therefore the recommendations mapped out in this document and appendices.

The process for arriving at recommendations for investment includes the new independent panel process that the mayor asked to be instated and completed is a new element of the decision process. It is also important to note that the process of putting forward recommendations for investment has been delayed by 12 months due to the introduction of the new independent panel process.

Organisations who have applied for investment through Imagination and Openness grant funding will be specifically affected by the actions described in this EqIA, along with the communities that they work with. Organisations recommended for investment, and the communities they work with, will benefit positively. Organisations not recommended for investment, and the communities they work with, will be negatively impacted. This will include organisations who were previously funded.

If the recommendations for investment set out in the cabinet paper and supplementary documents are not authorised by Cabinet the decision will be further delayed and all activity proposed by the applicants will not happen and communities they work with will not benefit. Bristol City Council will fail to invest and this will negatively impact on our delivery to the vision of making arts and culture accessible to all.

The key aims of the Cultural investment Programme 2023-27 and guiding principle for the programme are aligned to Bristol City Council's Corporate Strategy and One City Plan and are to:

- To advance diversity, equity and inclusion in arts and culture for all Bristol's citizens
- To support Bristol as a city of ideas, creativity, and engagement
- Invest in people, places, and partnerships to respond creatively to need and support social change

Alongside these aims we have a guiding principle across all funds to help Bristol address the threat of the global climate and ecological emergency.

Cabinet agreed budget allocation of £2,543,840 for the Cultural Investment Programme on the 22 December 2021. Imagination 24-26 funding available over 2-years is: £313,201. We received 34 Imagination applications requesting a total of £927,040 over 2-years.

Openness 24-27 funding available (over 3 years not 4 years due to rollover investment in current Openness 23/24) is: £1,093,375. We received 30 Openness applications requesting a total of £2,875,082 (based on 4-years funding).

All applications were assessed against clear criteria relating to the vision, aims and environmental guiding principle.

Following Cabinet on the 26th January 2023 the final assessment stage was paused and an independent panel process was designed and instigated with the Mayor's Office to make final recommendations for Imagination 24-26 and Openness 24-27. The independent panel was made up of selected members of the Culture Board and a representative from Black South West Network. It was designed to be diverse and representative in line with the aims of the Cultural Investment Programme. The process was supported by an independent consultant. Process of independent panel to achieve recommendations.

Imagination Independent panel (4 panel members and 1 consultant) - There were 34 applications to the Imagination programme. As agreed at the briefing meeting, the panel considered the top 16 applications on the basis of the assessment scores. This means that ahead of the meeting the panel read 16 applications and did not review the applications of the remaining 18, lower scoring applications.

The panel had access to the activity plans, budgets, balancing information and applications (with scores and assessor comments) and these were shared on the screen as needed. The panel considered applications against the balancing criteria; geographical location (with a particular focus on Bristol City Council's priority areas); range of art forms (visual art, music, dance, theatre, festivals etc.) and opportunities for people from groups with protected characteristics. The panel had no previous recommendations of who should or shouldn't be funded from the Arts Development Team.

The panel carefully considered and discussed each of the 16 applications in turn in order from highest to lowest score. The panel shared the strengths of each application and any uncertainties or areas of concern. For some applications there was agreement (Yes or No) and others, where there was a mix of views, were parked. At the end of the initial run through, there were 6 'yes', 2 'no' and 8 to be revisited.

These 8 were reconsidered on both their merits and also in light of the balancing criteria with a view to create a portfolio of grant recommendations. The panel reached their decisions by consensus.

Openness Independent panel (3 panel members, 1 unwell and 1 consultant)

There were 30 applications to the Openness programme. As agreed at the briefing meeting, the panel considered the top 20 applications on the basis of the assessment scores. This means that ahead of the meeting the panel read 20 applications and did not review the applications of the remaining 10 lower scoring applications.

The panel meeting took place in Studio 2 at M Shed. In the room, the panel had access to the activity plans, budgets, balancing information and applications (with scores and assessor comments) and these were shared on the screen as needed. The panel had no previous recommendations of who should or shouldn't be funded from the Arts Development Team.

The panel carefully considered and discussed each of the 20 applications in turn in order from highest to lowest score. The panel shared the strengths of each application and any uncertainties or areas of concern. For some applications there was agreement (Yes or No) and others, where there was a mix of views, were parked. At the end of the initial run through, there were 4 'yes', 2 'no' and 14 to be revisited.

These 14 were reconsidered on both their merits and also in light of the balancing criteria with a view to create a portfolio of grant recommendations. The panel considered applications against the balancing criteria; geographical location (with a particular focus on Bristol City Council's priority areas); range of art forms (visual art, music, dance, theatre, festivals etc.) and opportunities for people from groups with protected characteristics. The panel reached their decisions by consensus.

After the meeting, the fourth panel member shared their comments from reading the 20 applications being considered. Their comments were shared with the other three panel members. The recommendations from the meeting were shared with the fourth panel member. All panel members reviewed the decisions and the final list of recommendations was agreed.

**Throughout this process we have implemented actions and recommendations outlined in the EQIA submitted as part of our Decision Pathway report submitted in December 2021.**

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### 1.2 Who will the proposal have the potential to affect?

<input type="checkbox"/> Bristol City Council workforce	<input checked="" type="checkbox"/> Service users	<input checked="" type="checkbox"/> The wider community
<input type="checkbox"/> Commissioned services	<input checked="" type="checkbox"/> City partners / Stakeholder organisations	
Additional comments:		

### 1.3 Will the proposal have an equality impact?

Could the proposal affect access levels of representation or participation in a service, or does it have the potential to change e.g. quality of life: health, education, or standard of living etc.?

If 'No' explain why you are sure there will be no equality impact, then skip steps 2-4 and request review by Equality and Inclusion Team.

If 'Yes' complete the rest of this assessment, or if you plan to complete the assessment at a later stage please state this clearly here and request review by the Equality and Inclusion Team.

<input checked="" type="checkbox"/> <b>Yes</b>	<input type="checkbox"/> <b>No</b>	[please select]
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## Step 2: What information do we have?

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

Please use this section to demonstrate an understanding of who could be affected by the proposal. Include general population data where appropriate, and information about people who will be affected with particular reference to protected and other relevant characteristics: [How we measure equality and diversity \(bristol.gov.uk\)](http://bristol.gov.uk)

Use one row for each evidence source and say which characteristic(s) it relates to. You can include a mix of qualitative and quantitative data e.g. from national or local research, available data or previous consultations and engagement activities.

Outline whether there is any over or under representation of equality groups within relevant services - don't forget to benchmark to the local population where appropriate. Links to available data and reports are here [Data, statistics and intelligence \(sharepoint.com\)](http://sharepoint.com). See also: [Bristol Open Data \(Quality of Life, Census etc.\)](#); [Joint Strategic Needs Assessment \(JSNA\)](#); [Ward Statistical Profiles](#).

For workforce / management of change proposals you will need to look at the diversity of the affected teams using available evidence such as [HR Analytics: Power BI Reports \(sharepoint.com\)](http://sharepoint.com) which shows the diversity profile of council teams and service areas. Identify any over or under-representation compared with Bristol economically active citizens for different characteristics. Additional sources of useful workforce evidence include the [Employee Staff Survey Report](#) and [Stress Risk Assessment Form](#)

Data / Evidence Source [Include a reference where known]	Summary of what this tells us
Imagination and Openness application forms:  The application forms included two questions which relate specifically to how organisations are working with equalities groups:  1. Describe how your organisation/project is led by or creatively benefits individuals and groups with protected characteristics	Throughout the Cultural Investment Programme application and assessment process, we have used the Bristol City Council definition of protected characteristics to include socio-economic inequality, as well as sources of inequality that are not specifically covered by the Equality Act such as people in care and who are care experienced, refugees and migrants and people with caring responsibilities.

2. How will your project, activity or programming be delivered by, for or with communities in Bristol City Council's priority areas?

Organisations that have been recommended for funding will work with a wide range of people with protected characteristics and from equalities groups during the funding period(s) including:

- Children and young people
- Older people
- Disabled people
- Black, Asian, Minority and Ethnic people
- LGBTQ+ people
- People facing socio-economic disadvantage
- Refugees & asylum seekers

In their applications, organisations detailed specific priority groups and intersectional communities that they will work with including:

- Young Disabled and young neurodivergent people
- Deaf people

#### **Priority areas**

The organisations recommended for Imagination 24-24 and Openness 24-27 will work across a minimum of 16 wards this is an estimate based on where the organisation are based and which wards they mentioned in their application. These include all of the 11 wards that the 27 priority neighbourhoods sit within (Avonmouth & Lawrence Weston, Central, Filwood, Frome Vale, Hartcliffe & Withywood, Henbury & Brentry, Hengrove & Whitchurch Park, Hillfields, Knowle, Lawrence Hill and Southmead), and all of the 27 priority neighbourhoods.

In 2022 we worked with the Strategic Intelligence and Performance team to compile some specific information on the most deprived 1 to 27 in Lower Layer Super Output Areas in Bristol, to help Cultural Investment Programme grant-seekers to better understand where they may be working in priority areas. They produced a spreadsheet listing all the postcodes as at February 2022, that fall within the 27 most deprived LSOAs within Bristol. They also created a new layer on the BCC pinpoint map site called 'Cultural Investment Programme Priority Areas'.

During the application and panel process, organisations working in Bristol's 27 priority areas, or wards that contained priority areas, scored more highly.

Priority areas that recommended organisations will work in include Hareclive, Whitchurch Lane, Ilminster Avenue West, Stokes Croft West and Four Acres.

<p>Imagination and Openness application forms: The application form asked two questions about the diversity of an organisation’s board and workforce:</p> <ol style="list-style-type: none"> <li>1. Are more than 50% of your organisation’s trustees, workforce and members from an equalities group (such as Black, Asian and minority ethnic people; LGBT+ people; Disabled people; Young People)?</li> <li>2. Describe how your organisation/project is led by or creatively benefits individuals and groups with protected characteristics</li> </ol>	<p>67% of organisations recommended for Openness funding and 64% of organisations recommended for Imagination funding have stated that over 50% of their trustees, workforces and members come from an equalities groups. This includes organisations who are Black Asian Minoritised Ethnic, LGBTQ+, Disabled and female-led.</p> <p>40% of organisations recommended for Openness funding are diverse led (33% define themselves as being Black and minority ethnic-led or LGBTQ+ led and 7% are Disabled-led). In comparison our 2018-23 portfolio of organisations, 12% of organisations receiving Openness funding were Black and minority ethnic-led or LGBTQ+ led and no organisations were Disabled people-led.</p> <p>In ‘describing how your organisations/project is led by or creatively benefits individuals and groups with protected characteristics’, 63% of organisations recommended for Imagination 2024-26 funding have identified that they will be working with audiences/participants from equalities groups including Disabled people, refugees and asylum seekers and Black Asian and Minoritised Ethnic women.</p> <p>Bristol City’s Council’s investment into these organisations over the next three years will help to reach communities who currently do not have equitable access to arts and culture.</p> <p>In their applications, organisations were asked to describe steps that they were taking to recruit and involve people with protected characteristics in the running and governance of the project, activity and/or organisation. Steps listed included developing young people’s forums, running leadership programmes for Black Asian Minoritised Ethnic people, apprenticeship schemes and inclusive recruitment training.</p>
<p><a href="#">Map of current and previous CIP grant holders</a></p>	<p>This map pinpoints the locations of previously funded organisations (2018-23). This allows us to compare the reach of previous funding to the potential reach of the new funding rounds. We can then identify where we can continue to extend the reach into high areas of deprivation that are still not receiving CIP funding e.g Lawrence Weston South.</p>
<p>Quality of Life Survey</p>	<p>In 2019 the % of <b>people who never participate in cultural activities</b> has increased from 2019 15.7% to 2022 25% this programme focuses on taking culture to people that would not normally participate. The recommendations are working in areas where the figure is higher including south Bristol. See above the wards the funding portfolio will cover. The highest figures for demographic with Disabled people, Black and British, rented from council and housing association, over 50’s and 65’s and no qualifications.</p>

The recommendations of organisation have higher percentage from the previous round of funding of Black and Disabled led organisations see data and evidence above. The new portfolio will be working to readdress this balance. This is one way in which we can support more options for our communities to participate in culture and feel there are free/affordable and relevant.

**% who participate in cultural activities at least once a month.** This figure significantly dropped in 2019 from 43% to 2022 32% this is a direct impact of COVID and is in line with national data in audience confidence to return but also this comes at the same time of the cost of living crisis. South Bristol is the lowest here and the recommended organisations are working and are based in South Bristol. Please see the appendix recommendations list. The lowest figure on this is the 10% most deprived which is why some of recommendations are focused in those areas. The panel used a balancing criteria which looks at supporting recommendations that work in these areas.

**% satisfied with museums and galleries.** The figure here has dropped from 2019 62% to 51% in 2022 this is slowing raising but in also an impact of COVID and audience behaviour. These recommendations will help to support the organisations that work directly in the communities that have the lowest percentage here to take culture to them and with them.

**Additional comments:**

The data is gathered from the application forms of the applicants and previous data we have from previous projects funded through this fund.

**2.2 Do you currently monitor relevant activity by the following protected characteristics?**

- |   |  |  |
|---|--|--|
| <input checked="" type="checkbox"/> Age                 | <input checked="" type="checkbox"/> Disability | <input type="checkbox"/> Gender Reassignment           |
| <input type="checkbox"/> Marriage and Civil Partnership | <input type="checkbox"/> Pregnancy/Maternity   | <input checked="" type="checkbox"/> Race               |
| <input type="checkbox"/> Religion or Belief             | <input checked="" type="checkbox"/> Sex        | <input checked="" type="checkbox"/> Sexual Orientation |

**2.3 Are there any gaps in the evidence base?**

Where there are gaps in the evidence, or you don't have enough information about some equality groups, include an equality action to find out in section 4.2 below. This doesn't mean that you can't complete the assessment without the information, but you need to follow up the action and if necessary, review the assessment later. If you are unable to fill in the gaps, then state this clearly with a justification.

For workforce related proposals all relevant characteristics may not be included in HR diversity reporting (e.g. pregnancy/maternity). For smaller teams diversity data may be redacted. A high proportion of not known/not disclosed may require an action to address under-reporting.

- To keep the application process as simple and as accessible as possible, we did not ask organisations to provide a full demographic breakdown of their workforce/trustees at application stage. This will form part of the reporting requirements for successful organisations.
- As organisations are applying for funding for future activity, we do not have data about their audiences/participants for the 2024-27 period. We have made recommendations for funding based on the

information provided in application forms and actions plans submitted. Successful organisations will be required to submit data on their audiences/participants annually.

## 2.4 How have you involved communities and groups that could be affected?

You will nearly always need to involve and consult with internal and external stakeholders during your assessment. The extent of the engagement will depend on the nature of the proposal or change. This should usually include individuals and groups representing different relevant protected characteristics. Please include details of any completed engagement and consultation and how representative this had been of Bristol's diverse communities.

Include the main findings of any engagement and consultation in Section 2.1 above.

If you are managing a workforce change process or restructure please refer to [Managing change or restructure \(sharepoint.com\)](#) for advice on consulting with employees etc. Relevant stakeholders for engagement about workforce changes may include e.g. staff-led groups and trades unions as well as affected staff.

The vision and aims of the Cultural Investment Programme 2023-27 were reviewed and redesigned in consultation with the sector during September 2020 – September 2021. Consultation and engagement included:

### **CIP Originators 20/21 review pilot – September 2020 to April 2021**

Participatory focus groups: 4 sessions involving 10 invited citizens

In Autumn 2020 the BCC Arts and Events teams trialled a new participatory approach to reviewing and re-designing the Cultural Investment Programme, beginning with the Originators strand. A first step towards a co-designed Cultural Investment Programmes for Bristol that compliments the deliberative democratic approaches being introduced elsewhere in the council including the Citizens Assembly. The approach used the Arts and Event's team's 'Engage, Listen, Collaborate, Co-design' ethos. Focus groups were carefully planned and delivered to enable participants with a purposefully diverse range of arts and cultures experience as well as either lived or embedded experience of protected characteristics including age, Disability, race, sex and sexual orientation to work with officers to review and improve the Originators strand. This pilot resulted in:

- Plain English aims,
- Simplified, accessible form and guidance, offering alternate languages and easy read version of the overview and guidance
- Being responsive to the needs of the applicants and asking them explicitly what they need and making reasonable adjustments
- Inclusion of images to illustrate the range of people and projects funded in the past as a visual welcome to equalities group projects and applicants
- Expanded offer of networking and one to one sessions for potential applicants. These were online due to Covid and for some this is more accessible to attend.
- Learning from working from this focus group underpinned the redesign of the Cultural Investment Programme 2023-27.

### **CIP Originators review survey (20/21 and 21/22 applicants)**

CIP review survey requesting feedback on the refreshed CIP aims was distributed to 43 groups and projects currently funded through Originators, (25 delayed from 20/21 + 18 funded for 21 / 22) CIP's 'entry level' grant fund

### **CIP 2018-23 annual survey (Imagination and Openness)**

The survey was reviewed and updated for 2020-21 to ask detailed and consistent information on audience / participant reach, and refreshed to ask questions around impact of Covid on delivery of activities with Bristol citizens and request feedback on the proposed aims for CIP2. We had a just under 100% response rate with 30 responses.

### **CIP review Focus groups**

**21<sup>st</sup> – 24<sup>th</sup> Sept 2021**

**55 attendees**

Three public consultation events targeted at Bristol's creative and cultural industries were held between the 21<sup>st</sup> and 24<sup>th</sup> of September 2021, one of which specifically welcomed input from artists & arts organisations who are led by and/or work with equalities groups. Two of these sessions were held online, and one was held in person.



Closed captioning was available during one online session; British Sign language was available during both online sessions. A Bursary of £50 was available to support freelancers to attend.

During the consultation events, respondents were asked the following questions:

Questions relating to the aims:

- What are your thoughts/reflections on these aims?
- How well do they sit or align with your own/or organisations practice?
- How well do you think they align with issues currently facing Bristol and wider global issues as well?
- Where do you feel the gaps are?

### **CIP review online surveys**

#### **43 respondents**

Online open survey on the Council website and via social media

### **Summary of learning from Review consultation**

Feedback showed that the revised aims were generally found to be clear, well understood and relatable to the wide range of organisations and individuals who took part in the consultation.

Following the consultation, we implemented these amendments to the aims:

- Language: we refined the language used within the aims and objectives based on the feedback received, and clarified the terminology used to help ensure greater accessibility.
- Objectives of the fund: we reconsidered the grouping of objectives set against specific aims.

### **Engagement through Imagination and Openness application process**

#### **Information session**

On the 28 April 2022, we held an online information session about the application process to the Imagination 2023-25 and Openness 2023-27 funds and to introduce the new aims and guiding principle for the Cultural Investment Programme. Closed captioning was available during the online session. 54 people registered to attend the session. The session was recorded and shared to all attendees, the Arts & Events Team social media accounts and on YouTube. Full Q&As from the session and ongoing questions through the application period were made available online and shared to all registered attendees for the session.

#### **1:1s**

In May & June 2022 we held 35 1:1 sessions for potential applicants with officers from the Arts and Events Team. These sessions were advertised at the Information session, on the Arts and Events Team social media accounts and via our mailing list and were bookable in advance. These sessions were an opportunity for potential applicants to find out more about the application process and ask specific questions about their applications or eligibility for the fund.

Final recommendations for investment through Imagination and Openness was agreed by an independent panel. Members for the panel were invited from the Culture Board and Black South West Network, to ensure that the panel includes a range of diversity, knowledge and experience that meets the vision and aims of CIP.

## **2.5 How will engagement with stakeholders continue?**

Explain how you will continue to engage with stakeholders throughout the course of planning and delivery. Please describe where more engagement and consultation is required and set out how you intend to undertake it. Include any targeted work to seek the views of under-represented groups. If you do not intend to undertake it, please set out your justification. You can ask the Equality and Inclusion Team for help in targeting particular groups.

- All funded organisations will be assigned a relationship officer and will meet with them at least twice a year to discuss their activity
- All grantees will be required to complete an annual survey collection of data on participants

- All organisations who's application was not recommended for investment will be given the opportunity to ask for feedback on their application and where relevant may be signposted to other sources of potential funding
- Organisations currently in receipt of CIP 18-24 funding who have not been recommended for CIP 24-27 funding will be offered the opportunity to meet with senior members of staff from the culture team to discuss why they were not recommended in line with the aims and objectives of the fund.

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

Analysis of impacts must be rigorous. Please demonstrate your analysis of any impacts of the proposal in this section, referring to evidence you have gathered above and the characteristics protected by the Equality Act 2010. Also include details of existing issues for particular groups that you are aware of and are seeking to address or mitigate through this proposal. See detailed guidance documents for advice on identifying potential impacts etc. [Equality Impact Assessments \(EqIA\) \(sharepoint.com\)](https://sharepoint.com)

#### 3.1 Does the proposal have any potentially adverse impacts on people based on their protected or other relevant characteristics?

Consider sub-categories (different kinds of disability, ethnic background etc.) and how people with combined characteristics (e.g. young women) might have particular needs or experience particular kinds of disadvantage.

Where mitigations indicate a follow-on action, include this in the 'Action Plan' Section 4.2 below.

#### GENERAL COMMENTS (highlight any potential issues that might impact all or many groups)

The proposal puts forward the recommendations for investment through Imagination and Openness grant programmes of the Cultural Investment Programme.

In the Imagination 2023-25 and Openness 2023-27 guidance we explicitly state: *'We want the Cultural Investment Programme to help remove barriers and increase access for individuals and communities that have been historically marginalised or underrepresented. This is particularly for people with protected characteristics as detailed in the Equalities Act 2010.'*

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.

63% of organisations recommended for Imagination 2024-26 funding have identified that they will be working with audiences/participants from equalities groups including Disabled people, refugees and asylum seekers and BAME women.

Therefore the proposal will fundamentally have a positive impact on people based on their protected or other relevant characteristics. However potential adverse impacts alongside this are:

1. **We received 64 applications and amount of budget to allocate is fixed and we cannot fund all applications. This is the case with any grants programme.**

We are unable to fund all 64 applications; some of these applications will have included proposed activity involving people with protected characteristics. Applications put forward for investment are those that have scored most highly in their potential to deliver long lasting impact against the 3 CIP aims which include To advance diversity, equity and inclusion in arts and culture for all Bristol's citizens.

2. **There is reduced funding available in Imagination 24-26 and Openness 24-27 than in previous rounds**

This may impact on the total numbers of people benefitting from this funding compared to the previous Cultural Investment Programme: this cannot be mitigated in that there is no way of increasing the funding available from BCC. The reduced investment may have a greater impact on those as shown in the Quality of Life data who are already not satisfied with / do not participate in cultural activities. However the percentage of organisations recommended for investment who have identified that they will be working with audiences/participants from equalities groups including Disabled people, refugees and asylum seekers and Black Asian and Minoritised Ethnic women has significantly increased. So there will be a positive impact on the Quality of Life data specifically for audiences/participants from equalities groups who will experience and participate in cultural activities through this investment.

**3. By diversifying the portfolio of investment with a focus on having a positive impact on people based on their protected or other characteristics, some previously funded organisations through Openness will no longer have investment. This may reduce their capacity to work with people with protected characteristics.**

There is a finite level of investment available through the Cultural Investment Programme. This means that the Independent Panel (which was diverse and representative in line with the aims of CIP) have had to make challenging decisions. 7 organisations previously funded through Openness have not been put forward for investment in this round. These organisations work across the city and the work they do has city wide impact. The groups they work with have a range of protected characteristics and are in many priority areas. However in the rigorous and robust assessment process other applications were considered as having potential to deliver more strongly on the aims which advancing diversity, equity and inclusion.

In addition to this proposal we are actively working to seek new ways to raise funds and additional investment to support community working and cultural delivery in line with the aims of the fund in the future.

**PROTECTED CHARACTERISTICS**

<b>Age: Young People</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	
Mitigations:	
<b>Age: Older People</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	No adverse impacts identified
Mitigations:	
<b>Disability</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	
Mitigations:	
<b>Sex</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	No adverse impacts identified
Mitigations:	
<b>Sexual orientation</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	No adverse impacts identified
Mitigations:	
<b>Pregnancy / Maternity</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	No adverse impacts identified
Mitigations:	
<b>Gender reassignment</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	No adverse impacts identified
Mitigations:	
<b>Race</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	
Mitigations:	
<b>Religion or Belief</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	No adverse impacts identified
Mitigations:	
<b>Marriage &amp; civil partnership</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	No adverse impacts identified
Mitigations:	
<b>OTHER RELEVANT CHARACTERISTICS</b>	
<b>Socio-Economic (deprivation)</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	
Mitigations:	
<b>Carers</b>	Does your analysis indicate a disproportionate impact? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Potential impacts:	
Mitigations:	

<b>Other groups</b> [Please add additional rows below to detail the impact for other relevant groups as appropriate e.g. Asylums and Refugees; Looked after Children / Care Leavers; Homelessness]	
Potential impacts:	
Mitigations:	

### 3.2 Does the proposal create any benefits for people based on their protected or other relevant characteristics?

Outline any potential benefits of the proposal and how they can be maximised. Identify how the proposal will support our [Public Sector Equality Duty](#) to:

- ✓ Eliminate unlawful discrimination for a protected group
- ✓ Advance equality of opportunity between people who share a protected characteristic and those who don't
- ✓ Foster good relations between people who share a protected characteristic and those who don't

The vision for the Cultural Investment Programme is to 'make arts and culture accessible to all'. Through the application process applicants were asked to explain how they would meet the aims of the fund, all of which support this vision, particularly through identifying how they would work with people with protected characteristics, deliver work for and with communities in priority areas, address barriers to participation and work with communities to support social change.

Applications that demonstrated their ability to make a strong contribution to the aims, vision and guiding principle of the fund scored higher and therefore were more likely to be funded.

At the panel stage of the application process, applications were considered against the balancing criteria of the fund (geographical location, working with people with protected characteristics, and artform). Applications from diverse-led organisations, working with under-represented groups or in Bristol City Council priority areas were prioritised in this balancing process to help ensure that the investment made will reflect the diversity of the city and the communities that these organisations serve.

63% of organisations recommended for Imagination 2024-26 funding have identified that they will be working with audiences/participants from equalities groups including Disabled people, refugees and asylum seekers and Black Asian and Minority Ethnic women.

## Step 4: Impact

### 4.1 How has the equality impact assessment informed or changed the proposal?

What are the main conclusions of this assessment? Use this section to provide an overview of your findings. This summary can be included in decision pathway reports etc.

If you have identified any significant negative impacts which cannot be mitigated, provide a justification showing how the proposal is proportionate, necessary, and appropriate despite this.

#### Summary of significant negative impacts and how they can be mitigated or justified:

The proposal will not have a negative impact as it is making an investment that will support the city's cultural sector to 'make arts and culture accessible to all'.

Through this assessment we have identified that not all wards/priority areas will be reached equally through this investment. We will seek to address this imbalance through future rounds of the Cultural Investment Programme annual Originators fund and the next round of the Imagination Fund, building on the best practice demonstrated through this portfolio of grantees.

#### Summary of positive impacts / opportunities to promote the Public Sector Equality Duty:

Applications that demonstrated their ability to make a strong contribution to the vision of the programme – ‘to make arts and culture accessible to all’ and the relating aims and guiding principle scored higher and were therefore more likely to be funded.

As part of the panel process, officers considered how the final portfolio of organisations recommended for funding would be as representative as possible in terms of diversity, range of art forms, geographical location and the communities they serve. Final decisions were based on these balancing criteria.

67% of organisations recommended for Openness funding and 64% of organisations recommended for Imagination funding have stated that over 50% of their trustees, workforces and members come from an equalities groups.

## 4.2 Action Plan

Use this section to set out any actions you have identified to improve data, mitigate issues, or maximise opportunities etc. If an action is to meet the needs of a particular protected group please specify this.

Improvement / action required	Responsible Officer	Timescale
<b>Evaluation impact framework</b> – Further develop the impact framework and reflective evaluation programme for the Cultural Investment Programme. The aspiration is that this will be supported by the services of an independent evaluator, to increase our knowledge and understanding about the impact of art and culture on people’s lives in Bristol, and effectively demonstrate this impact. The independent evaluator will also work with a small number of Imagination and Openness grantees to evaluate impact over the funding period. Using Quality of Life survey data to map city wide changes.	Elise Hurcombe	April 24 – August 24
<b>Evaluation</b> – Work with organisations to help them develop Equalities Action Plans if appropriate/not in place	Elise Hurcombe	April 24- March 27
<b>Evaluation Cultural Investment Programme annual survey</b> – Further develop the Cultural Investment Programme annual survey that we use to collect data about audience/ participant numbers, number of freelance artists and event professionals employed etc. Use the data to produce Cultural Investment Programme reports annually, and to inform funding decisions and future strategy.	Elise Hurcombe	April 24 – July 24
<b>Evaluation and improvement</b> – Further develop self-evaluation resources that can be used by grantees to improve their practice and demonstrate the impact of their work (e.g., ways to measure community engagement outcomes, or health and wellbeing outcomes).	Elise Hurcombe	April 24 – September 24
<b>Evaluation and improvement</b> – Run reflection sessions with grantees to review the aims of the fund throughout the four-year programme, making sure they meet the needs of Bristol citizens and take in account local and global changes that may affect people in underrepresented groups across the city.	Elise Hurcombe	September - December 24
<b>Evaluation and improvement</b> – Use data collected through Imagination and Openness surveys to identify where equalities groups and priority areas are not being reached by Cultural Investment Programme funding. Develop a plan of how to reach these communities through Originators (annual funding) and Imagination 2025-27 funding.	Elise Hurcombe	April 24 – March 27
<b>Access costs</b> - We want to make it as easy as we can for everyone, whatever their access needs, to apply for funding. Starting with the Originators fund, offer access support bursaries for grant-seekers at pre application stage, as well as additional budget for personal access costs for grantees.	Elise Hurcombe	January-March 24 develop process and mechanisms, then apply to forthcoming

Improvement / action required	Responsible Officer	Timescale
		Originators and Imagination
<b>Accessibility</b> - For the Imagination fund 25-27, further develop application processes and guidance to make them more accessible, expanding on Bristol City Council's accessibility requirements and best practice.	Elise Hurcombe	April 24 – September 24


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

How will you know if you have been successful? Once the activity has been implemented this equality impact assessment should be periodically reviewed to make sure your changes have been effective your approach is still appropriate.

- Review of organisation's Equality Action Plans and meeting of baseline standards
- Monitoring demographic breakdown of organisation's board, workforce and volunteers
- Annual survey data – all organisations will be asked to provide demographic, monitoring and evaluation information about their audiences and participants

## Step 5: Review

The Equality and Inclusion Team need at least five working days to comment and feedback on your EqIA. EqIAs should only be marked as reviewed when they provide sufficient information for decision-makers on the equalities impact of the proposal. Please seek feedback and review from the [Equality and Inclusion Team](#) before requesting sign off from your Director<sup>1</sup>.

<b>Equality and Inclusion Team Review:</b> <i>Reviewed by Equality and Inclusion Team</i>	<b>Director Sign-Off:</b> 
Date: 22/11/2023	Date: 22 November 2023

<sup>1</sup> Review by the Equality and Inclusion Team confirms there is sufficient analysis for decision makers to consider the likely equality impacts at this stage. This is not an endorsement or approval of the proposal.