



**UK CITY OF CULTURE**

**UK CITY OF CULTURE 2013  
OUTLINE PROPOSAL FORM**

**BRIGHTON & HOVE ARTS COMMISSION**

*Supported by*  
**BBRIGHTON & HOVE CITY COUNCIL**



## Section One: Your Area and the Overall Vision: [2 pages]

### 1 What is the geographical area covered by your bid and why does this area make sense as a UK City of Culture?

The area covered by this bid is the city of Brighton and Hove. Brighton and Hove has a clear identity as a city and serves audiences locally, in its hinterlands but also from London and Europe in particular. There are clear boundaries and it is a recognised destination already which would make the city very marketable as a UK City of Culture.

### 2 Why does your area need to see the sort of step change that could be delivered by being UK City of Culture?

Brighton and Hove is a city of contrasts, on the national scale of deprivation statistics it ranks 29<sup>th</sup> out of 60 for cities nationally, out of all of the 354 local authorities in England, it figures in the lowest quartile as the 79<sup>th</sup> most deprived (2007 figures). Unemployment is an issue for us, in Brighton and Hove it stood at 6.8% in 2008, equating to 9,500 people. This compares with a South East Regional unemployment figure of 4.4% and a national figure of 5.7% in the same year. In terms of employment, the city needs to create an additional 8,000 jobs by the year 2016 in order to meet the demand that our rise in working age population will create. If the city is to meet Government targets on employment, that figure would double to 16,000. Brighton and Hove relies heavily on its tourism economy which accounts currently for over £400m per year. The success of our tourism offer in turn depends on the cultural offer and year round calendar, which needs to be refreshed and renewed. Visitors come to Brighton and Hove for something different, something unique - and that something is very often the culture. Although we have a relatively high level of engagement in culture in the city, there are still significant numbers of people who face barriers to participation. **In summary, there are many aspects of the city that need to change and improve and the role of culture in delivering change and improvement is something the city believes in and the year would galvanise.**

### 3 What is the overall vision you have for the nature and impact of a UK City of Culture programme in your area?

The overall vision would be locally, to have an all pervasive City of Culture programme with maximum visibility across the city, really reaching parts of our communities that have not yet benefitted from cultural participation or activity. Regionally we would increase and enhance our role as an economic and cultural driver for the South East, the programme having a perceivable impact on the economy. Nationally and internationally we would raise and improve our cultural profile and visitor figures and impact positively on our ability to attract and retain business.

The nature and impact of the programme would also be specifically to realise the enormous artistic potential that lies here in the city but is as yet unrealized. We could, and would, bring together organisations such as Disney and Babel (digital media production company) with Blast Theory (digital arts organisation) with Dreamthinkspeak (site specific theatre company) for example and see what new level of artistic work and impact could come out of that kind of collaboration. The incredible diversity of the artistic community here is a significant strength – the year would be the opportunity to unite those diverse strands into something new at a gear changed level of impact and reach.

### 4 What are the main themes and components of your programme of activity during 2013?

Thematically, the programme would build on the strengths and perceptions and challenges of the city and would be likely to include the following elements:

**Old and new:** that is an extremely marketable, heritage profile alongside the ‘Supercity’ image of cutting edge innovation, the development of ancient crafts skills as well as those for new technologies and new economic models. This theme cuts across our architecture, our aspirations to develop skills for

employment for the future and our pride in the history of the city and the expansion of the use of our historic buildings.

The **Unimagined and unexpected**: there will be elements in the programme that at this point in time are unimaginable – this is a place where invention happens, whether it be research funded programmes between our universities and creative industries or large scale commissions asking for the unique, events that couldn't happen anywhere else.

**Ambition and aspiration**: building directly on the programmes in the Cultural Olympiad that emphasise excellence and individual achievement, a strand of the programme that works both at the level of individual and citywide ambition. For the individual, this would mean working primarily with the long term unemployed, to offer opportunities for personal development, for learning skills and increasing employability through culturally led programmes of change. At a city level, this would translate into a new level of cultural ambition and achievement, connecting the city's artistic resources to each other and plugging them into a network of national and international peers that will raise their game.

**Collaboration and partnership**: thematically these elements will underpin the development and delivery of all aspects of the programme; maximising budgets and resources, building new and lasting professional relationships, creating more than the sum of parts. Artistic collaboration will also be the mark of the programme; the chemistry of a collection of high powered artistic people creating a new type of programme.

**Diversity and tolerance**: we are a city where the perception of most people is that we live and let live, this is something to be proud of and to build on with cultural programmes that address community cohesion globally and in a targeted way in areas where it is less successful. The city is known for its outdoor events and many of these have an energetic and celebratory dynamic. Looking towards 2012, the city is also developing a strand of outdoor events that link sports and arts in a new dynamic. For 2013, our outdoor programme would build on our theme of diversity and tolerance and look to a more thoughtful, slower, contemplative and philosophical place for inspiration; to our connection with the landscape around us and with others around us.

## Section Two: Cultural and Artistic Objectives: [2 pages]

### 1 What would be distinctive and innovative about your cultural programme (including any headline projects)?

Brighton and Hove is a city defined by its “and”: we are a city of collaboration, new ideas, new partnerships and new practice. It is a connected city defined by the individuals that choose make it their home and the evolving communities they choose to be part of. The city is compact enough for connections to be made easily and fluidly for collaborations to flourish. Even small scale projects and interventions can make a huge impact in this human sized environment. **The difference would be the nature and scale of the collaborations, the opportunity to take the city’s powerful artistic and digital creativity to another level to earn it a European significance.**

Our cultural life is not defined by a range of monolithic arts establishments but is largely grass roots up, driven by the vision and ideas of a large and active creative and cultural population. We are an active city: we have the highest levels of engagement with the arts outside London, a culturally aware population keen to get involved and a critical mass of creative professionals working across sectors and art-forms, for money and for love. In essence a city that looks to the future and ‘wants to make a difference’. **The year would be a virtuous circle of boosting the cultural firepower in a city where that has the effect of boosting the economy which in turn helps to create jobs and foster growth.**

### 2 How would you deliver cultural excellence including involvement of local as well as national and international artists?

Led by the Brighton Festival, the artistic curatorship of the year would be a coming together of a range of artists and cultural figures, potentially with a guiding light of an overall artistic lead of the stature and nature of a Nick Cave or Sam Mendes. In this last year alone the city has attracted and captured the attentions of artists from Anish Kapoor to Sir Ian McKellan to Simon Callow to Carleen Anderson. To create and curate the programme for the year, we would draw on the power the city has to attract and engage this level of interest and talent and the combined programme would represent a real step change for Brighton and Hove. We would do this through the powerful range of contacts the partners in the bid have to use; the Brighton Festival guest and resident artists, the University of Brighton list of visiting Professors and Fellows, Theatre Royal Brighton and the Ambassador Theatre Group contacts for example. The Royal Pavilion and our historic buildings would invite the involvement of a national museum curator to expand practice.

We intend to build on our existing cultural calendar but use this as an opportunity to encourage and facilitate artistic risk taking through brokering new connections between our cultural festivals and events and guest artists. For one year only each of these events will invite guest artists to work alongside the events individual curatorial and artistic teams. These artists could be local, national or international and will be selected in partnership between the city of culture group and the events themselves.

### 3 Which cultural partnerships and networks would be involved?

- Brighton & Hove Arts Commission; the city’s independent cultural partnership to lead the bid and programme
- Creative Brighton; an industry led group representing the creative and cultural industries sector
- Wired Sussex; a large network of digital media companies
- The Economic Partnership; the city’s partnership focussing on the economic health and development of the city
- Brighton Live; a festival and grouping of city based music industry organisations and professionals
- White Night partnership – all the city’s main cultural venues and festivals
- Like Mind Brighton

- The Open Houses; a large scale network of artists exhibiting in residential and other spaces across the city during May and December.
- The national Cultural Cities Network; a group of cultural cities that came out of the shared experience of bidding to host the European Capital of Culture and have experience of developing and delivering two national scale projects across the network.

#### **4 What existing venues, organisations and events do you intend to use/build upon?**

We would work with a wide range of organisations, venues and events in the city both cultural and others – appropriating programmes for the year for example using the entire library network, the museum and art gallery and historic buildings, a specially curated programme for the Theatre Royal Brighton for 2013. Key longstanding events in the city's calendar would also provide the mainstay to be built upon; the Brighton Festival, the Children's Festival and the range of successful community based festivals in the year.

Most importantly; the year would draw on the resource of the artistic community that is here – the real strength and depth is in the people we have in the city and the people that the city has recourse to.

For a full range of venues, organisations and events please see **Appendix One**

#### **5 What is your baseline position and how would you extend participation in arts and culture amongst the residents of your area?**

We are fortunate to have a high level of current participation in arts and culture (62% 2008). We would use the opportunity of the city of culture to extend engagement; both targeting those who do not yet participate or who face barriers to participation and also to extend participation by getting people to try something different. This could be reflected in the choice of guest artistic curator. An example would be to encourage the Brighton Live audience to try out the Open Houses through inviting a high profile musician to be guest artistic curator of the open houses. In terms of extending participation of those who do not take part, please see the information below in Section Three point 4.

#### **6 How would you ensure diversity in the cultural and artistic programme?**

The monitoring of the diversity of the programme both in terms of activities and participants would be the responsibility specifically of the sub group established by the Brighton and Hove Arts Commission charged with taking an overview of the year and reporting back to the Commission on a regular basis. Additionally, **Tolerance and Diversity** would be one of the major themes for the year.

#### **7 How would you build on and link to the Cultural Olympiad or other key events such as Glasgow 2014?**

Brighton and Hove's programme of activity looking towards 2012 is structured under 3 themes: increasing participation, improving the infrastructure and enhancing the city's profile and economy. At a local level these are extremely compatible with any City of Culture programme to be developed and there are events and strands in the 2012 programme that will find a natural home within the programme for 2013. At a national level, the themes of the Cultural Olympiad of excellence and personal development and success would also be built upon in programmes of skills development particularly focussing on those who are unemployed and young people. More specifically, there are some initiatives that the city is part of i.e. Stories of the World, that we would build directly on – in this case in terms of audience development.

An outline sample programme of key festivals and events is attached at **Appendix Two**.

## **Section Three: Social Objectives [1 page]**

### **1 What role do you see the culture programme playing in the regeneration of your area?**

There would be benefit in two distinct areas of regeneration; physical and social. The UK City of Culture Year would give a focus and impetus to existing capital developments – both public sector and commercial and could be used to incorporate several staging posts or key milestones in order to galvanise their progress or raise their profile. In terms of social regeneration, the focus of the participation programme would be majorly on those people who face barriers to participation and engagement – aiming to leave a lasting legacy of sustained involvement and enhanced life chances.

### **2 How would the UK City of Culture increase engagement of young people in training, education and employment?**

Opportunities to skill up for employment in the creative and culture sector would be threaded through all aspects of the programme for the year. The year itself would be the culmination of several strands of skills development work currently at early stages in Brighton and Hove. These include our Creative Apprenticeship scheme, the work of organisations like DV8 locally in training young people, the creative dimension to our Futures Jobs Fund scheme, our involvement in the New Deal of the Mind initiative, the inclusion of learning and skills opportunities in our existing cultural events such as White Night where there is a strand this year of adult learning for the first time.

### **3 How would the UK City of Culture programme improve community cohesion in parts or all of your area?**

The programme would aim to improve community cohesion across the city by large scale initiatives and creating a shared sense of pride in the city with the overall impact of the title. As with the Liverpool experience, there would be a public concentration on the positives of Brighton and Hove – both for residents and visitors and the deliberate building up of a shared sense of pride and ownership in the city. On a more local and targeted level, there would be a number of projects that aimed to tackle specific issues in specific areas; for example, a dance programme for the Turner neighbourhood aiming to build links with the community and the National Dance Agency based in the city looking forward to when they are re-located into their new home as part of a mixed development planned on the borders of the Turner area.

### **4 How would the UK City of Culture Programme reach out to and engage with different communities in your area?**

Firstly, aspects of the programme that area venue and city centre based would have engagement and access strategies built in. These strategies might include the provision of special transport, the use of specially commissioned support materials, working with existing neighbourhood based organisations, partnerships and individuals liaising with communities on a regular basis to ensure engagement. We would also deploy networks such as the city's community libraries to provide information about the programme and opportunities available.

Secondly, there would be a range of initiatives and projects that came out of particular communities and locations and we would ensure a geographical spread of those. There are some fantastic locations and a diverse range of communities across the city and there would be opportunities to support work coming from those locations and people. The programme would establish structures and seed funding e.g. small scale, light touch grant schemes to encourage the development of community based programmes to be included in the year. Our community libraries network would also have a particular role to play here in the creation and support of neighbourhood based individual community initiatives that might centre around those buildings and facilities, and the extension of the already successful micro museum programme.

### **5 How will you ensure that the UK City of Culture programme is accessible to all groups in society?**

We have a well established process of Equality Impact Assessment across services, initiatives and strategies in the local authority. This system of assessment and subsequent action planning would be applied across the whole UK City of Culture programme. The guidance is attached at **Appendix Three**.



## **Section Four: Economic Objectives [1 page]**

### **1 What boost to your visitor economy do you envisage in 2013 and in subsequent years?**

The tourist economy currently accounts for an economic impact of just over £400m. We would aim to increase this by 25% by 2013 by majoring on the large scale, accessible, attractive and high profile aspects of our cultural calendar and focussing on increasing the international staying visitor market. We would work closely with our hotels and attractions and extend our marketing over the period up to 2013, using the UK City of Culture year as a staging post but extending the reach of the strategy beyond the actual year.

### **2 How would being UK City of Culture link into your current and planned approach to marketing your area for visitors?**

We are currently in year 2 of a 3 year strategy to build the capacity of the Festivals offer in the city as part of a wider regional programme funded by the Regional Development Agency, looking towards 2012. Part of that has been stepping up the marketing of the cultural offer in the city, majorly the festivals offer, to a wider range of audiences including a London launch and European marketing initiatives. Being UK City of Culture would give us an excellent bridge to take us from 2012 forwards – maximising the media attention and building links with that media that the title would bring with it, using it as a strapline on our existing marketing and centring campaigns around it.

The web based *Visit Brighton* as our main marketing tool for visitors already features the cultural offer of the city, but this title would create an ideal focus for its campaigns – looking to use it to attract visitors in the lead up to 2013 as well as the year itself, at a time when many in the tourism industry are predicting falls in visitor numbers for 2012. While web traffic has grown hugely in recent years we would expect to increase unique visits to the site at 10% above previous year's growth; currently we are experiencing month on month growth of between 10% and 25%. VisitBrighton would also aim to increase by 50% it's hosting of visits by journalists generating over £4.5m in equivalent advertising spend.

Our local newspaper The Argus would also use its web based capacity to publicise the city and its events around the year achieving a national and international reach to potential visitors/repeat visitors.

### **3 What is the current strength of the creative economy/sector in your area and how will the UK City of Culture help boost this?**

Culture and the creative industries is a key employment sector for us – it currently represents about 10% of employment in the city and has been the fastest growing business subsector for the last 5 years. This is not the largest employment sector in the city, and it is not the sole answer to our employment issues – however, its further development and growth would have a positive impact on employment, both directly and indirectly. The sector has identified some clear specific needs in terms of its growth; space, finance, skills. Those are all objectives that are currently factored into existing strategies for development in the city. The UK City of Culture would give an added focus to those and a framework in which to feature and highlight those companies and subsectors in a positive way. There is still a lack of understanding of the way this sector works and the exposure could help in terms of relationships with developers, potential financiers, careers services, and young people for example. Moreover, sections of the creative industries are more likely to offer higher level entry jobs which we are in need of in Brighton and Hove – having a very highly educated workforce but a lack of jobs at that level. Additionally, there would be elements of the programme for the year and in the lead up that would centre around skills development for employment in the creative and cultural sector building on work currently happening and in the planning.

The indirect benefit of the strength of our creative industries sector is its contribution to the identity and reputation of the city as a cultural destination.

## **Section Five: Organisation and Partnership [2 pages]**

### **1 Who is leading the bid?**

The bid would be led by the Brighton and Hove Arts Commission, the city's independent cultural partnership. The Arts Commission has a seat on the city's Local Strategic Partnership and is made up of a mixed group of cultural organisations, individuals and local councillors. The Arts Commission is supported by the City Council in terms of its administrative and executive functions.

### **2 Who else is involved in supporting the bid?**

A wide range of organisations and partnerships are already involved in supporting the bid and would be involved in its further development and delivery: The Economic Partnership, The Argus (local paper), the City Council, Wired Sussex (a network of digital media companies), University of Brighton, University of Sussex plus the entire membership of the Brighton and Hove Arts Commission.

### **3 If successful in your bid, how would the development and delivery of the UK City of Culture programme be managed?**

The Brighton and Hove Arts Commission would oversee the development and delivery of the programme. It would establish a sub group responsible for the detailed development of the programme alongside delivery partners. It would use its existing meeting and reporting structure to maintain an overview of the programme and its progress and achievements. For the duration of the programme, the Arts Commission would invite additional members to sit on the commission; the Editor of the local newspaper, representatives from the Economic Partnership and the Business Forum, representatives from the local tourism sector for example. An executive group would undertake the programme management with specific initiatives sub-contracted to delivery partners. The financial management of the programme would be undertaken by the executive team and run through the city council's existing financial systems. Please see the management diagram attached at **Appendix Four**.

### **4 What previous track record in organising and delivering significant programmes of cultural events and activity do you and your partners have?**

The Brighton and Hove Arts Commission successfully developed the city's bid for the Urban Cultural Programme funding in 2002. The programme ran over 3 years from 2003–06 and involved many of the partners proposed in the partnership to deliver the UK City of Culture. A short evaluation summary of this programme is attached at **Appendix Five**. Prior to this, the city council established a structure which delivered a smaller scale programme to support the city's bid for the European Capital of Culture.

On an individual basis, the partners to the bid have extensive experience in programme development and management: the city council is a leader in the field of event management see **Appendix Six** for a Beacon Status case study on event management and licensing. There is a full range of venues represented in the partnership with the Brighton Dome venues operating three venues on a year round basis, Theatre Royal Brighton an Ambassadors Theatre Group 950 seater commercial theatre through to smaller scale experimental spaces. There is also extensive experience amongst the partners of festival programming and management and specifically the successful delivery of outdoor events and site specific work. Other partners lead the field in the development and delivery of participatory work for a wide range of groups such as Same Sky and Carousel.



## Section Six: Funding [1 page]

### 1 How much do you expect it to cost to deliver your proposed programme in 2013?

The core budget is estimated at around £3million. This would not include associated projects or capital developments that were linked in with the year.

### 2 How much of this total cost would require additional funding over and above current levels of support for culture in your area?

The fundraising target is currently estimated at £1million.

### 3 From where do you expect to get this funding (public sector sources, private sector sponsorship, sales revenue for events?)

Fundraising would be from a mixture of public and private sector sources as well as support in kind from delivery and media partners.

See outline budget below:

#### UK City of Culture - Budget

<b><u>Expenditure</u></b>	<b><u>£k</u></b>
Programme: events, festivals, venues	2,000
Programme: participatory and community	500
Programme: employment skills initiatives	300
Management, Admin and Fundraising	100
Marketing and PR	75
Evaluation	25
<b>TOTAL</b>	<b>3m</b>
<b><u>Income</u></b>	<b><u>£k</u></b>
Partners: existing programming budgets	1,500
Partners: existing participatory and community	300
Partners: existing employment skills initiatives	100
BHCC Staff management time	50
BHCC Communications & PR activity plus Argus coverage and support	50
Fundraising Target	1,000
<b>TOTAL</b>	<b>3m</b>

**Section Seven: Legacy [1 page]****1 How, generally, will you ensure that the impact of being UK City of Culture in 2013 is not just a one off?**

The aspirations in the city around cultural development, artistic ambition, employment, inequality, economic development, community cohesion and safety are not new. They are all represented in a number of strategies, policies and other articulations of ambition by the partners involved in this bid which go beyond 2013. Those ambitions to make Brighton and Hove a better place for people who live, work and visit here do not end with 2013. The city's use of the UK City of Culture initiative would be for the sake of furthering its core aspirations and part of that ongoing journey. In practice, the different elements that made up the programme for 2013 would be built into broader, longer strategies for development. 2013 would be a milestone in the development of those ambitions –it would boost certain objectives and priorities and give a voice and a vehicle for projects and ideas – but for Brighton and Hove it is a step on the way and not the end in itself.

**2 What will be the main elements of the lasting legacy in your area from being UK City of Culture in 2012 (culturally, socially or economically)?**

We would hope to increase the numbers of people engaging in cultural activity by targeting the participatory programmes towards those who are currently not engaging. We would hope to increase the economic impact of tourism by 2013 and using the year to boost that. We would hope to see a sustainable increase in both the number and range of creative sector based opportunities for skills development and employment and the take up by young people in particular. We would hope to use the year to give an injection of profile and motivation to a small number of capital developments. Finally, we would aspire to raise permanently, the level of cultural and artistic ambition and achievement coming out of the city.

### List of Venues, events and organisations to be built upon

Venues	Events	Organisations
Brighton Dome venues (3 spaces; 1,800 concert auditorium, large scale flexi space and small scale theatre)	Brighton Festival (3 week large scale festival in May in its 42 <sup>nd</sup> year)	Brighton Dome and Festival Ltd (organisation running both the Dome venues and the Brighton Festival)
Theatre Royal Brighton (Ambassadors Theatre Group 950 seater 200 year old theatre)	Brighton Festival Fringe (3 week Fringe Festival in May)	Same Sky (leading community arts organisation)
The Royal Pavilion plus all of the city council run historic buildings	OSKA Bright (biannual international film festival for filmmakers with a learning disability run by Carousel)	Carousel (organisation working with people with learning difficulties)
The Basement (small scale experimental rehearsal and performance space)	PRIDE (largest free PRIDE event in the country)	University of Brighton
Nightingale (small scale experimental studio theatre)	Un-Disciplined (new festival led by consortium of arts organisations)	University of Sussex
The Fishing Museum, Brighton Seafront	White Night (24 hour cultural festival)	The Argus (local Newsquest publication)
Fabrica (contemporary art gallery in converted church) plus a further network of 15 small to medium scale contemporary art galleries across city	Children's Festival (biannual festival for children)	South East Dance (national dance agency for South East)
Brighton Museum and Art Gallery	Hip Hop Festival	Lighthouse (film and digital media training and commissioning organisation)
Community libraries and city centre Jubilee Library	Brighton Photo-Biennial and Brighton Photo Fringe	Brighton Institute of Modern Music (training organisation with 3 facilities in the city)
Komedia (3 space cabaret, music, comedy venue )	Cine City (annual film festival)	Brighton and Hove Music and Performing Arts Trust (music and performing arts for all young people in the city)
University of Brighton Art Gallery	Early Music Festival	Junk TV – community film production company
The Old Market (mixed programme venue in Hove)	Sacred Music Festival	Queenspark Books – community writing and publishing organisation
Range of church spaces in the city that regularly programme events and exhibitions	Burning the Clocks (large scale participatory event for winter solstice)	Brighton Live – (music network running annual festival and promoting local bands)
Outdoor spaces to include: Jubilee Square, New Road, the seafront, Victoria Gardens and the Old Steine Gardens	Children's Parade (large scale parade involving every school in the city to open the Brighton Festival each year)	Age Concern
Open Houses; hundreds of residential spaces and studios opening twice a year	The Great Escape (annual music industry focussed festival in May)	Primary Care Trust
Duke of York's Cinema (Picturehouse one screen cinema)	Aquafestival (new event for Brighton and Hove's 2012 programme)	West Pier Trust
Brighton Centre and Hove Centre	Brighton Marathon	Creative Brighton
New Community Stadium (half constructed)	Science Festival	Brighton and Hove Albion Football Club
		Brighton and Hove Philharmonic

## Sample Programme – Festivals/Events

January	February	March	April
Launch Event	Brighton Science Festival Winter Pride	Spring Forward Undisciplined	Children's Festival
<b>May</b>	<b>June</b>	<b>July</b>	<b>August</b>
Brighton Festival Brighton Festival Fringe The Great Escape Artist Open Houses	Take Part Soundwaves	Brighton Carnival	Brunswick Festival Pride
<b>September</b>	<b>October</b>	<b>November</b>	<b>December</b>
Brighton Live White Air	White Night Brighton Photo Fringe Brighton Art Fair Colour Out of Space ( <i>experimental music</i> )	Cine City	Dance for Camera Burning the Clocks
Out of the Ordinary Brighton Food & Drink Festival	Brighton Early Music Festival Brighton Festival of Sacred Music Black History Month Brighton Comedy Festival	Oska Bright	International Day of the Disabled

## Equalities Impact Assessment (EIA) Toolkit

Procedure and guidelines for conducting impact assessments on policies, strategies and services

**Equalities Impact Assessments (EIAs) are good practice and legally required. They use data and consultation to define the positive and negative impacts of our policies, strategies and services on different communities - including staff. They lead to action to prevent discrimination and promote positive community relations and equality.**

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**The Appendices attached to this document can be filled out, saved and returned via email.**

To open them simply double click the file.

You will be able to now enter text into the tables and save to your hard-drive, as well as printing hard-copies.

To rotate the pages for ease of viewing, follow 'View', 'Rotate View'.

**The EIA Toolkit can also be made available in large print, Braille or audio tape. Please contact Equalities and Inclusion Team on 01273 291577**



# Equalities Impact Assessment (EIA) Toolkit

## Introduction

### We undertake Equalities Impact Assessments (EIAs) because:

- We need to ensure that we are properly serving our diverse local community and that services are genuinely accessible to all
- EIAs actively support the practical delivery of our Equality and Inclusion Policy and our Equality Schemes to help us meet the Equality Standard for Local Government
- All public bodies must undertake EIAs of their policies and functions, as set out in equalities legislation

### The toolkit tells you:

- **when** you need to conduct an EIA
- **how** to conduct an EIA – a step by step process
- **who is responsible** and at what level for EIAs
- **who can help** with information and support.

You can use the toolkit to assess whether the policies which guide your work, the procedures you operate and the day to day working practices you have developed are likely to have a positive or negative impact on different groups within our diverse communities. Having made this assessment, you can take action to prevent direct and indirect discrimination and promote positive community relations, equality and the proper application of human rights.

### Council Priorities:

- **Priority One** Protect the environment while growing the economy
- **Priority Two** Make better use of public money
- **Priority Three** Reduce inequality by increasing opportunity
- **Priority Four** Fair enforcement of the law
- **Priority Five** Open and effective city leadership

## Section One

### The importance and value of Equalities Impact Assessments (EIAs)

#### What is an EIA?

An EIA is used to look at proposed or existing policies or strategies to identify what effect or likely effect they will have on different groups in the community. It can also be the process for analysing the impact of a service or function on different groups in the community.

EIAs help you anticipate and identify the equality consequences of policies, strategies and service delivery. EIAs should be used, as far as possible, to ensure any negative consequences for a particular group or sector of the community are eliminated, minimised or counterbalanced by other measures. They also enable you to use opportunities to promote positive relations between groups and to address historical inequalities.

#### You must include an EIA:

- in the early stages of policy development so that it can inform any decisions you make, helping you to integrate and mainstream equalities into your work.
- when reviewing the effectiveness and performance of your service. It will help you identify equality issues as well as opportunities to promote equalities and inclusion

#### Why we need to do EIAs

**It's good practice – and necessary if we are to deliver our equalities agenda for the city.**

EIAs will help us drive forward the equalities agenda locally and with our partners.

The city's diversity is one of its strengths and, as a council, we are committed to drawing on the diversity of our community to create a more inclusive Brighton & Hove.

EIAs enable us to:

- identify whether we are excluding certain groups and individuals from any of our services
- identify direct or indirect discrimination
- consider alternative policies or measures that might address any adverse impact or use opportunities to improve community relations
- mainstream equality in our policies and practices
- target resources more effectively and improve services
- show external inspectors and reviewers, such as the Equality Standard, the value of the approach we have adopted to achieve our goals.

### **It's a statutory requirement**

There is now a requirement to carry out EIAs. Since 2002 Brighton & Hove has adopted the approach of using EIAs to assess impact against the six equalities strands: ethnicity, disability, gender, age, sexual orientation and religion, faith or belief.

Please ensure that you are clear about our Equalities & Inclusion Policy and the commitments made within our Race Equality Scheme, Disability Equality Scheme and Gender Equality Scheme.

The key legislation is listed below. Contact your directorate equalities lead or the corporate Equalities and Inclusion Team for more information on the legislation and how it affects you.

### **The Race Relations (Amendment) Act 2000**

The act requires local authorities to promote race equality in policy making, service delivery, regulation and enforcement and employment. The three key elements in promoting race equality are:

- eliminating discrimination
- promoting equality of opportunity
- promoting good race relations.

The Race Relations (Amendment) Act 2000 placed a duty on authorities to produce a Race Equality Scheme and to conduct EIAs of proposed and

existing policies and service functions for any adverse impact. Following the impact assessment, the results must be published and the agreed actions implemented and their delivery monitored.

### **The Disability Discrimination Act 2005 (DDA)**

The DDA placed a duty on local authorities to eliminate discrimination against disabled people and promote disability equality in the areas of service delivery, physical accessibility and employment. There is a requirement to produce a Disability Equality Scheme setting out actions to be undertaken by the council to promote equality of opportunity for disabled people. In addition there is a responsibility to involve disabled people in policy development; this should be considered when undertaking EIAs of policies.

### **The Equality Act 2006**

Introduced a new public duty to eliminate gender discrimination and promote gender equality. Authorities are required to produce a Gender Equality Scheme including an equal pay policy and audit, and to tackle occupational segregation. This includes women, men and trans people.

The Act also extends the requirement not to discriminate on grounds of sexual orientation or religion/belief to goods, facilities, services, premises, education and the exercise of public functions.

## Employment Equality Regulations

The following regulations outlaw discrimination in employment and training and put a responsibility on employers to ensure that harassment does not occur.

### Religion or Belief

The Employment Equality (Religion or Belief) Regulations came into force on 2 December 2003. A reference to religion/belief includes a reference to lack of religion/belief.

### Sexual Orientation

The Employment Equality (Sexual Orientation) Regulations came into force on 1 December 2003.

Sexual orientation is defined in the Regulations as being "a sexual orientation towards:

- (a) persons of the same sex;
- (b) persons of the opposite sex; or
- (c) persons of the same sex and of the opposite sex. "

### Age

The Employment Equality (Age) Regulations came into force on 1 October 2006.

This has implications for younger and older people in employment and

encourages emphasis on competency rather than years of experience.

We are not carrying out the EIAs just to meet our statutory duties – we want to use them as a tool to change outcomes and make a real difference to people's lives. By doing this we will comply with both the detail and the spirit of the legislation.

## It will help us deliver other key local and national agendas.

The work we do on EIAs will feed into and enhance a wide range of other local and national priorities including:

- **Service planning** – Actions identified within EIAs will feed into a range of council plans at all levels, including annual Service Plans, Directorate Plans, the Corporate Plan and our many statutory and non-statutory plans
- **Social inclusion** – The outcomes of EIAs will support our work on social inclusion, feeding into the delivery of the Sustainable Community Strategy and our Local Area Agreement, through the 2020 Community Partnership
- **The Equality Standard for Local Government and other external inspections** – Equality,

## Section One

### The importance and value of Equalities Impact Assessments (EIAs)

diversity and human rights are now integral parts of the government's policy agenda. A robust framework for EIAs, with good evidence of their impact on service delivery outcomes, will enable us to achieve all the levels of the Equality Standard for Local Government and to ensure the city is in a position to meet other external challenges

- **Promoting human rights** – helping us ensure that we work within the human rights principles of fairness, respect, equality, autonomy and dignity.

#### Equalities and business planning

The corporate guidance for annual business/team plans integrates equalities within the overall business planning framework. There is an expectation that the timetable and outcomes of EIAs will be included in these plans including actions related to equalities monitoring, engagement, overcoming barriers and improving access to information and services, and contracts with external providers.

#### Accountability and responsibility

All officers, as well as members of the council, have some degree of

responsibility for ensuring that EIAs are conducted. Whenever a review of a function or service is proposed or required and whenever a policy or strategy is developed or reviewed, the managers responsible for that service or policy are accountable for the EIA. When reports for decisions are submitted to the Cabinet or The Management Team (TMT) for consideration, the Cabinet members will expect to see the results of the EIAs in the reports.

To ensure ownership at the most senior management levels and to allow for cross-cutting analysis across the council's services, all EIAs must be signed off by:

- the relevant Departmental Management Team (DMT)
- the corporate Equalities and Inclusion Team

It is recognised that the journey to equality cannot achieve everything at once and our service-based, functional EIAs are integrated into a three year rolling programme, linked to the council's Equality Scheme Action Plan. Managers should do the best they can with the time, information and resources available to them. EIAs may identify things that you cannot solve now but will, nevertheless, provide information to help with longer term planning. New information may also come to light at a later stage, so it is important not to

draw a line after the completion of the assessment, but to be open to the need for review and constant improvement.

### Managing the EIA process

Many officers express concern at the start of the EIA process – they believe that the process will be too complex and resource intensive and cannot be fitted in alongside the demands of the 'day job'.

EIAs do take time and resources – but, EIAs can help us provide better services and we have a **statutory obligation** to do them as part of our responsibilities around service provision. We must ensure that they are completed on new or restructured services and strategies before the change takes place.

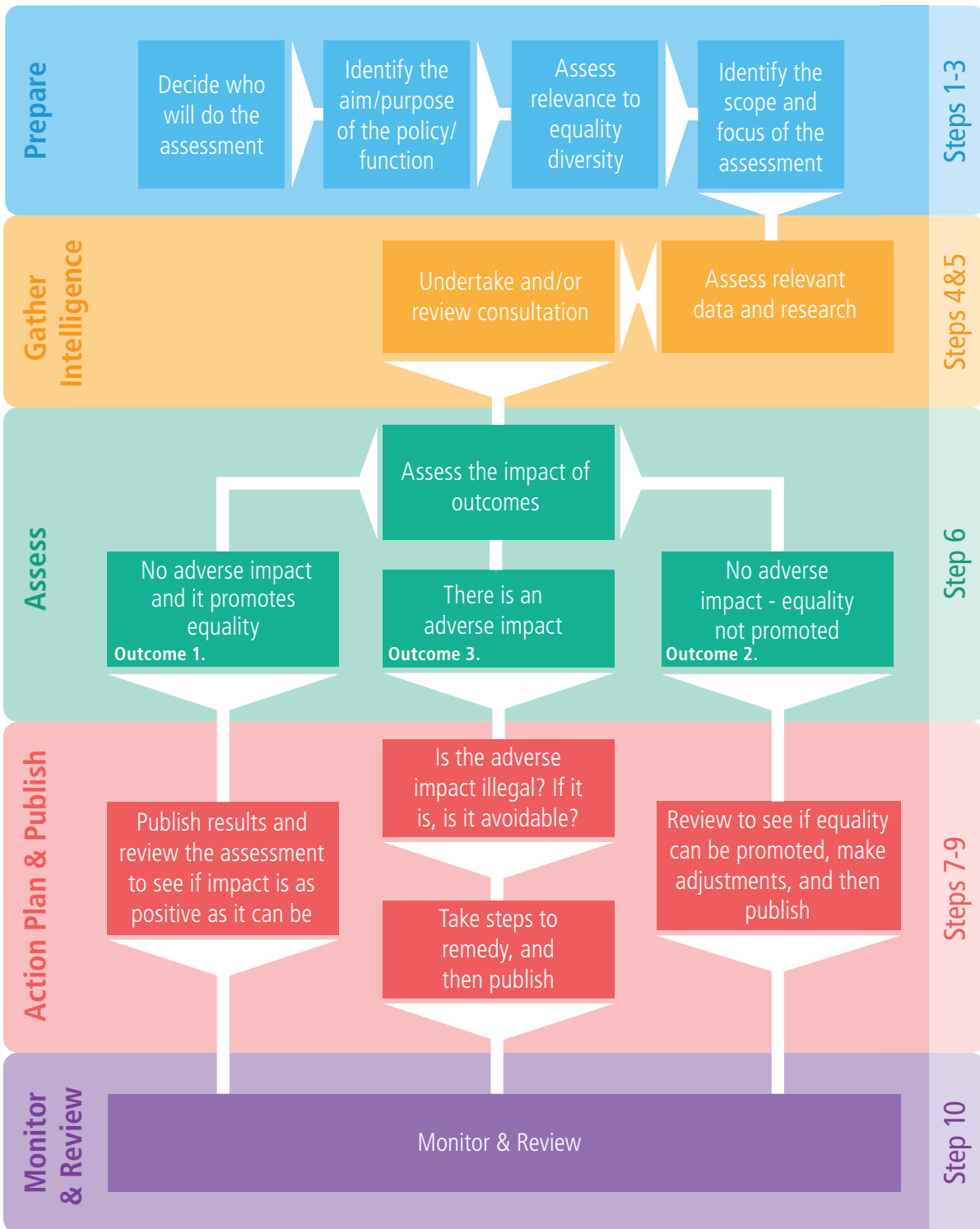
The following tips may help.

- **Start planning early** – at the start of the process of mapping out a policy, at the start of the year in which your service review is scheduled or at the start of developing your organisational change proposals. This will allow you to use all the time available and to fully integrate your EIA so that you do not, for example, undertake consultation on your policy and then realise you have failed to consult any of the equalities groups.
- **Remember the principles of proportionality as you scope your review** – which parts of your services have, or could have, most impact? Which groups are most likely to be affected by your service, positively or negatively? This will help you focus your efforts and direct your resources where they will have most impact.
- **Ask for support** – discuss your EIA with your directorate equalities lead and the corporate Equalities and Inclusion Team. They will not undertake the EIA for you, but they can help you get started by running a kick-start session for you, give you examples of completed EIAs, provide you with information and support, and give you feedback on your EIA as it develops.
- **Look at what others have done** – there are pockets of best practice across the council where EIAs have been completed, as well as examples of EIAs which have been completed by other public services. Consultation data is available across the council and the Analysis and Research Team can help with advice on tools and techniques.
- **Get a team of people together to work on the EIA** – this will help you develop your ideas, bring in experiences at different levels across the team, and means that tasks can be shared.
- **Plan consultation and communication** - the more you plan this in advance the more likely it is that you may be able to link in with other planned consultations and/or communication processes in your departments or related ones in other teams. Guidance on engaging with communities will be available from the Community Engagement Framework, from October 2008. When considering consultation be clear:
  - Whether the information is already available
  - Who you need to consult
  - What you are asking
  - How you should ask for that information
  - What the benefits are (immediate or long-term) to the communities



# EIA flowchart

The importance and value of Equalities Impact Assessments (EIAs)



## Section Two

### How to conduct an Equalities Impact Assessment (EIA)

#### EIAs must be undertaken when:

- You are developing a new policy or reviewing/changing an existing policy
- Your service is due for an EIA under the Equalities Impact Assessment timetable
- Your service undertakes a service review/inspection
- Your service is being reorganised
- How and when you will feedback on actions to be taken as a result

#### Equalities considerations paragraphs in committee reports

All committee reports are required to include a paragraph summarising the report's equalities implications. The equalities implications section on reports must state whether an EIA has been carried out or is due to be carried out.

- If an EIA has not been done this section must say why not (for example, because other preparatory work has covered these issues, or that an existing evaluation of the service or strategy has identified that there will be no equalities impacts).
- If one is planned it must say when it will be carried out and how councillors will be informed of its outcome and involved in further decision making.
- If an EIA has been completed this section must summarise how the results of the assessment have been incorporated into the content of the report. It must also state where the EIA is being/has been published.

#### The ten steps to undertaking an Equalities Impact Assessment are:

Prepare	<b>Step 1</b>	Decide who will contribute to the EIA
	<b>Step 2</b>	Identify the aims and objectives and the purpose of the policy or service
	<b>Step 3</b>	Identify the scope and focus of the EIA
Gather Intelligence	<b>Step 4</b>	Assess relevant data and/or undertake research
	<b>Step 5</b>	Assess and/or undertake consultation
Assess	<b>Step 6</b>	Assess impact and outcomes
Action Plan & Publish	<b>Step 7</b>	Reduce any adverse impact/promote positive impact
	<b>Step 8</b>	Action planning and sign off
	<b>Step 9</b>	Publish results
Monitor & Review	<b>Step 10</b>	Monitoring and review

An EIA template is included as Appendix 1 of this toolkit. It is meant as a guide to enable you to organise the key information. It is essential that you read through the 10 steps below in detail. It is fine for you to use any structure for your final report but you must cover these key steps in appropriate depth.

## Prepare

### Steps in undertaking an Equalities Impact Assessment of a policy, strategy or service

#### Step 1 Decide who will contribute to the EIA

Identify the people who will lead and be responsible for undertaking the EIA and other people who will contribute to the assessment. Try to get a balance of skills and experience as well as a mix of staff at different levels. For example, you could include some front-line staff (who deal with our customers face to face every day) to get their perspective.

The assessment team needs enough knowledge of the service to make valid judgements, but needs to be as objective as possible. For some assessments, particularly smaller ones, it may be more appropriate to have a 'virtual team', with one or two people taking responsibility for the review but drawing on the knowledge and expertise of others as and when necessary. It is important to consider right at the start of the review who you will need to involve so that they can plan and prepare.

Try to avoid duplication by undertaking the assessment as part of another review. For example, if you are undertaking a service review this should incorporate the EIA.

#### Step 2 Identify the aims, objectives and purpose of the policy or service

The aims and objectives of the policy, strategy or service you are assessing need to be clearly stated and documented at the outset of an EIA. Set out what you want the policy or strategy to achieve and how these aims will be achieved. If you are assessing a service, be clear about the purpose and function of the service (i.e. its aims) as well as how the service operates (its objectives).

- **Aims** are general statements about what you want the policy or strategy to achieve or the purpose and function of the service.
- **Objectives** are more specific statements setting out what you will do to achieve your aims.

**Priority Equality Strands**

- Age
- Disability
- Ethnicity
- Gender (including Transgender)
- Religion or Belief
- Sexual Orientation

**Social Inclusion Key Groups**

- Homeless people
- Unemployed people
- People employed on a part-time, temporary or casual basis
- Lone parents
- People with caring responsibilities
- People with mental health needs
- People with substance misuse issues
- People with HIV
- Refugees & asylum seekers
- Ex-offenders and people with unrelated convictions
- People experiencing domestic violence

**Step 3 Identify the scope and focus of the EIA**

A crucial aspect of the review is the strength of the scoping. It is important to be clear about what the EIA needs to cover. You will need to ask:

- Could this policy, strategy or service affect some groups in society differently?
- Will it promote equal opportunities for these groups?

The key groups covered by our Equalities & Inclusion Policy are set out above.

Not all of these groups will always be relevant. Define the relevant groups for the specific policy, function or service and add them to the template at Appendix 1.

N.B. People may fall into more than one of these groups and then potentially face multiple discrimination.

You will need to consider people from these groups as service users, staff and the wider community. You may also need to include other stakeholders such as partners or contractors/suppliers.

It is essential that you consider the potential for discrimination under the legislation listed earlier.

**1.** Does the policy, strategy or service or its implementation directly discriminate?

**2.** Does the policy, strategy or service indirectly discriminate on grounds of race, gender, disability, age, sexual orientation, religion or belief?

**In assessing indirect discrimination consider:**

- does the policy, strategy or service in its intention or implementation target or exclude a specific equality category? Is this justified?
- does the policy, strategy or service in its intention or implementation affect some equality categories disproportionately? Is this justified?
- is the policy, strategy or service likely to be equally accessed by people from all equality categories? If not, can this be justified?
- are there barriers that might inhibit access to the service or the benefits of the policy, strategy or service?

**Consider:**

- **Communication and information** e.g. will information about the policy, strategy or service be available in alternative formats? Will Deaf and disabled people be able to easily contact and communicate with the service?

## Prepare

### Steps in undertaking an Equalities Impact Assessment of a policy, strategy or service

- **Physical access** – e.g. can disabled people access the service?
- **Location** – e.g. is the service located in an area accessible to the equality categories that it serves?
- **Appropriateness** – e.g. is the policy, strategy or service appropriate to the needs and cultures of the equality categories, e.g. religious needs?
- **Restrictive factors** – e.g. are there any restrictive factors in relation to the policy, strategy or service that might lead to a negative impact for some or all equality categories, e.g. national legislation that takes precedent over equality legislation such as Asylum and Immigration Legislation, statutory charging structure, etc?
- **Staffing issues are an important part of your EIA** – this would include looking at your workforce profile and considering whether there are any specific equalities issues in relation to service delivery and your staff.

**3.** In addition to identifying any adverse impacts you also need to consider the **positive impacts** of your policy, strategy or service on all the equality strands. For example you might consider:

- how your communications, leaflets and advertising promote equality, reflect diversity and demonstrate that your service is accessible to all groups;
- making links with local community or voluntary sector groups who provide similar services to specific equalities groups to share good

practice and ideas;

- taking positive action in advertising services or employment possibilities via local voluntary and community sector groups;
- what traineeships or apprenticeships you may be able to offer to people from under-represented groups and/or whether you could offer placement opportunities to people from disadvantaged groups looking to get back into work.

Further advice is available from your Communications, HR or Equalities & Inclusion Team contact.

**4.** Take a proportionate approach – assessing the equalities impact of the policy should be proportionate to the likely impact of the policy, strategy or service. Issues you should consider include: the number of people likely to be affected; the size of the budget/amount of money involved; the extent of the proposed change, and the wider public policy implications. This means you will more rigorously assess policies which are likely to have a significant impact on the local community.

**5.** Think about the equalities implications at all stages of procurement - from specifying the service you want, to letting contracts, to tendering, to monitoring actual delivery. If you have services which are externally provided, bring partners into the EIA process.

## Step 4 Assess relevant data and/or undertake research

Managers need to decide and document what data and monitoring information is to be examined in order to make a judgement about the impact of the policy, strategy or service upon the equality categories and groups within them. Equalities monitoring guidance is available on the council's intranet, or from the Equalities and Inclusion team.

### Data sources to be considered should include:

- **quantitative data** – data that provides numerical information, e.g.
  - Within the service:** number of users/non-users, case outcomes, complaints and satisfaction levels broken down by equality strand, monitoring of contracts
  - Outside the service:** population figures, other census data, Indices of Multiple Deprivation information, annual government returns, local surveys undertaken with or by community groups
- **qualitative data** – data that reveals people's perceptions and views of the service or policy, e.g. analysis of complaints, outcomes of focus group discussions, customer or opinion surveys, monitoring the effects of service change across different groups
- **demographic data** on the local population – community and workforce

It may be that, when undertaking your first EIA, you find that there is little or no data available which can be analysed to show people by equalities group. If so, the review team should clearly identify and document gaps and inadequacies in data, explain how these will be addressed and how future impact will be monitored. This can then form part of your EIA action plan.

### Resources to help with data and information

The council publishes a wide range of data and information, much of which can be split into the equalities groups. You can find this on the council's website, on the intranet or in hard copy from the performance/information officers (contact x 6823). In October 2008 a system called BHLISS is launched on the council's website. This will show city ward profiles that give demographic information and a general break down of information by ward, including national indicators relevant to the local area.

In addition to the above information, the council worked with the 2020 Community Partnership to produce the Reducing Inequality Review: information and evidence of inequality and disadvantage across the city. The process and results of this review can be found on the council's website: <http://www.brighton-hove.gov.uk/index.cfm?request=c1186912>.

When seeking new information and data, you should follow the council's Equalities Monitoring Guidelines, which are available on the intranet. You should also consider the use of national data and information including guidance from professional bodies that could be relevant to your service area.



## Gather Intelligence

### Steps in undertaking an EIA of a policy, strategy or service

#### Step 5 Assess and/or undertake consultation

EIAs must be informed by consultation – if you have relevant recent consultation data which can be analysed by the different equalities groups, you can use that. If you do not, then you will have to undertake consultation as part of the assessment process.

Those who are likely to be directly affected by the policy, strategy or service should be consulted, i.e.

- users and potential service users from equalities groups
- appropriate staff (may include staff forums)
- relevant interest groups or others affected (eg: Councillors, partner agencies).

#### Consider the following before undertaking consultation:

proportion to the effect that the policy, strategy or service is likely to have.

- |   |   |
|---|---|
| <p>a) Review the results of previous consultation exercises to see if we already have recent relevant consultation data. If we do have such data, analyse whether there are any gaps – how could consultation best be focused to fill any gaps in existing information? You can find details of previous consultations on the council's website.</p> <p>Ensure that you use information that is relevant and not out of date. (Remember that some information dates quickly and other information is valid for longer).</p> | <p>d) Decide which equality groups or social inclusion key groups may be affected by the policy, strategy or service and should therefore be consulted. This is likely to be all equality groups.</p>   |
| <p>b) Consider whether others in the council may also want to undertake consultation and, where possible, look for opportunities for joint consultation perhaps through your Directorate Equalities Group or representative.</p>  | <p>e) It is important to remember that equality groups are not homogeneous – you may need to consult more than one group in each equality group; e.g. you may need to consult with a number of Black and Minority Ethnic communities or different groups of disabled people, rather than just one.</p>                                |
| <p>c) Decide on the focus of the consultation (refer back to scope/key issues/factors of an EIA in Step 3). The extent of the consultation exercise should be in</p>  | <p>f) Record which groups were consulted and why, and also why other groups were not consulted.</p> <p>g) The scope and format of the consultation will depend on:</p> <ul style="list-style-type: none"> <li>• the focus of the consultation and what you want to consult on</li> <li>• the level of resources available.</li> </ul> |

- h) Decide how you will consult. There are different ways of consulting or engaging with people. Make sure your consultation is appropriate to the nature of the policy, service or strategy and the target audience. You could use:
- focus groups
  - surveys/questionnaires
  - open meetings
  - interviews with community groups
- i) Plan enough time for effective and meaningful consultation. Adequate time should be allowed for groups to consult amongst themselves as part of the process of forming a view.
- j) Consultation exercises should be accessible to all equalities group, e.g. large print used for written exercises, clear language and interpreters at public meetings, availability of translations for written materials, accessible venues for public meetings, provision of crèche facilities, etc.

Generally, you should try to make your consultation as representative as possible. However, you might not always get a representative return, so it is important to be able to understand how representative your sample is. Comparing your sample with the local demographic profiles will help you to understand this.

For some consultations you need to target specific groups, but you will need to consider the different equalities groups within that group. For example, you may have identified a need to consult with people from a particular minority ethnic community, but you will still need to consider how you can make consultation accessible to (for example) disabled people from that community.

## Assess

### Steps in undertaking an Equalities Impact Assessment of a policy, strategy or service

#### Step 6 Assess impact and outcomes

Having reviewed relevant data sources, decide whether or not there is an adverse impact on any of the equalities groups or sub-groups within them. Also think about whether you have made the most of opportunities to have a positive impact.

An impact is defined as an intentional or unintentional lasting consequence or significant change in people's lives brought about by a policy action or series of actions. Initially you will be concerned to ensure that there are no adverse impacts, i.e. where the effect is negative and potentially unlawful. However, you should also celebrate and promote positive impacts that you identify through the assessment.

You will also need to consider whether a different impact is an adverse one. For example, due to varying demands you may discover that different groups want different services. Your policy, strategy or service may well provide a differential outcome. Provided that there is not an adverse impact on any group, different impacts are normally acceptable. When considering adverse impact, the review team should answer the following questions:

- a) Does the EIA reveal that:
  - the policy, strategy or service unlawfully discriminates?
  - there is an adverse impact upon one or more equality categories or groups within them?
  - the policy, strategy or service fails to promote equality of access or opportunity?
  - some equality categories or groups within them are, or may be, excluded from accessing the policy, strategy or service?
  - there are barriers to certain communities enjoying the benefits of the policy, strategy or service?
  - the policy, strategy or service disadvantages one or more of the equalities groups or sub-groups within them (e.g. within the LGBT community is one group more disadvantaged than another? For example, lesbians or trans-people or disabled LGBT people)
  - the policy, strategy or service challenges or reinforces stereotypes?
  - the policy, strategy or service gives different groups real choices?
- b) If there is an adverse impact in relation to any of the above, can this be justified? Please do not worry if you find an actual or potential adverse impact. The purpose of the EIA is to use a robust process to highlight such adverse impacts so that they can be addressed, removed or reduced.

## Having completed the assessment of impact, what are the possible outcomes and what should you do next?

There are 3 possible outcomes:

**Outcome 1:** The EIA shows the policy, strategy or service is not likely to result in adverse impact for any group and does promote equal opportunities.

**Action:** You must seek formal agreement and then publish the results of your EIA and ensure you have monitoring and review arrangements in place. This will enable you to check that the outcome you expect is delivered.

**Outcome 2:** The EIA shows the policy, strategy or service is not likely to result in adverse impact for any group but does not promote equal opportunities.

**Action:** Deciding that a policy, strategy or service has a neutral equalities impact may be acceptable, but you should check again whether you could promote equalities and diversity within it. You should discuss the outcome with your directorate equalities lead or the Equalities Steering Group members. Having done that, you must seek formal agreement, then publish the results of your EIA and ensure you have monitoring and review arrangements in place. This will enable you to check that the outcome you expect is delivered.

**Outcome 3:** The EIA shows the policy, strategy or service is likely to have an adverse impact on particular equalities group or groups.

**Action:** You should consider carefully:

- a) whether the policy is legal – you may need specialist legal advice (see Support to Impact Assessors)
- b) how to reduce any adverse impact – see step 7 below.

You should then seek formal agreement, publish the results of your EIA and ensure you have monitoring and review arrangements in place. This will enable you to check that the outcome you expect is delivered. Note: steps 1-6 are required before TMT/Cabinet stage. The remaining steps may be completed after this.

## Action Plan & Publish

### Steps in undertaking an EIA of a policy/strategy or service

#### Step 7 Reduce any adverse impact / promote positive impact

Under the following circumstances, managers must consider options for changing the policy, strategy or service in order to reduce the adverse effect.

- if the policy, strategy or service is likely to lead to unlawful discrimination - can another way be found to meet the policy or service objectives?
- if the policy, strategy or service affects people adversely - can this be justified by the overall aims? Can an adverse impact be overcome if we adapt the policy, strategy or service?
- if the assessment reveals that some groups within the equalities groups face particular barriers or have different needs can these be addressed, either within the policy, strategy or service or by separate means?
- will new changes to the policy, strategy or service be significant? If so, additional consultation may have to be undertaken.

Where the adverse impact is unlawful, the policy, strategy or service or an element of it must be changed or abandoned. Managers must ensure that an option for minimising an adverse impact on a particular group does not in turn create an adverse impact for another group. In these circumstances the option chosen should be that which promotes social inclusion and equality of opportunity. If an adverse impact is unavoidable, then it must be justified (e.g. by other legislation overriding equality legislation).

Some policies, strategies or services are targeted at particular groups and these by definition will have differential impact.

Differential impact can be justified as part of a wider strategy of positive or affirmative action in relation to particular groups, where policy, strategy or service provision is intended to encourage equality of opportunity for a particular group. Where this is the case, it is necessary to justify actions and provide a clear and legal rationale for them.

#### Step 8 Action Planning & Sign Off

Your completed EIA needs to set out very clearly any actions you have identified as a result of undertaking the EIA. It's important that your Action Plan corresponds to the findings of your scoping exercise. It should also take account of the experiences and effects of multiple discrimination and actions that cut across equality strands. Additionally, in terms of cross-referencing with services and strategic plans, we would suggest that managers cross-reference their actions to the Corporate Plan and Directorate Plan, where appropriate.

The action plan arising from your EIA should include:

- issues identified and equalities group(s) affected
- action to be taken
- when
- by whom
- expected outcome
- feed directly into service and/or directorate plan

Once the EIA is completed it must be signed-off by the appropriate Assistant Director and taken to DMT. This will enable cross-cutting issues to be tackled. The Equalities & Inclusion Team will then provide a quality check.

## Step 9 Publication of results

Results of EIAs are required by law to be published and publicly available. The report of the EIA should detail how and where the results will be published. For executive decisions, such as policies and service review reports, this will be via the formal report for decision (e.g. to TMT or Cabinet).

ALL completed EIAs should be summarised on the council's website, using the template in Appendix 2. You are required to complete this template and then send it to your directorate equalities lead. Wider publication, on your service web pages and as part of your usual directorate communications is also recommended.

## Monitor & Review

Steps in undertaking an EIA of a policy, strategy or service

### Step 10 Monitor and review

The EIA is not an end in itself, but the start of a continuous monitoring and review process. Monitoring needs to take place at a number of levels:

#### **Individual services completing EIAs**

Actions arising from your completed EIA must be integrated into your next annual service or team plan – you will then be able to monitor delivery as an integral part of your service planning cycle. It is good practice that EIAs are reviewed every year to ensure that they still meet the needs of changing communities and services. Results of reviews should also be published to demonstrate that the action plans are being completed within the team's activities. The EIA timetable provides the rolling programme of EIAs to meet our statutory requirement to completely review all policies and services every three years.

#### **Directorate Management Teams**

Directorates must set up and maintain systems to monitor delivery and ensure that any changes, amendments and recommendations arising from EIAs are achieved.

#### **The Management Team**

The Management Team will receive a quarterly update on the EIA programme.

## Support to Impact Assessors

### Equalities Steering Group (ESG)

Each directorate has a senior officer as a member of the group responsible for managing progress on equalities issues in their directorate. They have a joint responsibility for steering equalities issues across the council and work together to support equalities implementation.

The steering group meets every month and is chaired by Alex Bailey, Director of Strategy & Governance.

### Head of Equalities & Inclusion, Mary Evans x 1577 and the Equalities & Inclusion Team

The Equalities and Inclusion Team are primarily responsible for the Equalities and Inclusion Policy, the Equality Schemes and the Equality Scheme Action Plan. The team are also responsible for the Equality Standard for Local Government, for an overview of the EIA process and for reporting progress to the ESG and the Management Team (TMT) on a quarterly basis. The team will quality check EIAs and are available for advice, training and support on EIA processes.

Directorate contacts within the Equalities and Inclusion Team are:-

Adult Social Care and Housing	- Clair Hopkins	01273 291343
Children and Young Peoples Trust	- Judy Redford	01273 291343
Cultural Services	- Sarah Tighe-Ford	01273 292301
Environment Services	- Diane Coe	01273 291280
Finance and Resources	- Clair Hopkins	01273 291343
Strategy & Governance	- Mary Evans	01273 291577

### Analysis and Research, Paula Black x 1740 Chris Wilson x1075

Advice on consultation techniques and using and interpreting qualitative and quantitative data.

### Principal Solicitor, Elizabeth Culbert x1515

Advice on the equality legislation and European directives affecting Equalities Impact Assessments.

### Head of Procurement, Clare Jones x 1498

Advice on procurement issues, council policy in relation to legislation and contractors.

### Head of Performance and Improvement, Barbara Green x 1081

Advice on equalities performance indicators.

Advice on the integrating of EIAs and their outcomes into service and directorate plans.

### Manager of the Voluntary Sector Unit, John Routledge x 1112

Advice on working with the Community and Voluntary Sector.

**Appendix 1**  
 Equalities Impact Assessment Template

Aim of Policy / Scope of Service:				
Different Groups included in scope	Potential Impact on this group	Existing data/information inc. relevant legislation	Data/Information required	Potential actions to minimise negative impact and maximise positive impacts



<b>What consultation has been used or undertaken?</b>	<b>Date</b>	<b>Methods Used</b>	<b>Findings</b>

Agreed Actions	Timescale	Lead Officer	Review date

Lead Equality Impact Assessment Officer:

Date:

Departmental Management Team

Date:

Assistant Director:

Date:

Corporate Equalities and Inclusion Team

Date:

**(NB: Actions must now be transferred to service or business plans)**

## Appendix 2

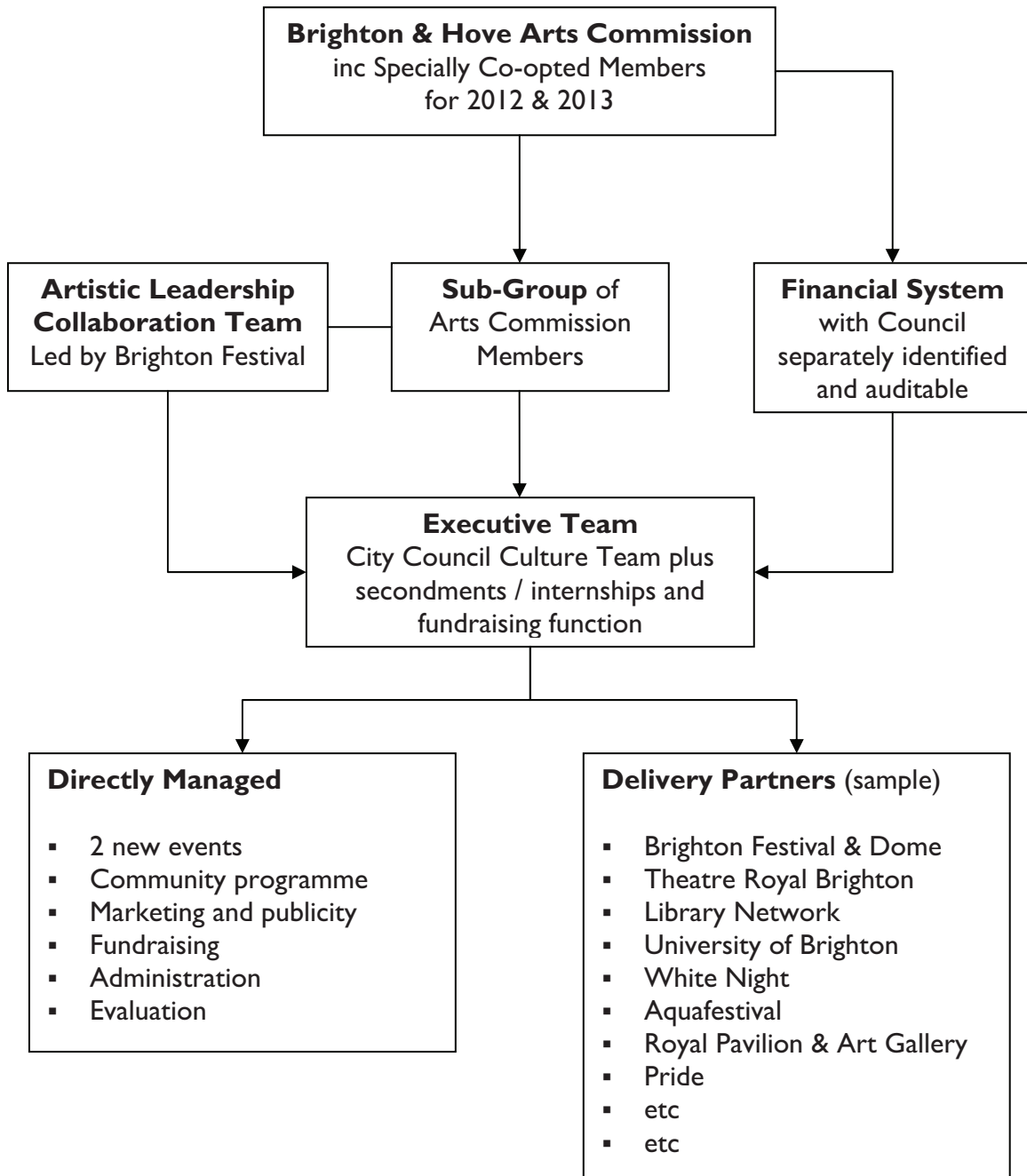
### Publication Template

Name of review:	
Period of review:	
Date review signed off by DMT:	
Scope of the review:	
Review team:	
Relevant data and research:	
Consultation: indicate who was consulted and how they were consulted	
Assessment of impact, outcomes and key follow-up actions:	
Name and contact details of lead officer responsible for follow-up action:	
For full report contact:	





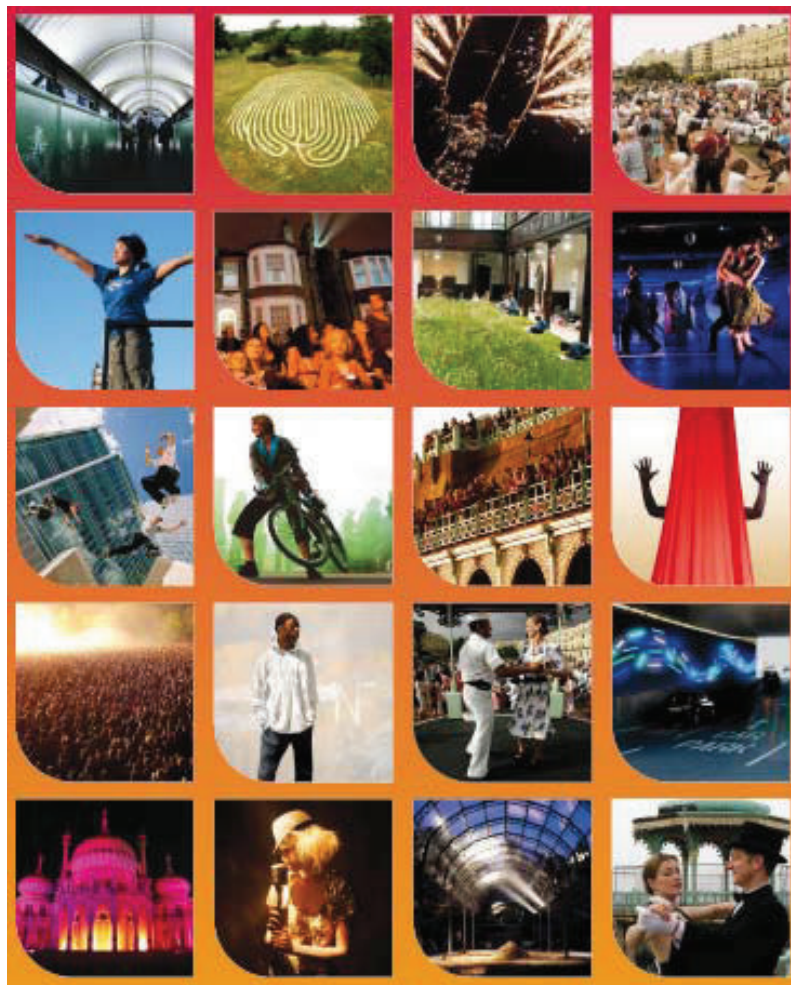
**UK CITY OF CULTURE PROGRAMME MANAGEMENT**



# *making a difference*

**the Urban Cultural Programme  
for the City of Brighton and Hove**

## **Summary of the Evaluation Report**



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## 1. Background

The Urban Cultural Programme was a national response to the two year 2008 European Capital of Culture bidding process and the establishment of the Cultural Cities Network. Bids were invited from partnerships covering urban areas to promote co-ordinated programmes of “urban arts and cultural activities”. Brighton and Hove’s bid – *making a difference* – secured £750,000 in Urban Cultural Programme funding.

The programme of work was described through 4 principal strands:

- Creating new work
- Transforming the city
- Living in Brighton & Hove
- Working in Brighton & Hove

The following set of overall outcomes was determined for this evaluation:

- *Quality and Innovation*
- *Partnerships and collaborations*
- *Access and inclusion*
- *Learning and training*
- *Capacity building*
- *Legacy*

Brighton and Hove has a high profile cultural sector that is only matched in England and the UK by a small number of highly urbanised city centre environments. To be effective *making a difference* needed to be inclusive on a very broad front. The cultural offer of the city is very much bound up in its civic identity and the values of creativity, imagination and innovation. *making a difference* had been preceded by the Capital of Culture and City Status bids, both of which paved the way for the Urban Cultural Programme.

## 2. The Strategic Impact of *making a difference*

*making a difference* has provided a platform to demonstrate the value of culture in a wider civic context, and has produced a number of strategic achievements, among these being:

- Building on the City of Culture and City Status bids
- Attracting strong political and cross-departmental support
- Enabling the creative community of Brighton and Hove to further develop their capacity and potential
- Creating partnerships of all kinds and of different scales
- Engaging communities across Brighton and Hove in high quality work that addressed core issues of community-building, access and cohesion

### The Brighton and Hove Arts Commission:

The Brighton and Hove Arts Commission was launched in 2005, with a membership drawn from the City Council's elected members and the Brighton and Hove arts and cultural community. Its objectives are to provide leadership in:

- Advocacy for the city's cultural development and regionally, nationally and internationally
- Advice on cultural policy development with the city and beyond
- Delivery of projects and programmes

The elected members' commitment to the Commission has been of substantial benefit to *making a difference*, and has ensured that the programme was democratic, accessible, visible, informative and embedded in the cultural life of the City.

The Arts Commission is an outward facing, independent partnership body that relies on a volunteer membership and a small team of Council officers to provide the 'back office' function and ensure effective project management and executive delivery.

There is a broad level of consensus that the Arts Commission has, in the first 18 months of its life delivered a substantial level of benefit to the creative sector in Brighton and Hove and enabled wider levels of dialogue and debate.

## 2.1 The Cross Cutting Agenda

One of the stated aims of the UCP for Brighton and Hove Council was to ensure cross departmental working and cross party support for the cultural agenda. *making a difference* provided the opportunity to put these aims into practice through:

- *making a difference* bid development
- Secondments to the Arts and Creative Industries Service including 3 additional members of staff from Adult & Social Care, Neighbourhood Renewal and the Director's Office
- Cross departmental and member support for Celebrating Age - a major series of events and activities built around a national conference programme for older people.
- Significant political involvement including Deputy Leader attendance at the launch of the national Friendship project in Liverpool.
- Neighbourhood Action Plans and Neighbourhood Renewal engagement in the public art programme

Building a cross-cutting theme into *making a difference* resulted in:

- Higher levels of partnership working between City Council Departments
- Embedded cultural strands within the policy, strategy and delivery of other City Council departments
- Imaginative use of existing resources (e.g. buildings maintenance budgets) to deliver additional cultural value to projects
- Improved professional working relationships between Council officers
- Secondments into the Arts and Creative Industries Service
- Improved officer-member communications

## 2.2 Strategic Outcomes

The strategic outcomes of the overall *making a difference* programme are those that have contributed to the cultural ambitions and policies of the city. It was recognised that the programme could have a substantial impact upon the overall perceptions of the City Council as a core service provider, delivering a high level of visibility in areas where quality of life was a key issue: the public realm, vandalism, regeneration, inclusion and young people.

**Quality and Innovation** was enabled through

- A strong new commissions strand and a general principal of using an open commissioning process for a variety of strands
- Incorporation of work from international artists and organisations
- Major environmental strand of new commissions

**Partnerships and collaborations** were made possible by

- Extensive cross departmental collaborations between City Council Departments
- Private sector collaborations, particularly in public art and music sectors
- Health sector partnerships developed on a sustainable basis through Celebrating Age and Say Aah
- Public sector support and partnerships secured in economic development at a regional level
- Using a national (non arts) conference as a starting point for a cultural festival
- Seven sponsor partnerships developed at £25K apiece including new sponsors for the arts
- High levels of partnership working between creative businesses

**Access and inclusion** was enabled through

- A huge proportion of the programme focussing on outdoor events – e.g. all 5 of the new commissions programme
- High levels of neighbourhood working, particularly in areas of social housing and deprivation
- A key strand of the programme dedicated to working with and for older people
- A key strand of the programme dedicated to working with primary schools
- Inclusive practice embedded within all aspects of the programme

**Learning and training** was supported by

- Collaborations between schools, HE and FE
- Informal learning programmes delivered to a range of communities
- Specific professional development and training opportunities for artists
- Participation in the national project, the Friend Ship festival

**Capacity building** was furthered by

- Early career development prioritised and supported
- Funding of local creative businesses for growth and development
- New opportunities for early career artists
- Bespoke training courses for early career artists

**Legacy** of the programme identified through

- Brighton and Hove Arts Commission given significant support in its first 2 years of operation
- A range of individual programmes that are expected to continue, such as Eco-Brighton, Illuminations and Grassroots
- Ongoing investment in partnerships including regional, national and international collaborations
- Increased capacity of key cultural organisations in the City
- The Arts Commission's strategic leadership role in the City as a direct result of their experience in the UCP by, for example, developing an Outdoor Arts Event Policy

### 3. *making a difference* – the programme

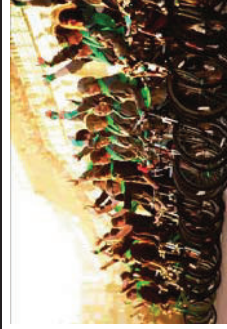
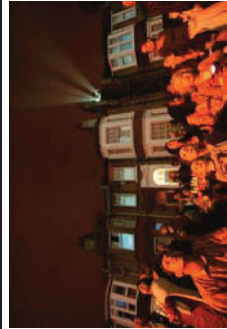
The programme has been contemporary, culturally diverse, and innovative, and was sub-divided into 4 areas, these being:

- **Creating New Work** – the development of 10 new commissions
- **Transforming the City** – projects with an impact on the physical environment of the City
- **Living in Brighton and Hove** - a strand of work built upon cultural inclusion and quality of life
- **Working in Brighton and Hove** – focussed on professional development, early career support and training opportunities

These four areas of activity were interconnected through the artists, agencies and organisations delivering them. The overall *making a difference* programme described below consists of 28 projects. Many of these of these have a number of discrete sub-projects nested within them, which raises the overall number of projects to almost 50. They vary in scale and size, with the largest, Celebrating Age, representing an extensive programme in its own right, and together they cover almost all art-forms and a wide range of styles.

**Creating new work – 5 New Commissions**

<p><b>Urban Playground</b>  <b>Prodigal Theatre Company</b>          Prodigal Theatre Company created the UK's first purpose built mobile training ground for Parkour (or free-running) and included a choreographed performance fusing dance and free-running that took place in three outdoor venues across Brighton and Hove.</p>	<p><b>Bicycle Ballet</b>  <b>Karen Poley and associate artists</b>          A choreographed dance event designed for 60 performers on bicycles as part of Brighton and Hove's car free day. The event used music, recorded speech, dance, choreographed cycling and was performed on the sea front.</p>	<p><b>Compton Skyline Project</b>  <b>Steve Geliot and associate artists</b>          The Compton Skyline Project worked with all the residents in Compton Road to produce rooftop projections that were visible across Brighton &amp; Hove. 8 local artists worked collaboratively to deliver the project, and engaged local schools, a local nursery and members of a bowls club. Animation, painting, dance, voice and digital photography were all employed in the creation of the projections, which were launched with a high profile street party.</p>
<p><b>Street Elders</b>  <b>Brighton and Hove Pensioner's Forum</b>          Street Elders provided opportunities for older people from Brighton and Hove to participate in an extensive workshop programmes culminating in a series of events in Celebrating Age. Street Elders had four separate strands: Music, Dance, Film and Street Theatre. Street Elders was an example of the ways in which older people's creativity can have intrinsic value without being seen primarily as a therapeutic tool.</p>	<p><b>Enlighten Spectral Arts</b>          An illuminated light structure was created by Spectral Arts for Brighton &amp; Hove during Christmas 2005. Through workshop programmes with artists and community groups a variety of images were produced, based on Spectral's core principle's of re-use and recycling.</p>	





## Creating New Work – 5 Other Commissions

<p><b>Digital Commissions</b></p> <p><b>Fabrica</b></p> <p>Two exhibitions of new work were commissioned by Fabrica from leading European artists working with interactive digital technology. Impossible Geographies 1.1 Memory was an interactive installation that explored memory as a metaphor for the boundaries between the physical and the virtual using digital technology. Running Stitch used GPS phone tracking to translate people's movements through Brighton into an evolving tapestry at Fabrica that is stitched by volunteers.</p>	<p><b>Urban and Rural Development</b></p> <p><b>Fabrica and Stour Valley Arts</b></p> <p>A residency, exhibition and events programme were developed by Fabrica with London based artist, Jacques Nimki to form the basis of a new co-commissioned project with Stour Valley Arts, near Canterbury.</p>	<p><b>Dirty Wonderland – Brighton Festival 2005</b></p> <p><b>Frantic Assembly</b></p> <p>Dirty Wonderland was a site specific performance piece produced by Frantic Assembly at the derelict Grand Ocean Hotel in Salt Dean, prior to its redevelopment. Groups of audiences of 30 were taken on an escorted promenade through the ballrooms and bedrooms of the Art Deco hotel. This critically acclaimed project contributed to raising the national and international artistic reputation of the Brighton Festival.</p>
<p><b>Crackers by World Famous Streets of Brighton 2005</b></p> <p>The World Famous commission was performed in May 2005. It was the first part of a two year collaboration with Groupe F, based in Arles. The production that looked at the nature of risk and danger in our society included a professional development programme for two local artists and combined public spectacle with a rare opportunity for pyrotechnicians to improve their creative and technical practice in the context of a live performance.</p>	<p><b>The Light Players by Groupe F Streets of Brighton 2006</b></p> <p>Groupe F with collaboration from World Famous produced a very large scale performance event in Brighton as the finale of the Streets of Brighton event in Brighton Festival in 2006. The performance, with significantly more theatre than Groupe F's previous shows attracted a total audience of 70,000 – the largest single audience for outdoor theatre ever in Brighton &amp; Hove.</p>	





## Transforming the City

### **Illuminations Brighton and Hove City Council and Partners**

Illuminations included permanent lighting commissions in Brighton Marina and Hove Station Footbridge plus a temporary lighting installation at the Royal Pavilion (The Pink Pavilion) in August 2004. The permanent projects have involved extensive negotiation with land and property owners, and have provided creative solutions to challenging local environments. They have acted as regeneration catalysts and provided a foundation for future collaborations.

### **Neighbourhood Public Arts Commissions Brighton and Hove City Council and Partners**

A series of neighbourhood public art projects in: Turner and Bristol Estates designed to provide opportunities and experiences for disadvantaged communities to work together in the development and delivery of creative local commissions. On the Turner estate, the community commissioned a 5 metre long bench with views over Grand Parade. On the Bristol Estate, the residents commissioned 4 artists to produce individual name-plates for the 33 tower blocks. A further commission is planned in Portslade in 2007.

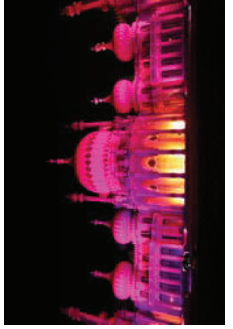
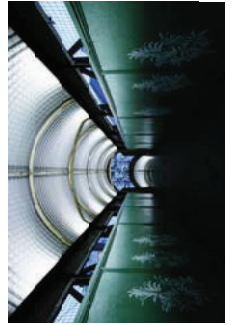
### **Public Art Programme**

*Brighton and Hove City Council and Partners*  
A series of initiatives aimed at developing public art in the city that includes a publication promoting public art in Brighton & Hove, due in Spring 2007; a series of seminars and debates; creation of a new public art post at the Royal Alexander Children's Hospital; Ghost Train – a major commission for the Brighton Station development to consist of a partially illuminated structure on the old railway line viaduct that straddles the New England Road.

### **Eco-Brighton**

#### *Brighton and Hove City Council and Partners*

Eco Brighton was a series of 6 events and 1 seminar focusing on arts and the environment, and has been an extensive intervention that has drawn together artists, environmentalists, planners, educationalists and landscape gardeners to raise awareness of environmental issues within a creative context. The projects are: The Palm House, a site specific performance presented in Stanmer Park by Small Wonder, that attracted a diverse audience and used pyrotechnics and music; Liquid Futures, a public art project designed to bring attention to water resource issues faced by contemporary society by illustrating water consumption in a block of flats; City in Bloom, a commission to create a high quality living sculpture using imaginative design and vegetation that will be installed in the southern lawn of St Peter's church, Brighton; Park Art, a public art project that resulted in Fingermaze – a limestone Cretan labyrinth built around the notion of a giant thumb-print in Hove Park; Eco-Education, a schools-based project, delivered by Brighton based Same Sky, who set up a series of arts residences focussed on the concepts of 'reusable, recyclable, renewable'; Park Life, a year long photography commission in collaboration with Photoworks that uses images to explore the emotional context of parks and open spaces.



**Living in Brighton & Hove**

**Say Aah Brighton and Hove City Council and Partners**  
 Say Aah was an ambitious arts and health programme designed to initiate new arts and health projects, and was supported by a £10,000 challenge fund in 2005 that enabled a range of new work and a £20,000 fund in 2006. The Say Aah partnership has built upon its early successes to develop an ongoing programme of arts and health work that involves the local authority, the PCT, a local hospital and ACE SE in the delivery of a number of strategic interventions. Projects supported also included the Everyday Sport commission, 'Open for Business', an open-plan street theatre event that not only promoted the need for an active lifestyle, but provided an amusing insight into the world of work and leisure and the new public art post at the new Children's Hospital.

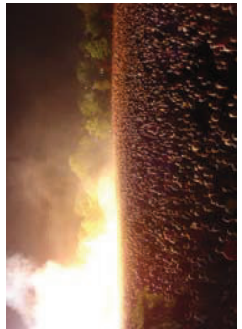


**Shall we Dance? Ragroof Theatre Company**  
 The flag ship performance event of the Celebrating Age festival with a large scale outdoor performance in Brunswick Square on a specially commissioned bandstand. The event toured across the South East including the South Bank in London.



**Celebrating Age Brighton and Hove City Council and Partners**

Celebrating Age was a national celebration of the creativity of older people, delivering a comprehensive programme of performing and visual arts that confronted negative images of ageing and celebrated the unique contribution older people make to family, community and society. In parallel to the Celebrating Age festival, Better Government for Older People held their annual conference that brought together older people with key policy and decision makers from across the public services throughout Britain. Celebrating Age was a very large programme with major events embedded within it that included a 10 day festival in venues across the city with 54 events, 32 of them free and 17 devised specifically for the festival.



## Living in Brighton & Hove

### Public Art in Schools

#### Jeanette Cullen and Stig Evans

A series of 3 new public art projects in primary and special needs schools that were designed to encourage public art and education partnerships, offer training opportunities for early years artists and expose children to art forms which they would not come into contact with normally. Jeanette Cullen and Stig Evans were commissioned to deliver these highly successful projects, which resulted in a sundial at St Marks, Whitehawk, a recycled rubber mobile at Varndean Link College and the creation of a large scale storytelling chair at Whitehawk Primary. Two further public art in schools projects for £5,000 each are planned for 2007.



### Friendship Project and Festival Brighton and Hove City Council and Partners

The Liverpool 2008 Friend Ship project was a year-long primary school national initiative involved ten cities across the UK that explored the wider meanings of the word 'friendship'. Ten primary schools from each of the participating cities produced 'cultural cargo' for inclusion in 'treasure chests' which were then toured in the Friend Ship vehicle. In each city, students from participating schools engaged in workshops and took part in a performance event. The Friend Ship's visit was accompanied by a week long festival of creative events and workshops across the city and a Friend Ship feast created by catering students at City College. The project acted as a vivid demonstration of the possibilities for a festival environment that brings together artists, arts organisations, venues, schools and families to celebrate the achievements of young people.



### 50 over 50

#### Brighton & Hove City Council and The University of Brighton

The first national arts prize for artists over 50 and the flagship visual arts event for Celebrating Age, 50 over 50 was one of making a difference's highest profile projects. Over 1,800 entries were received for the competition from artists across the UK. The winning artist was presented with a cheque by Sir Christopher Frayling, Chairman of Arts Council England. Managed by the University of Brighton.





## Working in Brighton & Hove

### **Brighton Live 2004 and 2005**

#### **Brighton Live**

Brighton has long had a reputation for the quality and diversity of its music scene. Brighton Live is a demonstration of this, with the 2005 event including 500 bands in 76 events over 7 days and nights. It included the unsung and never-before heard as well as some of the better-known names on the regional music circuit. Through seminars, advice, support and training, Brighton Live has become a valuable first rung for bands seeking recognition and audiences for their music. The project has built an impressive network of partners who contribute to the development and delivery of the programme, including Lout Promotions, Melting Vinyl, Purplemedia, Brighton Institute of Modern Music, the Brighton Music Network and the City Council. 19 venues throughout the city participated in the festival, enabling professional experience of live music presentation for the bands – some of whom had never before performed publicly. A total audience of 17,000 indicates the profile of the event, which is an essential element of the legacy of *making a difference*.

### **The Great Escape**

#### **Barfly**

Barfly – The Great Escape took place in May 2006, and was a trade fair and showcasing opportunity for music promoters and producers, with a particular focus on cross-channel links to music promoters in mainland Europe. By working with Brighton Live, The Great Escape utilised the extensive network of live performance venues in the city and incorporate into the programme of events some of the best local talent that has been supported and developed by the Urban Cultural programme.

### **The Grassroots Programme - Grass Roots Investment Brighton & Hove City Council and Zelgrain Ltd**

The Grassroots Programme was a mechanism for individual practitioners and small companies from all art forms to develop practice and acquire new capabilities. It was specifically aimed at new and emergent artists at the start of their careers. More specifically, the scheme was targeted at organisations and individuals looking for an audience and raised profile for their work. The Grassroots Investment Programme has provided development funding of grants averaging £500; networking and platform events; signposting for training, support and additional resources. Overall, the project supported 627 artists who delivered 423 performances that attracted audiences totalling 11,049.



## Working in Brighton & Hove

### **The Grassroots Programme - Head to Head Sussex Arts Marketing and Brighton Fringe Arts Production**

A series of training courses for early-career artists developed following extensive consultation with the Brighton arts community. The programme was built around the practice and experience of leading artists, including Nigel Charnock, Rose English, Phelim McDermott and Simon Hoggett. The 10 Head to Head Sessions (4 on performance arts, 2 on visual arts and 4 on live art) were delivered to small groups in order to ensure individual attention through a personalised workshop approach, and covered professional and creative development, business skills, marketing, finance and administration.

### **The Grassroots Programme - Arts Admin Base Brighton Fringe Arts Productions**

This involved the establishment of an arts administration base for use by locally based artists and support for BFAP to participate in a mentoring scheme with London based ArtsAdmin. Participation in this programme has solidified BFAP's intent to become a regional arts resource, specialising in professional development, artist support and ongoing advice and mentoring. BFAP have over 60 artists regularly using the arts admin base per month.

### **Fringe Venue Boards Brighton Festival Fringe**

Funding was used to support the development of the 2006 festival fringe including increased marketing and PR with the introduction of large numbered venue boards for all participating venues (an idea that was originally developed in Edinburgh) and the commissioning of a new pull out venue map for the festival programme.

### **Case Studies**

Four projects were selected for a more detailed evaluation, these being: Celebrating Age, the Grassroots Investment Programme, Neighbourhood Public Art Commissions and Brighton Live. These projects were selected because they represented a varied cross-section of activity undertaken by the *making a difference* programme. Each had a high level of impact, and between them attracted local, regional, national and international audiences. They varied in content, style and art-form, and there was a strong focus on creative projects in places that enabled and explored new product and working with new communities. The focus on local artists and local companies ensured that skills and professional development was an investment in resources for the future.



## 4. Value for Money

*making a difference* has attracted audience and participants across the south-east to the benefit to both communities and artists alike. The highly participative nature of the programme and the substantial proportion of outdoor and free or very low charging events combined to attract new audiences in many ways.

The following table describes the audiences, artists and events for individual projects in numerical terms for the four strands of activity.

Project	Artists	Others/ participants	Audience	No. of performances	No. of new products	Period of employment
<b>Creating new work</b>	35	1108	438568	352	19	800
<b>Transforming the City</b>	337	6631	23446	374	44	1376
<b>Living in Brighton and Hove</b>	5164	2016	163549	896	256	497
<b>Working in Brighton and Hove</b>	5536	9755	625563	1622	319	2673
<b>TOTALS</b>	<b>5700</b>	<b>13562</b>	<b>732097</b>	<b>1792</b>	<b>335</b>	<b>5386</b>

### Audiences

The data shows a total audience figure of 732,097. This is roughly equivalent to three times the population of Brighton and Hove, demonstrating that *making a difference* has impacted upon a significant proportion of the local population.

The figure of 732,097 can be further broken down to 448,761 for public art viewings and 283,336 for performance, exhibitions and live event attendance. Future attendances have been estimated. The 1,792 performances had an average audience of 158, and the highest attended event was the Groupe F performance with an audience of 70,000. Overall, it is clear that *making a difference* has had a major impact upon arts attendances – both planned and incidental – in Brighton and Hove.

Levels of participation are also high. At 13,562, this represents nearly 5% of the total population of Brighton and Hove, often through opportunities for first-time involvement in the arts. The UCP subsidy is in the region of £1 per attendance or 'viewing' which has clearly enabled widespread exposure to creative activity at an economic and affordable level.

The programme provided employment for 5,386 artist days, suggesting that the UCP has contributed something over £538k to artists' earnings – at least 50% of this providing local employment for artists.

## Income

The total value of the *making a difference* programme was £2,078,175, which included funds raised by individual projects and held externally. The direct income amounted to £1,339,025.

UCP	ACE	BHCC	Other Public	Private sector	Grants	Other
750000	354000	65000	186650	599500	96775	26250

By the end of the programme the original UCP investment of £750,000 had increased three fold and amounted to only 36% of total income with the private sector (including sponsorship) contributing 29%.

These figures demonstrate the capacity of UCP funding to lever and attract additional resources and exploit the opportunities for sponsorship offered by a high profile arts programme. The success of *making a difference* in attracting non-arts funding is exemplified by the Department of Work and Pensions support for Celebrating Age.

## 5. *making a difference: the future*

*making a difference* has highlighted the unique nature of Brighton as a city of creativity. The Urban Cultural Programme made the city's ambitions, as expressed in its capital of Culture bid, a reality in many ways. It enabled the Brighton & Hove Arts Commission to become a credible partnership with real resources to distribute, and the flexibility of the funding provided the opportunity for the City Council to be more imaginative in the use of those resources.

### Proposals

The Urban Cultural Programme will demonstrate its value over the coming years, and for this investment to be effectively exploited a focussed approach to the development of legacy benefits will be necessary.

#### 5.1 *Regional and National Role*

Brighton and Hove's urban cultural leadership role, both regionally and nationally, has been illustrated by the *making a difference* programme, and there is more that can be undertaken in this arena through the Cultural Cities Network. The city's unique position as a centre for artists and cultural organisations, and its leading role in arts development in an urban environment provides models of good and excellent practice.

*It is recommended that Brighton and Hove continues to engage with the Cultural Cities Network, and develops its role as a regional centre of excellence that can work in partnership to promote national models.*

#### 5.2 *The Arts Economy*

Investment in the arts economy of Brighton and Hove is necessary if the momentum developed over the past ten years is to be maintained. The Urban Cultural Programme has been instrumental in providing opportunities for the next generation of cultural entrepreneurs and a new programme of investment could build on the achievements of the Grassroots programme.

*It is recommended that the Brighton and Hove Arts Commission and City Council explore the potential for further investment in this area to enable artists and emerging arts businesses to find their place in the local creative economy.*

#### 5.3 *Environmental Programmes*

Eco-Brighton was an initiative that demonstrated the power of the artist to articulate questions of environmental sustainability meaningfully and imaginatively giving local relevance to global issues in schools and local communities.



*It is proposed that the Eco-Brighton programme is developed as model with the capacity to become a regional and national resource through the active engagement of the arts communities of Brighton and Hove. A well thought out programme of work that includes a major flagship event could demonstrate the city's capacity to take a leadership role in arts and the environment.*

#### **5.4 Celebrating Age**

Celebrating Age was the largest single project of *making a difference*. It levered the highest levels of external funding, attracted governmental support, created one of the programme's national events (50 over 50), and hosted a national conference. It was able to address some of the key issues that need to be faced by an ageing and changing society, and provided multiple opportunities for engagement and participation by communities and artists alike. The gains made in profiling the creativity of older people have placed the city at the centre of this debate and could be taken further.

*It is recommended that the City Council explore the potential to extend the life of Celebrating Age and of 50 over 50 with a view to establishing an ongoing programme of work that is embedded in the cultural life of the City. Attention should also be given to developing other national partners for 50 over 50*

#### **5.5 Cross Departmental Working**

The Urban Cultural Programme has enabled consolidation of cultural practice across the local authority structure. Most importantly, the ability to commission and develop projects in partnership with other council departments has provided a real demonstration of the capability of the arts to serve many different social agendas.

*To maintain momentum and build on the success demonstrated by making a difference, it is proposed that the City Council develops this potential through: secondments; cross-departmental presentations; an internal cultural group; and the development of new projects.*

#### **5.6 Website and Communications**

*making a difference* enabled a new channel of communications to be established between audiences, artists, participants and partners through the Brighton & Hove Arts Commission website that gave access to proposals and tenders, information on events and other activities.

*It is proposed that a review is undertaken to assess the current and future value of the website to the arts communities and wider communities.*

### **5.7 Work with Primary School Children**

The Friendship demonstrated the untapped potential for creative work with children of primary school age in Brighton and Hove that brought together schools, teachers, artists, families and children to celebrate creativity and imagination. The project demonstrated the potential to place artists and arts organisations within the learning environment and use the city's cultural organisations as a learning resource.

*It is recommended that the City explores the potential for an annual Children's Festival that will build the creative capacity of teachers and schools and to raise the profile of creative programmes with younger people.*

### **5.8 Brighton and Hove Arts Commission**

The impact of *making a difference* upon the Arts Commission has been significant, and has had a catalytic effect upon the organisation.

*It is therefore recommended that the Arts Commission considers its strategic priorities; its role in defining and setting cultural agendas and policy for the City and its capacity to independently raise funds for new and existing work and role as an innovator in delivering creative leadership*

A wide ranging debate on the future of the Arts Commission would identify key priorities for the city over the coming years. As a body that has both independence and political support, the Arts Commission can make the benefits of the Urban Cultural Programme sustainable in the longer term.

## 6. Conclusion

Arts and culture have been defining factors in Brighton & Hove's past successes and are key to the city's future identity. These are not incidental to the City's prosperity: they are an essential part of it. Arts and culture boost the local economy, enhance the city environment and improve the life and well-being of all the City's residents, both young and old.

*making a difference* has been an unparalleled demonstration of Brighton & Hove's cultural distinctiveness and its capacity to respond imaginatively to new challenges. The moderate investment from the Urban Cultural Programme further stimulated Brighton & Hove's ability to deliver innovative and creative work in partnership with artists, arts organisations, residents and businesses. As the UK looks forward to the Liverpool European Capital of Culture in 2008 and the London Olympics in 2012, Brighton & Hove has a central role to play in demonstrating the wealth of opportunity that exists when artists are nurtured, creative businesses supported and creativity valued within a civic, social and economic context. *making a difference* was a demonstration of this and has reinforced Brighton and Hove's position as one of the UK's leading cultural cities.



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## 7. Further information

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## 8. *making a difference* Images

Part of Brighton & Hove's Arts Commission's *making a difference* initiative.  
 Funded by the Urban Cultural Programme.

[www.brightonandhoveartscommission.org.uk](http://www.brightonandhoveartscommission.org.uk)



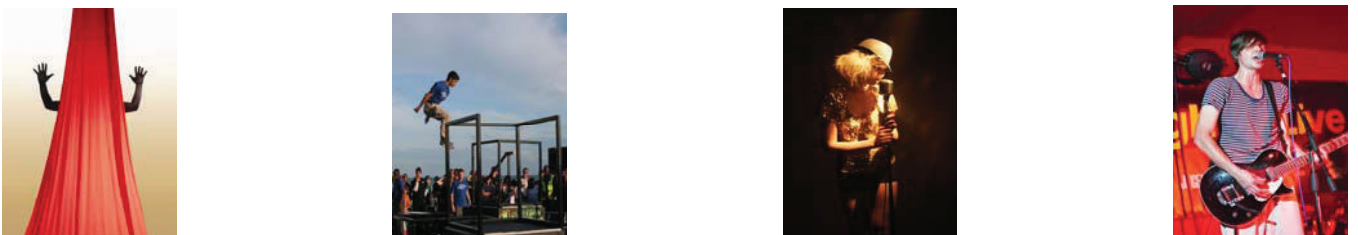
Creating Photographs: Compton/Bicycle Ballet/Groupe F & Frantic Assembly ©Matthew Andrews



Transforming Photographs: Hove Footbridge/Park Art & Palm House ©Matthew Andrews - Pink Pavilion ©Stewart Wier



Living Photographs: Shall We Dance/Friendship Feast ©Matthew Andrews - Groupe F Audience ©Karen Poley - Whitehorses ©Dave Flindall



Working Photographs: Little Red Dress ©Hazel Maddock - Frantic Assembly ©Matthew Andrews - Adult Playground/Brighton Live 05 ©Dave Flindall



## Beacon and Local Innovation Awards Schemes

### Well managed festivals and events in Brighton & Hove

Brighton & Hove City Council - Supporting and encouraging well managed festivals and events.

#### Summary

Cultural events and festivals are fundamental to our city's economy - Brighton Festival is the biggest arts festival in England bringing a substantial amount of money to the city.

Events organisers were frustrated with the strictly regulated licensing procedures that took time to complete. However, if events are not run and managed properly, there is the potential for disastrous consequences. Our reputation as a venue and the city's economic wellbeing could be seriously compromised.

Teams across the council work together to support event organisers and have built strong partnerships with police. As a result, the Brighton Festival and Brighton Fringe Festival go from strength to strength. We host more than 60 other festivals a year alongside a busy and varied events calendar.

#### Key learnings

- Strong partnerships and a common purpose lead to successful management of events.
- Identifying common ground and focussing on solutions helps everyone work together better and get a better end result. This benefits the city and its residents.
- We learnt from our mistakes. We should ask what we would do again and what we could do to make this event better/run more smoothly.
- Regulation is necessary but needs to be well controlled and flexible. It doesn't need to be prohibitive.
- Recognition that events and festivals are valued and central to the city's identity and economy

#### Background to the authority

Brighton & Hove is the eighth most popular tourist destination in the country and attracts eight million visitors a year, bringing over £400 million to the city. The festivals and other events the city hosts every year are part of the attraction for visitors. Many of these are held in our parks and gardens and along the seafront.

Brighton & Hove City Council's priorities for the city were different to those of the police. This often resulted in strained working relationships and frustration on both sides.



## Who was involved

### Organisation/role and what they did

#### Leader of the Council and Cabinet Members

Key leadership role, recognising the importance of festivals and events to the city and encouraging their development.

#### Brighton & Hove City Council, Licensing Team, Events Team, Environmental Health Team, Community Safety Team, Emergency Planning Team and Arts Team

- Work closely together to smooth the way and support event organisers.
- Further develop partnership working – see below for more details.
- Secondment to Brighton Festival to improve relationships and imbed good working in the programme strategy.

#### Sussex Police

Further develop partnership working – see below for more details

#### Business Crime Reduction Partnership

Using radio network to keep each other and police informed of any problems

### The issues

- Brighton & Hove's tourism industry makes a major contribution to the city's economy. It is vital for the economic wellbeing of the city to maintain and build on our reputation as a cosmopolitan city which hosts a variety of diverse festivals and events that are attractive to both residents and visitors.
- The long, bureaucratic and strictly regulated process of applying for alcohol and entertainment licenses was frustrating the organisers of outdoor cultural events in the city. This led to difficulties between the council and the organisers. Licenses were not applied for in time with events having to be postponed or cancelled.
- Events organisers felt discouraged from returning to Brighton & Hove as a venue.
- The council's licensing team had a high volume of extra licensing applications to process. Complaints from residents about noise nuisance and mess from outdoor events were making it more difficult to grant licenses.
- The council and police didn't anticipate the exceptional crowd management issues and impact of Fat Boy Slim's first Beach Party.
- Managing the mixed bag of event organisers ranging from the very professional and experienced to those who have no experience at all.

### How we tackled the issues

- We licensed all our parks and gardens and parts of the seafront to make it simpler for events organisers.
- The events team have an events calendar to enable advance planning. For example, informing organisers if and when they need to make licence applications.
- The events team developed an event guide which outlines what event organisers need to do to hold an event in Brighton & Hove.
- The council developed closer working relationships within the council and with the police. Specialist officers from both organisations now work together in an experienced team. The team supports organisers and works with them to keep their event acceptable to local residents and safe for everyone.



- The council and police listen to residents and work with organisers to come up with solutions that are acceptable to both sides.
- The events team have a close relationship with the council's refuse and street cleansing teams. They can prioritise their work to clean up after events without residents having to forego their regular services. We also hold a deposit to pay for the clear up after events if organisers leave an unacceptable mess.
- Along with the police and other emergency services, the council set up a partnership Safety Advisory Group to pick up on potential problems with events.
- Members of the local Nightsafe initiative and Business Improvement District security guards use their radios to keep each other and police informed of any problems.
- We seconded one of our arts officers to Brighton Festival to advise on programming and producing outdoor events

### Outcomes and impact

- Events and festivals return to Brighton & Hove year on year. We now host more than 60 festivals a year and numerous other events.
- Fewer licensing applications save officer time and lead to better relationships with events organisers.
- Each large scale event now has a dedicated team of partners working together on the safety and crowd management issues. The event organiser manages their statutory responsibilities in consultation with the team.

Proactive work with organisers before an event reduces the need for enforcement action, saving on officer time. It also makes the event safer and more enjoyable for the public who are more likely to come to another event in the city. Residents are happy for the event to return.

Chief Inspector Mills of Sussex Police said:

"The relationship with the council on events is far better in Brighton & Hove than anywhere else in the Sussex Police area".

### The Spiegel tent

When the Brighton Festival introduced The Spiegel tent – a theatre in a tent – in the Pavilion Gardens in the town centre for the three weeks of the Brighton Festival, audiences loved it. However, there were a lot of complaints from residents about the noise. There was talk of scrapping The Spiegel tent for the next Festival. Then the council and the organisers got together to look for a solution.

As a result:

- The Spiegel tent has been moved to a different city centre location, where there are fewer residents.
- The organisers have worked very closely with our environmental health team to monitor and, where necessary, reduce noise levels.
- There was only one complaint about noise for the three weeks of the 2009 Fringe Festival.
- We are looking forward to welcoming The Spiegel tent again next year.

### **Fatboy Slim beach party**

In July 2002 Fatboy Slim's first beach party drew 250,000 people - 190,000 more than anticipated. The council's culture committee considered banning large open-air events on the beach but decided to develop new guidelines to enable them to be held safely. Councillors were sensitive to both the safety of the public and benefits such events bring to the city.

As a result:

- Fatboy Slim's spokesman said that they would adhere to any council recommendations in regard to future plans for live events on Brighton beach. They have successfully held a further three events with another planned for next year.
- The council, police and other emergency services set up a partnership Safety Advisory Group to come up with the guidelines. They now meet regularly to pick up on any potential problems with events in the city.
- In the lead up to all big events we run multi agency planning meetings and a 'table top' exercise to run through the agencies' responses to different potential emergencies. The outcome of the table top exercise is then related back to the plans for the event. They are amended as appropriate.
- A new set of guidelines were developed which limits the number of people for big events, makes events ticket-only and can restrict events to a fenced-in area.
- Officers have better relationships within the council and with partner organisations. This makes the management of events much easier and smoother with everyone working towards a common purpose.
- The police and licensing services are now known for their positive and 'can do' attitude towards cultural events.

### **What could we have done better?**

We have developed a better understanding of how big events work and the impact they have on local residents. In retrospect, we could have:

- anticipated the possibility of noise complaints from the Spiegel tent at its first location due to the proximity of residential accommodation
- had a set of guidelines for big events in place sooner
- and anticipated the draw of Fat Boy Slim.

### **Next steps**

Brighton & Hove City Council is considering relaxing its street trading policy in some areas of the city to encourage and simplify the organisation of street markets.

The multi agency Safety Advisory Group will continue to meet.

Officers will continue to work proactively with events organisers. We will continue to look at ways to improve the mix of events and activities for all our communities.

We are happy to share our practice with other areas.

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**Web Link to Beacons site:**

<http://www.beacons.idea.gov.uk/idk/core/page.do?pageld=11283228>