

# BRISTOL ONE CITY

Bristol One City Culture Board

<b>Date/time</b>	Wednesday 7 <sup>th</sup> April 14:00-15:30	<b>Venue</b>	Zoom Call
<b>Co-chairs</b>	Lynn Barlow (Assistant Vice Chancellor Cultural and Creative Industries Engagement, UWE) and Cllr Craig Cheney (Deputy Mayor of Bristol)		
<b>Agenda</b>			
1) 14:00 - 14:05	<p>Welcome and minutes signed off (Lynn Barlow)</p> <p>Introductions - Carly Heath, One City Night-Time Economy Adviser. Hours span from 6pm to 6am so culture very much falls into that, as well as clubs, bars, hospitality, and how the city operates at night including transport. Very keen to try and help and blend the night-time economy into lots of discussions within the council.</p> <p>Apologies:</p> <ul style="list-style-type: none"> <li>-Elise Hurcombe (Eloise Tong – Co-Chair of the DIY Arts Network deputising)</li> <li>-Emma Harvey (Edson Burton – Lead on Art of Resistance Heritage Programme and Jamell Ackford Venue Manager deputising)</li> <li>-Tom Paine</li> <li>-Carolyn Hassan</li> <li>-LaToyah McAllister-Jones</li> <li>-Cllr Craig Cheney</li> </ul> <p>Update and congratulations to those who gained more funding from the Arts Council, it was an enormous amount of work in terms of writing up and securing for the sector.</p> <p><b>Action: Jon Finch to invite Phil Gibby to next meeting, and due to organise a discussion with Public health</b></p> <p><b>Action: Craig to invite a public liability insurance partner to next board</b></p>		
2) 14:05 - 14:15	<p>Public Health updated board members on the evolving situation around COVID-19 (Katie Porter)</p> <p>Headlines from March 2020 were shared via PowerPoint, highlights below:</p> <ul style="list-style-type: none"> <li>• 30,519 cases in Bristol since March 2020</li> <li>• 604 deaths (16% of all deaths)</li> <li>• Bristol's rate 37/100,000 population, less than England (44/100,000 population)</li> <li>• Increased numbers of cases in school age children and adults that are the right ages to be their parents</li> <li>• UK variant currently the dominant strain, highly transmissible – new variants globally</li> </ul>		

	<ul style="list-style-type: none"> <li>• Continued vaccine efficacy being tested, rapid rollout</li> <li>• Vaccination uptake has been high over 183,000</li> <li>• Ventilation is key - <a href="https://www.hse.gov.uk/pandemic">Ventilation and air conditioning during the coronavirus (COVID-19) pandemic (hse.gov.uk)</a></li> <li>• Covid certificates briefly mentioned, reiterating the ongoing debate in Parliament and that Public Health gain updates similar to other sectors; via BBC and newspapers</li> <li>• Alert with Public Health England surrounding the variants of concern South African and Brazilian one in particular. The South African variant reduces the efficiency of the vaccine by about 30%.</li> <li>• They are developing vaccines for September which will be adapted to the more modern variants.</li> </ul> <p><b>Action: Slides to be shared.</b></p> <p><b>Action: Update from Public Health at each board (standing agenda item)</b></p> <p><b>Action: Thangam Debbonaire's PA to share question surrounding ventilation to Katie Porter/Sally Hogg to gain response</b></p>
<p>3) 14:15 - 14:25</p>	<p>Cultural Compact Launch (Dick Penny)</p> <ul style="list-style-type: none"> <li>• The Arts Councils' recently published delivery plan, quotes that we will continue to work with places where joint investment and cultural opportunity is high. For this to happen, we will tie our future investment into those places where there's tangible evidence of improved collaborative working.</li> <li>• A sector wide conversation involving public health, regulatory, members of the council and others, is due to take place in the next few weeks, so any further issues can be picked up in these discussions as well.</li> <li>• FEI appointed in 2018</li> <li>• WECA delivered evidence-based projects providing a picture of the cultural landscape of the West of England, they delivered the evidence report in 2019 that was published by WECA</li> <li>• COVID made WECA switch their main focus of the launch to how to support people through the pandemic. A task group was set up bringing in advisors across the cultural sector, over a wide geographic range including different types of organisations including freelance (strong focus on freelance).</li> <li>• The aim is to get a much better and joined up coordination, with better advocacy, and representation. It is in the initial phase, using WECA recovery plan as a reference guide. There are a number of areas that have already been discussed, which have budget; health, adult education, inclusive talent development, placemaking and the high street renewal funds, which are across the region. The task groups will be set up in each of those areas to look in detail about how culture could contribute to the aims that are expressed through the worker recovery plan.</li> <li>• ASK - Compact delivery strategy, what can culture do for you as opposed to what can we do for culture.</li> <li>• Sue Rigby vice chancellor of Bath Spa university joined the LEP board, agreed to share the inception of the compact over the next six months with the ease of lockdown. This period will be to build the compact, to start to do more detail work on areas of interest, so that we have a functioning compact to formally launch in the autumn, alongside an updated conference strategy, which takes account of the intervening year since we got to a point where we thought it was ready to launch.</li> </ul>

	<ul style="list-style-type: none"> <li>• Our main focus is growth and it was felt that culture was missing which is a very important part of our place, and an area where we could do a lot of work around inclusivity, attractive to businesses, and it certainly has a huge role to play in the Growth agenda. So that led to a discussion between senior WECA representatives and the Arts Council during 2018, and they agreed to co fund, a cultural strategy bringing together a group that included the four unitary authorities, the four universities, and then during the process we brought in people from the cultural sector as advisors consultancy was appointed in 2018.</li> <li>• WofE Cultural Strategy Phase One Evidence reported in 2019 <a href="https://www.westofengland-ca.gov.uk/wp-content/uploads/2019/09/West-of-England-Cultural-Strategy-Phase-One-Summary.pdf">https://www.westofengland-ca.gov.uk/wp-content/uploads/2019/09/West-of-England-Cultural-Strategy-Phase-One-Summary.pdf</a> - Reinforcing that there is a strong cultural ecology in the West of England, highly connected, productive and important, whilst proving the complexity of the topic (moving away from evidence based techniques)</li> </ul> <p>Cultural Compacts - Most are based on a city, ours is the only one working with a Combined Authority / LEP area. ACE say:</p> <ul style="list-style-type: none"> <li>• <i>These Compacts are partnerships designed to support the local cultural sector and enhance its contribution to development, with a special emphasis on cross-sector engagement beyond the cultural sector itself and the local authority. The Compacts model was included in the recommendations of the UK Cultural Cities Enquiry, an independent enquiry into the cultural resources of Britain's cities.</i> <a href="https://www.artscouncil.org.uk/sites/default/files/download-file/201102_Compacts_Report%20_031220_0.pdf">https://www.artscouncil.org.uk/sites/default/files/download-file/201102_Compacts_Report%20_031220_0.pdf</a> .</li> <li>• WECA Recovery Fund is for short term interventions and there is a dedicated Cultural and Creative funding stream of £1m with three schemes recently announced. Applications will open later this month and you can register your interest now through the Front Door - <a href="https://www.wearegrowth.co.uk/homepage-module-financial-and-business-support/financial-and-business-support/creative-scale-up/">https://www.wearegrowth.co.uk/homepage-module-financial-and-business-support/financial-and-business-support/creative-scale-up/</a></li> <li>• WECA Recovery Plan is medium term as we build back. It includes a number of specific references to Culture and proposes a new Fund - <a href="https://www.westofengland-ca.gov.uk/wp-content/uploads/2020/11/Recovery-plan-version-2.pdf">https://www.westofengland-ca.gov.uk/wp-content/uploads/2020/11/Recovery-plan-version-2.pdf</a></li> </ul> <p>Clare Reddington: CRF2 - it is worth us noting that where organisations put in a shared amount for city development it was removed by ACE.</p> <ul style="list-style-type: none"> <li>• <b>Action: Two ongoing conversations with other partners including public health and other groups, so that we can keep together as a sector moving forward.</b></li> <li>• <b>Action: Laura Gardner and Dick Penny to link up to gain contact details and invite relevant colleagues to the next board.</b></li> <li>• <b>Action: look for reps from other partners; health, place making and renewal strategies, health, adult education and evolve group to place culture in wider strategies; advisory and policy making group, aim to join up and coordinate organisations.</b></li> </ul>
<p>4) 14:25 - 14:40</p>	<p>More than A Moment: Action with and for Black Creatives pledge (Elizabeth Lawal)</p> <ul style="list-style-type: none"> <li>• During the peak of the Black Lives Matter movement, I asked, Erica love, Director of Culture Central, an organisation that sits between small, medium and large organisations across the West Midlands asking her what are we doing to evidence what action we're taking as a creative sector. The death of George Floyd and many others highlighted the wider systemic issue within the West Midlands and how our young people, black artists</li> </ul>

and communities felt deeply hurt and affected by the systemic inequality within the sector. I wanted to highlight that these people were looking to be seen, heard and valued. It was a real moment for organisations to show solidarity and evidence their care, an opportunity to hold space, listen, learn to build and transform the sector that we care for and work with them from leadership to governance to programming and beyond and this was the start of the first working group, more than a moment is action, and a pledge with black created work.

- The black creative workforce enables people to thrive by taking radical bold and immediate action for permanent change. This was a delicate process, filled with care, empowering representatives of the black creative workforce and leaders across the cultural sector.
- In phase one we took a moment to pause and to listen to the lived experiences of the black creative workforce within the sector and to help provide space specifically for black artists, creatives and professionals whose voices were seldom heard. In phase two over the summer we held a safe space for black artists creatives and professionals across all levels to connect, heal and begin to reimagine a new sector. In phase three we came together to radically listen, reflect and move forward. This session was carefully crafted for leaders to recognise the work that needed to begin within the sector, and to co-design the fundamental changes that was needed across the West Midlands and actually has showcased or highlighted sort of a national movement that needs to begin.
- We had 160 attendees in total with leaders from the Commonwealth Games, the William Shakespeare company, government and those who sit on governance positions, who understand why we were doing this work, the impact it had within the workforce, and then we began to co design together, the pledge from taking feedback from leaders, but also taking feedback from representatives of the black creative workforce and we also have a focus group, to ensure that the pledge was both strategic but action based. For more information, please follow this link: [More Than A Moment: Radically Listening Research](#).
- We will be really looking forward to building the future for our culture sector to ultimately thrive. And we have created a blueprint really, if you look at the pledge if you try and dissect the pledge that can be applied to communities have all lift experiences including class as well so it is. It started off actually looking at the black created workforce. If you look at the foundations of the pledge, you can apply it to all communities as well. And so I just wanted to really sort of celebrate and champion the work that we're doing at the West Midlands invite you guys to join us and sign up to the pledge if you wanted to find out more. For more information please follow this link: [More Than A Moment: Action With & For Black Creatives](#).

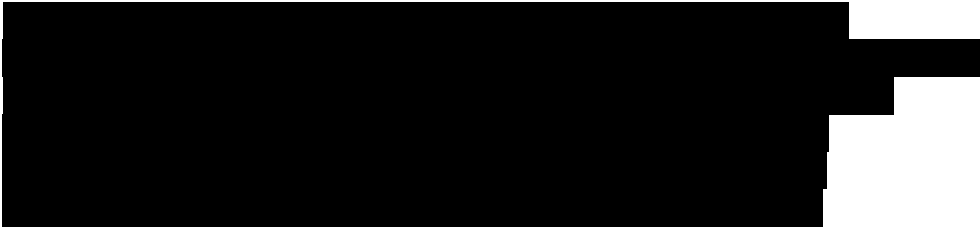
**Opened up for discussion:**

*How was the pledge and working group funded, and how might we as a city, think about who would fund us?*

Down to organisation discretion and their own budget line. Alongside shifting funding within the workforce already there to ensure that this work is, is done correctly and that we acted fair and equal. We also fortunately had funding gifted to this pledge.

*What was the biggest challenge to this process, and in terms of advice with moving forward, is there anything you'd have done differently?*

The biggest challenge we faced was gaining trust from the black creative workforce but for leaders as well across the West Midlands to start to invest their time into this process and work together to find a resolution. We had to build trust individually to evidence that we and

	<p>the leaders are taking them seriously, putting their voice at the forefront. Secondly was to ensure that organisations, keep up with the momentum of the more than a moment work because these will be ongoing conversations. So keeping the spirit of collaboration and innovation in order to build the future, remembering why this is important and what we're doing it for. If I were to do this piece of work again, I would slow down, really look at the scope of this work, and get more people collaborating on it to ensure that that our voices are loud.</p> <p><i>As you're working with lots of different people, and organisations of different scales, with different resources and different timescales to invest, what sort of mechanisms will you be using in monitoring their progresses and process?</i></p> <p>What we want to do is to create equitable opportunities within the black creative workforce, and so our working group is comprised of organisations of different scale sizes, using the pledge as a blueprint enabling people to be able to pick and choose the different parts that work within their organisations, what can they apply, and how can we support them in ensuring that the pledge can be implemented within their organisation, build together and be more collaborative.</p> <ul style="list-style-type: none"> <li>▪ <b>Action: If as a culture board and individually we have any questions, email Elizabeth Lawal</b></li> <li>▪ <b>Action: Decide as a board if we will sign up</b></li> </ul>
<p>5) 14:40 - 14:55</p>	<p>Update on Bristol Beacon - major reset on the project (James Anderson &amp; Stephen Peacock)</p> <ul style="list-style-type: none"> <li>• Bristol Beacon being completely rebuilt, only the walls left.</li> <li>• Project Milestones: Hall 1 to be completed by Oct 22, Hall 2 June 22, Restaurant and colonnade March 22, Lantern Nov 21, Plant Tower Dec 21</li> <li>• We've got a commercial agreement with contracts. We have the resource in place to deliver the scheme.</li> <li>• We've got a programme which we know is fully deliverable, which leads to a practical completion date in April 2023 And after soft openings and Bristol music just need to do with leads are fully operational building by October 2023 in a clinical sense, the inner box.</li> <li>• The actual heart of the building is being delivered through a contract of mechanisms by the contractor and the council has taken responsibility in effect for the outer box to ship the frame the shell of the building.</li> <li>• The restaurant colonnade will continue to take shape, we'll start to see curtain walling next time facades becoming completed and installed an architectural concrete becoming softer ground building, and there will be a point with the basement where the waterproofing will be complete. And we'll be starting to set out the recording studios and practice suites and the instrument storage area.</li> <li>• We are confident it will open by 2023.</li> </ul> <p><b>360 surveys:</b> They will get refreshed in a couple of weeks.</p> 

	<p><b>Action: James to share drone footage and slides with Laura Gardner to circulate with minutes</b></p>
<p>6) 14:55 - 15:10</p>	<p>Vanguard Street Art – UN Sustainable Development Goals Street Art Project (Charlotte Pyatt)</p> <ul style="list-style-type: none"> <li>• Context: Representing Vanguard who is hosting an exhibition at the M shed this summer. I'll be working on two projects: first is the exhibition, running from June to October and the second is a series of outreach and events, running in and around Bristol throughout the duration.</li> <li>• The exhibition will be showcasing our commitment to sustainability with dedicated space workshops in education, and then our programme, which we'll be doing in the with toward 2030, is about aligning sustainable development with Street Arts. So, the exhibition is called Bristol street art the evolution of a global movement, and essentially celebrates the emergence of graffiti and street culture and its legacy and history with Bristol, and how it's evolved over this time.</li> <li>• The exhibition takes us from the 80s with the emergence of the culture and how it was sent underground, then diversified throughout rave culture, then hubs emerged supporting the growing infrastructure through galleries cafes, clothing and music.</li> <li>• There will be a further two rooms within the exhibition taking the conversation beyond Bristol looking to artists who evolved from graffiti and street art, culture, that are now pushing the bounds of contemporary art.</li> <li>• Finally, we ended the arts of social change, which is a focus on artists again evolving from the same practice that are now, advocating for wider social and environmental issues.</li> <li>• There will also be a dedicated room at the end focusing on artists who have evolved and are now advocating for wider social and environmental issues, which will be a combination of an audio-visual experience, and essentially a research war.</li> <li>• There will also an inspirational room looking at different artistic projects that have cut into landscapes, looking towards people, advocating for people's human rights and identities.</li> <li>• A lot of research has been undertaken surrounding Bristol's communities and culture, looking at their relationship with sustainable development, Carbon Neutral commitments, the climate vision through the one city strategy, all of which has then been culminated into an events programme which goes across the artistic activations throughout the city 17 murals, film screenings and workshops and conferences and panels, hopefully, in person, towards the end of the summer, and digitally throughout. The idea is that we teamed up an artist with a local community group, and then together they would devise an artwork that will be created in that location to amplify and celebrates the community's work.</li> <li>• Currently assembling our 17 community groups, nearly completed but still room for anyone else keen to be involved.</li> <li>• We also have a dedicated series of workshops through an organisation called Let's Make Arts throughout, there will be 17 different workshops dedicated to the global goals and encouraging children to think about what sustainable development means.</li> <li>• We hope that this is going to culminate in a display, which will then make up one of the 17 activations, which we'll be celebrating and awareness of climate action at the end of our project to coincide with the onset of COP.</li> <li>• ASK: We are looking for any help with locations in and around the city.</li> <li>• <b>Action: Emma Blake Morsi, Sacha Mirzoeff and Claire Reddington to individually link up with Charlotte Pyatt</b></li> <li>• <b>Action: Charlotte Pyatt to share presentation</b></li> </ul>

	<p>Additional and relevant information:</p> <ul style="list-style-type: none"> <li>• Clare Reddington shared the following: See no Evil, a documentary about street art in Bristol <a href="https://www.youtube.com/watch?v=O2Mqeqg4guc">https://www.youtube.com/watch?v=O2Mqeqg4guc</a></li> <li>• Eloise Tong: Theatre Bristol will be holding an online event for artists, more details to follow. It links to the letter to DCMS and History Commission work as well. To link up with the 'At Arms Length' campaign: <a href="#">‘In Solidarity’ – Organiser Call Out – Strike A Light</a> - DIY Arts Network are connecting up with SAL on this work</li> <li>• Jamell Ackford : referenced an Art of resistance project exploring 100 years of activism, <b>Action: ask Jamell to share more information</b></li> </ul>
<p>7) 15:10 - 15:30</p>	<p>AOB (all)</p> <ul style="list-style-type: none"> <li>• <b>Action: Working group to be created, a small group of 5-6 members to discuss arising issues such as Kill the Bill and where we sit organisationally, the culture sector’s response both short and long term and come back to each board meeting with some recommendations.</b></li> <li>• <b>Action: Lynn Barlow to ask all board members if they are interested.</b> Sacha Mirzoeff, Jamell Ackford, Robert Leckie, Carly Heath, Elise Hurcombe, Emma Blake Morsi and Claire Reddington have all shown interest</li> <li>• <b>Action: Anniversary Colston discussion, invite someone from the History commission (discuss at next board who and possibly present this as an item for the sub-group).</b> Carly Heath shared the following website to provide information on the name change - <a href="#">New name / Bristol Beacon</a></li> <li>• <b>Action: Only invite one external stakeholder per session to enable more in depth conversations to take place</b></li> <li>• <b>Action: (Rob Mitchell) maybe worth asking Cleo Lake to speak to this board about Reparations motion and how applies to sector in Bristol</b></li> </ul> <p>*Minutes addendum*</p> <p>Lynn Barlow - A huge thank you to Annabel Smith for working so hard to establish the board. I was very sorry not to be able to say thank you and goodbye properly, but you've been absolutely instrumental in in getting us this far so we you know, certainly I wouldn't have been able to do it without you.</p>