

1. IDENTIFY THE POLICY, PROJECT, SERVICE REFORM OR BUDGET OPTION:

a) Name of the Policy, Project, Service Reform or Budget Option to be screened

Burrell Renaissance Project

b) List main outcome focus and supporting activities of the Policy, Project, Service Reform or Budget Option

Pre-closure research showed that overall visitor numbers to the Burrell Collection had fallen significantly and were under 200,000, against a background of sustained or increased visits by all groups, local and tourist, to other city museums. This research also demonstrated that the current audience did not reflect the broader demographics of Glasgow and of Scotland more broadly, whilst the current audience profile reflected low engagement with particular local communities. In addition there was an under-representation of Families and Early Years audiences. Whilst the older adult group is a large percentage of the Burrell Collection's audience, falling visitor numbers indicated an overall drop in number of visits. Young adults were underrepresented, and whilst there was a solid programme of engagement with school groups – particularly at a primary level – there is scope for improvement and for reaching into local communities through an innovative schools programme.

The Burrell Collection faces complex challenges with regards to audience development and engagement, ranging from practical issues and physical barriers to public perceptions and the nature of the visitor experience. For museum goers, tourists and people who generally visit museums the Burrell has specific barriers:

The visitor perception of the Burrell Collection is that of a static and unchanging offer. As one audience consultation participant stated 'It's a shame the displays have not changed much. I would love to see more...' 46 respondents to a local residents' survey 4 mentioned new exhibitions, more things to see and do, new exhibits, more variety and frequent changes in displays as key factors in deciding whether to visit The Burrell Collection in the future.

The broader challenge of fine and decorative arts- there is a wider gender, socio-economic and age bias which is broadly seen in many fine and decorative art museums and is reflected in The Burrell Collection core audience. Audience research undertaken in art museums the UK and USA show that the audience typically contains more females than males, is more highly educated than the general population, and includes a smaller proportion of minority groups. The median age of art museum audience is also higher than history or natural history museums and there are lower levels of engagement by family audiences.

Physical access issues and orientation also posed a problem, and one of the major problems for The Burrell Collection was that the layout of galleries was difficult to navigate and lacking good sight lines. Visitors have often reported feeling 'lost' in the galleries. There is also a serious issue with lack of vertical circulation throughout the building particularly for those with physical disabilities.

Lack of transport connections and cost of transport were also barriers, and there is a lack of public transport connections through the park, so that 70% of visitors prior to closure travelled by car, compared to 50 – 60% at other Glasgow museum venues.

Specific barriers for non-users centred on research findings that showed that amongst non-users and underrepresented groups, the following were identified specific barriers to visiting:

- Perception that the museum is 'not for them'
- Fear of being unwelcome in the museum
- Lack of confidence in engaging with the museum/collections
- Assumption that the collections would not be of interest to them
- Fear of "getting it wrong" especially with managing their children's behaviour
- Embarrassment of being made to feel out of place/not behaving properly/making a noise/lack of anything to do
- Issues with transport whether due to restricted mobility, lack of direct routes or cost.
- Perception that the museum charges an entry fee, suggesting a major psychological barrier
- Lack of awareness of facilities already there e.g. the pick-up/ drop off point at the museum entrance
- Lack of facilities e.g. picnic areas for packed lunch schools, community groups or for visitors that cannot afford the catering offer or have specific dietary needs
- Social issues, including isolation, mental ill health, poverty, and/or low self esteem
- Lack of awareness that there is anything to do in the museum other than wander around, not touching anything and not making a noise
- Lack of interest

In the period up to and since closure we have reached out to underrepresented groups locally to establish relationships to help break down these barriers, assure them that we are listening, involve the community in the refurbishment of the building and encourage them to volunteer with the museum.

Many of the physical barriers are being addressed with the landscape and architectural interventions in the approaches to the building, extra entrances/exits, picnic spaces, learning and community wing which can be more easily operated out of core hours and is accessible by lift, and new wayfinding signage. The interpretive design is addressing the needs of different audiences and their ways of accessing the collection by introducing interactivity and modern technology as well as the traditional labels and signage. In addition, the Pollok Country Park Masterplan is proposing to introduce new Park signage as well as improving transport links both within and to the Park.

For us there is the challenge to diversify and develop audiences without alienating existing visitors. Reconciling the needs of those who want a more interactive, family-friendly experience and those who want a reflective, contemplative experience and of those with an art or history background and people with little prior knowledge will be a significant task. We have achieved this to a great degree at Kelvingrove Art Gallery

and Museum, but recognise the special nature of The Burrell Collection and its context in a Country park requires a distinctive solution.

We want to make the Burrell Collection an accessible, loved, arts and history museum. Our aim is to welcome UK and international visitors to a museum that explores ideas that touch all of us, such as love, beauty, death and family, by telling stories of people and places.

The strategy for the Burrell Collection's Activity Plan is to focus our resources on ensuring that the museum has a strong core of local visitors who are broadly representative of the population of Glasgow and in particular of the population within 3 miles of the museum.

We will work proactively to remove interpretive, cultural, physical, transport barriers to the collection. The project Activity Plan sets out the activities which will take place to develop our relationship with local people.

The strategy has been informed by the consultation feedback and comparator analysis findings and guided by the overall project aims. The overarching framework for audience engagement, particularly for reaching underrepresented groups, focuses on creating 'pathways' or routes to overcome barriers identified. To overcome these barriers, current non-visitors have to feel welcome in the museum, feel an ownership of the space, have confidence that they will be able to understand the displays and, where appropriate, help their children to understand them, and not be embarrassed by facing expensive entry fees and incidental expenses in the café and shop that they cannot afford.

To attract underrepresented groups as well as increasing existing audiences, we have adopted a holistic approach to audience development. The Activity Plan is underpinned by the Learning and Engagement Strategy, and together with the Interpretation Strategy, Training Plan, Volunteering Plan and Digital Strategy, have been developed concurrently to deliver the project objectives to engage and develop audiences.

By creating a vibrant, accessible and connected museum that meets the needs of local people we will promote civic pride in Glasgow. By connecting the museum to Pollok Country Park and to its surrounding neighbourhoods, the museum will contribute to the regeneration of the South Side of the City.

The Burrell Renaissance Project aims for audience development are to:

- Achieve a significant increase in visitor numbers overall, and sustain this increase over the long term
 - Ensure that the demographic of the Burrell Collection audiences more closely reflects the demographic makeup of the surrounding boroughs and of the wider Glasgow area
 - Attract new visitors from audience groups currently underrepresented in the existing audience profile, including lower socio economic groups, people with physical disabilities and/or health issues and communities local to the Museum
 - Grow existing audiences – attracting repeat and new visitors from groups already well represented in the existing audience profile
 - Deepen the relationship with audiences – increase levels of engagement, volunteering, membership, including audience participation in developing new displays, events and online resources
- Increase impact on audiences. Gather evidence of meeting audience outcomes and positive evaluations of the quality of visitor experiences including deepening appreciation of and engagement with the collections
- Demonstrate successfully overcoming physical, cultural, social and intellectual barriers to engagement
 - Build long-lasting relationships with audiences – both new and existing. Continue, and build on, The Burrell Collection's strong rate of repeat visitation

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c) Name of officer completing assessment (signed and date)

Caroline Currie and Susie Ironside

d) Assessment Verified by (signed and date)

 16 April 2019

2. GATHERING EVIDENCE & STAKEHOLDER ENGAGEMENT

The best approach to find out if a policy, etc is likely to impact positively or negatively on equality groups is to look at existing research, previous consultation recommendations, studies or consult with representatives of those groups. You should list below any data, consultations (previous relevant or future planned), or any relevant research or analysis that supports the Policy, Project, Service Reform or Budget Option being undertaken.

<p>Please name any research, data, consultation or studies referred to for this assessment:</p>	<p>Please state if this reference refers to one or more of the protected characteristics:</p> <ul style="list-style-type: none"> ➤ disability, ➤ race and/or ethnicity, ➤ religion or belief (including lack of belief), ➤ gender, ➤ gender reassignment, ➤ sexual orientation ➤ marriage and civil partnership, ➤ pregnancy and maternity, 	<p>Do you intend to set up your own consultation? If so, please list the main issues that you wish to address if the consultation is planned; or if consultation has been completed, please note the outcome(s) of consultation.</p>
<p>Links were made with a local secondary school, Shawlands Academy, and staff undertook a series of consultations with pupils in school, so as to remove the pressure of teaching staff having to arrange time out of school and transport to and from the museum- key barriers for school participation. These sessions explored a range of topics, including attitudes and perceptions towards The Burrell Collection, as well as exploring preferences for digital interpretation for this audience during museum visits.</p> <p>We are also in the process of developing relationships with partner schools in the local area with a view to developing a longer-standing relationship with these schools during the development of the project and beyond. These partner schools are local primary schools: Hampden School, Tinto Primary, Shawlands Primary, St Conval's Primary and St Vincent's Primary. Work is</p>	<p>Age</p>	<p>All of the information generated has helped to inform key decisions pertaining to our target audiences and what we hope to provide for them in the new museum, going forward. Consultations were deliberately open-ended, and focused on exploratory elements and emotional responses, with the main driver at this stage in the research initiating dialogue with visitors and non-visitors alike to ensure equal representation as far as possible in the development of the Burrell.</p> <p>Content developed for specific audiences – Early Years, Families and Adults. Content and interpretation (of various types) developed with audience characteristics in mind. Programming developed for specific audiences and will be further developed in consultation</p>

<p>about to start on developing relationships with partner nurseries.</p> <p>Glasgow Life services offering provision for under-fives and their families were also actively sought out and project staff attended various sessions at museums and libraries across the city, in order to work with this audience group and their families. Sessions explored a range of topics including motivations and expectations for museum visiting, preferred methods of interpretation, as well as expectations and requirements from digital interpretation. We have also undertaken concept testing of proposed story displays to help inform content development for this audience group. Findings from all sessions with this audience group are being actively fed in to content and digital development for the project.</p> <p>Sessions with Contact the Elderly and the Nan Mackay Community Centre focused on how we raise awareness of the museum and collection amongst older people in the city, promote the museum as a local resource for all the community, inform local people of the development of the museum, and offer us the opportunity to carry out more targeted consultation, such as prototyping and surveying, as the project evolves.</p> <p>A Teen Takeover Day was also held with the Glasgow Museums Teen Panel and Shawlands Academy which invited the young people to the museum to review and reimagine some of the galleries in the Burrell Collection ensuring that this audience group have their thoughts and ideas represented.</p> <p>Consultation sessions with the Glasgow Museums (GM) Access Panel have provided information on physical design requirements for older people and how these can be incorporated into the redevelopment of the Burrell. The panel were also consulted on the intellectual accessibility of text introduction panels for each gallery within the Burrell to ensure accessible and appropriate language is used.</p>		<p>with targeted groups nearer opening. Activities such as targeted storytelling for pre fives and a further session for adults will use spaces in different ways to suit different audiences.</p> <p>The Burrell Collection will also offer sessions for established Glasgow Museums' programming such as Contact the Elderly.</p> <p>In addition: -</p> <ul style="list-style-type: none"> • Schools facilities and activities/displays, and public programme- and self-led- offer. • Pre 5s facilities and activities/displays, and public programme offer. Displays aimed at pre 5's will be at an appropriate height. • CPD opportunities for teachers. • My Primary School is at the Museum offer post-opening. • Enhanced digital resources for teaching and learning. • Relationship building with partner schools in the local area. • Older peoples' activities as part of public programme • Toilets at child friendly height will be provided.
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<p>For our community collaborations we have worked with - LGBT Age, Wing Hong Elderly Centre, St Vincent's primary, Contact the Elderly, Homestart and Malone & Fox Funeral Directors to name but a few.</p>		
<p>Since 2012 we have held regular meetings with our GM Access panel to discuss facilities and access to The Burrell Collection.</p> <p>In November 2013 we held a meeting to discuss accessibility specific to the Hutton Rooms. Aspects such as lighting levels, physical layout and orientation of the space and interpretation were discussed.</p> <p>In June 2016, we held a meeting to discuss facilities and access that The Burrell Collection, within its location in Pollok Country Park, might consider providing to improve the visitor experience. Both external and internal access was discussed including park pathways, signage and changing facilities. The findings from this meeting helped to inform our work going forward in terms of briefing the project architects and designers.</p> <p>In February 2017, we held a further meeting with our Access Panel; this was following our receiving of the initial design drawings for the interior and exterior of the museum. The meeting focused on gathering general feedback on the proposed designs for the interior and exterior of The Burrell Collection, in order to improve the visitor experience. The findings from this meeting have helped to inform our work going forward in terms of briefing the project architects, landscapers and exhibition designers. This was followed by a meeting in September 2017, the purpose of which was to gather general feedback on the proposed designs for the gallery furniture in the Burrell Collection, in order to improve the visitor experience. The session also sought to gather feedback on multi-object displays with digital label provision. The findings from this meeting will help to inform our work</p>	<p>Disability</p>	<ul style="list-style-type: none"> • A portion of our content has been written to bring out the stories of disabled makers and content in the objects that reference disability. For example a story containing objects with hands that resemble signed languages, talks about the use of British Sign Language and will work with the Deaf community to bring the story to life. • There will be over 100 instances of in-gallery digital interpretation of the collections. This will support greatly improved access for visually and hearing impaired visitors through subtitles on all video, BSL option on all video, expandable text options and audio transcription options. • The museum will provide two Changing Places accessible toilets and 7 other accessible toilets. • All displays and collections interpretation will be wheelchair accessible. • Seating will be provided with arm and back support. • There will be 32 instances of tactile interpretation of the collections, meaning interpretation that can be touched. • An award winning pilot of tours for Deaf adults took place prior to closure which proved successful with the Deaf community and this will become an integrated part of our guided tour offer. • Volunteering opportunities both during closure and after opening will be targeted to potential Disabled and Deaf volunteers

<p>going forward in terms of briefing the project architects and exhibition designers, as well as helping to inform digital interpretive methods for the Burrell Renaissance Project (BRP) and all Glasgow Museums. There were meetings with the Access Panel in Nov/Dec 2018 and 31 Jan 2019 to refine details of the Toilets, landscape and other facilities</p> <p>In separate sessions in 2018 we consulted the Access Panel on the intellectual accessibility of text introduction panels for each gallery within the Burrell. We aimed to investigate visitors understanding and interpretation of the text, ensuring that text proved within galleries is accessible to all visitors.</p> <p>We have carried out two sessions with Pollok Carers, working with adult carers and families with children living with sensory impairments. We also carried out two sessions in 2017 with Glasgow South West Carers Centre, working with parent and older carers groups.</p> <p>In addition, working with a local carers' group and the Autism Resource Centre, we carried out two sessions with adult carers and with adults who have ASD. All of these sessions focussed primarily on gathering feedback to help us generate insight into the requirements and needs from these audience groups not only in terms of content and interpretation, but also in relation to facilities, training and infrastructure to support safe and enjoyable visits to the museum.</p> <p>For content development we have engaged with Deaf Connections, Glenlivet Care Home and Macmillian (Cancer care)</p>		<p>who traditionally have not volunteered with us before.</p> <ul style="list-style-type: none"> • Prior to opening all staff and volunteers will go through training on Disability and Deaf awareness and some staff will undergo a BSL Level 1 course. • Text for gallery interpretation is written and edited with disabled visitors needs in mind e.g. BSL users. • We aim for 4% of visitors to have access needs by year 3 of opening. • We will follow current GM practice and learn from the excellent programming for people on the Autistic spectrum which is on in other venues.
<p>In August 2017 and 2018 Burrell project staff led a team of Glasgow Museum staff in the Pride Parade and held a stand in the Pride Festival Community Expo, an event that gave a unique opportunity to engage with a diverse range of LGBTQIA+ communities and groups. Festival</p>	<p>Gender, gender reassignment, sexual orientation.</p>	<ul style="list-style-type: none"> • Gender neutral toilet provision. • Representation of transsexual/transgender/trans male or female narratives in displays and interpretation have been developed that reference

<p>goers engaged with our LGBTQ+ stories and objects and gave a range of positive feedback that affirms and supports our commitment to develop and deliver non-heteronormative stories in the Burrell Collection re-display and future public programming.</p> <p>Visitor Studies staff have also met with LGBT Youth Scotland to discuss LGBTQ+ inclusion in the Burrell Project and representation on the Glasgow Museums(GM) Access Panel. The input of LGBT Youth Scotland into Panel discussions will help inform design, planning and programming decisions going forward.</p> <p>A subsequent meeting of the GM Access Panel highlighted issues of inclusivity within text panels written for Burrell galleries. Making simple alterations to text, such as using 'can' rather than 'will', helps avoid text excluding some visitors.</p> <p>All of the information generated has helped to inform key decisions pertaining to our target audiences and what we hope to provide for them in the new museum, going forward. Questions were deliberately open-ended, and focused on exploratory elements and emotional responses, with the main driver at this stage in the research initiating dialogue with visitors and non-visitors alike to ensure equal representation as far as possible.</p> <p>We have also worked with LGBT Age, LGBT Health and Wellbeing, T-Time and Pride.</p>		<p>gender reassignment and highlights stories of transsexuality.</p> <ul style="list-style-type: none"> • Inclusive text that does not exclude or alienate those visitors that have not had the life experiences of others. • Where our content has community collaborations working with a cross section of society all groups under the LGBTQI+ banner will be invited to contribute.
<p>All of the information generated via consultations with this protected characteristic has helped to inform key decisions pertaining to our target audiences and what we hope to provide for them in the new museum, going forward.</p> <p>Consultations were deliberately open-ended, and focused on exploratory elements and emotional responses, with the main driver at this stage in the research initiating dialogue with visitors and non-visitors alike to ensure</p>	<p>Marriage and civil partnership</p>	<ul style="list-style-type: none"> • Family-friendly facilities in both the museum and the park. This includes: picnic spaces, mix of catering provision, outdoor playscape and indoor tactile and manual interpretation. • At least half of our displays focussed for family audiences visiting the museum. • Representation of different family dynamics and relationships in displays and

<p>equal representation as far as possible.</p>		<p>interpretation. Our Love and Friendship galleries will highlight stories of many types of relationships. Programming such as tours and gallery talks will reference this content.</p>
<p>Glasgow Life services offering provision for under-fives and their families were actively sought out and project staff attended various sessions at museums and libraries across the city, in order to work with this audience group and their families. Sessions explored a range of topics including motivations and expectations for museum visiting, preferred methods of interpretation, as well as expectations and requirements from digital interpretation.</p> <p>All of the information generated has helped to inform key decisions pertaining to our target audiences and what we hope to provide for them in the new museum, going forward. Questions were deliberately open-ended, and focused on exploratory elements and emotional responses, with the main driver at this stage in the research initiating dialogue with visitors and non-visitors alike to ensure equal representation as far as possible.</p>	<p>Pregnancy and maternity</p>	<ul style="list-style-type: none"> • Baby change in all toilets • Quiet room • Buggy storage provision near main reception • Buggy friendly café • Breastfeeding friendly museum • Content within the love and Friendship gallery will tell stories of pregnancy as told through the objects • Playscape
<p>Research undertaken prior to closure indicated that in terms of ethnicity (based on a sample of 624 survey respondents only (equalities data not gathered for group members), over three quarters of visitors to the museum in 2015/16 classed themselves as White Scottish, British, or Irish, and 18% as Other White; BAME audiences represented less than 4% of visitors.</p> <p>The museum was not attracting BAME communities in proportion to their population in the city Glasgow is the most ethnically diverse city in Scotland, with the 2011 Census stating that 12% of the city's population was from a non-white ethnic group, higher than the Scottish average and higher than any other Scottish city.</p> <p>Data from Glasgow City Council details high concentrations of BAME communities living within the</p>	<p>Faith and belief / race and ethnicity</p>	<ul style="list-style-type: none"> • Representation of a range of religious and non-religious beliefs in displays and interpretation. • Quiet room. • Picnic spaces inside and out for people to bring their own food. • Exploring Halal and vegetarian menu options for catering. • As much of our collection references belief content and interpretation will naturally represent this. Community collaboration projects such as “The Bible Tapestry” will look at how the stories within one object have similar and different meanings for 3 different faiths. • By year 3 of opening we aim for 4% of our

<p>following areas in close proximity to The Burrell Collection:</p> <ul style="list-style-type: none"> • Pollokshields East (52% of population) • Pollokshields West (37% of population) • Govanhill (33% of population) <p>As such a programme of outreach sessions were scheduled targeting groups representing local BAME audiences. These sessions aimed to raise awareness of the museum and collection, promote the museum as a local resource for all the community, inform local people of the development of the museum, and offer us the opportunity to carry out more targeted consultation, such as prototyping and surveying, as the project evolves.</p> <p>All of the information generated has helped to inform key decisions pertaining to our target audiences and what we hope to provide for them in the new museum, going forward. Questions were deliberately open-ended, and focussed on exploratory elements and emotional responses, with the main driver at this stage in the research initiating dialogue with visitors and non-visitors alike to ensure equal representation as far as possible.</p> <p>In terms of content development we have engaged with the following community partners in our community collaborations: Maslow’s Charity shop, Chinese Community Development Partnership, Wing Hong Elderly Centre, Interfaith Glasgow, The Hindu Temple of Scotland, Sikh Gurdwara Glasgow and Glasgow South West Carers - Parent’s Group. List not exhaustive.</p>		<p>visitors to be from a BAME background.</p>
<p>All of the information generated has helped to inform key decisions pertaining to our target audiences and what we hope to provide for them in the new museum, going forward.</p> <p>Consultations were deliberately open-ended, and focussed on exploratory elements and emotional responses, with the main driver at this stage in the research initiating dialogue with visitors and non-visitors</p>	<p>Gender</p>	<ul style="list-style-type: none"> • Twice as many female toilets as male toilets. • Representation of women and men in displays. • The Burrell Collection will offer sessions as part of Glasgow Museums ‘regular programming such as Men in Museums – a programme which targets sessions to

<p>alike to ensure equal representation as far as possible.</p> <p>We have worked recently with Glasgow Women’s Library.</p>		<p>older men who may be facing social isolation.</p>
<p>In February 2017, LGBT Youth Scotland became a representative on our GM Access Panel. In the same month, members of our team met with LGBT Youth Scotland to start discussions that would help us generate insight into the requirements and needs from this audience group in terms of content, interpretation and staff training to ensure a welcoming and safe museum visit.</p> <p>A subsequent meeting of the GM Access Panel highlighted issues of inclusivity within text panels written for Burrell galleries. Making simple alterations to text, such as using ‘can’ rather than ‘will’, helps avoid text excluding some visitors.</p> <p>In August 2017 and 2018 members of our team represented Glasgow Museums at Glasgow Pride. By forming a walking group to participate in the Pride Parade and organising a stall at the Pride Festival Community Expo, staff engaged with roughly 100 festival attendees, presenting LGBTQ+ stories from the Burrell Collection. Attendees were able to handle objects from the Open Museum’s LGBT Handling Kit and discover more about objects from our collections that reflect LGBTQ+ lives and histories.</p> <p>All of the information generated has helped to inform key decisions pertaining to our target audiences and what we hope to provide for them in the new museum, going forward. Questions were deliberately open-ended, and focussed on exploratory elements and emotional responses, with the main driver at this stage in the research initiating dialogue with visitors and non-visitors alike to ensure equal representation as far as possible.</p> <p>We have also worked with LGBT Age, LGBT Health and Wellbeing, T-Time and Pride.</p>	<p>Sexual orientation</p>	<ul style="list-style-type: none"> • Displays and content representative and inclusive. Text will not exclude or alienate those visitors that have not had the life experiences of others. • Content has been developed to bring out LGBTQI+ stories in our narrative. Where our content has community collaborations working with a cross section of society all groups under the LGBTQI+ banner will be invited to contribute. • Volunteer packages tailored to LGBTQI+ groups have been targeted to groups and organisations working with individuals in a bid to increase our volunteering from this characteristic.
<p>Research undertaken prior to closure showed that there</p>	<p>Social and economic deprivation</p>	<ul style="list-style-type: none"> • Consultation and partnership working with

<p>was significant under-representation in the museum’s audience profile from people living in poverty.</p> <p>Over one-third of visitors to The Burrell Collection were from the least deprived areas in Glasgow. Social and economic deprivation are endemic in Glasgow, which remains the most deprived city in Scotland, with almost half of its residents living in the 20% most deprived areas in the country. The Scottish Index of Multiple Deprivation shows areas bordering the museum - Pollok North and East, and Pollokshaws, are some of the most deprived quintiles in the city.</p> <p>Glasgow City has the highest share of Scotland’s 15% most deprived zones including areas local to Pollok Country Park which are within the worst 1%. This includes both workless families and those experiencing in-work poverty, a group which has grown significantly since 2008.</p>		<p>Pollok Health Centre.</p> <ul style="list-style-type: none"> • Affordable café pricing options. • Multiple picnic areas inside and outside the museum in prominent, quality locations. • Location of shop has been moved so that visitors do not have to walk past to get to the museum, thus removing the feeling of obligation to buy, which was identified via consultation with non-visitors. • Outdoor waterproofs available as needed for public and schools’ programme participants. • Free public programme. Note that where programme is charged for the purposes of income generation, there will be concession prices available. • Relationship building with organisations that work with people experiencing poverty e.g. local housing associations. <p>Further barriers for people experiencing poverty include the costs of transport and catering/refreshments. These will be addressed by improved transport links to and within the Park and picnic facilities near and within the museum. The activities programme will build on these by providing high quality, accessible, popular free/affordable large and small scale events.</p>
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3. ASSESSMENT & DIFFERENTIAL IMPACTS

Use the table below to provide some **narrative** where you think the **Policy, Project, Service Reform or Budget Option** has either a positive impact (contributes to promoting equality or improving relations within an equality group) or a negative impact (could disadvantage them) and note the reason for the change in policy or the reason for policy development, based on the evidence you have collated.

Protected Characteristic	Specific Characteristics	Positive Impact – it could benefit an equality group	Good Practice/ Promotes Equality or improved relations	Negative Impact – it could disadvantage an equality group	Reason for Change in Policy or Policy Development
SEX/ GENDER	Women	Content Framework – increased focus on women’s stories in the collection making female voices heard.	Content Framework – Object stories focused on women where possible. Worked with groups such as Glasgow Women’s Library to inform content.	-	Burrell Renaissance Project Content Framework – awareness of museum trends.
	Men	Activity Plan – in order to combat loneliness within older men Burrell will offer programming in line with Glasgow Museums namely the “Men in Museums” programme.	Will follow the good practice as followed by Glasgow Museums Learning and access dept.	Some female groups may feel disadvantaged however women will be signposted to other groups and where required, research will be shared on the efficacy of men only cultural groups as researched by the Whitworth and Manchester University	Burrell Renaissance Project No change – continuation of GM practice.
	Transgender	Building Design – inclusion of Gender neutral toilets. Content Framework – displays informed by Transgender groups.	Content Framework – Consultation and collaboration with transgender groups increases a sense of ownership of the collection.	Building design – perception that some faith based groups may object to non-gendered facilities; however toilet design has GN toilets as self-contained units and choice of gendered facilities available. Research from Sheffield Hallam University	Burrell Renaissance Project BC Position statement of Inclusive Toilet provision to come.

				and its Around the Toilet report states that many other groups such as parents of different gendered children, those with carers and Muslims washing for ablution would all make use of this facility.	
RACE*	White	Content Framework – a number of displays have been created to tell the stories of people from a variety of race groups where in the past they may not have been told. On many occasions we have worked with people and groups from the community to inform and develop these displays with. For example – for a display about Chinese Soul Jars we worked with 2 groups of elderly Chinese adults who informed the display and generated enhanced collections knowledge.	This good practice fosters a sense of ownership in the collection and ultimately the museum. This echoes the work started in other GM venues. We have committed to HLF a minimum of 4 content updates per year after opening with community partners. This may take the form of a display change, intervention or event and working with Protected characteristic groups will be a priority.		Burrell Renaissance Project Content Framework – The content strategy for Burrell focused development on people in all ways – from Burrell himself to the people who made and used our objects. As much of our collection is Chinese and Islamic, the upcoming displays will reflect this.
<i>Further information on the breakdown below each of these headings, as per census, is available here.</i> <i>For example Asian includes Chinese, Pakistani and Indian etc</i>	Mixed or Multiple Ethnic Groups				
	Asian				
	African				
	Caribbean or Black				
	Other Ethnic Group				
DISABILITY	Physical disability	Building design – one of the main	This good practice sees the Burrell		Burrell Renaissance Project

		<p>outcomes of the project is to increase access. For disabled people with a physical disability the museum will be easier to access: a new drop off point will be created directly at the entrance. The cobbled hill in front of the museum will be removed and seating provided on paths. Within the building new fire evacuation lifts will make travelling between floors easier and step free access will be maintained.</p> <p>As well as a number of accessible toilets there will be 2 Changing Places toilets for visitors who need a hoist and changing bed. This will open up the museum and Pollok Park to a number of new visitors.</p>	<p>Collection go above the building regulations for making reasonable adjustments for disabled people with a physical disability.</p>		
<p><i>A definition of disability under the Equality Act 2010 is</i></p>	<p>Sensory Impairment (sight, hearing,)</p>	<p>For Deaf BSL users we will have BSL as an option on AV</p>	<p>This good practice fosters a sense of ownership in the</p>		<p>Burrell Renaissance Project</p>

<p>available here.</p>		<p>screens. Hearing Loops will be available for people with hearing impairments. Public Programming – there will be programming for all groups including BSL tours, touch tours and Deaf friendly events.</p> <p>A number of our staff will be trained in BSL Level 1 in time for opening.</p> <p>Content Framework – displays will be developed by BSL users to reflect and tell stories about the Deaf community and Burrell objects.</p>	<p>collection and ultimately the museum. This echoes the work started in other GM venues. We have committed to HLF a minimum of 4 content updates per year after opening with community partners. This may take the form of a display change, intervention or event and working with Protected characteristic groups will be a priority.</p>		
	<p>Mental Health</p>	<p>Members of staff have undergone Mental Health First Aid training.</p> <p>Content Development – displays will tell the stories of artists with mental health issues through their art.</p> <p>Public programming</p>	<p>Visitors dealing with Mental health issues will see themselves reflected in our displays and will foster a sense of ownership and seeing themselves in the displays.</p>		<p>Burrell Renaissance Project</p>

		- one programme strand is Health and Wellbeing and we will work with mental health experts on this output.			
	Learning Disability	Public programming - will create programmes that are inclusive and welcoming for this group. Object based learning is highly effective in engaging people with learning disabilities. Our new storytelling gallery will pioneer sensory storytelling in conjunction with PAMIS - an organisation that supports people with profound and multiple disabilities.	This good practice will be shared GM wide.		Burrell Renaissance Project
LGBT	Lesbians	Toilet provision aims to be inclusive and welcoming to all binary and non-binary visitors (as per the Around the Toilet report) All staff and volunteers will go through LGBT awareness training		See note above re gender neutral toilets.	Burrell Renaissance Project
	Gay Men				
	Bisexual				

		<p>to foster an inclusive and welcoming atmosphere.</p> <p>Content Framework – work has been done with LGBT Community partners to inform and develop our displays.</p>			
AGE	Older People (60 +)	<p>Content Framework – Content has been developed with groups of older adults.</p> <p>Public Programming – BC will continue to offer GM wide programming such as Contact the Elderly and Men in Museums.</p> <p>Building Design – many of the improvements in terms of access such as improved ingress and egress, seating, lifts and toilets will be positive for this group.</p>	We will continue the good practice from GM		Burrell Renaissance Project
	Younger People	Employability – new	We will continue the		Burrell Renaissance

	(16-25)	programmes designed to share skills with young people in order to assist in their life chances are being piloted for inclusion in the Burrell Programme.	good practice from GM		Project
	Children (0-16)	<p>Building Design – many of the improvements in terms of access such as improved ingress and egress, seating, lifts and toilets will be positive for this group. A new playscape, manual, digital and hybrid Interactives and tactile provision will offer new opportunities.</p> <p>BC have partnered with 5 partner schools to ensure programming and facilities work for local children.</p>	We will continue the good practice from GM		Burrell Renaissance Project
MARRIAGE & CIVIL PARTNERSHIP	Women	Content Framework – new displays in the Love and Friendship galleries will show case many types of			Burrell Renaissance Project
	Men				

	Lesbians	relationships. Visitors in any type of relationship will see themselves reflected in this gallery.			
	Gay Men				
PREGNANCY & MATERNITY	Women	Building design – Visitors with buggies will benefit from improved lifts and step free access. There will be a number of baby change facilities and will be a breastfeeding welcome environment.			
RELIGION & BELIEF** A list of religions used in the census is available here .	See note below	Building Design – We will have a quiet room available for prayer or quiet reflection. Gender neutral and larger accessible toilets will be available for ablution should visitors require it and picnic spaces for specific dietary needs. Content Framework – Many of our displays will reflect different faith groups		We have museum objects that directly relate to religion and belief such as Islamic, Buddhist and Christian objects – all of which feature in displays in the refurbished museum.	Burrell Renaissance Project

		<p>and belief systems and where possible we have worked with people practising that faith.</p>			
<p>SOCIAL AND ECONOMIC DIS - ADVANTAGE</p>		<p>Poverty proofing of the museum is at the centre of the Activity Plan. E.g. picnic spaces, free public programme, free entry, free or subsidised community hireable space.</p>	<p>Following GM good practice to enable free entry and free or low cost participation for all.</p>	<p>A museum visit is technically- and marketed as- a free day out; however visits come with associated costs, many outwith our control such as car parking charges, public transport costs etc.</p> <p>In addition, via community consultation with a range of local organisations and residents, it emerged that the Burrell Collection was simply not factoring in the consciousness of many local residents- this is an ongoing issue.</p> <p>Prior to closure, generally speaking, the museum was suffering from a lack of appreciation, a lack of awareness and, crucially something of an image problem:</p> <ul style="list-style-type: none"> • <i>It's not a child friendly museum; it's a very adult orientated space. (Museum Champion)</i> • <i>It's a very clean, 'very white' museum. Everything is 'too precious' to let</i> 	

				<p><i>children run about. We want to look, touch and play! (Local resident)</i></p> <ul style="list-style-type: none"> • <i>What is inside that building? (Local resident at Pollok Family Day)</i> • <i>Looks tired - needs a facelift. (Burrell visitor)</i> 	
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* For reasons of brevity race is not an exhaustive list, and therefore please feel free to augment the list above where appropriate; to reflect the complexity of other racial identities.

** There are too many faith groups to provide a list, therefore, please input the faith group e.g. Muslims, Buddhists, Jews, Christians, Hindus, etc. Consider the different faith groups individually when considering positive or negative impacts. A list of religions used in the census is available [here](#).

4. OUTCOMES, ACTION & PUBLIC REPORTING

Outcome	Yes /No Or /Not At This Stage	Further Action Required/ Action To Be Undertaken	Lead Officer and/or Lead Strategic Group	Timescale for Resolution of Negative Impact/ Delivery of Positive Impact
Was a significant level of negative impact arising from the project, policy or strategy identified?	No	N/A	N/A	N/A
Does the project, policy or strategy require to be amended to have a positive impact?	No	N/A	N/A	N/A
If none of the above is required, please recommend the next steps to be taken. (i.e. is there a strategic group that can monitor any future impacts as part of implementation?)	Yes	EQIA monitoring to become an agenda item for the meetings of the Project Management Team, Project Coordination Team, Burrell Management Group and Burrell Executive. Burrell Project to nominate an EQIA champion.		<ol style="list-style-type: none"> 1) Assess delivery of project against protected characteristics within the first 3/6 months of opening 2) Assess programming of activities / collaboration work with groups from protected characteristic categories. Gauge reaction and develop further programming with and for these groups. Assess 1 year after opening.

PUBLIC REPORTING OF SCREENING ASSESSMENT

All completed EQIA Screenings are required to be publically available on the Council website once they have been signed off by the relevant manager, and/or Strategic, Policy, or Operational Group. (See EQIA Guidance: Pgs. 11-12)

