

Equality Impact and Needs Analysis (EINA) for the Cultural Partnership Strategy, 2015-19

Directorate:	Finance & Corporate Services
Service Area:	Arts
Name of service/ function/ policy/ being assessed:	Cultural Partnership Strategy 2015-19 including the Public Art Strategy
Officers leading on assessment:	Rachel Tranter – Head of Arts
Other staff involved:	Rachel Kidd – Project Support Officer Emma Cookson – Arts Festival Manager

BACKGROUND

1. Briefly describe the service/function/policy:

The Cultural Partnership Strategy 2015-19 sets out the four-year strategy for the Cultural Partnership; presenting a direction for culture in the London Borough of Richmond upon Thames (LBRuT) for the period 2015-2019, including the arts, heritage, craft and design, architecture and open spaces, libraries and reading, sport, parks, children's play and festivals.

The strategy has been developed by the Cultural Partnership (led by the LBRuT Arts Service, in collaboration with over 100 cultural partners who provide cultural services and activities in the borough). The strategy aims to encompass all culture in the borough to maximise benefit to all individuals and local communities and facilitate opportunities for cultural providers to collaborate towards shared aims.

The key themes and goals identified in the strategy were developed through workshops led by [People Make it Work](#). The strategy offers a broad vision for culture in the borough, centring around the core aims of: 'Increasing Participation'; particularly amongst under-represented groups, 'Raising Ambition'; striving for excellence and creating new pathways, and 'Building on our sense of place'; embedding culture at the heart of communities and public space.

The Public Art Strategy 2015 is an appendix of the Cultural Partnership Strategy (CPS). The document sets out a vision for public art in the borough, its benefit as a community resource and offers practical advice on the commissioning, development, maintenance and decommissioning of public art, to encourage more people to undertake public art initiatives within the borough (whether they are Council Officers or external organisations).

Current Status: The CPS has been drafted and circulated to the Cultural Partnership. A Scrutiny Panel was held on March 30th 2015 and the final draft was submitted to Cabinet on [2nd July 2015](#).

2. Why is the equality impact and needs analysis being undertaken?

The CPS 2015-19 is a new strategy that sets out the aims for culture in LBRuT. It builds upon and updates the previous strategy 'Excellence for Everyone – Cultural Partnership Plan 2009 – 2013'.

An EINA was started in the drafting stages of the CPS and related Public Art Strategy (PAS), and will be monitored throughout its implementation. It will ensure that the plan works to help cultural providers meet the diverse needs of the local population, support equality of opportunity for different groups and ensures that the plan does not unintentionally discriminate against specific or individual groups.

3. SUMMARY OF THE KEY FINDINGS

The CPS sets out a vision and goals for culture in LBRuT. The PAS forms part of the appendix of the CPS and sets out a vision for public art, offering practical advice for those who wish to undertake a public art initiative.

Both documents promote the principal of providing cultural provisions that meet the needs of the community; increasing the participation of all.

This is particularly evident in the first goal of the CPS which is 'Increasing Involvement'. It states that 'we will widen opportunities for participation in culture for residents and provide opportunities for them to shape cultural services, targeting areas (demographic and geographic) with lower levels of participation'. Equally, the PAS promotes inclusivity. For example, when discussing artists' briefs, the strategy mentions that projects should respond to the needs and requirements of the local communities and, where possible, engage with particular sections of the community, particularly those which are most vulnerable. Importantly, it also discusses the potential for public art initiatives to celebrate cultural diversity and highlight best practice for public engagement and involving communities in the creation of public art.

Both documents contribute towards an overall commitment to improving access to culture for all groups; however the CPS does acknowledge that the groups that demonstrate lower levels of participation will vary for each organisation or initiative. This has been taken into account throughout the EINA process.

Key findings for relevant characteristics:

Age:

- Dementia, loneliness and isolation amongst older people are Council priorities and the CPS provides an opportunity for closer working between the Cultural Partnership and other bodies, such as Public Health.
- There are relatively high levels of older people in the borough compared to London, and these levels are increasing.
- Monitoring data collected by the Arts Service shows high levels of participation in 'deeper' engagement activities, such as participation in learning.
- Some organisations see lower levels of participation by younger people and consider those as a target group to create 'habits for life'.
- Culture has the potential to 'bring residents together' which may be relevant in the example of inter-generational projects.

Disability:

- Disabled people are a potential target audience for cultural organisations as lower levels of participation in cultural and sport activities are often demonstrated amongst this group.
- There is a link between cultural activity and improved health and well-being which may be particularly relevant to this group.
- Monitoring data collected by the Arts Service shows high levels of participation amongst people with disabilities, which may demonstrate the success of existing targeted initiatives undertaken by the Arts Service.
- The CPS aims to increase levels of participation amongst disabled people.
- The PAS sets out a need to ensure public art and interpretation is accessible.

Gender:

- National and local data shows there is often an unequal level of men and women taking part in cultural activities, for example, more men tend to take part in sport than women.
- Monitoring data collected by the Arts Service shows that 60% of gallery visitors were female.
- The CPS aims to increase participation in cultural activities for all.

Race / Ethnicity:

- The CPS identified people from Black, Asian and Minority Ethnic (BAME) backgrounds as potential target audiences, as this group often has lower levels of participation in sport and cultural activity.

- The plan aims to see greater overall participation in culture from BAME communities.
- Culture has the potential to 'build a sense of identity and pride in our communities' which may be relevant to this characteristic, depending on the initiative.
- Ethnic diversity is relatively low in LBRuT (71% White British; 86% White) but has increased in recent years, whilst neighbouring boroughs, such as Hounslow, demonstrate much higher levels of ethnic diversity (51% White or White British – 2011 Census).
- The PAS discusses the opportunity for projects that 'celebrate cultural diversity'.

Action and Next Steps:

The CPS promotes an overall aim to increase participation for all, particularly those groups which are currently under-represented. It has the potential to:

- Advance equality of opportunity between different groups
- Foster good relations between different groups

A workshop was held to set specific goals and initiatives to be undertaken by cultural partners in response to the overall aims of the strategy.

This EINA has been reviewed following this workshop and the subsequent finalisation of the CPS.

4. Has this service/ function/ policy undertaken a screening for relevance?

The CPS encapsulates broad themes and strategic aims that have developed through workshops and consultations with the Cultural Partnership. The first strategic goal centres on raising levels of participation in the cultural sector in LBRuT, particularly in demographic and geographic areas that demonstrate lower levels of participation. The strategy acknowledges that the lower participation groups will vary from organisation to organisation and therefore all protected characteristics should be considered.

Based on discussions in the workshops and the local and national data considered, the relevant characteristics, as identified by the Screening for Relevance ([Appendix 1](#)) are:

Age:

Dementia, and loneliness and isolation, particularly in older people, are LBRuT and national priorities that are discussed in the CPS in terms of 'Increasing Involvement'. The strategy considers the aging population of LBRuT, which already has a high proportion of older residents in comparison to London as a whole. The strategy also acknowledges that some cultural sectors experience lower participation levels from younger audiences.

The goal 'Raising Ambition' discusses the growing role of digital technology in the cultural sector which is relevant to the characteristic of age as research, as acknowledged in the strategy, shows lower levels of internet use amongst older residents.

The PAS discusses the opportunity to engage with particular sections of the community when working on public art initiatives, particularly those who are vulnerable, which, depending on the initiative, may relate to this characteristic.

Race:

National data demonstrates lower levels of participation in arts and culture from BAME audiences. The CPS considers the increasing levels of diversity in, and surrounding, LBRuT and this group was identified as a target audience in workshop discussions.

The PAS considers public art's role in creating a sense of place and community and discusses the opportunity of working with particular sections of the community, which, depending on the initiative, may relate to this characteristic.

Disability:

Dementia, and loneliness and isolation initiatives are also relevant to this characteristic and the CPS discusses the opportunity for collaborative working with sectors such as Public Health.

Disability, as a characteristic, was identified as a target audience in workshop discussions and lower

levels of participation for this group is shown nationally, particularly in relation to sport. In relation to the PAS, the need to consider accessibility and DDA compliance was acknowledged. The strategy discusses the opportunity to work with particular sections of the community, particularly those that are vulnerable which, depending on the initiative, may relate to this characteristic.

Gender:

The CPS does not specifically discuss gender, but national data shows that there are different levels of engagement in culture and sport in terms of gender, which may be addressed through initiatives developing from the strategy.

Note:

The CPS sets out a commitment to improving access to culture for all groups and recognises a need for provision to be tailored to the needs of service users. Equally, the PAS discusses the aim of enhancing quality of opportunities for all people to participate in cultural activities and have access to public art. Target groups identified as part of the strategy will depend on the specific organisation or initiative.

Specific actions and policies to arise as a result of the strategy may be subject to additional equalities assessments.

5. What sources of information have been used in the preparation of this equality impact and needs analysis? For example, this could include equalities monitoring information, performance data, consultation feedback or needs assessment. Please provide the details in the table below:

Information source	Description and outline of the information source
LBRuT CPS workshop – 30/09/14 (open meeting)	<p>A workshop ran by <i>People Make it Work</i> involving the Cultural Partnership and relevant partners from the Local Authority, voluntary sector and cultural sector. A total of 53 organisations and individuals were represented.</p> <p>Themes discussed in round-table discussions were:</p> <ul style="list-style-type: none"> • Opportunities • Supporting needs • Challenges facing the sector • Current strengths and offers • Your organisation's vision and priorities <p>Attending partners included:</p> <ul style="list-style-type: none"> • Elected members • LBRuT Officers • Local museums and art centres • Heritage Lottery Fund • Arts Council England • Public Health • Voluntary sector including RCVS <p>Discussion drew on the experience of individual organisations and Council departments. The three main themes of the CPS were derived from discussion and refined through further research.</p>
Stakeholder Strategy Analysis	<p>Analysis of relevant local and national documents and strategies to refine the core aims of the strategy, drawing on research and consultation undertaken in developing the strategies. This includes Council strategies and national cultural sector work.</p> <p>Documents considered included:</p>

Information source	Description and outline of the information source
	<ul style="list-style-type: none"> • Connecting Communities: Library Strategy 2011-14 • Richmond upon Thames Community Plan 2013-18 • London Sport: Richmond upon Thames Borough Information Report, Jan 2014 (not published) • Arts Council of England: Art and Culture for Everyone, 2nd edition 2013 • Heritage Lottery Fund: A lasting difference for heritage and people – our strategic framework • London Sport: A Strategy for Sport in London to 2020
Data relating to the demographic profile of LBRuT	<p>Data from the Office of National Statistics (ONS) has been used to both to inform the CPS and develop the section 'Life in the Borough' within the strategy that provides the context and details about the demographic profile. This is basic information that will help cultural partners to consider their equalities needs and build upon existing equalities monitoring.</p> <p>The following information was considered:</p> <ul style="list-style-type: none"> • Borough population (ONS, 2013 mid-year estimates) • Age profile (Knowing our Borough, 2014) • Ethnic profile (2011 Census) • Health and Disability profile (Knowing our Borough, 2014) • Economic activity of residents (ONS Annual Population Survey, 2013) • Scale of the cultural economy in the borough (Local Economic Assessment, LBRuT, 2010)
2014 Resident's Survey	<p>Annual survey targeting a cross-section of the local population. The CPS looked at:</p> <ul style="list-style-type: none"> • Current satisfaction rates on areas relevant to the survey, such as parks, sports and arts. • The number of residents that are internet users.
Customer feedback forms gathered by the Arts Service	<p>Equalities monitoring information gathered by LBRuT's Arts Service (including gallery visitors and education visitors) was considered to ensure that data collected supports the main themes of the CPS, particularly, that an aim of the strategy is to raise levels of participation amongst groups that demonstrate lower levels of participation.</p> <p>The main areas considered were:</p> <ul style="list-style-type: none"> • Age • Gender • Ethnicity • Disability <p>Analysis did show that some groups show higher levels of participation than others and indicated that there was work to be done in terms of increasing participation from certain groups.</p>
Other regional/national data	Desktop research into the existing cultural offers in LBRuT.

Information source	Description and outline of the information source
Follow-up consultation <ul style="list-style-type: none"> • Sport Richmond open meeting • Working group refining draft strategy 	<ul style="list-style-type: none"> • Attendance at Sport Richmond meeting to discuss the strategy and relevance to sport. • A workshop that refined the draft strategy, made up of around 30 representatives of the cultural sector (including Elected Members, LBRuT Officers, independent and cultural organisations). This session aimed to ensure the wording of the strategy and that the main aims reflected the themes of the initial workshop, and ideas were refined.
Goal-setting workshops	Open meeting with LBRuT Officers, Elected Members and cultural organisations to discuss possible initiatives in order to meet the three goals set out in the CPS. Discussion was based on the three priorities set out in previous consultations and what actions might be needed and from whom in order to achieve them.

ANALYSING IMPACT, NEEDS AND EFFECTS

It is important that the analysis addresses each part of the duty assessed as relevant to the area being examined.

6. Key questions to consider:

What does customer feedback, complaints or discussions with stakeholder groups tell you about the impact of the service/ function/ policy on the protected characteristic groups, where assessed as relevant to area being examined?

Are there any barriers to accessing services for any groups?

How well are diverse needs understood and met?

Do differences in service take up, feedback or satisfaction levels indicate that it is not accessible to certain protected groups, or does not meet their needs?

Are there population changes that might indicate new needs?

Have the needs of disabled people been identified and addressed where these are different from the needs of non-disabled people?

Is there evidence of differential impact or different outcomes which must be addressed?

Have you identified any need to tackle prejudice or promote understanding between different groups?

Protected Group	Findings
Age	<p>What does our data tell us?</p> <p>For many of the cultural organisations that attended the CPS workshops, reaching and providing cultural opportunities for young people was identified as a priority. Some organisations cited lower levels of participation in young people and, for many, the aim to target younger people is due to a need to create 'habits for life', which is often acknowledged in national research.</p> <p>Equally, the Cultural Partnership also saw an opportunity to raise participation levels for older people, particularly those at risk of loneliness and isolation. Census data about the LBRuT population demonstrated a significant proportion of older residents (14.3% aged over 65, compared to 11.4% in London as a whole) and that the proportion has increased since 2001. Dementia, and loneliness and isolation, represent priorities of the wider Local Authority and, in relation to this, an opportunity</p>

Protected Group	Findings
	<p>was seen for closer partnership working between cultural providers and health and social care providers, such as Public Health. The links between engaging with culture and increased levels of health and well-being are acknowledged nationally.</p> <p>The CPS discusses the opportunity of engaging more with digital technology, especially in relation to interpretation and web-based marketing. However, it was acknowledged that lower levels of internet use are seen amongst older people.</p> <p>Monitoring data gathered the Arts Service in relation to visitors to Orleans House Gallery (OHG), demonstrated a relatively high proportion of older gallery visitors, but that levels dropped when compared with data collected from attendees at sessions and workshops provided by the education team.</p> <p>For example, 24.6% of gallery visitors (who completed customer feedback forms) were aged over 65, whereas 2.6% of education visitors were aged over 65. Also of note, 7.2% of general Gallery visitors were under 16 years of age.</p> <p>This demonstrates the need to provide opportunities for deeper levels of engagement in older people and / or raising general levels of participation in younger people.</p> <p>What is the potential impact?</p> <ul style="list-style-type: none"> • Lower levels of participation among certain age groups or lower levels of 'deeper engagement' for certain age groups. • Fewer relevant opportunities for certain age groups. • Missed opportunity to increase levels of health and well-being for older people at risk of loneliness and isolation through culture. • Potential negative impact for non-internet users. <p>How does the CPS and the PAS address this?</p> <ul style="list-style-type: none"> • The CPS sets out the aim of generally raising participation levels, especially among under-represented groups, which may include certain age groups, depending on the organisation. • The CPS sets out the vision of, by 2019, greater diversity of residents participating in cultural activities as audiences, volunteers and participants. It aims to increase overall participation, particularly from groups that demonstrate lower levels of participation, this may vary between organisations. • It considers loneliness and isolation and dementia in older people as a priority for the council and notes the rising levels of older people in the borough. Over 65's may be a target group for some organisations. • It notes that younger people may be a target audience for some organisations as a means of setting up 'habits for life'. • The PAS discusses the potential for public art to provide learning experiences for all, including the most vulnerable, which may include older people at risk of loneliness and isolation. Projects should respond to the needs of the community.
Disability	<p>What does our data tell us?</p> <p>When considering raising participation of certain groups, the Cultural Partnership identified disabled people as a potential target audience / priority. For example, some cultural organisations, such as Sport Richmond, experience lower levels of participation amongst disabled people and aim to increase participation levels of this group. It is acknowledged nationally that there tends to be less engagement in culture for people with disabilities.</p> <p>The link between culture and increased levels of health and well-being and the opportunity for closer partnership working between cultural providers and health and social care providers can also be relevant to this characteristic, especially for disabled people who may be at risk of loneliness and isolation.</p>

Protected Group	Findings
	<p>Census data shows 11.5% of LBRuT residents have a long-term health condition or disability that affects their day-to-day activity. Monitoring data, gathered in relation to visitors to OHG, demonstrated relatively high levels of participation of disabled people (17.9% of Gallery visitors considered themselves as disabled). This may be a result of educational work with regular groups such as Art & Soul, for people with mental health issues, as well as Octagon Club and Transitions – groups for young people with disabilities, and demonstrates the precedent of success for targeted initiatives.</p> <p>What is the potential impact?</p> <ul style="list-style-type: none"> • Lower levels of participation in culture among disabled people. • Fewer opportunities for engagement for disabled people. • Missed opportunity to increase levels of health and well-being through culture for disabled people who may be at risk of loneliness and isolation. <p>How does the CPS and the PAS address this?</p> <ul style="list-style-type: none"> • The CPS sets the aim that, by 2019, there will be a greater diversity of residents participating in cultural activities as audiences, volunteers and participants. It aims to increase overall participation, particularly from groups that demonstrate lower levels of participation, which may vary between organisations. • An aim of the plan is to see greater participation from people with disabilities. • It sets out the opportunity for increased partnership working between Culture and Public Health and the increased focus on the arts being used as a preventative strategy. This may be relevant for disabled residents. • The PAS refers to DDA compliance, which must be considered when undertaking a public art initiative, ensuring that ‘all members of the community’ are able to experience the art work. • Interpretation accompanying the work should be as accessible as possible. • The PAS discusses the potential for public art to provide learning experiences for all, particularly those most vulnerable. It specifies that projects should respond to the needs of the local community.
Gender (Sex)	<p>What does our data tell us?</p> <p>National and local data often demonstrates a discrepancy between the proportions of male and female participants in cultural activity. For example, consultation at the Sport Richmond meeting revealed that there are often lower levels of female participation in sport; however, visitor monitoring data for OHG, gathered from self-selection feedback forms, showed that 60% of Gallery visitors were women.</p> <p>What is the potential impact?</p> <ul style="list-style-type: none"> • Lower levels of participation for males and females, depending on the organisation / type of culture. <p>How does the CPS and the PAS address this?</p> <ul style="list-style-type: none"> • The CPS sets out the vision that, by 2019, there will be greater diversity of residents participating in cultural activities as audiences, volunteers and participants. • Gender is not addressed specifically in the CPS. However, the plan sets out the aim of generally raising participation levels, especially among under-represented groups. Depending on the organisations involved and their current audiences, therefore, initiatives may involve raising participation levels of an under-represented gender.
Gender reassignment	No potential issues have been identified for this protected characteristic.

Protected Group	Findings
Marriage and civil partnership ¹	No potential issues have been identified for this protected characteristic.
Pregnancy and maternity	No potential issues have been identified for this protected characteristic.
Race/ethnicity	<p>What does our data tell us?</p> <p>Considering the CPS's aim of increasing participation from under-represented groups, people from a BAME background were identified as a potential target audience and one that often experiences lower levels of participation. For example, the <i>London Sport: Richmond upon Thames Borough</i> document highlighted an aim of increasing BAME participation by more than 1%.</p> <p>One of the CPS's three aims is 'Building our Sense of Place'. This, and the PAS, discusses art and culture's ability to 'establish new communities and identifies and provide opportunities to bring residents together', which, in some cases, may be relevant to this characteristic.</p> <p>Census data reveals that LBRuT is the second least ethnically diverse London Borough, with 86.0% of residents identifying as being White. However, comparison with the 2001 Census shows that this proportion has decreased by 5.0%. Neighbouring London Boroughs, such as Hounslow, demonstrate higher levels of ethnic diversity – in Hounslow, 51.4% of people identified as being from a White background. This may be significant as LBRuT attracts a large number of people from outside the borough, many of whom take part in cultural activities.</p> <p>Monitoring data, gathered in relation to visitors to OHG, demonstrated that a slightly higher than expected proportion (89.6%) of visitors were White. This demonstrates scope for targeted initiatives, such as the Holi event that has previously taken place at OHG and attracts large BAME audiences, especially from Asian backgrounds.</p> <p>What is the potential impact?</p> <ul style="list-style-type: none"> • Lower levels of participation of those from a BAME background. • Fewer relevant opportunities for people from different ethnic groups. • Missed opportunities to 'create a sense of place' for all and 'foster good relations' between ethnic groups. <p>How does the CPS and the PAS address this?</p> <ul style="list-style-type: none"> • The CPS sets out the vision that, by 2019, there will be a greater diversity of residents participating in cultural activities as audiences, volunteers and participants. It aims to increase overall participation, particularly from groups that demonstrate lower levels of participation. • One of the goals in the CPS centres on 'Creating a Sense of Place' and building communities, which may have particular outcomes for BAME communities, depending on the initiative. • The CPS notes that ethnic diversity in the borough has increased and that BAME communities may be a target audience for some organisations. An aim of the strategy is to see greater participation overall from BAME communities.
Religion and Belief	No potential issues have been identified for this protected characteristic.
Sexual orientation	No potential issues have been identified for this protected characteristic.

¹ Only in relation to the first part of the duty: eliminate discrimination, harassment and victimisation

7. Have you identified any data gaps in relation to the relevant protected characteristics and relevant parts of the duty?

If so, how will these data gaps be addressed? What further information is needed to enable a robust equality analysis of the area?

Gaps in data	Action to deal with this
Discussions in the workshops have raised the need for base-line data about current audiences, noting that some cultural organisations do not regularly capture equalities monitoring information.	LBRuT departments regularly capture equalities information. This EINA will use data captured by LBRuT Arts Service, based at Orleans House Gallery, to give an indication about current audiences, considering other local and national trends.
Increase representation from sports partners.	Follow-up consultation meetings were held with Sport Richmond.
Considering how the outcomes of the strategy can be measured.	Specific goal-setting workshops with cultural partners to identify how success can be measured.

8. CONSULTATION IN THE EINA PROCESS

The CPS has been co-produced with a wide range of partners representing over 100 organisations in the cultural sector in LBRuT, along with Council colleagues from Economic Development, Environment, Sport and Tourism.

A Scrutiny Panel was held on 30th March 2015 and the CPS has been submitted to the Council's Executive Board and a wide range of Council Officers for comment. Subsequent feedback has been incorporated in the final version of this EINA. It was submitted to Cabinet on 14th May 2015.

Advice on the development of this EINA was sought from Stuart Black – Performance and Equalities Officer.

ACTION PLANNING

9. What issues have you identified that require equality actions? What are these equality actions, who will be responsible for them and when will they be completed?

Issue identified	Planned action	Lead officer	Status
Refine aims of CPS	Follow-up workshops to be held to consider the draft strategy.	Rachel Tranter	Jan 2015 (completed)
	Consider other local and national strategies relevant to culture and ensure no major discrepancies.	Rachel Tranter	Jan 2015 (Completed)
Consider what success looks like and how it can be measured	Goal-setting workshops to be held with the Cultural Partnership.	Rachel Tranter	March 2015 (Completed)
Consider the need for baseline data	Consider equalities monitoring data gathered by the Arts Service in relation to visitors to OHG.	Rachel Tranter / Rachel Kidd	March 2015 (Completed)
	Cultural partners external to LBRuT are encouraged to ensure they capture sufficient data to ensure equalities issues are picked up.	Rachel Tranter / Rachel Kidd	March 2015 (Completed)

Issue identified	Planned action	Lead officer	Status
Consider the need for baseline data.	Desktop research into national data.	Rachel Tranter / Rachel Kidd	March 2015 (Completed)
Refine CPS based feedback from consultation	Incorporate feedback from Partnership consultation and Scrutiny Panel into final EINA draft.	Rachel Tranter / Emma Cookson	May 2015 (Completed)
Actions to result from the strategy may be subject to further equalities assessments	Complete EINA for Transforming Orleans House Project.	Rachel Tranter / Pippa Joiner	Q1 2016/17
	Update this EINA following results of goal-setting workshop.	Rachel Tranter / Pippa Joiner	June 2015 (Completed)

MONITORING AND REVIEW

10. How will the actions in the action plan be monitored and reviewed? For example, any equality actions identified should be added to business, service or team plans and performance managed.

- Equalities information will continue to be collected on an on-going basis and will continue to inform services provided by all Council departments involved in the CPS.
- Specific actions to come from the CPS may be subject to further equalities monitoring.
- This EINA will be reviewed following the results of the goal-setting workshop.
- The Council's Arts Service, Sports, Libraries and cultural providers will consider if aspects of the strategy should be included in business, service or team planning.
- The Action Plan will be monitored through forums including Arts Advisory, Sport Richmond and the Cultural Partnership Steering Group.
- Progress on all actions associated with this EINA will be monitored by the Finance & Corporate Services Equality & Diversity Steering Group.

PUBLISHING THE FULL COMPLETED ANALYSIS

Please provide details below:

Approved by	Finance & Corporate Services Equality & Diversity Steering Group
Date of approval	7 th October 2015
Date of publication	9 th October 2015

DECISION-MAKING PROCESS

11. Has a copy of this EINA or summary of key findings been provided to key decision-makers, where relevant, to help inform decision making, for example as an appendix to a Cabinet or Committee report or report for DMT or Exec Board?

The strategy was submitted to Cabinet on 14th May 2015.

Feedback has been received from Executive Board and has been incorporated in this EINA.

Appendix 1 - Screening for Relevance

Name of Directorate	Finance & Corporate Services		
Contact	Rachel Tranter – Head of Arts	Email	r.tranter@richmond.gov.uk
		Telephone	020 8831 6462

Service/ Function	Are the areas listed below relevant to your service/ function?											
	Please answer H, M or L for 'High' Medium or Low'											
	Age	Sex	Race	Disab'	Re&B	SO	GeR	P&M	M&CP	Eliminating discrimination, harassment or victimisation	Advancing equality of opportunity between different groups	Fostering good relations
Cultural Partnership Strategy 2015-19	H	M	H	H	L	L	L	L	L	L	H	M

Legend			
Age	Age	Sex	Sex
Race	Race	Disab'	Disability
Re & B	Religion and Belief	SO	Sexual orientation
GeR	Gender re-assignment	P&M	Pregnancy and maternity
M&CP	Marriage and civil partnership		