

Transforming Orleans House project EINA

Environment

23 December 2016

Equality Impact and Needs Analysis (EINA) Template: Transforming Orleans House project.

Directorate:	Environment
Service Area:	Arts Service
Name of service/ function/ policy/ being assessed:	Phase 4: <i>Transforming Orleans House</i>
Officers leading on assessment:	Rachel Tranter (Head of Arts)
Other staff involved:	Pippa Joiner (Arts and Heritage Development Coordinator) Mark De Novellis (Curator of Exhibitions and Collections) Sarah Heaton (Graduate Trainee)

BACKGROUND

1. Briefly describe the service/ function/ policy:

Transforming Orleans House (TOH) is a £3.6m capital project supported by the Heritage Lottery Fund (HLF). It is the fourth phase of development, and will complete the 'master plan' for the Orleans House Gallery site (OHG).

This project is being delivered in support of the Cultural Partnership Strategy 2015-19 (CPS), which sets an overall direction for culture in the borough; centred on the goals of 'increasing involvement', 'raising ambition', and 'building on our sense of place'. The outcomes of the TOH project will contribute toward all three of these goals, with a particular focus on 'increasing involvement' among underrepresented groups within the Richmond-upon-Thames and beyond.

Capital works will commence in September 2016, the key aims of which are to;

- Restore key heritage features at risk of deterioration, including the Grade 1 listed Octagon Room
- Increase public access and engagement with the Richmond Borough Art Collection through new digital resources, a dedicated Study Gallery, training room, and disabled access to the entire site

The TOH Activity Plan will be carried out from September 2015 to June 2019, delivering on the CPS goals in the following ways;

- Create a virtual platform to ensure the widest possible audience have access to information about - and can better understand the heritage of - the OHG site, the wider Thames landscape and the Richmond Borough Art Collection
- Increase active participation in our heritage through extending the volunteer programme to engage people in both the development and delivery stages of the project
- Enhance the education offer through learning, interpretation, and participation programmes linked to the Richmond Borough Art Collection, Study Gallery and Octagon Room and wider Thames landscape
- Develop OHG's role as a Heritage Hub for West London, offering opportunities for skill-sharing and training, and joint initiatives partnership with arts and heritage organisations in Richmond and the neighbouring boroughs of Kingston, Hounslow, Hillingdon, Wandsworth

and Ealing, extending the reach of our education and outreach programmes

The outcomes of TOH will appeal to a broad and diverse audience, but detailed stakeholder consultation has informed the decision to specifically aim to deepen engagement with the following audience groups;

- West London residents, including schools and families
- Older people (50+)
- People living with disabilities

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

TOH will make significant changes to the OHG site and deliver a range of new learning and participation activities. It will significantly extend the Gallery's reach, and an EINA is being carried out to ensure that the project meets the needs of new diverse audiences, is particularly suitable for our target groups, and does not inadvertently exclude any demographic group. This will help in providing high quality customer service, and by adhering to the Public Sector Equality Duty (PSED), will enhance community safety in all Arts Service activity.

The EINA process began in the drafting stages of the HLF bid, and will be monitored and updated throughout capital works and implementation of the 3 year Activity Plan until June 2019.

3. SUMMARY OF THE KEY FINDINGS

Extensive user and non-user consultation has taken place, to which there has been an overwhelmingly positive response. To date, 22,533 people - including 85 groups - have been involved in awareness raising and consultation for the TOH project, through questionnaires, interviews, meetings, workshops and creative consultation events, the results of which can be found in the attached TOH Consultation Report. No issues were identified around discrimination, harassment or victimisation, but in line with the other two concerns of the PSED, the protected characteristics relevant to this EINA are deemed to be;

Age

- LBRuT has a significantly ageing population, with 19.7% of residents aged over 60, compared to 12.3% in Wandsworth and 14.8% in Hounslow
- Self-selection visitor feedback forms demonstrate that currently, a relatively high proportion (58.6%) of exhibition visitors are aged 50+, but that this decreases when considering 'deeper engagement', such as taking part in educational activities, where 70% of attendees are under 16, implying room to advance equality of opportunity by providing more activities aimed specifically at older audiences
- From consultation, it emerged that adult groups were interested in the heritage of the site and collection as much as exploring practical art techniques
- It was indicated that a number of young people would be equally interested in these approaches, presenting a strong opportunity to initiate intergenerational projects by way of fostering good relations
- Other young people expressed enthusiasm for new innovative ways of presenting art and heritage using digital technology to interpret the site and collections
- All groups consulted indicated that they would like to engage with the Richmond Borough Art Collection more through the Study Gallery, presenting an opportunity to provide a cross-generational resource accessible to a wide range of audiences

Disability

- Self-selection feedback forms indicate that 17.9% of Gallery visitors considered themselves to have a disability. This is a relatively high number when compared to the LBRuT average of 6% and can be attributed to educational work with regular groups for people with disabilities. It is essential, therefore, that the site is made fully accessible for this audience group
- A number of key issues emerged from consultation, including the need for better signage for those with visual impairments and a lift to enable those with physical disabilities to access the upper floors
 - This would suggest a strong need for redevelopment in order to eliminate the exclusion of any groups, and consultation was carried out into how best this might be achieved for those with physical, sensory and learning disabilities
 - Challenges for those with sensory and learning disabilities focused mostly on the accessibility of the Richmond Borough Art Collection, and enthusiasm was shown for increasing the provision of tactile and audio-visual resources
 - Those with physical disabilities (5.4%) referred more to the accessibility of the site, and provided input to the design of the Study Gallery and lift to ensure maximum comfort
- The Gallery also sees a high proportion of disabled volunteers at 17%, significantly higher than the borough average and indicative of the need to be mindful in creating volunteer roles that span a range of physical and mental demands

Race

- Audience analysis via self-selection feedback forms indicates that Orleans House Gallery tends to attract a large proportion of visitors from White backgrounds, at 89.6% compared to the borough resident proportion of 85.9%
 - During consultation no indication was made of any institutional cause of this, indicating that it is not an issue of discrimination or exclusion, but rather one of opportunity. Arts Festivals events - including On the Edge and the Twickenham Carnival – typically attract more diverse audiences and present a marketing opportunity that will help OHG continue to expand its audiences and further develop its ethnic mix
- Population analysis undertaken in development of the project showed that neighbouring West London boroughs are much more ethnically diverse than Richmond upon Thames, with Hillingdon at 52% White background, and Hounslow 51%, and as such extending the gallery's reach to these audiences will help to increase equality of opportunity and foster good inter-demographic relations
- It was also noted that current school visits attract a relatively more diverse mix, with 34% of students being from non-White backgrounds

Gender

- Self-selected feedback forms suggest that 60.5% of gallery visitors are female (compared to 51% of the general borough population, as indicated by 2011 census data). It is worth noting that these figures are based on forms received and may not be wholly indicative of the broad range of visitors, but it is nonetheless important to consider opportunities to attract more males to the site

Next Steps

The remainder of this EINA will consider the issues raised and how these have been, or can be, addressed as part of the 3 year TOH Activity Plan.

As the Activity Plan is delivered, further consideration will be given to its impacts on all protected characteristics in order to ensure continued fulfilment of the Public Sector Equality Duty. This EINA, as well as relevant activities, will be updated accordingly.

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

TOH has undertaken a comprehensive screening for relevance (see Appendix 1). It emerged that the elimination of discrimination, harassment or victimisation was of low relevance, as consultation indicated that there were no groups that felt marginalised by OHG’s current activity, nor its future plans. The advancing of equality in opportunity was considered of high relevance, as it emerged that engagement was uneven amongst age and ethnic groups, and that some disabled users encounter issues in the accessibility of the site and grounds. Finally, fostering of good relations was considered of medium relevance, as the hope is to create a strong heritage hub that spans not only the Richmond community, but neighbouring West London boroughs also.

In terms of protected characteristics, it was deemed that disability status was of high relevance, as this is a characteristic which directly determined how individuals engaged with the site. Race was considered of medium relevance as, although there is no direct exclusion of any group, there is room to advance equality of opportunity. All other characteristics were considered of low relevance, as during consultation no individual indicated that they felt restricted on these grounds.

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:

Important to appreciate what information is needed and to seek to find it. In an EINA process evidence is gathered and considered, analyse what information you have and what more might need to be gathered; what more do we need to know about area (s) in order to make an adequate equality analysis ? An Equality analysis may require focussed consultation unless there are other adequate sources of information.

Information source	Description and outline of the information source
ONS data relating to the demographic profile of LBRuT and the West London region	<ul style="list-style-type: none"> • Data was gathered from existing sources to inform population analysis, specifically around the prevalence of relevant protected characteristics. • This data was largely drawn from the 2011 census, and is available in the public realm.
Analysis of current gallery audiences	<ul style="list-style-type: none"> • Detailed audience analysis was carried out through the use of self-selection feedback forms, online surveys, meetings and focus groups. • In October 2014, a specific TOH online questionnaire was introduced, and attracted 205 responses used in audience analysis. • These surveys were entirely voluntary, and available to gallery users and the wider public.
Public consultation (Oct/Nov'14)	<ul style="list-style-type: none"> • Drop in events were held on a number of days with LBRuT Arts staff and representatives from Kaner Olette architects. • Plans for capital works were presented, along with proposed education and heritage activities. • Audiences were invited to comment to staff directly, or systematically through a questionnaire. • 122 individuals (mostly adults) attended three events. • Feedback indicated that users were supportive of the project, and

Information source	Description and outline of the information source
	<p>particularly interested in advancing the heritage provision to include more information about the site itself, as well as a series of other key LBRuT locations.</p>
<p>Targeted consultation with Historic Royal Palaces Access Panel (Oct'14)</p>	<ul style="list-style-type: none"> • A focus group was held with a panel of 4 members, as well as a subsequent tour for a member that could not attend. The group saw a presentation by Mike Kaner from Kaner Olette Architects, and discussed access issues for people with a range of disabilities. • Members of the panel had experience in consulting on the redevelopment of Kew Palace and Kensington Palace, as well as themselves having a range of disabilities. • This consultation has helped to deliver parts of the Disability Equality Duty around 'involving' disabled people, building loyalty and mutual respect, and creating environments which are equally beneficial for both parties. • Specific topics covered included examples of good existing heritage site entrances, the importance of usability issues in the design of a lift (size, location, mirrors etc.), and the importance of tactile interpretation for those with sensory disabilities.
<p>Targeted consultation with the Environment Directorate Disability Access Group (EDDAG) (Nov'14, March'15)</p>	<ul style="list-style-type: none"> • Two meetings were held with 9 representatives of EDDAG to discuss possible issues arising from initial plans for the site. These meetings were chaired by the EDDAG board, and covered topics they identified as relevant. • Key points brought up were the accessibility of upper floors and office spaces, improvement of signage, design of disabled toilets, and presence of staff to assist during Study Gallery visits. • The project was commended for the level of consideration given to this demographic.
<p>Targeted consultation with Ruils Disability Group</p>	<ul style="list-style-type: none"> • Presentation given to panel comprising individuals with a range of disabilities, detailing planned works and facilitating discussion around accessibility and user experience for people with disabilities. • Panel asked to make recommendations on a number of issues, as well as given the freedom to make additional comments as desired. • Key concerns raised included signage to the gravel, the surfacing of the car park and route to/from the entrance, and the need for automatic doors.
<p>Targeted consultation with West London schools (Oct-Dec'14)</p>	<ul style="list-style-type: none"> • A series of meetings held with staff from six schools (a selection of primary and secondary, and from across West London boroughs). • Schools highlighted that they would like to retain the number of practical arts-based workshops, to be complimented - as opposed to replaced - by heritage themes. • The opportunity to support the local history elements of the curriculum was highlighted, particularly important to the wider West London area, where the cultural offer is more limited. • Some schools from neighbouring boroughs highlighted cost and location as limiting, and indicated a preference for outreach workshops to be provided and consideration to be given for discounts for schools with a large number of children on free school meals. • The value of the Octagon Room in providing a 'wow factor' and unique experience for students was highlighted, and it was suggested that this be used as the space for workshops.

Information source	Description and outline of the information source
Targeted consultation with regular OHG education programme users (Sept-Oct'14)	<ul style="list-style-type: none"> • A number of consultations were held with 4 arts education groups; 2 adult and 2 youth groups, including those designed for individuals with additional needs • The workshops took a variety of creative approaches including designing floor plans and creating word clouds, allowing people to express themselves in the ways they felt most comfortable and create dialogues around their reactions to the proposed changes
Targeted non-user focus groups (Nov'14)	<ul style="list-style-type: none"> • An external evaluator at Julia Holberry Associates carried out 3 non-user focus groups with each of the target audiences, looking into the barriers to access perceived and experienced, and how best these might be overcome • Reports on these were received and incorporated into the Activity Plan accordingly

More details on the consultation process can be found in the *TOH* Consultation Report.

ANALYSING IMPACT, NEEDS AND EFFECTS

6. Key questions to consider: See also section 3

- **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?**
- **Important to understand levels of disadvantage experienced by groups, different needs people have.**
- **Are there any barriers to accessing services for any groups?**
- **How well are diverse needs understood and met?**
- **Do differences in service take up, user 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 any other evidence of differential impact or different outcomes which need to be addressed?**
- **Are there any opportunities to promote equality or improve participation by diverse groups?**
- **Have you identified any need to tackle prejudice or promote understanding between different groups?**

Protected Group	Findings
Age	<ul style="list-style-type: none"> • Visitor statistics around the number of older people engaging deeply with the gallery informed the decision to target the over 50s as a specific audience group. • It is important to remember that Richmond has an elderly population, with 14.3% aged over 65, and as such the number of elderly visitors is likely to remain high, with the proportion of very elderly increasing also. <ul style="list-style-type: none"> • There was some indication that accessibility could be improved for the very elderly by way of lift access and automatic doors. • From consultation, it emerged that adult groups were interested in the heritage of the site and collection as much as exploring practical art techniques. This indicates an opportunity for increased provision of activities, something covered in detail in the Activity Plan to include; <ul style="list-style-type: none"> • Heritage restoration tours and talks during capital works • A programme of talks and events for adult audiences • ‘Talk to a Curator’ days • Outreach exhibitions • Site and exhibition tours by Gallery volunteers • Creative workshops exploring the Richmond Borough Art Collection • Themed heritage trails • Increased number of, and variation in, volunteer roles • It was also indicated that a number of young people would be equally interested in these opportunities, so in order to retain equality and foster good relations, intergenerational projects have been factored into the Activity Plan, as well as heritage schools programmes and education workshops. • Audience feedback indicates that young people’s engagement with exhibitions could be increased through the provision of more interactive sessions, and the opportunity to handle or view more of the Richmond Borough Art Collection. <ul style="list-style-type: none"> • In order to advance equality of opportunity, more of the gallery spaces will be invigilated by trained volunteers who be able to explain content to visitors. • New engagement opportunities will also be provided for families and schools in an attempt to target younger audiences and create ‘habits for life’, these will take the form of outreach and on-site sessions in order to further engage the West London area.
Disability	<ul style="list-style-type: none"> • 5.4% of visitors consider themselves to have a physical disability, and the installation of a lift, ramps and automatic doors across the site will ensure that the first floor, Study Gallery, training room, and Richmond Borough Art Collection are accessible to all. • Pre-visit information including new Access Guides for people with a range of disabilities will be available in print and on the new, dedicated, website, developed as part of the project. This will ensure an easier visitor experience for all. • Consultation indicated potential issues concerning the space available for wheelchairs and mobility scooters to manoeuvre. This information was considered in the planning process, and Ann Sawyer of Access Design Access Consultants - working with Kaner Olette Architects - has produced a Access Statement for the proposed works, confirming that all plans are compliant with guidelines around disabled use. • As people living with disabilities are one of the key target audiences of the TOH project, a number of interpretation and learning activities have

	<p>been devised which are specifically relevant to this characteristic;</p> <ul style="list-style-type: none"> • 3D model presenting an overview of the site • Tactile object boxes • Sensory book project • Enhanced education provision for those with Dementia • Enhanced education provision for those with additional educational needs, targeted at a range of age groups <ul style="list-style-type: none"> • Orleans House Gallery currently attracts a relatively high proportion of disabled volunteers (17%), significantly higher than the borough average and indicative of the need to be mindful in creating volunteer roles that span a range of physical and mental demands. <ul style="list-style-type: none"> • Several particular references were made to ensuring the accessibility of the office spaces to those with physical disabilities, as well as provision for those with learning disabilities in training as crucial to ensuring equality of opportunity within the new volunteering roles. • Note: Disability is a highly personal characteristic, and the range of responses received indicates the need to continuously monitor the user experience as new visitors attend and potential challenges arise.
Gender (Sex)	<ul style="list-style-type: none"> • Self-selection gallery feedback forms suggest that a high proportion of gallery visitors (60.5%) are female. <ul style="list-style-type: none"> • In order to encourage male visitors, gender neutrality has been considered throughout, extending to the provision of baby-changing facilities in all toilets, and a comprehensive array of themes and possible interests covered in the education programmes.
Gender reassignment	<i>No potential issues have been identified for this protected characteristic.</i>
Marriage and civil partnership ¹	<i>No potential issues have been identified for this protected characteristic.</i>
Pregnancy and maternity	<ul style="list-style-type: none"> • No specific issues were identified for users with this protected characteristic, but the provision of lift facilities, new entrance, changing facilities in all toilets, and increased on-site volunteer presence will help to ensure the comfort and safety of pregnant women and those with young children.
Race/ethnicity	<ul style="list-style-type: none"> • Self-selection gallery feedback forms indicate lower levels of participation among those from non-White backgrounds. Local population data implies that this is in line with the demographic of the area, and no indications were made to other causes for non-use. • Residents from neighbouring borough's with higher ethnic diversity indicated enthusiasm for engaging with the Gallery by way of learning about local heritage, particularly school teachers and higher education institutions. • By way of increasing the appeal to diverse audiences TOH will work to further develop a Heritage Hub incorporating a range of initiatives, including; <ul style="list-style-type: none"> • increased engagement with West London schools • outreach sessions • touring exhibitions • joint initiatives with heritage and arts organisations • increased marketing to neighbouring boroughs • taster education outreach sessions and projects

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

	<ul style="list-style-type: none"> • Amongst West London schools, interest was expressed in the site itself, but potential barriers noted concerning distance and feasibility with big groups. Requests were made for increased outreach provision in terms of exhibitions, collection loans and education workshops, and have been addressed within the Activity Plan • Note: Although currently there have been no indicators to suggest discrimination against those from non-White backgrounds, it will be important to continuously monitor this as visitor diversity develops
Religion and belief including non-belief	<i>No potential issues have been identified for this protected characteristic.</i>
Sexual orientation	<i>No potential issues have been identified for this protected characteristic.</i>

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
As significant changes to the site are planned, we will need to continuously monitor equalities data throughout the <i>TOH</i> process.	An evaluation methodology, as well as specific tools for constant data collection and review, will be created by February 2016, ready for implementation throughout capital works and by the time the site reopens in 2017.

8. CONSULTATION IN THE EINA PROCESS

What consultation have you undertaken with stakeholders or critical friends to help inform the EINA process? What consultation has been undertaken about the key findings? What feedback did you receive as part of the consultation?

Consultation and awareness-raising took place between March 2010 and March 2015, and 22,533 people – including 85 groups - have been involved in a range of ways from completing questionnaires, to participating in interviews and meetings, workshops or creative consultation events. These events specifically referenced the key points of the Public Sector Equality Duty, asking the public to highlight any issues of discrimination, exclusion or opportunities to improve relations. For more detail into specific events, please see section 5 and attached Consultation Report.

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?

Equality Action Planning:

- Use summary of issues and actions in the completed EINA
- Produce action plan with equality objectives and actions
- Establish ambitious but achievable timescales

- **Set milestones and targets**
- **Include actions and targets in performance monitoring**

Issue identified	Planned action	Lead officer	Completion Date
Considering how best to reach non-users in the target audiences	Research into a suitable marketing strategy, targeting specific groups and organisations and ensuring a joined up and accessible approach	Arts & Heritage Development Coordinator	Prior to site re-opening in 2017
Improving the visitor experience concerning physical accessibility of the site for disabled visitors	As well as improvements to the site during capital works, a new Access Guide will be developed including key information about the OHG site, facilities and travel options to enable people with disabilities to plan their visit accordingly	Arts & Heritage Development Coordinator	Prior to site re-opening in 2017
Providing increased opportunity for those living further away to engage with the gallery	A new OHG website will be created which gives key information about the project and informs and range of audiences about the site, the Richmond Borough Art Collection, and the education and volunteering opportunities available	TOH project director and staff team at OHG	Prior to site re-opening in 2017
Developing education activities to encourage deeper engagement from the target audiences as defined by assessment of vulnerable characteristics	A range of programmes will be created and delivered from 2015-19, specifically reaching out to the 3 target audiences identified (West London audience, Older people (50+) and people with disabilities)	Arts & Heritage Development Coordinator and wider OHG staff team	On-going until January 2019
Ensuring OHG maintains strong adherence to the Public Sector Equality Duty throughout the TOH process and beyond	Monitoring data around the ethnicity, age and gender of gallery visitors and education participants throughout the project to ensure no inadvertent consequences have arisen. The results will be analysed and regularly reported against for the Heritage Lottery Fund, and project staff will respond accordingly.	Arts & Heritage Development Coordinator	Evaluation methodology created by February 2016 On-going data collected until 2019 Final project evaluation completed by Autumn 2019

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 through customer and volunteer feedback, particularly in reference to protected characteristics as the audience profile changes. By February 2016 we will have developed an evaluation methodology for equalities data, which will be followed throughout the project.
- The LBRuT Arts Service will consider if aspects of the EINA – including ongoing data collection - should be included in business, service or team planning.
- Progress on all actions associated with this EINA will be monitored by the Environment Directorate Equality & Diversity Steering Group.
- Quarterly activity reports to HLF will measure the project against key outcomes, including the audience profile for visitors and education users.
- Regular TOH project team meetings will discuss audience data and make specific reference to the prevention of any equality issues.

PUBLISHING THE FULL COMPLETED ANALYSIS

Please note that after completion of EINA findings, a member of DMT can approve the equality analysis, in order to inform further stages of a decision making process. Once fully completed as part of a final decision making, EINA can be published on the Council website. Please also note that various stages of the EINA process can accompany decision making at Cabinet/Committee levels and can be published as part of that decision. Once it is in the public domain it can be open to scrutiny.

Please provide details below:

Approved by	Ishbel Murray, Assistant Director of Environment
Date of approval	28 th July 2016
Date of publication	25 th January 2017.

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?

N/A

Appendix 1

Public Sector Equality Duty 2011: Screening for Relevance

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

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	L	M	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		