

## **Equality Impact Assessment (EIA) Report** – Appendix B

This form should be completed for each Equality Impact Assessment on a new or existing function, a reduction or closure of service, any policy, procedure, strategy, plan or project which has been screened and found relevant to equality.

**Please refer to the ‘EIA Report Form Guidance’ while completing this form. If you need further support please contact [acesstoservices@swansea.gov.uk](mailto:acesstoservices@swansea.gov.uk).**

<b>Where do you work?</b>
Service Area Cultural Services
Directorate People

**(a) This EIA is being completed for a:**

Service/ Function	Policy/ Procedure	Project	Strategy	Plan	Proposal
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

**(b) Please name and describe here:**

To enter a Leasehold/Management Agreement with Race Council Cymru to deliver a minimum five-year project for a Culture and Digital Hub, in the Grand Theatre Arts Wing. Race Council Cymru via a Welsh Government facilities grant are investing £250,000 to improve and make the facility more accessible. This funding will transform the Grand Theatre Swansea Arts Wing into a Culture and Digital Hub, specialising in services and programming for BAME communities, thereby developing local and intergenerational audiences for the long-term sustainability of the theatre.

Creating the Culture and Digital Hub addresses ambitions for co-production and collaboration with the voluntary sector, but also contributes to the implementation of the National Arts Policy, based on research that shows that the arts across Wales (and the UK) are not reaching and involving enough people with Protected Characteristics. The gap is particularly apparent in the very low number of disabled people and those from BAME backgrounds. In response, Arts Council of Wales is developing specific initiatives to address these gaps. The Cultural and Digital hub whilst recognising the separate needs of some groups specifically will actively support and promote cross sectional engagement in which all members of the community will be encouraged to participate.

Due to funding made available for such purposes, a series of events have already taken place in the theatre, with workshops, performances and discussions focusing on how we can diversify and broaden our programming and ‘welcome’ to all. The grant has enabled modifications to the previously dormant spaces around the Arts Wing and Studio to create meeting, training and welcome spaces, which Chinese in Wales have been advising on and utilising. Whilst this work is funded at their risk, pending the lease, it is part of a wider proposal to invest in the theatre medium term, with external funding to broaden our appeal and increase accessibility.

A proposal is in place to create a welcoming space at the entrance, presenting a new colourful brand and social area, with signposting to box office, new catering/refreshment area and helping visitors to navigate between social /leisure and theatre activity and hub engagement on the floors above. Front of house roles and responsibilities are under review to ensure staff can focus on the customer and visitors, assisting and aiding them to get the best possible experience from visiting the theatre. The Hub therefore sits alongside a wider plan to increase access and engage better with our communities and audiences and can be seen as part of the wider audience development strategy, to be fit for purpose, sustainable and taking account of present and future generations’ needs and ability to benefit from the arts and leisure offer in the city.

The Policy Frameworks for the proposal include the Well-being of Future Generation (Wales) Act 2015 & Swansea Council Policy Commitments Statement 2017 - 2022 (A City of Cohesive Communities; A More Equal Swansea; A Cultural Capital) to work better with people, communities and each other, look to prevent problems and take a more joined up approach.

**(c) It was initially screened for relevance to Equality and Diversity on: 1<sup>st</sup> May 2019**

**(d) It was found to be relevant to...**

Children/young people (0-18).....	<input checked="" type="checkbox"/>	Sexual orientation.....	<input checked="" type="checkbox"/>
Older people (50+).....	<input checked="" type="checkbox"/>	Gender reassignment.....	<input type="checkbox"/>
Any other age group .....	<input checked="" type="checkbox"/>	Welsh language.....	<input checked="" type="checkbox"/>
Disability .....	<input checked="" type="checkbox"/>	Poverty/social exclusion .....	<input checked="" type="checkbox"/>
Race (including refugees).....	<input checked="" type="checkbox"/>	Carers (including young carers).....	<input checked="" type="checkbox"/>
Asylum seekers.....	<input checked="" type="checkbox"/>	Community cohesion.....	<input checked="" type="checkbox"/>
Gypsies & Travellers.....	<input type="checkbox"/>	Marriage & civil partnership.....	<input type="checkbox"/>
Religion or (non-)belief.....	<input checked="" type="checkbox"/>	Pregnancy and maternity.....	<input type="checkbox"/>
Sex.....	<input type="checkbox"/>		

**(e) Lead Officer**

**Name:** Rebecca Francis

**Job title:** Business Development Manager

**Date:** 17<sup>th</sup> February 2020

**(f) Approved by Head of Service**

**Name:** Tracey McNulty

**Date:** 17<sup>th</sup> February 2020

**Section 1 – Aims (See guidance):**

**Briefly describe the aims of the initiative:**

**What are the aims? The aims are to:**

- Diversify the audiences for the Grand Theatre Swansea and cultural services more generally, in the city and wider hinterlands Secure a long term partnership with Race Council Cymru acting as a community agent, to jointly engage with diverse groups and audiences through cultural and learning activity; Challenge perceptions of the city’s cultural venues as being the domain of communities largely dwelling in the West of the city, with middle to higher incomes and educational attainment; Attract external funding and sponsorship for audience development and diversifying participation in culture – this project specifically drawn on Welsh Government Grant funding for such purposes; Create a sense of ownership, investment and collaboration for the arts and community wellbeing in the heart of the city centre; Support access to cultural rights, heritage, self-expression, skills, information, advice and guidance in a safe and creative environment, with adequate and relevant engagement and signposting in place; Create an environment, that through the investment, improves access and presentation of opportunities to all sectors of the community through opening up the facilities, creating a number of facilities such as disabled access; gender neutral restrooms, quiet spaces, child and family friendly programming, flexible seating, improvements generally to accessibility in and around the performance spaces (e.g. widening aisles/ removable seating and chairs); Broaden the learning opportunities and interconnectivity of sections of the community through the creation of programming specific to cultural heritage, festivals and events that are open to all; Diversify skills and employment opportunities in the public, creative and cultural sectors through promoting and teaching Welsh language, digital, safeguarding and customer service skills; Halt the trend of declining audiences for the Arts Wing and theatre generally by opening the doors wide to collaboration and co-creation, i.e. audience numbers have been falling between 3% - 7% yearly, 28% over the last 4 years; Increase the breadth of users and groups, agencies utilising the facilities and performance spaces addressing a drop in income circa 50% in the last year; Respond to feedback from consultation exercises held for the City of Culture bid in 2017 that reported local groups and BAME communities did not feel the Council’s programming or facilities were accessible to them; Create a new, transparent network of agencies/ individuals and third sector groups focused on ensuring the theatre is open to all our communities and in particular those with protected characteristics, through promotion,

management, collaboration and co-creation; Create greater understanding and collaboration, through culture, arts and events, between BAME and other groups, societies, specialists, professionals and representative organisations and individuals with Protected Characteristics; Differentiate the Grand Theatre Swansea from other performance venues in the area, and planned, through its diversity, community and cultural programming, referring to other successful 'arts venues' that have embedded cultural rights, diversity and access at their heart; Create a beacon venue for collaboration and social impacts, regeneration and learning through arts and cultural programming.

<b>Business Benefit</b>	<b>Outcome</b>
Infrastructure	Race Council Cymru has secured £250,000 Capital investment from Welsh Government. The investment will remodel currently underused space, which will be repurposed to achieve the aims above.
Quality of Service	<p>Our Customer Relationship Management System identifies postcodes of our audiences/ hires. These are lowest from our neighbouring areas, in particular Castle Ward; In growing our audiences, we are not just seeking to attract the same people to more shows, but to broaden the demographic through targeted and accessible work. This is doable if we are focusing on new audiences from those communities who do not currently attend; the outcome is a projected growth of 12%;</p> <p>The project also entails a new governance structure, with programming regularly reviewed alongside audiences; marketing and promotion; decision making and factors such as opening hours and customer feedback;</p> <p>A Management Agreement will set out the aims and objectives, expectations and outcomes, including performance indicators, which will be overseen by this governance structure in the form of a joint Board, chaired by the Council's Head of Cultural Service. The outcome will be more transparent decision making and inclusive programming, open to challenge and change management;</p> <p>The learning and skills activities will introduce another sector into the environment, breaking down the barriers often presented by the 'threshold' or perceptions of a cultural venue;</p> <p>These activities will be framed by information, advice and guidance services and the presence of a Hate Crime Officer, aimed at eliminating discrimination, harassment and victimization for all groups /individuals with Protected Characteristics. The officer is funded through the partnership and will be located in the Hub two days a week, providing support services to groups and individuals, many of whom experience a range of interrelated and interconnected barriers, preventing them participating in and benefiting from an active and fulfilling lifestyle, further alienating them from employment, social, learning and health benefits.</p>
Revenue	£150,000 Income generation through leasehold arrangements, hires and ticket sales
Strategic Fit	<p>The draft Cultural Strategy identifies several priorities for Culture in terms of Wellbeing, diversity, learning and vibrant city;</p> <p>The strategy for the City Centre regeneration identifies an economic impact from growth in creative &amp; cultural industries, skills and employment opportunities through cultural and leisure activities;</p> <p>The proposal fulfils the Well-being of Future Generation (Wales) Act 2015 and Swansea Council Policy Commitment Statement 2017 – 2022 (A City of Cohesive communities, A More Equal Swansea, A Cultural Capital);</p> <p>Cultural Services delivers Objective 6 of the Authority's Corporate Parenting Strategy which includes identifying opportunities for young people to maintain or enter into cultural activities whilst under the care of the Authority, or in transition to independent living, several of these will fit<sup>3</sup></p>

	<p>with the opportunities presented by this project;</p> <p>Poverty and Prevention strategies identify specific strands of work to engage diverse communities, increase access to cultural activity and develop learning, skills and employment opportunities. This project will be of benefit to individuals least likely to excel in cultural industries, in particular those that are not currently accessing our services from adjacent wards, which the census reveals are the least economically and socially mobile;</p> <p>This proposal also fits with our commitment to Agenda 21 Culture in Sustainable Cities, which focused on embedding cultural rights; access; diverse governance; sustainability; learning; skills and employability; infrastructure in corporate policies.</p>
<b>Safeguarding</b>	<p>Dedicated Hate Crime Officer to support all protected characteristics</p> <p>Counselling &amp; well-being facilities and programmes;</p> <p>Focus on accessible, safe facilities, including gender neutral and child and family spaces/ toilets;</p> <p>A governance structure that will oversee policies for safeguarding including protection of vulnerable individuals and groups, partnerships with schools and specialist agencies, employment, programming, marketing and promotion;</p>

**Who has responsibility? Cultural Services/ Swansea Council;**

Head of Cultural Services – overall project delivery and ongoing governance;

Strategic Manager for culture and creative programming – relationship management and strategy;

Business Development Officer - Joint Funding Strategy

Grand Theatre Manager - Day-to-day operational management and data control.

**Who are the stakeholders?**

Swansea Council – cross Directorate;

Arts Council Wales; Welsh Government;

Local businesses/ residents who will benefit from the improvements and footfall at the theatre;

Learning and skills providers; Race Council Cymru – who bring circa 24 third sector BAME community representative groups to the partnership African Community Centre (ACC) Wales – Swansea Thai Cultural Association (Swansea); African Partnership Group (comprising 25 organisations) Swansea; Filipino Association of South Wales; Black Association of Women Step Out (BAWSO); Congolese Community of Wales Swansea; Diverse Cymru; Ethnic Youth Support Team (EYST) Swansea; Henna Foundation; India Association of Wales (Swansea); Women Connect First; National Waterfront Museum of Wales; Peace Mala (Swansea); Tai Pawb Cardiff; Turkish Group (Swansea); Latin American Community Swansea; Brazilian Capoeira Group Wales Swansea; Romani Cultural and Arts Company; Older Minority Ethnic Network (OMEN – from Age Cymru); Sub-Saharan Advisory Panel (SSAP) with a network of 50 organisations as its members ; City of Sanctuary Swansea; Chinese in Wales Swansea; Show Racism the Red Card Wales (SRtRC); Siavonga Partnership; Women Connect First; Welsh Refugee Council ; Welsh Asian Women Achievement Award Group; The Bangladeshi Reference Group Swansea; Wales 4 Bangladesh; Polish-Welsh Mutual Association; BAME Forum in Mid and West Wales Fire and Rescue Service; Swansea Jewish Community; Black History Month Wales (With membership of 95 grassroots communities); North Wales Association for Multicultural Integration (NWAMI); Learning Links International CIC North Wales; Place of Victory for all Nations Swansea; Wrexham Portuguese Community (CLPW); Egyptian Network Swansea; Somali Association Cardiff; Gwent Police Ethnic Minority Network (GEMA); Black History Network Wrexham (107 Organisations on the Steering Committee); BAWSO Swansea; Syrian Communities Wales

Cultural practitioners and specialists across the city, including city Centre venues engaged in the collaboration and promotion of cross venue/ cross sector events e.g. Pride; Black History Month; Swansea Creative Learning Partnership and the Fusion programme, focused on tackling poverty through cultural engagement;

South Wales Police; safeguarding and community safety leads in the authority and its partner agencies;

ABMU and Health Authority; Schools, colleges and HE; Friends groups; Swansea BID.

## Section 2 - Information about Service Users (See guidance):

Please tick which areas you have information on, in terms of service users:

**Nb. We have limited information on service users as individuals /sectors as our box office system collates postcodes only. Therefore information is limited to assumptions regarding census data relating to the postcodes/ area and overall ward profiles regarding race; average incomes; education; family grouping. We will put in place monitoring systems as part of the governance to ensure we are capturing detailed and segmented information on users/ participants and beneficiaries of the project.**

Children/young people (0-18).....	<input checked="" type="checkbox"/>	Sexual orientation .....	<input type="checkbox"/>
Older people (50+) .....	<input checked="" type="checkbox"/>	Gender reassignment .....	<input type="checkbox"/>
Any other age group .....	<input checked="" type="checkbox"/>	Welsh language .....	<input type="checkbox"/>
Disability .....	<input checked="" type="checkbox"/>	Poverty/social exclusion .....	<input checked="" type="checkbox"/>
Race (including refugees) .....	<input checked="" type="checkbox"/>	Carers (including young carers).....	<input type="checkbox"/>
Asylum seekers.....	<input checked="" type="checkbox"/>	Community cohesion .....	<input type="checkbox"/>
Gypsies & Travellers.....	<input type="checkbox"/>	Marriage & civil partnership .....	<input checked="" type="checkbox"/>
Religion or (non-)belief.....	<input checked="" type="checkbox"/>	Pregnancy and maternity.....	<input type="checkbox"/>
Sex.....	<input checked="" type="checkbox"/>		

### Please provide a snapshot of the information you hold in relation to the protected groups above:

There is extremely limited service user data for the ancillary spaces in and around the Arts Wing. This space has primarily been a 'hire space', with public sector groups along with private/ individuals hiring rooms for meetings or private events, such as a book launch. We have not provided services or fulfilled its potential as a community space previously, so there is no data on the end users to these hires. We have limited data on audiences for the Arts Wing, where we have sold tickets to performances by touring companies, which is in line with the data we hold generally in our box office. I.e. postcode /payment method, as you might expect to be held by entertainment venues that charge for entry generally. Our Actions and identification of further evidence/ information required, will see us put in place monitoring and evaluation tools to assess and review the impacts and continuously test any positive and negative impacts overall that may present the need for remedial action. The board, within the overall governance structures as outlined in this document, will oversee this.

As noted above, the theatre holds customer postcode information on our ticket sales via a new customer relationship management system. This system is a great improvement on previous systems, but we are still limited to postcode distribution of our audiences only. Whilst this helps us understand gaps and marketing strategies that may or may not be successful, it is inadequate as a benchmark of impact on specific individuals. We will ensure a clear system for monitoring users and group's forms part of the overall delivery and monitoring of outputs of this programme, which in itself is a benefit and improvement going forward. We do know that the distribution of our audiences are predominately from Wales and concentrated around Swansea. However, the Theatre is in the Castle Ward, which has the lowest % level @ 2.7% of bookers.

Below presents the population data for the top 3 bookers and ticket sales by postcode area

Top 3 bookers and ticket sales by postcode area	Percentage of total customers buying tickets
SA1	11.9%
SA2	9.8%
SA3	8.5%

**KS102EW - Age structure**

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population	All usual residents
units	<b>Persons</b>
date	<b>2011</b>
rural urban	Total

Age	pd2011: SA1		pd2011: SA2		pd2011: SA3	
	number	%	number	%	number	%
<b>All usual residents</b>	<b>47,081</b>	<b>100.0</b>	<b>38,386</b>	<b>100.0</b>	<b>26,235</b>	<b>100.0</b>
Age 0 to 4	2,523	5.4	1,437	3.7	1,205	4.6
Age 5 to 7	1,284	2.7	887	2.3	794	3.0
Age 8 to 9	848	1.8	638	1.7	482	1.8
Age 10 to 14	2,153	4.6	1,754	4.6	1,373	5.2
Age 15	439	0.9	385	1.0	257	1.0
Age 16 to 17	920	2.0	792	2.1	504	1.9
Age 18 to 19	1,883	4.0	2,789	7.3	387	1.5
Age 20 to 24	6,845	14.5	5,438	14.2	936	3.6
Age 25 to 29	4,484	9.5	1,876	4.9	1,014	3.9
Age 30 to 44	9,001	19.1	5,926	15.4	4,243	16.2
Age 45 to 59	7,895	16.8	6,634	17.3	5,388	20.5
Age 60 to 64	2,325	4.9	2,309	6.0	2,218	8.5
Age 65 to 74	3,391	7.2	3,644	9.5	3,612	13.8
Age 75 to 84	2,303	4.9	2,810	7.3	2,619	10.0
Age 85 to 89	543	1.2	721	1.9	757	2.9
Age 90 and over	244	0.5	346	0.9	446	1.7
<i>People aged 65 &amp; over total</i>	<i>6,481</i>	<i>13.8</i>	<i>7,521</i>	<i>19.6</i>	<i>7,434</i>	<i>28.3</i>

**KS201EW - Ethnic group**

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population	All usual residents
units	<b>Persons</b>
date	<b>2011</b>
rural urban	Total

Ethnic Group	pd2011: SA1		pd2011: SA2		pd2011: SA3	
	number	%	number	%	number	%
<b>All usual residents (people)</b>	<b>47,081</b>	<b>100.0</b>	<b>38,386</b>	<b>100.0</b>	<b>26,235</b>	<b>100.0</b>
White	41,093	87.3	35,108	91.5	25,530	97.3
Mixed/multiple ethnic groups	563	1.2	479	1.2	208	0.8
Asian/Asian British	3,422	7.3	1,789	4.7	290	1.1
Black/African/Caribbean/Black British	924	2.0	320	0.8	44	0.2
Other ethnic group	1,079	2.3	690	1.8	163	0.6
<i>Non-white ethnic group total</i>	<i>5,988</i>	<i>12.7</i>	<i>3,278</i>	<i>8.5</i>	<i>705</i>	<i>2.7</i>

**KS209EW - Religion**

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population	All usual residents					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
<b>Religion</b>	<b>pd2011: SA1</b>		<b>pd2011: SA2</b>		<b>pd2011: SA3</b>	
	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
<b>All categories: Religion (all people)</b>	<b>47,081</b>	<b>100.0</b>	<b>38,386</b>	<b>100.0</b>	<b>26,235</b>	<b>100.0</b>
Has religion	24,782	52.6	22,961	59.8	17,109	65.2
Christian	21,073	44.8	20,946	54.6	16,583	63.2
Buddhist	269	0.6	204	0.5	99	0.4
Hindu	224	0.5	231	0.6	43	0.2
Jewish	42	0.1	55	0.1	20	0.1
Muslim	2,778	5.9	1,287	3.4	220	0.8
Sikh	74	0.2	56	0.1	20	0.1
Other religion	322	0.7	182	0.5	124	0.5
No religion	18,593	39.5	12,671	33.0	7,149	27.2
Religion not stated	3,706	7.9	2,754	7.2	1,977	7.5
<i>Non-Christian religion total</i>	<i>3,709</i>	<i>7.9</i>	<i>2,015</i>	<i>5.2</i>	<i>526</i>	<i>2.0</i>

In order to protect against disclosure of personal information, records have been swapped between different geographic areas. Some counts will be affected, particularly small counts at the lowest geographies.

The voluntary question on religion in the 2011 Census was intended to capture people's religious affiliation and identification at the time of the Census irrespective of whether they practiced or believed in that religion or how important it was in their lives. If a person had no religion then the first of a series of tick boxes could be selected. Care should be taken when using these data not to infer, or allow the inference by others, that the practice of a religion or specific religious activities that are expected of believers has been measured. Unlike other census questions where missing answers are imputed, this question was voluntary, and where no answer was provided, the response is categorised as 'not stated'.

Due to an error in the processing of census data, the number of usual residents in the 'Religion not stated' category has been overestimated by 62,000 for three local authorities: Camden, Islington and Tower Hamlets. More information from <http://www.ons.gov.uk/ons/guide-method/census/2011/census-data/census-products--issues-and-corrections/index.html>.

**KS301EW - Health and provision of unpaid care**

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population	All usual residents					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
<b>Long-term health problem or disability</b>	<b>pd2011:SA1</b>		<b>pd2011:SA2</b>		<b>pd2011:SA3</b>	
	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
<b>All categories: all people</b>	<b>47,081</b>	<b>100.0</b>	<b>38,386</b>	<b>100.0</b>	<b>26,235</b>	<b>100.0</b>
Day-to-day activities limited a lot	6,673	14.2	3,743	9.8	2,799	10.7
Day-to-day activities limited a little	4,986	10.6	3,894	10.1	3,181	12.1
Day-to-day activities not limited	35,422	75.2	30,749	80.1	20,255	77.2
Day-to-day activities limited: Total	<i>11,659</i>	<i>24.8</i>	<i>7,637</i>	<i>19.9</i>	<i>5,980</i>	<i>22.8</i>

In order to protect against disclosure of personal information, records have been swapped between different geographic areas. Some counts will be affected, particularly small counts at the lowest geographies.

<b>KS103EW - Marital and civil partnership status</b>						
ONS Crown Copyright Reserved [from Nomis on 19 February 2020]						
population	All usual residents aged 16 and over					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
	<b>pd2011: SA1</b>		<b>pd2011: SA2</b>		<b>pd2011: SA3</b>	
	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
<b>All usual residents aged 16+</b>	<b>39,834</b>	<b>100.0</b>	<b>33,285</b>	<b>100.0</b>	<b>22,124</b>	<b>100.0</b>
Single (never married or never registered a same-sex civil partnership)	20,158	50.6	14,086	42.3	5,159	23.3
Married	11,707	29.4	13,897	41.8	12,408	56.1
In a registered same-sex civil partnership	105	0.3	30	0.1	36	0.2
Separated (but still legally married or still legally in a same-sex civil partnership)	1,046	2.6	480	1.4	355	1.6
Divorced or formerly in a same-sex civil partnership which is now legally dissolved	4,193	10.5	2,363	7.1	1,785	8.1
Widowed or surviving partner from a same-sex civil partnership	2,625	6.6	2,429	7.3	2,381	10.8

In order to protect against disclosure of personal information, records have been swapped between different geographic areas. Some counts will be affected, particularly small counts at the lowest geographies.

<b>KS101EW - Usual resident population</b>						
ONS Crown Copyright Reserved [from Nomis on 19 February 2020]						
population	All usual residents					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
	<b>pd2011: SA1</b>		<b>pd2011: SA2</b>		<b>pd2011: SA3</b>	
	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
<b>All usual residents</b>	<b>47,081</b>	<b>100.0</b>	<b>38,386</b>	<b>100.0</b>	<b>26,235</b>	<b>100.0</b>
Males	24,501	52.0	19,070	49.7	12,576	47.9
Females	22,580	48.0	19,316	50.3	13,659	52.1

In order to protect against disclosure of personal information, records have been swapped between different geographic areas. Some counts will be affected, particularly small counts at the lowest geographies.

Below presents the profile information of the lowest 3 bookers and ticket sales by postcode area:

Lowest 3 bookers and ticket sales by postcode area	Percentage of total customers buying tickets
SA7	%
SA1 4	2.7%
SA8	1.7%



**KS102EW - Age structure**

ONS Crown Copyright Reserved [from Nomis on 19 February 2020]

population	All usual residents					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
<b>All usual residents</b>	<b>ps2011: SA1 4</b>		<b>pd2011: SA7</b>		<b>pd2011: SA8</b>	
Age 0 to 4	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
Age 5 to 7	<b>4,626</b>	<b>100.0</b>	<b>15,118</b>	<b>100.0</b>	<b>12,556</b>	<b>100.0</b>
Age 8 to 9	99	2.1	1,072	7.1	681	5.4
Age 10 to 14	72	1.6	556	3.7	399	3.2
Age 15	34	0.7	366	2.4	253	2.0
Age 16 to 17	96	2.1	940	6.2	717	5.7
Age 18 to 19	29	0.6	186	1.2	154	1.2
Age 20 to 24	40	0.9	375	2.5	348	2.8
Age 25 to 29	340	7.3	335	2.2	281	2.2
Age 30 to 44	1,677	36.3	844	5.6	715	5.7
Age 45 to 59	436	9.4	1,091	7.2	732	5.8
Age 60 to 64	646	14.0	3,482	23.0	2,406	19.2
Age 65 to 74	448	9.7	2,889	19.1	2,677	21.3
Age 75 to 84	139	3.0	910	6.0	911	7.3
Age 85 to 89	216	4.7	1,182	7.8	1,242	9.9
Age 90 and over	209	4.5	668	4.4	709	5.6
<i>People aged 65 &amp; over total</i>	87	1.9	136	0.9	213	1.7
	58	1.3	86	0.6	118	0.9
	570	12.3	2,072	13.7	2,282	18.2

**KS201EW - Ethnic group**

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population	All usual residents					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
<b>All usual residents (people)</b>	<b>ps2011: SA1 4</b>		<b>pd2011: SA7</b>		<b>pd2011: SA8</b>	
White	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
Mixed/multiple ethnic groups	<b>4,626</b>	<b>100.0</b>	<b>15,118</b>	<b>100.0</b>	<b>12,556</b>	<b>100.0</b>
Asian/Asian British	3,652	78.9	14,628	96.8	12,379	98.6
Black/African/Caribbean/Black British	70	1.5	104	0.7	70	0.6
Other ethnic group	635	13.7	281	1.9	85	0.7
<i>Non-white ethnic group total</i>	166	3.6	82	0.5	6	0.0
	103	2.2	23	0.2	16	0.1
	974	21.1	490	3.2	177	1.4

	number	%	number	%	number	%
<b>All categories: Religion (all people)</b>	<b>4,626</b>	<b>100.0</b>	<b>15,118</b>	<b>100.0</b>	<b>12,556</b>	<b>100.0</b>
Has religion	2,458	53.1	8,646	57.2	7,718	61.5
Christian	1,898	41.0	8,376	55.4	7,596	60.5
Buddhist	42	0.9	32	0.2	25	0.2
Hindu	46	1.0	50	0.3	1	0.0
Jewish	5	0.1	5	0.0	0	0.0
Muslim	435	9.4	115	0.8	25	0.2
Sikh	9	0.2	27	0.2	13	0.1
Other religion	23	0.5	41	0.3	58	0.5
No religion	1,845	39.9	5,452	36.1	3,984	31.7
Religion not stated	323	7.0	1,020	6.7	854	6.8
<i>Non-Christian religion total</i>	<i>560</i>	<i>12.1</i>	<i>270</i>	<i>1.8</i>	<i>122</i>	<i>1.0</i>

### KS301EW - Health and provision of unpaid care

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population	All usual residents					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
<b>Long-term health problem or disability</b>	<b>ps2011:SA1 4</b>		<b>pd2011:SA7</b>		<b>pd2011:SA8</b>	
	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
<b>All categories: all people</b>	<b>4,626</b>	<b>100.0</b>	<b>15,118</b>	<b>100.0</b>	<b>12,556</b>	<b>100.0</b>
Day-to-day activities limited a lot	429	9.3	1,653	10.9	1,814	14.4
Day-to-day activities limited a little	365	7.9	1,460	9.7	1,497	11.9
Day-to-day activities not limited	3,832	82.8	12,005	79.4	9,245	73.6
<b>Day-to-day activities limited: Total</b>	<b>794</b>	<b>17.2</b>	<b>3,113</b>	<b>20.6</b>	<b>3,311</b>	<b>26.4</b>

### KS103EW - Marital and civil partnership status

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population	All usual residents aged 16 and over					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
	<b>ps2011: SA1 4</b>		<b>pd2011: SA7</b>		<b>pd2011: SA8</b>	
	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
<b>All usual residents aged 16+</b>	<b>4,296</b>	<b>100.0</b>	<b>11,998</b>	<b>100.0</b>	<b>10,352</b>	<b>100.0</b>
Single (never married or never registered a same-sex civil partnership)	3,025	70.4	3,814	31.8	3,081	29.8
Married	755	17.6	6,009	50.1	5,072	49.0
In a registered same-sex civil partnership	9	0.2	24	0.2	10	0.1
Separated (but still legally married or still legally in a same-sex civil partnership)	45	1.0	300	2.5	181	1.7
Divorced or formerly in a same-sex civil partnership which is now legally dissolved	220	5.1	1,109	9.2	1,136	11.0
Widowed or surviving partner from a same-sex civil partnership	242	5.6	742	6.2	872	8.4

### KS101EW - Usual resident population

ONS Crown Copyright Reserved [from Nomis on 19 February 2020]

population	All usual residents					
units	<b>Persons</b>					
date	<b>2011</b>					
rural urban	Total					
<b>Variable</b>	<b>ps2011: SA1 4</b>		<b>pd2011: SA7</b>		<b>pd2011: SA8</b>	
	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>	<b>number</b>	<b>%</b>
<b>All usual residents</b>	<b>4,626</b>	<b>100.0</b>	<b>15,118</b>	<b>100.0</b>	<b>12,556</b>	<b>100.0</b>
Males	2,578	55.7	7,370	48.7	6,160	49.1
Females	2,048	44.3	7,748	51.3	6,396	50.9

ONS 2011 Census data for ethnicity at LSOA (Lower Super Output Area) SA14,

Ward (SA1 4 postcode area) Approximate Ward Lower Super Output Area name	All usual residents	Non-white ethnic group
Castle 3	1,492	129
Castle 4	2,259	681

As referenced above, we can correlate our sales data with census data to give us a better overall picture, accepting its limitations. The census tells us that Castle Ward has a higher % of BAME (BAME 20.2%, Swansea average 6.0%), and people with non-Christian Religion and belief, or non-belief 10.6% versus 7.2% rest of Swansea. This community area has a higher population aged 16 - 44 and lower percentages aged 45 and over, and a higher percentage of adults with no qualifications than the Swansea average; with a greater proportion of 'one-person- other' household types and high percentage of households in private/social rented tenures. Average net annual household income is below the Swansea median of £26,900 (2015/16). The Lower Super Output area highlighted in the table above shows that the area within walking distance of the theatre has the lowest levels of ticket sales and highest levels of BAME.

As our nearest 'neighbours' this demonstrates that a focused programme of work in these areas can yield growth in our audiences from near-by, which, cemented with a strategy for inter-cultural and cohesive networking ensuring all groups are made welcome and able to benefit, will pay rewards for the services and communities of Swansea overall.

**Any actions required, e.g. to fill information gaps?**

We will continue to monitor, review and refresh the EIA as more information becomes available and our proposed governance is in place.

This includes ongoing monitoring via Management Agreement, yearly customer satisfaction reporting with Race Council Cymru. Please refer monitoring section below.

**Section 3 - Impact on Protected Characteristics (See guidance):**

**Please consider the possible impact on the different protected characteristics.**

	Positive	Negative	Neutral	Needs further investigation
Children/young people (0-18) →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Older people (50+) →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Any other age group →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Disability →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Race (including refugees) →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Asylum seekers →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gypsies & travellers →	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Religion or (non-)belief →	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Sex →	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Sexual Orientation →	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Gender reassignment →	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Welsh Language →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Poverty/social exclusion →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Carers (inc. young carers) →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Community cohesion →	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marriage & civil partnership →	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Pregnancy and maternity →	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

**Thinking about your answers above, please explain in detail why this is the case.**

The Arts wing is a previously underused aspect of the Theatre. We do not believe the development of the Arts wing will result in a negative impact those limited users who previously used the space, or for users of the main auditorium, as the programming will grow in the Arts Wing and remain as current for the main house. We believe the impact will be positive overall by increasing footfall and audience numbers and therefore attracting more touring events alongside home grown productions. The way the theatre is presented will improve, with better layout and signposting for our customers and the project will create services for our communities where previously there were none. In this respect, we believe that the project will be an overall benefit and provide us with access to our communities' needs in a way that we could not fulfil previously.

**The Culture and Digital Hub creative, well-being and digital programming will have a positive impact on the following protected characteristic groups:**

Hate Crime Office will work to support all protected characteristic groups based in the Culture and Digital Hub 2 days per week.

**Children & young people (age 0 -18)**

The diverse communities, who inhabit the hub, bring along children and plan activities for children at the hub, for example, the Chinese in Wales Association have close links with the Confucius Institute and will host Chinese new year performances at the small Arts Wing theatre during rehearsals.

Celebrating, collaborating and promoting diverse cultural stories and heritage will support young people generally to understand one another's cultures and backgrounds, but also assist young people to make an active contribution to their communities through understanding their own heritage and place in the world, fostering strong relationships and wellbeing.

The various dimensions of the project will also create access routes to creative programming and skills in creative and cultural industries, opening up employment opportunities for young people who may not have the opportunity otherwise, including those in our Care system Cultural Services has responsibility for Objective Six of the Corporate Parenting Strategy, which is a commitment to ensure young people in care and those in transition to independent living are not disadvantaged from participating in leisure, cultural, creative and recreational activity due to changes in their circumstances. We have developed a targeted work stream and relationship with caseworkers to ensure we can account for the opportunities and participation, and are embarking on a pilot project to open up employability in the theatre/cultural sector for young people in care. This is focusing on work experience in customer service and technical theatre at first, with the aim to expand into cultural venue administration. The hub will offer a wider range of opportunities to engage with the voluntary as well as public and private sectors as a result.

The project also creates a platform for these new skills to be shared and celebrated amongst the wider community, creating strong social bonds intergenerational and intercultural.

The diversity of the programme will also be attractive to schools and groups that support young people, such as young carers, disability groups such as Rising Stars; we will ensure the programming is inclusive and celebrant of diversity in its widest sense, not restricted to race or religion. Strong governance and scrutiny, challenge and performance monitoring will also mitigate against risk of exclusion on factors of cultural difference/ religion, helping young people to gain confidence and a voice through creativity and support networks in a supported environment;

**Older People**

All the partners will be working with their community all of whom straddle protected

characteristics including older people. Members of the BAME 50+ scheme will have activities at the hub, the residents of the Swan Gardens, which is largely Chinese elders only groups will take tai chi lessons at the hub, as well as participate in IT classes and digital inclusion classes.

As with the opportunities for young people, the opening up of previously underused or closed spaces in the theatre provides significant opportunity for a range of groups to find a place to meet and share creative ideas and social experiences, which did not exist previously due to the lack of reason to spend time in the theatre if you were not an audience member.

### **Any other age groups**

The focus of the project is to form social bonds across generations; cultural heritage; and other socio-economic factors/ demographics, challenging stereotypes and developing an inclusive, social hub open to all.

### **Disability**

The Chinese in Wales Association run a well-established autism project for their children and young people and this is open to all children who are disabled across their communities and presented in the Hub. Our Hynt National Theatre access scheme also helps over 1000 carers attend main house theatre events free and this will be expanded on through programming at the Hub The project will improve physical access and facilities generally, and the diversity of the programme will enable people of all abilities to participate, whereas they may feel unable to with mainstream programming in the auditorium because of wider factors. Facilitated programming and interpretation will also be extended, including signing; translations; informal and quiet performances due to the flexibility of the new space, and mixture of ages, backgrounds and abilities, which will be significantly more visible than currently.

### **Race including Refugees**

Race Council Cymru are Race Equality experts. All the 24 community groups are diverse minority ethnic groups but wish to operate in an inclusive manner opening their doors to all from diverse ethnic and Welsh British backgrounds without exception. The project will intensify and amplify their ability to achieve this, engendering a cohesive and inter-cultural approach in the heart of the city, with networks across the region and nationally.

### **Asylum seekers**

At least 5 hub partners deliver services to asylum seekers and refugees and are based at the Hub, including Women's Group – Asylum Support services, Swansea Bay Asylum Seekers Support Group. City of Sanctuary will also utilise a hot desking facility at the premises and meetings for The African Community Centre, Welsh Refugee Council and Displaced People in action will be held there.

### **Religion or non-belief**

Most of the hub partners are from Christian, Muslim, Hindu, Jewish, Daoism, Confucius, Sikh, Pagan, Druid and other faith and non-faith systems, they are committed to work alongside one another, We are clear in the strategy that the purpose of the Hub is to engender cohesion, and connectivity, understanding and support amongst our communities, supported by the Council and its cultural and other relevant services. Governance will be in place to ensure this principle is maintained in all decision-making and future planning.

### **Welsh Language**

Fostering and celebrating the Welsh language is a priority to all hub partners and Welsh lessons will continue to be delivered at the hub by Race Council Cymru for all communities to attend.

Race Council Cymru have included a special partnership with Welsh Connections (a music promotion company for Welsh talent both Welsh and English speaking) and Swnd, a production and distribution company offshoot). This also expands out to Swansea Music

Hub and other partners involved in developing music platforms for the city. Amateur theatre, music and dance companies will continue to work with us before and will be better networked in with Welsh promoting arts organisations because of the partnership and Hub work. For example, we will see events in and around major dates/ festivals for all cultures that celebrate diversity, cultural heritage, Swansea and the Welsh Language – as host city and Nation.

### **Poverty Social Exclusion**

It is clear that many of the hub partners live in socially deprived parts of Swansea (the former community's first areas). As such, many of them and their members are affected by the impact of poverty. The hub partners will work closely with colleagues in the Council, including Poverty and prevention, adult and children's services, to deliver our agreed priorities and make a strong contribution to this agenda. This includes providing free and subsidised travel where relevant and integrating our various strategies for participation e.g. Active and Healthy Swansea; Corporate Parenting; Poverty Prevention; Lifelong Learning.

### **Community Cohesion**

This is a fundamental element of the work of the hub as described above. The partnership and delivery of the agreed plans will be closely monitored and governed with outcomes that are transparent and open to challenge. The programming and partnerships will be accessible to all in the community; providing the much needed opportunity for people from diverse ethnic backgrounds to collaborate and work together.

Due to the current profile of our audiences, we believe there is low/neutral risk impact to other protected characteristics, as the current service delivery model will continue. This includes specific partnerships with ABMU and our contribution to Active and healthy lifestyles; Ageing Well; dementia awareness; autism friendly accreditation; safeguarding; LGBTQ celebrations; City of Sanctuary and so on. We will be monitoring and undertaking further investigation to monitor and identify any impacts on other communities, in terms of their representation and ability to make best use of the facilities on equal terms. This will include consultation events and reviews, with stakeholder communities invited; surveys; data analysis on bookings; programming reviews and audience snapshots. We will oversee this with a governance board focused on continuous service delivery improvements via key performance indicators, Contract Management, compliance and adherence to the Councils (and funding bodies') Equality Policies that will form part of the Management Agreement. We will, in particular, ensure that there are no perceived barriers, e.g. through cultural / religious profiles that appear to exclude or discourage sectors of our communities at risk of exclusion. This will also reach out to financial and geographic exclusion in terms of the groups we work with, transport and promotional activities that may be supported. Marketing and programming, times of day, pricing strategies will all form part of the scrutiny and review of the board and operational management and deliver of the Agreement with RCC and partners.

## **Section 4 - Engagement:**

**Please consider all of your engagement activities here, e.g. participation, consultation, involvement, co-productive approaches, etc.**

**What engagement has been undertaken to support your view? How did you ensure this was accessible to all?**

In the wider spectrum of our delivery of cultural activity, the service works regularly with a range of representative organisations, including YMCA, the Foyer, Young Carers, Foster Swansea, Adult and Children's Services, City of Sanctuary, 50+ groups; LGBTQ groups including Pride and Swansea Sparkle, schools, disability groups etc. This programme continues with its ongoing consultation and engagement in future programming, which in turn has highlighted the opportunity for us to close a 'gap' through this project.

RCC also held a series of Culture and Digital Hub meetings and focus groups over two months last year, with diverse ethnic community groups, alongside the Council, as well as some stakeholders such as the South Wales Police, SCVS, Fire and Rescue Service, amongst others; and established that there was a great need for the digital and cultural hub to be established.

The opportunity was advertised widely on the local news and SWARM network and reached over 4000 people, inviting them to have that conversation. Twenty-four community groups (outlined in Section 1) have now joined the Culture and Digital Hub from the consultations and are developing the programme.

**What did your engagement activities tell you? What feedback have you received?**

What has been illustrated through the last few years, from developing the draft Cultural Strategy, to the City of Culture bid, and its legacy, is the need for an inter-generational and inter-cultural approach to embedding culture, cultural rights, cultural planning in our wider policies for community development and city regeneration. The gap is the evident (visibly and anecdotally) lack of representation in our audiences and active partnerships from BAME communities.

This gap was first highlighted in the consultation for the Cultural Strategy/ City of Culture bid, As part of that initiative, RCC facilitated a consultation event in February 2018, with around 15 groups attending. The outcome was an acknowledgement that much work was needed to promote inclusion and address the disconnect between the traditional presentation of culture and the needs of the city's diverse communities (BAME and other Protected Characteristics). This resulted in a commitment to diversify and broaden the programme to increase audiences, but in particular to work collaborative with the BAME communities to diversify the cultural heritage that was presented through programming. The gap was recently confirmed as still an issue through the work of Fusion. Fusion is a partnership between Cultural Services and 42 cultural providers in the city, funded by Welsh Govt. with the aim of tackling the impact or legacy of poverty on people's life changes, through culture. The wider group meet monthly to assess and share information and awareness about participation, forthcoming projects and opportunities and last year this resulted in a series of projects targeting older people, those living in poverty in the East of the city and those communities in and around Sandfields and St Helens suburbs. The results showed how valuable intergenerational and intercultural work is to our wider community and have been documented and are able to be seen on YouTube and in our reports to Welsh Government. Available as required.

**How have you changed your initiative as a result?**

Initially, the proposal for the theatre was simply to find a tenant for the Arts Wing, preferably one that could meet our financial requirements, but also maintain some sort of community arts 'theme'. However, this would have been a financial arrangement and of interest to a tiny proportion of producing companies. Initially hub partners were 16 in number and through feedback it is clear that other ethnic minority groups who may not have started the process with the hub felt the need to partner, collaborate and join the hub. It was also imperative that Welsh Connections were included to bring in the Welsh dimension. Therefore, our partners have now grown to 24 diverse ethnic communities. Increasing the input into the development of the creative, well-being and digital programming.

**Any actions required (e.g. further engagement activities, mitigation to address any adverse impact, etc.):**

Further monitoring and continuous review will be required. This EIA will remain open and updated as the partnership advances **and our proposed governance is in place** to ensure there is clarity and transparency around any potential impacts of the project and that these are appropriately addressed or mitigated.

Council staff will maintain oversight of the service delivery through existing and to be established governance and management of the lease and Management Agreement. Reporting mechanisms as current, to Cabinet Members, CMT, P&FM, and strategy forums will continue.

We will measure progress through audience participation sales data by sales, postcode and buying behaviours in cultural, well-being and digital services along with customer satisfaction surveys quarterly on the products and services offered in the Arts Wing; stakeholder reviews; data analysis and an annual review. This will be overseen by a project and programme board responsible for monitoring via the Cultural and Digital Hub management agreement that is in development:

Obtain more accurate data on our communities and audiences generally, as part of our establishing programming; marketing; and access reviews.

**Section 5 – Other impacts:**

**Please consider how the initiative might address the following issues - see the specific Section 5 Guidance**

<b>Foster good relations between different groups</b>	<b>Advance equality of opportunity between different groups</b>
<b>Elimination of discrimination, harassment and victimisation</b>	<b>Reduction of social exclusion and poverty</b>

**Please explain any possible impact on each of the above.**

**Foster good relations between different groups**

By having a partnership approach to creative co-production with 24 community groups who share protected characteristics and with our current audiences to tackle prejudice, promote understanding and increase participation.

**Advance equality of opportunity between different groups**

Race Council Cymru have an Equality and Diversity policy. The creative programming for the Community Cultural and Digital Hub will create opportunity for everyone. All staff delivering the service including volunteers are expected to undertake equality and Diversity training to highlight equality and diversity. Relevant Councils policies will form part of the management agreement for service delivery

**Elimination of discrimination, harassment and victimization**

Race Council Cymru has secured funding for a Hate crime officer to be located in the Community Culture and Digital Hub two days a week providing Victim Support services to the community groups, many of whom experience a range of barriers that may affect their ability to cope and recover from what they have been through.



## **Reduction of social exclusion and poverty**

Our Funding Strategy supports Creative, Digital and Well-being projects to reduce unemployment, improve skills and learning across our communities.

Hynt is our national theatre access scheme run by Arts Council Wales that works with theatres and arts centers in Wales to make sure there is a consistent offer for visitors with an impairment or specific access requirement, and their care workers or personal assistants. Over 1000 carer's have used this access scheme this year. The Council has also retained its Passport to Leisure initiative, which now sits with colleagues in other services to assess, through means testing, the opportunities for residents and carers, foster and adoption families to access discounted leisure and cultural programming.

The partnership and creation of the Hub expands our programming opportunities, times of day, pricing structures, and diversifies our events, social spaces and accessible facilities, which in turn, expands the appeal and opportunities for those currently facing barriers to participation and who qualify for Hynt and Passport to Leisure to participate, resulting in a positive net benefit. We will continuously review this through data analysis.

### **What work have you already done to improve any of the above?**

We have already begun opening out the premises to community groups and engaging with partners to consult and review the opportunities in the theatre;  
Improvements are already underway in the Arts Wing;  
Increased engagement with community groups and a formal project to deliver the Community Cultural & Digital Hub as described in previous sections, which will be reviewed, monitored and expanded as the rest of the theatre's transformation unfolds.

### **Is the initiative likely to impact on Community Cohesion? Please provide details.**

it is a priority for the Councils Community Cohesion Plan  
There will be a dedicated Swansea City facility Grand Theatre Arts Wing in an area of high BAME. This is a positive position supporting the grass roots community to decide and manage a programme of inclusive activities for difficult to reach communities.

The Community Cultural and Digital Hub have introduced a Welsh Language learning course available free. Welsh Language policies and standards will be included in the standard terms and conditions of the Management Agreement

### **Actions (to mitigate adverse impact or to address identified gaps in knowledge).**

Yearly business planning review of targets  
Quarterly Progress meetings with Director, HoS and RCC CEO  
Monthly/Weekly operational meetings  
Project Stakeholder Engagement Strategy and communication plans

## **Section 6 - United Nations Convention on the Rights of the Child (UNCRC):**

**Many initiatives have an indirect impact on children and you need to consider whether the impact is positive or negative in relation to both children's rights and their best interests. Please read the UNCRC guidance before completing this section.**

**Will the initiative have any impact (direct or indirect) on children and young people (think about this age group holistically e.g. disabled children, those living in poverty or from BME communities)? If not, please briefly explain your answer here and proceed to Section 7**

The diverse creative programming will be promoting understanding between cultures, helping to develop skills and opportunities for young people, including those in our Care

system with training and volunteering opportunities.

Our governance and scrutiny, challenge and performance monitoring will also mitigate against risk of exclusion on factors of cultural difference/ religion, helping young people to gain confidence and a voice through creativity and support networks in a supported environment.

**All initiatives must be designed / planned in the best interests of children and young people.**

It is clear that many of the hub partners live in socially deprived parts of Swansea (the former community's first areas). As such, many of them and their members are affected by the impact of poverty. The hub partners will work closely with the Tackling Poverty team at the City and County of Swansea to ensure that their needs and requirements are met. Including the government priorities to:

- Secure the health and wellbeing of children and young people
- safeguard the young and vulnerable
- close the gap in educational achievement for children from disadvantaged backgrounds
- ensure young people are participating and achieving their potential to 18 and beyond
- keep children and young people on the path to success

**Please explain how you meet this requirement:**

Swansea Council and Race Council Cymru Cultural and Digital hub has a programme of children activities.

**Actions (to mitigate adverse impact or to address identified gaps in knowledge).**

Ongoing monitoring and engagement, safeguarding policy will be included in the Management Agreement terms and conditions

## **Section 7 - Monitoring arrangements:**

**Please explain the monitoring arrangements for this initiative:**

**Monitoring arrangements:**

A Management Agreement will set out the aims and objectives, expectations and outcomes, including performance indicators, which will be overseen by this governance structure in the form of a joint Board, chaired by the Council's Head of Cultural Service. The outcome will be more transparent decision making and inclusive programming, open to challenge and change management;

This continuous monitoring of the service will support the Swansea Council Business Planning Process and priorities.

Swansea Council Corporate Boards including finance and external funding board for project financial approval, internal to Swansea Council Cultural Services operations. Cultural & Digital Hub Project Board Meeting; quarterly - monitoring and evaluation of the quality of delivery and financial targets.

Cultural & Digital Hub Management weekly meeting operational planning and key performance monitoring for sales and event artistic programme delivery

We will measure progress through audience participation sales data by sales, postcode and buying behaviours in cultural, well-being and digital services along with customer satisfaction surveys quarterly on the products and services offered in the Arts Wing via the Cultural and Digital Hub management agreement that is in development:

This EIA will remain open for the duration of the project and updated on a regular basis to ensure the project meets business objectives.

**Actions Governance implementation ready for go-live  
Head of Terms Lease and Management Agreement**

## Section 8 – Outcomes:

Having completed sections 1-5, please indicate which of the outcomes listed below applies to your initiative (refer to the guidance for further information on this section).

This EIA will remain open and will be regularly updated as the project progresses

Outcome 1: Continue the initiative – no concern

Outcome 2: Adjust the initiative – low level of concern

Outcome 3: Justify the initiative – moderate level of concern

Outcome 4: Stop and refer the initiative – high level of concern.

**For outcome 3**, please provide the justification below:

**For outcome 4**, detail the next steps / areas of concern below and refer to your Head of Service / Director for further advice:

## Section 9 - Publication arrangements:

On completion, please follow this 3-step procedure:

1. Send this EIA report and action plan to the Access to Services Team for feedback and approval – [acesstoservices@swansea.gov.uk](mailto:acesstoservices@swansea.gov.uk)
2. Make any necessary amendments/additions.
3. Provide the final version of this report to the team for publication, including email approval of the EIA from your Head of Service. The EIA will be published on the Council's website - this is a legal requirement.

## EIA Action Plan:

Objective - What are we going to do and why?	Who will be responsible for seeing it is done?	When will it be done by?	Outcome - How will we know we have achieved our objective?	Progress
Negotiate a lease and management agreement with RCC that addresses our aspirations for inclusion; equality; safeguarding , access and sustainability	SCC Staff and RCC	??	Signed Leasehold/Management Agreement	If there has been progress on actions already bee specific
Establish a project board to oversee the governance and delivery of the management agreement and partnership programmes	SCC staff and RCC	??	performance monitoring against Swansea Cultural Services business plan objectives and contract performance management framework targets	If there has been progress on actions already bee specific
Develop and design a monitoring system for assessing and capturing data on users; perception; participation and impacts. Including quarterly customer satisfaction surveys and ongoing engagement with communities. .	SCC staff and RCC	??	Contract performance management framework targets	If there has been progress on actions already bee specific
Promoting accessible premises and activities	SCC staff and RCC	Ongoing activity - all staff have a	Refurbishment completed	If there has been

		responsibility to ensure accessibility in-line with our policies and regulations	Community/customer feedback in annual reports	progress on actions already bee specific
Continue to monitor, review and refresh the EIA as more information becomes available and our proposed governance is in place				
Obtain more accurate data on our communities and audiences generally, as part of our establishing programming; marketing; and access reviews.				
Yearly business planning review of targets Quarterly Progress meetings with Director, HoS and RCC CEO Monthly/Weekly operational meetings Project Stakeholder Engagement Strategy and communication plans				

**\* Please remember to be 'SMART' when completing your action plan (Specific, Measurable, Attainable, Relevant, Timely).**