



31 March 2025

## CABINET – 8 APRIL 2025

A meeting of Cabinet will be held at 6.00pm on Tuesday 8 April 2025 in the Council Chamber at the Town Hall, Rugby.

*Members of the public may also view the meeting via the livestream available on the Council's website.*

Dan Green  
Acting Chief Executive

### A G E N D A PART 1 – PUBLIC BUSINESS

1. Minutes.

To confirm the minutes of the meeting held on 4 March 2025.

2. Apologies.

To receive apologies for absence from the meeting.

3. Declarations of Interest.

To receive declarations of –

(a) non-pecuniary interests as defined by the Council's Code of Conduct for Councillors;

(b) pecuniary interests as defined by the Council's Code of Conduct for Councillors; and

(c) notice under Section 106 Local Government Finance Act 1992 – non-payment of Community Charge or Council Tax.

***Note: Councillors are reminded that they should declare the existence and nature of their interests at the commencement of the meeting (or as soon as the interest becomes apparent). If that interest is a prejudicial interest, the Councillor must withdraw from the room unless one of the exceptions applies.***

***Membership of Warwickshire County Council or any Parish Council is classed as a non-pecuniary interest under the Code of Conduct. A Councillor does not need to declare this interest unless the Councillor chooses to speak on a matter relating to their membership. If the Councillor does not wish to speak on the matter, the Councillor may still vote on the matter without making a declaration.***

4. Question Time.

Notice of questions from the public should be delivered in writing or by e-mail to the Chief Executive at least three clear working days prior to the meeting (no later than Wednesday 2 April 2025).

**Growth and Investment, Digital and Communications Portfolio**

5. Town Centre Regeneration Update (report to follow).

6. Public Realm Masterplan – Priority Projects (report to follow).

**Partnerships and Wellbeing Portfolio**

7. Funding for a new acquisition for The Rugby Collection.

**Finance, Performance, Legal and Governance Portfolio**

Nothing to report to this meeting.

**Communities, Homes, Regulation and Safety Portfolio**

8. Additional resource for food inspections (report to follow).

**Operations and Traded Services Portfolio**

Nothing to report to this meeting.

**Organisational change Portfolio**

Nothing to report to this meeting.

**The following item contains reports which are to be considered en bloc subject to any Portfolio Holder requesting discussion of an individual report**

Nothing to report to this meeting.

**PART 2 – EXEMPT INFORMATION**

There is no business involving exempt information to be transacted.

***Any additional papers for this meeting can be accessed via the website.***

The Reports of Officers are attached.

**Membership of Cabinet:**

Councillors Moran (Chair), Brown, C Edwards, Livesey, Mistry, O'Rourke and Robinson.

**CALL-IN PROCEDURES**

*Publication of the decisions made at this meeting will normally be within three working days of the decision. Each decision will come into force at the expiry of five working days after its publication. This does not apply to decisions made to take immediate effect. Call-in procedures are set out in detail in Standing Order 15 of Part 3c of the Constitution.*

***If you have any general queries with regard to this agenda please contact Claire Waleczek, Democratic and Support Services Manager (01788 533524 or e-mail [claire.waleczek@rugby.gov.uk](mailto:claire.waleczek@rugby.gov.uk)). Any specific queries concerning reports should be directed to the listed contact officer.***

**AGENDA MANAGEMENT SHEET**

**Report Title:** Funding for a new acquisition for The Rugby Collection

**Name of Committee:** Cabinet

**Date of Meeting:** 8 April 2025

**Report Director:** Chief Officer - Leisure and Wellbeing

**Portfolio:** Partnerships and Wellbeing

**Ward Relevance:** All Wards

**Prior Consultation:** Cabinet Members, Portfolio Holder, Target Comuunity Groups.

**Contact Officer:** Sally Godden, Art Gallery and Museum Manager

**Public or Private:** Public

**Report Subject to Call-In:** Yes

**Report En-Bloc:** No

**Forward Plan:** Yes

**Corporate Priorities:** This report relates to the following priority(ies):  
 A Healthier Rugby – To support people to live healthier, longer, and more independent lives.  
 A Thriving Rugby – To deliver a thriving economy which brings Borough-wide investment and regenerates Rugby Town Centre.  
 A Greener Rugby – To protect the environment and ensure the Borough adapts to climate change.  
 A Fairer Rugby – To reduce inequalities and improve housing across the Borough.  
[Corporate Strategy 2025-2035](#)  
 This report does not specifically relate to any Council priorities but

**Summary:** This report seeks to gain approval for the acceptance of £20,000 from The Art Fund Acquisition Grant and £30,000 from the Arts Council and The Arts Council V&A Purchase Fund, to enable Rugby Art Gallery and Museum to purchase a new acquisition for the Rugby Collection.

<b>Financial Implications:</b>	This report seeks approval to accept the grants to enhance existing budgets. There are no direct financial implications to the Council with regards accepting the grant.
<b>Risk Management/Health and Safety Implications:</b>	Risk management implications include potential damage to relationship with partners and/a public perception of development of the service should recommendation not be approved.
<b>Environmental Implications:</b>	An environmental and climate impact assessment has been completed and is attached at Appendix 1.
<b>Legal Implications:</b>	Grant agreements to be signed by Rugby Borough Council, agreeing to abide by the conditions of the funding agreement.
<b>Equality and Diversity:</b>	An equality impact assessment is attached at Appendix 2. Equality and Diversity considerations have been considered, and the proposed recommendations have a positive impact in terms of representation of diverse communities.
<b>Options:</b>	<p>1) Approve the acceptance of £20,000 from Art Fund Acquisition Grant and £30,000 from the Arts Council and V&amp;A Purchase Fund to enable the purchase of artwork for the Rugby Collection.</p> <p>2) Reject the funding and therefore not acquire the identified artwork for the Rugby Collection.</p>
<b>Recommendation:</b>	<p>1) The Council enters into grant agreements of £20,000 from 'Art Fund Acquisition Grant' and £30,000 'Arts Council V&amp;A Purchase Fund' to facilitate the purchase of new artwork for the continued development of the Rugby Collection; and</p> <p>2) a supplementary capital budget of £0.070m for the purchase of the artwork be approved and be added to the capital programme.</p>
<b>Reasons for Recommendation:</b>	<p>Securing additional funding will allow Rugby Borough Council to invest in and develop its heritage assets.</p> <p>Further diversifying The Rugby Collection will raise its profile, enhance the local cultural offering, and contribute to a thriving Rugby by encouraging tourism and boosting the visitor economy, ultimately reinforcing civic pride.</p>

**Cabinet - 8 April 2024**

**Funding for new acquisition for Rugby Collection**

**Public Report of the Chief Officer - Leisure and Wellbeing**

**Recommendation**

- 1) The Council enters into grant agreements of £20,000 from 'Art Fund Acquisition Grant' and £30,000 from 'Arts Council V&A Purchase Fund' to facilitate the purchase of new artwork for the continued development of the Rugby Collection; and
- 2) a supplementary capital budget of £0.070m for the purchase of the artwork be approved and be added to the capital programme.

**Executive Summary**

For 80 years, Rugby Borough Council has supported acquiring ambitious, high-quality works, known as the Rugby Collection. The Rugby Collection, currently comprising of 224 individual works, continues to grow, focusing on 21st-century British artists of national standing, as outlined in the 2024-2028 Collections Development Policy.

The Rugby Art Gallery and Museum have an annual budget of £5,730 approved each year through service budget setting, thus continuing its development and acquisition of unique, culturally significant artworks to its collection.

Through staff research and specialist advice, Rugby Art Gallery and Museum has been approached regarding a key acquisition has been identified to purchase, Barbara Walker's "Construct 2," chosen in consultation with the Contemporary Art Society and the community, including diverse representation across age, ethnicity, gender, and disability. This piece, along with works by other Black British artists, aims to better engage diverse audiences, particularly teenagers and young adults.

The £70,000 purchase is funded by £8,000 from the existing budget, £12,000 from the Contemporary Art Society, £30,000 from the Arts Council England V&A Purchase Grant Fund, and £20,000 from the Art Fund Acquisition Grant.

This report requests approval to accept the Arts Council England and Art Fund grants to purchase the new acquisition for the Rugby Collection.

**1. Introduction**

- 1.1 The Rugby Collection, Rugby Borough Council's collection of 20<sup>th</sup> and 21<sup>st</sup> century British art established in 1946, includes paintings, prints, drawings, photography, and film. Intended to collect artists of 'promise and renowned' The collection grew with the help of art advisors like Eric Newton, Joanna

Drew, and Monika Kinley. Funding reductions slowed acquisitions in the 80s and 90s, during which the collection resided at the University of Warwick's Mead Gallery.

- 1.2 Since Rugby Art Gallery and Museum's opening in 2000, acquisitions have resumed, guided by the Rugby Art Gallery and Museum team. The collection uniquely reflects British art through the lens of its advisors and has significantly benefited from gifts by the Contemporary Art Society, including works by artists like Bridget Riley and Barbara Hepworth. The collection is now made up of 224 works.
- 1.3 As per the Collections Development Policy 2024- 2028, approved by Cabinet in November 2024, ongoing collecting will continue in order to maintain the calibre of the collection and ensure it continues to represent quality British artists. Rugby Art Gallery and Museum will continue to focus on actively acquiring 21<sup>st</sup> century artworks by British artists of national or potential national standing and will continue to be acquired using a dedicated acquisition fund as well as by donation and bequest where possible.
- 1.4 In 2026, Rugby Art Gallery and Museum will celebrate the 80th anniversary of the Rugby Collection with an exhibition showcasing its entirety. This milestone event will reflect on the collection's evolution since 1946, highlighting its diverse representation of 20th and 21st-century British art.

## **2. Identified Acquisition**

- 2.1 Officers worked closely with the Contemporary Arts Society to shortlist pieces that would fit with the collection. These were then considered by the collections panel where the final shortlist was taken for wider consultation with the Portfolio Holder Partnerships and Wellbeing, Liberal Democrat spokesperson and Cabinet members.
- 2.2 With an ambition to acquire a significant artist for the collection, a focal point will be Barbara Walker's *Construct 2*, demonstrating the gallery's commitment to acquiring contemporary works reflecting diverse lived experiences. Alongside pieces by Lubaina Himid, Claudette Johnson, and Winston Branch, *Construct 2* will showcase the Black British diaspora's contributions to British art, fostering engagement with themes of race, gender, and identity.
- 2.3 To influence and inform decision, consultation was undertaken with gallery staff, volunteers, service users and members including the Portfolio Holder, Portfolio Spokesperson and Cabinet members. To ensure the outcome was fair and representative, this included a diverse sample of the local community, capturing the voices of people of various ages, ethnicities, genders, and disabilities. This was inclusive of young people under the age of 25, parents and guardians of children under 5, neurodivergent adults, and visitors from the BAME community. As well as this officers consulted with a group of secondary school pupils who form part of 'On-Track' group.

- 2.4 *Construct 2* offers a unique opportunity to engage audiences the gallery has historically found harder to reach, such as teenagers and young adults. While strong engagement exists with younger pupils and families, this work bridges the gap to older students, addressing their interests and lived experiences.
- 2.5 For the Blueprints exhibition, the gallery will offer a Key Stage 4-5 workshop on identity and consumer culture, using "Construct 2" to explore mark-making, visual storytelling, and the connection between sketches and finished artwork.

### 3. Identified funding for Heritage Assets

- 3.1 In total, the identified artwork, Barbara Walker, 'Construct 2' will be purchased for £70,000 (+VAT). The financial resourcing of the purchase is proposed as outlined in Table 1:

Table 1

RAGM Artwork Purchasing Budget	£8,000	Confirmed 25/26 Budget
Contemporary Art Society	£12,000	Confirmed Contribution
Arts Council England V&A Purchase Grant Fund	£30,000	Grant Offered
Art Fund Acquisition Fund	£20,000	Grant Offered

- 3.2 The £8,000 will be used from the existing artwork purchasing budget that has been carried forward in previous financial years to enable the service to purchase a more culturally significant artwork for aiding national, regional and local profile of the Rugby Collection.
- 3.3 The Contemporary Art Society has confirmed a contribution of £12,000 as a continuation of the existing partnership with Rugby Art Gallery and Museum.
- 3.4 Rugby Art Gallery and Museum has been successful in securing £30,000 from Arts Council England V&A Purchase Grant Fund – this fund supports the purchase of a wide range of acquisitions for the permanent collections of non-nationally funded organisations in England and Wales. The original request was submitted for £20,000, however, the grant funders acknowledge the quality of the application, the opportunities for engagement and display and the regional link with the artists, they offered a £10,000 uplift, bringing the total to £30,000.
- 3.5 An additional £20,000 has been secured by Art Fund Acquisition Grant, funding which offers grants to accredited UK public museums and galleries to acquire new artworks. This funding aims supports purchases and commissions of works of national/international or significant regional importance that enrich collections.



#### **4. Conclusion**

- 4.1 In 2025, Rugby Art Gallery and Museum will celebrate the 25th anniversary of the building's opening with the exhibition Blueprints. This significant exhibition will explore the foundations of the gallery and its remarkable collection, delving into the literal and metaphorical blueprints that have shaped our cultural landscape. Construct 2 by Barbara Walker will play a key role in this exhibition, symbolising the gallery's ongoing commitment to acquiring relevant and contemporary works that reflect the diversity of modern British art. The piece will be displayed prominently, alongside works from The Rugby Collection and rare artist sketches, offering visitors a deeper understanding of the creative processes behind iconic pieces of 20th and 21st-century British art. As part of Blueprints, Construct 2 will not only demonstrate the evolution of the collection but also celebrate its future direction, underscoring the gallery's dedication to remaining inclusive, dynamic, and reflective of its community.
- 4.2 This report seeks approval to accept £20,000 from the Art Fund Acquisition Grant and £30,000 from Arts Council England V&A Purchase Grant Fund.
- 4.3 The funding set out can only be used to purchase the identified artwork and cannot be used to purchase an alternative artwork and cannot be retained by Rugby Borough Council or used for other purchases. Rejection of the request would result in the funds being retained by Arts Council England and Art Fund UK.

**Name of Meeting:** CabinetError! Bookmark not defined.

**Date of Meeting:** 8 April 2025

**Subject Matter:** Funding for new acquisition for The Rugby Collection

**Originating Department:** Leisure and Wellbeing

**DO ANY BACKGROUND PAPERS APPLY**  YES  NO

**LIST OF BACKGROUND PAPERS**

Doc No	Title of Document and Hyperlink

The background papers relating to reports on planning applications and which are open to public inspection under Section 100D of the Local Government Act 1972, consist of the planning applications, referred to in the reports, and all written responses to consultations made by the Local Planning Authority, in connection with those applications.

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Exempt information is contained in the following documents:

Doc No	Relevant Paragraph of Schedule 12A

# Rugby Borough Council

## Climate Change and Environmental Impact Assessment

### CONTEXT

In 2019 the UK Parliament set a commitment in law to reach net zero carbon emissions by 2050. Achieving this target will require considerable effort with public bodies, private sector organisations, the third sector and individuals working together to take action.

Rugby Borough Council declared a climate emergency in 2019 and the Council's Corporate Strategy (2021-2024) [link](#) sets ambitious outcomes in relation to Climate Change. These ambitions are further defined through the Council's Climate Change Strategy [link](#) and must now be progressed through the decisions which the Council makes.

It is therefore important that Rugby Borough Council gives due regard to climate change when making decisions. In the context of the Council's business, Climate Change includes greenhouse gas emissions, biodiversity, habitat loss and environmental destruction. When putting forward recommendations for decision, officers must assess how these recommendations are likely to influence our climate change commitments by completing the following Climate Change and Environmental Impact Assessment.

To help you complete this assessment, please see the following guidance on SharePoint [here](#).

A copy of this Climate Change and Environmental Impact Assessment, including relevant data and information should be forwarded to your Chief Officer for approval.

**If you require help, advice and support to complete the form, please contact your Chief Officer.**

**SECTION 1: OVERVIEW**

<b>Portfolio and Service Area</b>	Leisure and Wellbeing
<b>Policy/Service/Change being assessed</b>	Cabinet request for funding for new acquisition for Rugby Collection
<b>Is this a new or existing Policy/Service/Change?</b>	This would be a new funding stream/acquisition.
<b>If existing policy/service please state date of last assessment</b>	N/A
<b>Ward Specific Impacts</b>	All wards
<b>Summary of assessment</b> Briefly summarise the policy/service/change and potential impacts	This report seeks to gain approval for the acceptance of £20,000 from The Art Fund Acquisition Grant and £20,000 from the Arts Council and The Arts Council V&A Purchase Fund, to enable Rugby Art Gallery and Museum to purchase a new acquisition for the Rugby Collection.
<b>Completed By</b>	Saly Godden, Art Gallery and Museum Manager
<b>Authorised By</b>	
<b>Date of Assessment</b>	25/02/25

## SECTION 2: GREENHOUSE GAS EMISSIONS

	No Impact	Positive	Negative	Description of impact	Any actions or mitigation to reduce negative impacts	Action owner	Timescales
<b>Scope 1 Emissions</b> Direct emissions from council owned resources, for example through boilers or vehicles.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
<b>Scope 2 Emissions</b> Indirect emissions occurring at the location energy is produced for council activities. For example, electricity generation for council buildings.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				

## SECTION 3: CLIMATE CHANGE STRATEGY

	No Impact	Positive	Negative	Description of impact	Any actions or mitigation to reduce negative impacts	Action owner	Timescales
<b>Workplaces and the Economy</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
<b>Transport</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
<b>Natural Environment</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
<b>Homes and Energy</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
<b>Waste, Resources and the Circular Economy</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
<b>Climate and Nature Positive Communities</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				
<b>Adaptation</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				

## SECTION 4: REVIEW

Where a negative impact is identified, the proposal and/or implementation can be adapted or changed; meaning there is a need for regular review. This review may also be needed to reflect additional data and evidence for a fuller assessment (proportionate to the decision in question). Please state the agreed review timescale for the identified impacts of the policy implementation or service change.

<b>Review date</b>	
<b>Key points to be considered through review</b>	
<b>Person responsible for review</b>	
<b>Authorised by</b>	

# EQUALITY IMPACT ASSESSMENT (EqIA)

## Context

1. The Public Sector Equality Duty as set out under section 149 of the Equality Act 2010 requires Rugby Borough Council when making decisions to have due regard to the following:
  - eliminating unlawful discrimination, harassment and victimisation, and other conduct prohibited by the Act,
  - advancing equality of opportunity between people who share a protected characteristic and those who do not,
  - fostering good relations between people who share a protected characteristic and those who do not, including tackling prejudice and promoting understanding.
2. The characteristics protected by the Equality Act are:
  - age
  - disability
  - gender reassignment
  - marriage/civil partnership
  - pregnancy/maternity
  - race
  - religion/belief
  - sex/gender
  - sexual orientation
3. In addition to the above-protected characteristics, you should consider the crosscutting elements of the proposed policy, such as impact on social inequalities and impact on carers who look after older people or people with disabilities as part of this assessment.
4. The Equality Impact Assessment (EqIA) document is a tool that enables RBC to test and analyse the nature and impact of what it is currently doing or is planning to do in the future. It can be used flexibly for reviewing existing arrangements but in particular should enable identification where further consultation, engagement and data is required.
5. The questions will enable you to record your findings.
6. Where the EqIA relates to a continuing project, it must be reviewed and updated at each stage of the decision.
7. Once completed and signed off the EqIA will be published [online](#).
8. An EqIA must accompany all **Key Decisions** and **Cabinet Reports**.
9. For further information, refer to the EqIA guidance for staff.
10. For advice and support, contact:  
Rebecca Ewers  
Corporate Equality & Diversity Officer  
[rebecca.ewers@rugby.gov.uk](mailto:rebecca.ewers@rugby.gov.uk)  
01788 533509



## Equality Impact Assessment

<b>Service Area</b>	<b>Leisure and Wellbeing - RAGM</b>
<b>Policy/Service being assessed</b>	<b>Funding for new acquisition for Rugby Collection</b>
<b>Is this a new or existing policy/service?</b>  <b>If existing policy/service please state date of last assessment</b>	<b>This is a new funding stream and new identified acquisition.</b>
<b>EqlA Review Team – List of members</b>	
<b>Date of this assessment</b>	<b>25/02/2025</b>
<b>Signature of responsible officer (to be signed after the EqlA has been completed)</b>	

**A copy of the completed and signed Equality Impact Assessment report, including relevant data and information to be forwarded to the Corporate Equality & Diversity Officer.**

**Details of Strategy/ Service/ Policy to be analysed**

<b><u>Stage 1 – Policy to be analysed</u></b>	
(1) Describe the main aims, objectives and purpose of the Strategy/Service/Policy (or decision)?	A report is being brought to Cabinet to gain approval for the acceptance of £20,000 from The Art Fund Acquisition Grant and £20,000 from the Arts Council and The Arts Council V&A Purchase Fund, to enable Rugby Art Gallery and Museum to purchase a new acquisition for the Rugby Collection.
(2) How does it fit with Rugby Borough Council's Corporate priorities and your service area priorities?	Securing additional funding will allow Rugby Borough Council to invest in and develop its heritage assets. As per the Collections Development Policy 2024- 2028, Rugby Art Gallery and Museum will continue to focus on actively acquiring 21st century artworks by British artists of national or potential national standing.
(3) What are the expected outcomes you are hoping to achieve?	Further diversifying The Rugby Collection will raise its profile, enhance the local cultural offering, and contribute to a thriving Rugby by encouraging tourism and boosting the visitor economy, ultimately reinforcing civic pride. Rugby Art Gallery and Museums ongoing collecting will continue in order to maintain the calibre of the collection and ensure it continues to represent quality British artists.
(4) Does or will the policy or decision affect: <ul style="list-style-type: none"> <li>• Customers</li> <li>• Employees</li> <li>• Wider community or groups</li> </ul>	We hope by acquiring the new works, it will enable us to engage with new audiences.
(5) Will the policy or decision involve substantial changes in resources?	There will not be any substantial change in resource.
<b><u>Stage 2 – Evidence about user population and consultation</u></b>	As a minimum you must consider what is known about the population likely to be affected which will support your understanding of the impact of the policy, e.g. service uptake/usage, customer satisfaction surveys, staffing data, performance data, research information (national, regional and local data sources).

(1) What does the data tell you about the groups this policy or decision impacts?

Possible data sources:

- national statistics/census data
- local statistics
- evaluations
- analysis of complaints
- user feedback
- outcomes from consultation/community voice
- Council published information, service data
- [District and Ward Profile – Warwickshire Observatory](#)
- [Office of National Statistics](#)
- [Fingertips health profiles](#)
- [Indices of Multiple Deprivation](#)
- [RBC Annual Workforce Equality Report](#)

Our current anecdotal data/light touch surveys in recent years tells us our key audiences are;

Families – visitors attending with children who want engagement opportunities.

Older learners- 55+ looking to be active, engaged and socially connected.

Cultural tourists- Those who are happy to travel short distances looking for cultural experiences, new experiences and knowledge.

Based on visual logs/anecdotal from the front of house teams, low uptake on targeted workshops for younger adults and previous monitoring forms collected during previous projects, we would class a youth audience as disengaged with our service.

<p>(2a) Have you consulted or involved those groups that are likely to be affected by the strategy/ service/policy you want to implement?</p> <p>If yes, please state which groups were involved in the consultation and what were their views and how have their views influenced the policy/decision?</p>	<p>To influence and inform decision we delivered consultation with our staff, volunteers, service users and Councillors.</p> <p>To ensure the outcome was fair and representative, this included a diverse sample of our local community, capturing the voices of people of various ages, ethnicities, genders, and disabilities. This was inclusive of young people under the age of 25, parents and guardians of children under 5, neurodivergent adults, and visitors from the BAME community. As well as this we consulted with a group of secondary school pupils who form part of 'On-Track' group. They are young people who are struggling with their behaviour, academic structures, as well as day to day concerns which impact their mental wellbeing and mental health. Many of them have concerns around self-confidence, social isolation and developing friendships. Some of the young people consulted are NEET and several have previously exhibited signs of severe mental health issues. The youth groups acknowledged the artworks were a subject matter they found interested in and could resonate with.</p> <p>The feedback was positive on both pieces that were shared did not have a clear outcome, with the profound impact and challenging themes of the two artworks creating significant discourse and critical discussion about language and the stereotypes that were being challenged through both pieces.</p> <p>This provoked a discussion within the team on the responsibility of art galleries and museums to challenge audiences and provoke new ways of thinking to promote learning, tolerance and acceptance of the experiences of others versus the role of a publicly owned collection to collect and display artworks which are accessible to all.</p>
<p>(2b) If you have not consulted or engaged with communities that are likely to be affected by the policy/decision, give details about when you intend to carry out consultation or provide reasons for why you feel this is not necessary.</p>	

<b>Stage 3 – Analysis of impact</b>			
<p>(1) <u>Protected Characteristics</u> From your data and consultations is there any positive, adverse or negative impact identified for any particular group, which could amount to discrimination?</p> <p>If yes, identify the groups and how they are affected.</p>	<b>Protected Characteristic</b>	<b>Nature of Impact</b> Positive, Neutral, Adverse (explain why)	<b>Extent of impact</b> Low, medium, high
	Age	<b>Positive</b>	<b>Low</b>
	Disability	<b>Neutral</b>	<b>N/A</b>
	Sex	<b>Neutral</b>	<b>N/A</b>
	Gender reassignment	<b>Neutral</b>	<b>N/A</b>
	Marriage/civil partnership	<b>Neutral</b>	<b>N/A</b>
	Pregnancy/maternity	<b>Neutral</b>	<b>N/A</b>
	Race	<b>Positive</b>	<b>Low</b>
	Religion/belief	<b>Neutral</b>	<b>N/A</b>
	Sexual Orientation	<b>Neutral</b>	<b>N/A</b>
(2) <u>Cross cutting themes</u>	<b>Description of impact</b>	<b>Nature of impact</b> Positive, Neutral, Adverse (explain why)	<b>Extent of impact</b> Low, medium, high

<p>(a) Are your proposals likely to impact on social inequalities e.g. child poverty, geographically disadvantaged communities? If yes, please explain how?</p>	<p><b>Socio-economic</b>                      e.g.: child poverty, income level, education level, working hours/occupation, family/social support, access to good nutrition</p>		
	<p><b>Environmental</b>                      e.g.: housing status, transport links, geography, access to services, air quality, noise pollution</p>		

- (3) Using the information gathered in stages 2 and 3, please describe how the policy/strategy/service will:
- a. Eliminate unlawful discrimination, harassment, victimisation and any other unlawful conduct prohibited by the act
  - b. Advance equality of opportunity between people who share and people who do not share a relevant protected characteristic
  - c. Foster good relations between people who share and people who do not share a relevant protected characteristic

Age - The acquisition of Construct 2 by Barbara Walker provides a unique opportunity to engage with audiences that the Rugby Art Gallery and Museum has historically found harder to reach, such as teenagers, sixth-form students, college learners, and university-level participants. While we have successfully developed strong engagement with early years, Key Stage 1–4 pupils, and families, Construct 2 allows us to build a bridge to older students and young adults, meeting them at the intersection of their interests and lived experiences.

Walker's work explores themes such as identity, representation, consumerism, and societal expectations - topics that the artists resonate strongly with teenagers and young adults who are actively exploring their place in the world.

By addressing the ways media, fashion, and culture shape perceptions, Construct 2 offers a powerful and relatable entry point for discussions that reflect the realities of these audiences.

For students at pivotal stages in their educational and personal development, such as those in GCSE, sixth form or college, this work provides a platform to critically examine identity formation and the societal pressures they face.

To engage these audiences, we will develop targeted educational programming and tailored experiences centred around Construct 2.

Race- For BAME communities, the work reflects lived experiences that are often underrepresented in traditional art collections, creating a sense of connection and inclusion. Non-users and marginalised groups are likely to be drawn to the piece's boldness and its relevance to their experiences, demonstrating the gallery's commitment to expanding its reach and reflecting the full diversity of its community. The significance of Construct 2 lies in its ability to challenge misconceptions about young people, particularly those belonging to marginalised groups. The piece critiques the societal tendency to label or stereotype young black men as threatening, irresponsible, or hyper-materialistic based on cultural markers like fashion or media representation. Instead, Walker's work reclaims these visual cues, positioning them as tools for self-expression and storytelling. By embedding her subject within the visual language of youth subcultures, she highlights their complexity, creativity, and resilience.

In the context of the Rugby Art Gallery and Museum's collection, Construct 2 offers an

	<p>essential narrative about identity and representation addressing gaps in the collection's exploration of contemporary social issues. The painting complements the works of artists like Lubaina Himid, Claudette Johnson, and Winston Branch, adding a younger, more urban perspective to their shared interrogation of race, culture, and identity. This acquisition not only enhances the depth of the Rugby Collection but also affirms the gallery's commitment to presenting diverse voices and perspectives ensuring that our collection remains inclusive, reflective and relevant to our community</p>
<p>(4) Are there any obvious barriers to accessing the service? If yes, how can they be overcome?</p>	<p>We are aware that the service can present a (physiological) barrier to access with a perception gallery's 'are not for them'</p> <p>We are in the early stages of developing our youth board with Shout out for the Arts. The ongoing aim and benefit of this is that our youth programme, and exhibitions and engagement activity at large, is guided and shaped by the interests and experiences of local young people. When established, this board will meaningfully influence our strategic priorities around quality, audiences, health and wellbeing, and equality and representation through embedding joint-decision making in our organisational practice with the youth board.</p> <p>This group will be made up of young people aged 16-18, with recruitment to the youth board commencing with a bespoke programme of 'Arts Ambassador' workshops in local schools and colleges.</p>
<p>(5) What Equality Monitoring Data will be collected to analyse impact? How will the Equality Monitoring Data collected be used?</p> <p>If no Equality Monitoring Data is being collected, why not?</p> <p>For support with this section, please refer to the Equality Monitoring Guidance.</p>	<p>For the majority of our service, we do not collect Equality Monitoring Data, however we will have dedicated youth programmes that will be specifically targeted to a youth audience where we aim to use this piece as a springboard for conversation. We are trailing postcode collection which can help inform our knowledge for the future.</p>



(6) Complete this section if any adverse impacts were identified in 3.1.

Outline any actions that will be taken to remove or mitigate the adverse impacts identified in 3.1 to ensure that no discrimination is taking place. If removing or mitigating the impact is not possible, you may in certain circumstances, justify the discrimination. If that is the case, please give evidence for why justifying is possible in this case.

**Stage 4 – Action Planning, Review and Monitoring**

(1) Data analysis  
What does feedback from Equality Monitoring Data gathered tell you about impact on groups? Were there any unforeseen impacts (positive or negative)?

The feedback/data should be used to inform your Action Plan in (2)

<p>If No Further Action is required then go to – Review and Monitoring</p> <p>(2) Action Planning – Specify any changes or improvements that can be made to the service or policy to mitigate or eradicate negative or adverse impact on specific groups, including resource implications.</p>	<p>EqlA Action Plan</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 20%;">Action</th> <th style="width: 20%;">Lead Officer</th> <th style="width: 20%;">Date for completion</th> <th style="width: 20%;">Resource requirements</th> <th style="width: 20%;">Comments</th> </tr> </thead> <tbody> <tr><td> </td><td> </td><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td><td> </td><td> </td></tr> <tr><td> </td><td> </td><td> </td><td> </td><td> </td></tr> </tbody> </table>					Action	Lead Officer	Date for completion	Resource requirements	Comments																				
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<p>(3) Review and Monitoring State how and when you will monitor policy and Action Plan. Will you make any changes to the Equality Data that you are collecting or how you are collecting/using the data?</p>																														

Please annotate your policy with the following statement:

**‘An Equality Impact Assessment on this policy was undertaken on 12/03/2025 and will be reviewed on 12/03/2027.’**