



Cyngor Celfyddydau Cymru  
Arts Council of Wales



Arts Council of Wales

# Annual Equality Report 2015/16





Front cover: NIMBA (image: Roy Campbell-Moore)  
Above: *Cosy*, Kaite O'Reilly (image: Farrows Creative)

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Arts Council of Wales operates an [Equal Opportunities Policy](#).

## Introduction

Our vision is of a creative Wales where the arts are central to the life and well-being of the nation. We want everyone living in Wales to have access to the arts, either as an audience member or an active participant. As we have said in our published Arts Strategy – *Inspire*.

# ‘Our vision is of an arts sector in Wales that’s naturally inclusive and diverse, and more vibrant’.

Increasing the reach of the arts is crucial in addressing inequality. We work with the organisations we fund to help them build inclusion and equalities into their work and we support training in this area.

Prompted by the introduction of the Equality Act 2010 (and the associated public sector duties), 2011/12 was a year in which we revitalised our approach to equality and developed our first Strategic Equality Plan - the framework for the ways we work to increase equality. Since then we have continued to build on this:

- We simplified our Lottery Funded schemes and published new guidelines. The Guidelines and revised application forms were successfully launched in October 2014.
- We had previously commissioned Centres for Accessible Environment to undertake access audits on our venues. Following these audits, our Capital Committee agreed an amount of funding that should allow the identified venues to undertake remedial access work. However, due to the investment Review 2015 and the funding cuts to Local Authorities, progress for the year was disappointing.
- We have progressed our access work for Digital Cinema. All the venues agreed to undertake the access work required and we approved applications from two of them (the others undertook minor works without our financial assistance).
- The Equalities Guide, our online [toolkit](#) was published and launched in March 2015. Familiarisation/training sessions for staff and clients was rolled out in April 2015.
- We have established a number of positive working relationships with a range of partners including Age Cymru, Diverse Cymru and Stonewall Cymru and our relationship with Unlimited continues to strengthen.
- Hynt launched in March 2015, has had a very successful first year, and is generating a good deal of interest from Wales and across the border (Arts Council England and Creative Scotland).

- We have enhanced and automated our procedures for Equal Opportunity monitoring of our lottery grant applicants and introduced revised monitoring forms.
- Our new suppliers and contractors are required to complete an Equalities Questionnaire as part of our procurement procedures.



Hijinx Unity Festival 2015 ©Malwina Matusiewicz

## What will we do

We will consult with stakeholders on an ongoing basis via our programme of Sgwr's events and seminars. We will use the opportunity that our National Arts Council Conference provides to raise the profile of arts and equalities. We will share best practice through our website, bulletins and annual report.

Our current strategy for Capital identifies the need to address access issues in our arts venues. So far, there has been little take-up of the scheme. We will re-visit this taking account of the information we receive through our Arts Portfolio Wales Strategic Equality Action Plans.

## Our Legal Duties

As a public body, we must comply with the Equality Act 2010 public sector equality duty (the 'general duty'). This covers equalities issues relating to age, disability, gender reassignment, pregnancy and maternity, race (including ethnic or national origin, colour or nationality, religion or belief – including lack of belief, sex and sexual orientation).

It also applies to marriage and civil partnership, but only in respect of the requirement to have due regard to the need to eliminate discrimination.

The general duty aims to make sure that public bodies, such as the Arts Council, consider how they can positively contribute to a fairer society through advancing equality and good relations in their day to day business. This includes building equality considerations into the design of policies and the delivery of our services. We also need to monitor the difference any actions we take make, and how we are increasing access to the arts for all.

The duty requires us to have due regard to the need to:

1. Eliminate unlawful discrimination, harassment and victimisation and other conduct that is prohibited by the act
2. Advance equality of opportunity between people who share a relevant protected characteristic and those who do not
3. Foster good relation between people who share a protected characteristic and those who do not

The Act explains that to do this we must:

- Remove or minimise disadvantages experienced by people due to their protected characteristics
- Take steps to meet the needs of people from protected groups where these are different from the needs of other people
- Encourage people with protected characteristics to participate in public life or in other activities where their participation is disproportionately low



'One Flew over the Cuckoos Nest' by Carrie Francis, Disability Arts Cymru Annual Exhibition

In 2011/12, new specific duties were introduced, with which all public bodies in Wales must comply. These are designed to help make sure we fulfil our general duties and to aid transparency. One of these specific duties is a duty to report annually on:

- The steps we have taken to identify and collect relevant information
- How we have used this information to meet the three aims of the general duty
- Any reasons for not collecting relevant information
- A statement on the effectiveness of our arrangements for identifying and collecting relevant information
- Progress towards fulfilling each of our equality objectives
- A statement on the effectiveness of the steps we've taken to fulfil each of our equality objectives specified employment information, including information on training and pay

# Our Funding

## Revenue Funded Organisations

*NB: Following our Investment Review of 2015 our Revenue Funded Organisations were renamed Arts Portfolio Wales organisations (APWs), effective from April 2016. However, in consideration of the period covered by this Annual Equalities Report and consistency with other published reports for the same period, they will be referred to as Revenue Funded Organisations (RFOs)*

Our Revenue Funded Organisations (RFOs) receive funding from us each year towards their core activity. Our investment in RFOs is one of the key means by which we aim to achieve a dynamic and creative arts sector and to deliver the strategic priorities outlined in our Corporate and Operational Plans. In 2015/16 68 RFOs received £27,016,391 of Arts Council of Wales revenue funding. A list of our RFOs is on our website <http://www.arts.wales/what-we-do/funding/arts-portfolio-wales>



What is Craft?, Ruthin Craft Centre



The RFOs complete surveys every six months. These surveys provide information about their staff and Boards, and the activity they have delivered. The surveys do not tell us who is seeing or taking part in the activities. Therefore it doesn't provide a full picture and, it is important that this information is considered alongside the wider information that we collect, both about the work our RFOs are delivering and how the public access the arts. The surveys are published on our website at <http://www.arts.wales/what-we-do/research>

## Employment

During 2015/16 our RFOs employed a total of 5,570 people, including volunteers; an increase of 2.3% from 2014/15, when 5,445 were employed. There were more women employed than men; 58.1% of all employees in 2015/16.

*NB: All figures within the employment section below 4 or where subsequent calculations can be deducted have been suppressed and replaced with \* prior to publication to avoid the possibility of identifying individuals through data submission.*

Employment	2013/14	2014/15	2015/16
Total Male employees (including volunteers)	2,648	2,438	2,332
Total Female employees (including volunteers)	3,376	3,007	3,238
Total number of employees including volunteers	6,024	5,445	5,570
Total number of employees excluding volunteers	4,688	4,135	4,217

Base: 69 organisations in 2013/14 & 2014/15 and 68 organisations in 2015/16

Employment Status	2013/14	2014/15	2015/16
Total number of full time employees	1,079	949	945
Total number of part time employees	616	458	455
Total number of casual/contract employees	2,993	2,728	2,588
Total number of zero hours contract employees <sup>1</sup>	-	-	229
Total number of volunteers	1,336	1,310	1,353
Total number of employees (including volunteers)	6,024	5,445	5,570

Base: 69 organisations in 2013/14 & 2014/15 and 68 organisations in 2015/16

<sup>1</sup> The 2015/16 survey was the first to ask organisations about zero hour contracts. The decrease of 5.1% points in the number of people employed on a casual contract basis may be explained by the fact that there were 229 zero hour contract employees employed within the portfolio.

The table below shows the number of people employed in RFOs who belong to each of the protected characteristics groups. To protect the confidentiality of those included in the data some cells have been suppressed and an \* indicates where this is the case, this is because cells in a table based on a small number of respondents are more likely to breach confidentiality:

Protected Characteristics Employees	2013/14	2014/15	2015/16
Total number of disabled employees	73	65	102
Disabled Men	32	30	46
Disabled Women	41	35	56
% of employees who are disabled	1.2	1.2	1.8
Total number of BME employees	123	163	136
BME Men	58	117	68
BME women	65	46	68
% of employees who are from a BME group	2.0	3.0	2.4
Total Lesbian, Gay or Bisexual people	78	113	120
Number of employees: gay men	52	69	82
Number of employees: lesbian/gay women	*	39	31
Number of employees: bisexual men or women	*	5	7
% of employees who are lesbian, gay or bisexual	1.3	2.1	2.2
Total Older People	613	602	805
Number of employees: older men (50+)	307	313	387
Number of employees: older women (50+)	306	289	418
% of employees who are 50+	10.2	11.0	14.5
Total People with specific religious beliefs	59	70	157
Number of male employees with specific religious beliefs	27	36	60
Number of female employees with specific religious beliefs	32	34	97
% of employees who have specific religious beliefs	1.0	1.3	2.8
Total Women who are pregnant or on maternity leave	45	36	43
% of employees who are pregnant or on maternity leave	0.7	0.7	0.8
Total transgender people	0	0	*
% of employees who are transgender	0.0	0.0	*

Base: 69 organisations in 2013/14 & 2014/15 and 68 organisations in 2015/16

\*indicates cells have been suppressed to protect confidentiality

Of all the protected characteristics groups, the older people category (50+) had the highest proportion of employees, 14.5% of all employees, an increase from the previous year of 11.0%.

Welsh speakers are not included in the official list of protected characteristics, however the number of Welsh Speaking employees employed within the portfolio decreased by -3.4% points to 1,077 in 2015/16. This has been included below for information:

Welsh Speakers	2013/14	2014/15	2015/16
Total number of Welsh Speaking employees	1,055	1,115	1,077

Base: 69 organisations in 2013/14 & 2014/15 and 68 organisations in 2015/16

For the first time we have attempted to benchmark our findings by including comparisons with the reportings of the Annual Population Survey 2016.

## Benchmarking Employment within the portfolio against the Welsh Population

Disability	2015/16	
	No.	% of Total
Disabled Employees within the Portfolio	102	1.8
Employment rate aged 16-64 – Equality Act core disabled (Wales) <sup>2</sup>	176,000	12.9

While not directly comparable, the Annual Population Survey (2016) indicated that 12.9% of those that are economically active and in employment in Wales were Equality Act Core disabled.

BaME	2015/16	
	No.	% of Total
BaME Employees within the Portfolio	136	2.4
Employment rate aged – 16-64 Equality Act core disabled (Wales) <sup>3</sup>	52,500	3.9

Again while not directly comparable, the Annual Population Survey indicated that 3.9% of the Welsh workforce aged 16-64 were from an ethnic minority group.

Lesbian, Gay or Bisexual	2015/16	
	No.	% of Total
Lesbian, Gay or Bisexual Employees within the Portfolio	120	2.2
Lesbian, Gay or Bisexual Population aged 16+ (Wales) <sup>4</sup>	-	1.6

While not directly comparable, the Office of National Statistics produce sexual identity estimates based on social survey data from the Annual Population Survey (APS). In 2015, 1.6% of the Wales population aged 16+ identified themselves as lesbian, gay or bisexual.

Older Person	2015/16	
	No.	% of Total
Older Employees aged 50+ within the Portfolio	805	15.5
Employment rate - aged 50+ (Wales) <sup>5</sup>	460,500	23.5

Those aged 50+ made up almost a quarter (23.5%) of the Welsh workforce in 2016 (Annual Population Survey).

<sup>2</sup> EA Core disabled includes those who have a long-term disability which substantially limits their day-to-day activities (Annual Population Survey 2016)

<sup>3</sup> Annual Population Survey - 2016

<sup>4</sup> Experimental Official Statistics on sexual identity - 2015 (APS)

<sup>5</sup> Annual Population Survey - 2016

## Members of Boards of Management/Advisory Committees: Protected Characteristics

In total there were 728 members on organisations boards of management in 2015/16. Overall, the boards were made up of 58.9% male and 41.1% females.

Board of Management	2013/14	2014/15	2015/16
Total number of members of board of management	618	762	728
Total number of men on boards of management	351	449	429
Total number of women on boards of management	267	313	299

Base: 69 organisations in 2013/14 & 2014/15 and 68 organisations in 2015/16

The following table provides a breakdown of members of management boards by the protected characteristic groups. As stated earlier to protect the confidentiality of those included in the data some cells have been suppressed and an \* indicates where this is the case, this is because cells in a table based on a small number of respondents are more likely to breach confidentiality:

Protected Characteristics Boards of Management	2013/14	2014/15	2015/16
Total number of Disabled people on Boards of Management/Advisory Committees	28	25	17
Disabled men	15	14	10
Disabled women	13	11	7
% of Boards of Management/Advisory Committee members who are disabled	4.5	3.3	2.3
Total Number of people from a BME group on Boards of Management/Advisory Committees	6	11	8
BME men	*	*	*
BME women	*	*	*
% of members of Boards of Management/Advisory Committees who are from a BME group	1.0	1.4	1.1
Total Number of Lesbian, Gay or Bisexual people on Boards of Management/Advisory Committees	23	34	22
Gay men	17	24	15
Lesbian/Gay women	*	*	7
Bisexual men or women	*	*	0
% of members of Boards of Management /Advisory Committees who are Lesbian or Gay or Bisexual	3.5	4.5	3.0
Total number of Older people (50 +) on Boards of Management/Advisory Committees	307	386	360
Older Men (50+)	191	233	218
Older Women (50+)	116	153	142
% of Boards of Management/Advisory Committees members who are classed as Older people (50+)	49.4	50.5	49.5

Protected Characteristics Boards of Management	2013/14	2014/15	2015/16
Total number of people with specific religious beliefs on Boards of Management/Advisory Committees	27	31	20
Men with Specific Religious Beliefs	19	19	10
Women with Specific Religious Beliefs	8	18	10
% of Boards of Management/Advisory Committees members who have specific religious beliefs	4.3	4.1	2.7
Total number of Pregnant women or women on maternity leave on Boards of Management/Advisory Committees	0	5	5
% of members of Boards of Management/Advisory Committees who are pregnant or on maternity leave	0.0	0.7	0.7
Total number of Transgender people on Boards of Management/Advisory Committees	0	*	0
% of members of Boards of Management/Advisory Committees who are transgender	0.0	*	0.0

Base: 69 organisations in 2013/14, 2014/15 & 2015/16

\*indicates cells have been suppressed to protect confidentiality

We are disappointed to note a general decrease across all of the protected characteristics for members recruited to Boards. These include disabled, BME, lesbian, gay, and those with specific religious beliefs. As with employment data it is the older people (50+) group which has the highest proportion of people on Boards of Management/Advisory Committees. They account for almost a half (49.5%) of all members in 2015/16, a slight decrease from the previous year when they accounted for 50.5% of all members.

## What we will do

To address this, we will task our RFOs to submit Strategic Equality Action Plans. This will better inform us of the current state of play in relation to equality and employment in the arts, the work our portfolio is intending to carry out to address the issues they have identified and the work we need to undertake to support the portfolio. We will monitor the delivery of the Portfolio Action Plans and develop and deliver targeted programmes as required. We will include specific conditions in funding agreements with the Portfolio as required.

Our Board Development Programme and new Resilience Scheme will include specific elements to support organisations in identifying actions to diversify their Boards.

Welsh speakers are not included in the official list of protected characteristics, however the number of Welsh speakers who are member of boards of management in our RFOs has decreased slightly. There were a total of 215 Welsh Speakers on boards of management in 2015/16, this equates to 29.5% of all members.

Welsh Speakers	2013/14	2014/15	2015/16
Total number of Welsh Speakers on boards of management	208	221	215

Base: 69 organisations in 2013/14, 2014/15 & 2015/16

## The work of our RFOs

Full details may be found in our published survey link

<http://www.arts.wales/what-we-do/research/annual-surveys/survey-of-arts-portfolio-wales/apw-survey-reports>

*NB: The following data reports on specific targeted activity only undertaken by our RFOs. There will also be a significant number of events programmed by our RFOs that are open to everyone, including those across all the protected characteristics.*

## Activity Data

Events targeted at those in the protected characteristics groups accounted for a fifth (21.2%) of all events and 8.1% of all attendances.

	Targeted Events			% of all Targeted Events		
	2013/14	2014/15	2015/16	2013/14	2014/15	2015/16
All Events						
Disabled people	432	794	875	12.4	13.2	22.4
Black & Minority Ethnic groups	246	632	275	7.1	10.5	7.1
Children and young people	1,578	3,400	1,461	45.3	56.5	37.5
Older people (50+)	851	428	319	24.4	7.1	8.2
Lesbian, Gay or Bisexual people	185	219	511	5.3	3.6	13.1
Pregnant women and new mothers	64	395	410	1.8	6.6	10.5
People with Specific religious beliefs or other purposes connected to religion	59	59	7	1.7	1.0	0.2
Transgender people who have undergone or are under going gender re-assignment	72	88	41	2.1	1.5	1.1
Total Targeted Events	3,487	6,015	3,899	100.0	100.0	100.0

Once again, events targeted at children and young people accounted for the highest proportion of targeted events, 37.5%, with a further fifth (22.4%) being targeted at those people with a disability.

	Attendance at Targeted Events			% of all Targeted Events Attendance		
	2013/14	2014/15	2015/16	2013/14	2014/15	2015/16
All Events						
Disabled people	48,535	33,174	60,197	14.3	8.0	19.7
Black & Minority Ethnic groups	26,474	19,330	21,068	7.8	4.7	6.9
Children and young people	190,408	284,929	156,404	56.1	68.8	51.3
Older people (50+)	16,631	24,555	35,026	4.9	5.9	11.5
Lesbian, Gay or Bisexual people	46,159	18,825	13,660	13.6	4.5	4.5
Pregnant women and new mothers	1,018	17,645	14,394	0.3	4.3	4.7
People with Specific religious beliefs or other purposes connected to religion	4,752	7,954	1,329	1.4	1.9	0.4
Transgender people who have undergone or are under going gender re-assignment	5,431	7,637	2,750	1.6	1.8	1.1
Total Attendance at Targeted Events	339,408	414,049	304,828	100.0	100.0	100.0

Over a half (51.3%) of all attendances at targeted events were by children and young people, 156,404 in total, coinciding with this group accounting for the highest number of events.

However, there has been a significant drop in the number of targeted events when compared to the previous year, particularly those in relation to children and young people, BME and transgender groups. This may be as a result of particular focus on these areas by our RFOs in 2014 causing these figures to be unusually high (2013 figures would indicate this) or it could be a direct result of our RFOs providing more opportunities through their main programmes of activity (or Creative learning through the Arts activity for children and young people), rather than through targeted events.

The Survey does not currently capture this information. However mainstream activity may be captured for future years following the introduction of the requirement for all our RFOs to produce individual Equality Plans.

## Participatory Activity

Participatory sessions targeted at those in the protected characteristics groups account for 77.8% of all participatory sessions in 2015/16 and 68.7% of all attendances.

	Targeted Sessions			% of all Targeted Sessions		
	2013/14	2014/15	2015/16	2013/14	2014/15	2015/16
All Sessions						
Disabled people	7,582	8,422	11,127	14.2	15.7	19.9
Black & Minority Ethnic groups	224	295	317	0.4	0.6	0.6
Children and young people	44,118	43,212	42,545	82.7	80.8	76.2
Older people (50+)	75	1,203	1,709	0.1	2.2	3.1
Lesbian, Gay or Bisexual people	1,084	171	1	2.0	0.3	0.0
Pregnant women and new mothers	193	49	39	0.4	0.1	0.1
People with Specific religious beliefs or other purposes connected to religion	58	2	81	0.1	0.0	0.1
Transgender people who have undergone or are under going gender re-assignment	0	148	2	0.0	0.3	0.0
Total Targeted Sessions	53,334	53,502	55,821	100.0	100.0	100.0

Over three quarters (76.2%) of all targeted participatory sessions were targeted at children and young people. A further fifth (19.9%), were targeted at those people with a disability.

	Attendance at Targeted Sessions			% of all Targeted Sessions Attendance		
	2013/14	2014/15	2015/16	2013/14	2014/15	2015/16
All Sessions						
Disabled people	78,571	76,765	90,792	10.4	9.7	11.6
Black & Minority Ethnic groups	11,627	32,551	19,667	1.5	4.1	2.5
Children and young people	640,670	627,849	641,366	84.5	79.0	81.7
Older people (50+)	587	17,448	29,600	0.1	2.2	3.8
Lesbian, Gay or Bisexual people	17,617	17,612	846	2.3	2.2	0.1
Pregnant women and new mothers	5,285	756	907	0.7	0.1	0.1
People with Specific religious beliefs or other purposes connected to religion	3,641	4,320	1,621	0.5	0.5	0.2
Transgender people who have undergone or are under going gender re-assignment	0	17,562	121	0.0	2.2	0.0
Total Attendance at Targeted Sessions	757,998	794,863	784,920	100.0	100.0	100.0

Sessions targeted at children and young people generated the highest level of attendance with 641,366 attendances.



## What we will do

Our draft Strategic Equality Plan for 2017-21 includes objectives aimed at increasing the number of people with protected characteristics engaging in the arts. We will continue to develop and deliver targeted programmes working with partners across the arts and equalities sectors.



True Colours Dance Theatre, Artis Community (image: SpringBox Photography)

## Equalities in Practice - Case Studies

Below are just a few examples of equalities in practice from Revenue Funded Organisations during 2015/16.

### Saturday Night Forever

Aberystwyth Arts Centre



Saturday Night Forever, Aberystwyth Arts Centre (image: Keith Morris)

A roller-coaster ride through Cardiff's nightlife as gay man Lee breaks up with one lover and resolves never to fall in love again. All around him people are drinking too much, dancing until the early hours and getting it while they can.

But when Lee receives an invitation to a friend's house-warming everything seems ripe for change, and it only takes seven hours, a bottle of vodka, and the devil on his shoulder for him to break his promise and fall back into the arms of a new admirer.

Saturday Night Forever follows Lee on a journey through the wreckage of past relationships and the early stages of a promising new love affair. For a short while life is sweet, but after every Saturday night comes the cold reality of Sunday morning, and as Lee cruelly discovers, nothing lasts forever.

Written by Roger Williams

## Meet Fred

Hijinx Theatre



Hijinx in association with Blind Summit 'Meet Fred' ©Tom Beardshaw

Meet Fred. He's a regular guy who wants to get on in life: get a job, find a nice girl, settle down. The only problem is that Fred is a Puppet, and that's where his dependency issues start. Day to day life is tough when everything you do relies on three other guys being with you at all times.

Directed by Hijinx's Artistic Director Ben Pettitt-Wade and starring a mouthy but loveable puppet, *Meet Fred* is a comedy theatre show about an outsider trying to make his mark in a world in which he needs a lot of help. An ensemble performance devised by the Company, the star of the show is unarguably a two foot cloth puppet.

Like all of Hijinx's work, *Meet Fred's* cast includes actors with learning disabilities all of whom are training at Hijinx's Cardiff-based Academy, an ongoing performance course for learning disabled performers.

## Mrs Reynolds a'r Cena Bach

Theatr Genedlaethol Cymru



Mrs Reynolds a'r Cena Bach, Theatr Genedlaethol (image: Mark Douet)

When Mrs Reynolds' lovingly tended garden is vandalised. Jay, the guilty and troubled youth is sent back by the authorities to help her fix it.

Two generations locked in battle; little old Mrs Reynolds with her traditional values and "nice little life" vs. the textbook hoodie demanding respect but offering little in return. Just as they think they have the measure of each other, something is revealed and they are both shocked by what they find out.

This contemporary play by one of Wales' most audacious playwrights – the award-winning Gary Owen – explores human nature and friendship alongside the social climate of modern Wales, giving a warm, funny and insightful glimpse into the way we live now.

## Lottery Funding Equality Information

### Grant advice sessions

We run a series of grant advice sessions across Wales throughout the year for which potential applicants can book an individual appointment via our website to attend. These sessions offer the opportunity for applicants to discuss their proposed projects with one of our officers, where we offer advice on what we look for in an application and talk you through the process of applying for a grant.

The following grant sessions were held during 2015/16  
(Locations and number of attendees noted in brackets):

Butetown History and Arts Centre, Cardiff	(14)
Oriel Davies, Newtown	(cancelled due to low take up)
Oriel Wrexham, Wrexham	(7)
Blackwood Miners Institute, Blackwood	(9)
Galeri, Caernarfon	(10)
Theatr Felinfach, Felinfach	(8)
Ffwrnes, Llanelli	(3)
Parc and Dare, Treorchy	(10)
Oriel Davies, Newtown	(7)
Barry Memo, Barry	(9)
Borough Theatre, Abergavenny	(9)

The sessions were advertised through our newsletter that reaches over 1,600 subscribers, through twitter, facebook and direct email to the relevant AMs, MPs and Local Authority officers. The sessions are also promoted with assistance from Development Officers who suggest additional contacts and/ or forward the information to their own network for the region. Further contacts include: Celf o Gwmpas, Span Arts, GAVO, BAVO, Bridgend Arts, Powys Arts Forum, Head 4 Arts, Arts Alive, Vale Council for Voluntary Services, Menter Môn and also other groups/ organisations were recommended to the team.

At the session in Butetown, the Information team collaborated with Tocyn and CULT Cymru. Tocyn ran bookable sessions to discuss crowdfunding and CULT Cymru had a drop in desk to discuss their offer. This session was the last of the collaboration developed with Tocyn throughout the previous financial year, where we delivered combined advice sessions in various locations across Wales.

Tocyn, a Nesta funded project by Community Music Wales, worked with its technological partner ZEQUUS, a free crowdfunding platform to explore and develop a new type of online box office that could empower consumers to 'donate' their booking fee to local arts and community focused projects through the medium of crowdfunding. CULT Cymru provided training, advice and support to people in the creative industries in Wales.

Moving forward in 2016-17 we will develop data collection for the sessions. This will include collection of postcodes to understand travel distances and also the completion of monitoring forms to understand the reach of the sessions.

### What we will do

We will examine our Lottery funding criteria, guidelines and conditions of grant and revise them as required, to develop a better understanding of the make-up of the organisations we are funding, and to inform us about changes we may need to make.

## Lottery Funding Applications

During 2015/16 we made decisions on 1098 lottery funding scheme applications, 589 of which had also returned their Equal Opportunities forms. This is a significant decrease on the number of forms completed compared to the previous year when 1042 lottery funding scheme applications were received, all of which had also returned their Equal Opportunities forms.

200 Equal Opportunities Monitoring forms were from individuals (400 the previous year) and 389 from organisations (642 the previous year). Of these we awarded 96 individuals' applications totalling £533,798 (previous year 173 applications totalling £1,035,832) and 235 awards totalling £4,453,740 towards organisations (374 totalling £11,990,238 for previous year).

*NB: Under our lottery funding terms and conditions, it is mandatory for organisations to complete an Equal Opportunities Monitoring form unless the applicant is a school applying under the Creative Learning through the Arts funding strand. Individuals who are applying for lottery funded grants are encouraged to complete these forms, but may choose to decline to respond to any or all questions. Equal Opportunities Monitoring forms are completed separately to the application, via an online process and are therefore separated at first point of entry from the associated application form, prior to any assessment and decision making process and are not made available to any assessing officer or panel.*

### What we will do

The completion of Equal Opportunities Monitoring forms is sporadic and inconsistent. We will amend the template for Individuals to include a 'Prefer Not to say' option for all categories and make it a mandatory requirement for completion as part of our grant application process.

## Individuals

The following information is available for the 200 grant applications from individuals that returned their Equal Opportunities Monitoring forms (\*indicates cells have been suppressed to protect confidentiality):

Protected Characteristic	Women 2015/16		Men 2015/16	
	Applications Received (% of overall applications)	Applications Awarded (% awarded of received applications per category)	Applications Received (% of overall applications)	Applications Awarded (% awarded of received applications per category)
<b>Age:</b>				
Under 20	0 (0%)	0 (0%)	0 (0%)	0 (0%)
20-29	26 (13%)	13 (50%)	21 (11%)	8 (38%)
30-39	28 (14%)	17 (60%)	17 (9%)	9 (53%)
40-49	23 (12%)	29 (53%)	22 (11%)	11 (50%)
50-59	18 (10%)	7 (39%)	17 (9%)	6 (55%)
Over 60	6 (3%)	* (*%)	10 (5%)	* (*%)
Prefer Not to Say	* (*%)	* (*%)	* (*%)	* (*%)
<b>Relationship Status:</b>				
Divorced	6 (3%)	5 (50%)	* (*%)	0 (0%)
Married/Civil Partnership	29 (15%)	41 (47%)	39 (20%)	18 (46%)
Other	21 (11%)	9 (38%)	13 (7%)	6 (46%)
Single	39 (20%)	24 (32%)	33 (17%)	15 (45%)
Prefer Not to Say	9 (4%)	5 (56%)	8 (4%)	4 (50%)
<b>Sexual Orientation:</b>				
Bisexual	* (*%)	0 (0%)	* (*%)	* (*%)
Gay/Lesbian	5 (3%)	* (*%)	6 (3%)	4 (67%)
Heterosexual/Straight	86 (44%)	44 (51%)	72 (37%)	30 (42%)
Prefer Not to Say	11 (6%)	8 (73%)	9 (5%)	* (*%)
<b>Religion or Belief:</b>				
Please see separate note below.	-	-	-	-
<b>Ethnicity:</b>				
Please see separate note below.	-	-	-	-
<b>Disabled People</b>	14 (7%)	8 (57%)	22 (11%)	10 (45%)

## Religion or Belief

Of the 200 individual lottery grant applicants who returned their Equal Opportunity Monitoring Forms 129 applicants described themselves as having 'no religion', of which 64 had grant applications approved. 33 describe their religion or belief as 'Christian' (10 of which had their applications approved) and 25 have abstained from answering this question (of which 12 had their applications approved).

A small number described themselves as being from other religions or having other beliefs, however these numbers are below threshold to allow for individual reporting.

## Ethnicity

Of the 200 individual lottery grant applicants who returned their Equal Opportunity Monitoring Forms, 64 described themselves as British and 105 as Welsh. 30 of the 64 applications from those describing themselves as 'British' were approved, and 51 of the 105 applicant who described themselves as Welsh were approved. The remainder, where this information was supplied, largely described themselves as originating from other parts of Europe. However, again, these numbers are below threshold to allow for individual reporting.

For comparison purposes the following information for those 504 grant applications from individuals that returned their Equal Opportunities Monitoring forms in 2014/15 are below:

Protected Characteristic	Women 2014/15		Men 2014/15	
	Applications Received (% of overall applications)	Applications Awarded (% awarded of received applications per category)	Applications Received (% of overall applications)	Applications Awarded (% awarded of received applications per category)
<b>Age:</b>				
Under 20	0 (*0)	0 (0%)	0 (0%)	0 (0%)
20-29	46 (12%)	17 (40%)	36 (9%)	17 (47%)
30-39	43 (11%)	17 (11%)	45 (11%)	22 (49%)
40-49	55 (14%)	29 (53%)	33 (8%)	20 (61%)
50-59	45 (11%)	13 (29%)	32 (8%)	15 (49%)
Over 60	17 (4%)	7 (41%)	17 (4%)	7 (41%)
Prefer Not to Say	7 (2%)	* (*%)	* (*%)	* (*%)
<b>Relationship Status:</b>				
Divorced	10 (3%)	5 (50%)	8 (2%)	* (* %)
Married/Civil Partnership	88 (22%)	41 (47%)	75 (19%)	34 (45%)
Other	24 (6%)	9 (38%)	16 (4%)	8 (45%)
Single	75 (19%)	24 (32%)	60 (15%)	34 (57%)
Widowed	* (* %)	0 (0%)	* (* %)	0 (0%)
Prefer Not to Say	22 (6%)	9 (41%)	11 (3%)	5 (45%)

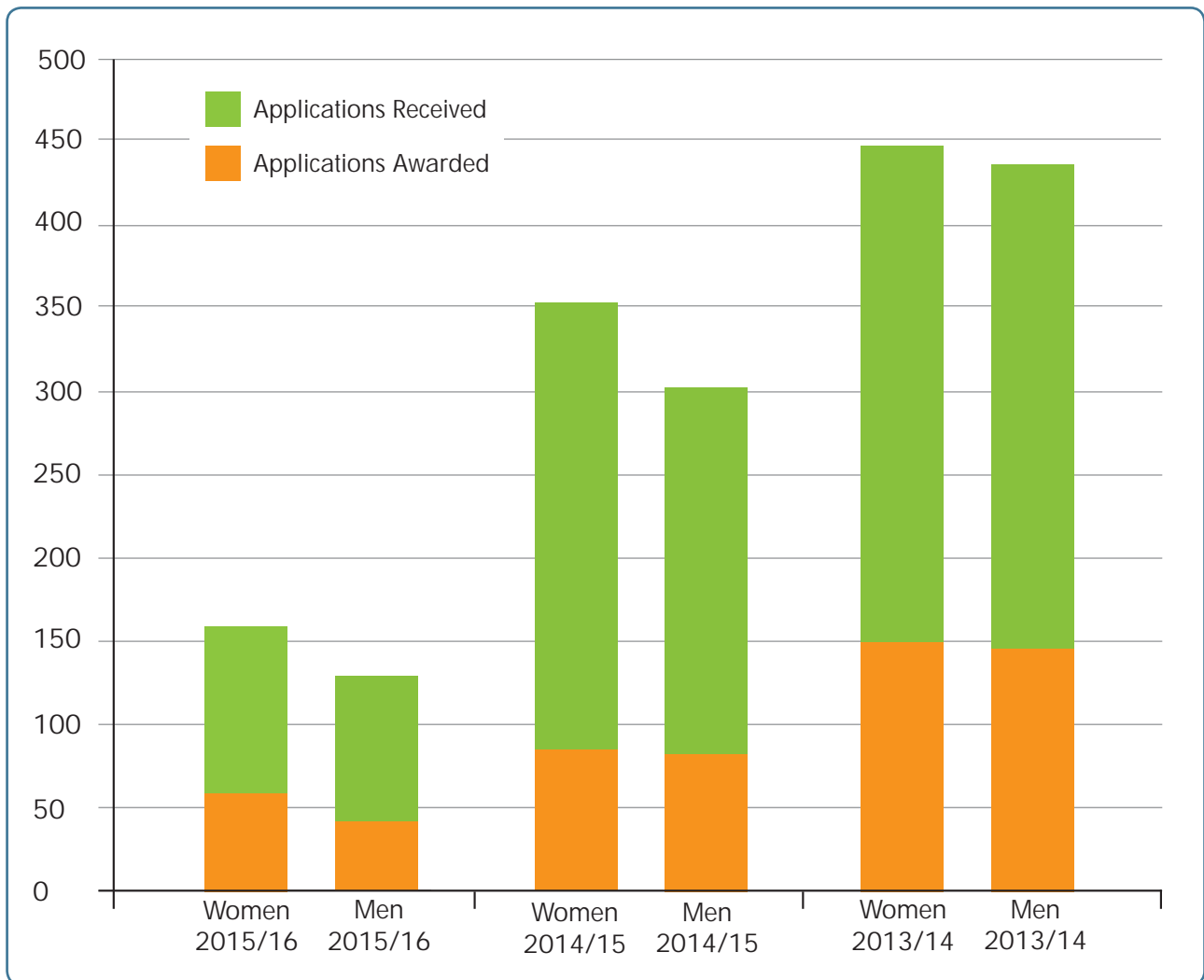


Protected Characteristic	Women 2014/15				Men 2014/15			
	Applications Received (% of overall applications)		Applications Awarded (% awarded of received applications per category)		Applications Received (% of overall applications)		Applications Awarded (% awarded of received applications per category)	
<b>Sexual Orientation:</b>								
Bisexual	10	(3%)	*	(* %)	0	(0%)	0	(0%)
Gay/Lesbian	*	(* %)	*	(* %)	13	(3%)	9	(69%)
Heterosexual/Straight	181	(45%)	74	(41%)	136	(34%)	62	(46%)
Prefer Not to Say	29	(7%)	0	(0%)	22	(6%)	12	(55%)
<b>Religion or Belief:</b>								
Buddhist	9	(2%)	5	(56%)	*	(* %)	*	(* %)
Christian	42	(11%)	17	(40%)	32	(8%)	15	(47%)
Hindu	*	(* %)	*	(* %)	*	(* %)	0	(0%)
Jewish	*	(* %)	0	(0%)	0	(0%)	0	(0%)
Muslim	0	(0%)	0	(0%)	0	(0%)	0	(0%)
Sikh	0	(0%)	0	(0%)	0	(0%)	0	(0%)
Other	13	(3%)	9	(70%)	5	(1%)	*	(* %)
No Religion	119	(30%)	45	(38%)	97	(24%)	50	(52%)
Prefer Not to Say	31	(8%)	14	(45%)	30	(8%)	14	(47%)
<b>Ethnicity:</b>								
Bangladeshi	0	(0%)	0	(0%)	0	(0%)	0	(0%)
Caribbean	0	(0%)	0	(0%)	0	(0%)	0	(0%)
Chinese	*	(* %)	*	(* %)	0	(0%)	0	(0%)
British/English/NI/ Scottish/Welsh	181	(45%)	69	(38%)	158	(40%)	74	(40%)
Irish	11	(3%)	7	(64%)	0	(0%)	0	(0%)
Other White Background	21	(5%)	8	(38%)	9	(2%)	6	(66%)
Pakistani	0	(0%)	0	(0%)	0	(0%)	0	(0%)
White/Black African	*	(* %)	*	(* %)	0	(0%)	0	(0%)
White/Asian	*	(* %)	*	(* %)	*	(* %)	*	(* %)
Gypsy or Irish Traveller	*	(* %)	0	(0%)	0	(0%)	0	(0%)
Prefer Not to Say	*	(* %)	*	(* %)	*	(* %)	*	(* %)
<b>Disabled People</b>	47	(12%)	11	(23%)	35	(9%)	15	(43%)

\*indicates cells have been suppressed to protect confidentiality

Whilst there has been a decrease in the overall number of completed Equal Opportunities forms received from individuals for 2015/16, and this will have an impact on the reporting across many of the protected characteristics, the trends across many of the protected characteristics are similar as for the previous year.

## Gender



Of the 200 applications received with Equal Opportunities Monitoring forms, 106 were from women and 94 from men. 57 (54%) applications were awarded to women and 39 (41%) to men.

This is in 14% increase in the success rate for women on the previous year, and a decrease of 8% in the success rate for men.

## Organisations

The following information is available for those 642 returns from organisations. 654 organisations returned their Equal Opportunities Monitoring forms in the previous year.

*NB: Applications may have more than 1 priority area identified on their Equal Opportunities Monitoring Forms.*

Arts Council of Wales defines an organisation as being "led" under the following categories if at least 51% of its senior managers, management committee, board, governing body or council define themselves as that particular category.

2015/16	Large Grants Rec'd - No. Awarded in ( )	Small Grants Rec'd - No. Awarded in ( )	Training Grants Rec'd - No. Awarded in ( )	Capital Grants Rec'd - No. Awarded in ( )	International Opportunities Funds Rec'd - No. Awarded in ( )	Strategic Funds Rec'd - No. Awarded in ( )	Creative learning through the arts
Organisation BME Led	2 (2)	10 (7)	0		0	0	0
Organisation Disabled Led	1 (1)	4 (1)	0		0	0	0
Organisation Lesbian/ Gay/ Bisexual Led	3 (1)	4 (2)	0		0	0	1 (0)
Organisation set up specifically for or by the following:							
Young People	34 (17)	28 (9)	2 (1)		3 (3)	0	41 (33)
Older People	24 (4)	20 (11)	1 (1)		2 (2)	1 (1)	0
Pregnant Women or Mothers	3 (1)	7 (4)	0		0	0	0
Men	17 (8)	17 (5)	1 (1)		1(1)	0	0
Women	20 (8)	23 (7)	2 (1)		0	0	1 (1)
Specific Religious Beliefs	3 (1)	0	0		0	0	1 (1)
Gender Reassignment	3 (1)	4 (2)	0		0	0	

2014/15	Large Grants Rec'd - No. Awarded in ( )	Small Grants Rec'd - No. Awarded in ( )	Training Grants Rec'd - No. Awarded in ( )	Capital Grants Rec'd - No. Awarded in ( )	International Opportunities Funds Rec'd - No. Awarded in ( )	Strategic Funds Rec'd - No. Awarded in ( )
Organisation BME Led	11 (5)	6 (1)	1 (0)	0	0	0
Organisation Disabled Led	0 (0)	0 (0)	1 (1)	0	2 (2)	0
Organisation Lesbian/Gay/Bisexual Led	6 (5)	7 (7)	1 (1)	1 (1)	1 (1)	0
Organisation set up specifically for or by the following:						
Young People	70 (55)	74 (42)	6 (6)	9 (9)	7 (4)	6 (1)
Older People	30 (23)	35 (17)	2 (2)	6 (6)	1 (1)	0
Pregnant Women or Mothers	12 (10)	12 (7)	1 (1)	4 (4)	1 (1)	0
Men	31 (21)	35 (20)	3 (2)	7 (7)	1 (1)	1 (0)
Women	39 (31)	45 (26)	4 (3)	7 (7)	0 (0)	1 (0)
Specific Religious Beliefs	7 (4)	5 (2)	0 (0)	3 (3)	0	0
Gender Reassignment	4 (2)	4 (2)	0	4 (4)	0	0

## What we will do

We are now a Stonewall Cymru Champion and will work with this organisation to both better understand and effectively fulfil this role. This may mean that during the life of this Plan we will develop targeted programmes.

Through our Lottery Grants and commissioned work we have funded projects and initiatives that celebrate diversity and help foster good relations between people from different backgrounds.

Here are some examples:

## The Forté Project

The Forté Project was launched in 2016, an exciting new music development scheme established to uncover and support the next bright young things in music emerging from South Wales.

Created by key individuals in the Young Promoters Network, in partnership with SONIG Youth Music, Arts Connect and funded by Arts Council of Wales, the Forté Project worked with ten emerging artists from regions which span across the areas of Rhondda Cynon Taff, Caerphilly, Merthyr Tydfil, Bridgend and the Vale of Glamorgan, collectively known as Arts Connect.

The ten chosen artists work alongside assigned industry mentors who support the artists on their journey at a critical point in their musical career. The project is centered around key creative and career development support areas which will further improve their chances of achieving successful, long-term professional careers. The artists gain experiences from song-writing workshops, industry related seminars, signposted opportunities, rehearsal space, recording sessions, bespoke audience development support and a range of unique live opportunities throughout the year.



CHROMA, The Forté Project

## To Kill a Machine

Edinburgh Fringe Festival



*To Kill a Machine* by Catrin Fflur Huws (image: Keith Morris)

*To Kill a Machine* is a unique and innovative piece of theatre which offers an empowering and heartbreaking story of a man guilty only of knowledge, homosexuality and refusing to live a lie who was turned into a hero, vilified for his sexuality and suicide and resurrected to hero after his death.

The centenary year celebrations of Alan Turing and the government pardon brought Alan Turing's life-story to the attention of more people but it is the recent film starring Benedict Cumberbatch which has finally seen Alan Turing become a household name. However the film has been subject to some criticism for its lack of factual accuracy about Turing's life and work. *To Kill a Machine* however has been embraced by computer scientists who have applauded not only Catrin Fflur Huw's telling of Turing's life story but the way she has embedded Turing's own work into the play.

**“ Don't expect some wishy-washy story of a nice geeky guy who happened to be homosexual. No, this is a hard-hitting look at the nature of humanity when confronted with a person who won't – or perhaps just can't – conform.”**

## Larvae

Theatr Ffynnon

"Larvae" follows on from the successful dance /movement showcase "M: Brio". It is the 2nd phase of our Ffynnon Collective project "Metamorfoza" and based on the 4 stages of human development.

"Larvae" is the story about our external world, reflected through our internal thoughts, feelings, dreams and memories which we experience through our lives.

Are we looking to or are we are looking from? What can we see as an individual and what can we see as a group? How do we use that experience for our own development and wellbeing? Our environment is our reflection, what we are doing about that? Are we mobile or immobile? Are we limited in self- expression? Do we really need a frame or structures? Are we really independent?

"Larvae" focuses on the physical growth of the performers, the morphological- more internal changes reflecting to outward appearance, building the shape, structure, colour and pattern of the human body.



*Larvae*, Theatr Ffynnon

## Daniel Baker's 'Makeshifting: structures of mobility'

The Romani Cultural & Arts Company

An exciting new venture by The Romani Cultural & Arts Company will enable the development of innovative artworks by established and emerging Gypsy and Traveller artists. The Gypsy Maker project will engage the Gypsy, Roma & Traveller communities with the wider public in ongoing dialogue about the ways in which art continues to inform our lives.



*Paper Ladder*  
© Daniel Baker 2015

Daniel Baker was selected the established artist for the pilot year. Baker is a Romani Gypsy. An artist, curator and theorist, he holds a PhD on the subject of Gypsy aesthetics from the Royal College of Art, London. Baker's work is exhibited internationally and can be found in collections across Europe, America, and Asia.

The Makeshifting exhibition project has wide reaching implications, highlighting as it does the timely issue of physical migration. Free movement without prohibition or prosecution remains a pressing issue for GRT groups in the UK and the rest of Europe. Despite being a founding tenet of the European Union, mobility, whether through forced eviction or economic nomadism, continues to be seen as a threat to the very foundations of society. Makeshifting offers an alternative view by repositioning the inherent qualities of mobility as valuable rather than threatening. The structures of mobility examined in Makeshifting are considered in relation to physical, social, economic and aesthetic terrains with particular emphasis on relationships between the marginal and the mainstream in society.



## Some People Have Too Many Legs

### Night Out Touring

In 2013 Poet and Performer Jackie Hagan won a commission to make and tour a show. Very soon after she ended up in hospital and didn't come out for 5 months. She nearly died and they had to lop off her leg.

The show that she was creating; about how she didn't feel like a grown-up then changed with this life changing experience and what developed was a show about her journey, starting with feeling embarrassed and horrible about her body to making a conscious decision to deal with it "by being awesome", to own her disability and love her stump.



"I'm quite  
cosy on stage,  
a bit of a  
jumble sale  
disco dinner  
lady type"

*Some People Have Too Many Legs*  
Jackie Hagan  
(image: Johnathan Clover)

Jackie is rainbow bright and a determined optimist, all multi-coloured hair and quirky tattoos, a skilled poet and comic performer who has also experienced mental health issues in the past. She therefore had to make a conscious decision early on that losing her leg was going to be a good thing, realising, she explains that this could half break her and she was already half broken. However her show is not just what she terms "amputee comedy" it has a warmth and humour described by critic Mab Jones as *"a poetic, playful, psychologically-astute piece of theatre which engages the audience's hearts as well as minds"*. Jackie herself explains that despite the subject matter *"I'm quite cosy on stage, a bit of a jumble sale disco dinner lady type"* she also admits the best thing about her false leg is using it as a massive wine glass and being able to glue her back door key to it so she can get in when coming home drunk.

## African Community Centre

Black History Month 2015

African Community Centre Wales is committed to breaking down barriers, promoting participation and community cohesion. ACC's vision is of a society where African and African Caribbean Community members are fully included, where their well being is a priority and where justice is promoted.

The ACC became a charity in 2004 and has since then facilitated projects and activities that support people (young and old) of African and African Caribbean descent who have either been born in Wales or have migrated to Wales for different reasons. More increasingly, they have started to support the wider BAME communities including asylum seekers and refugees to learn new skills including heritage and culture, engage with the local community, gain employment, overcome trauma and generally become confident and able to live independent lives.

This project was to deliver an exciting and thought provoking programme of events and activities with 'Great Black Women, Past and Present' at its core. The evolution of women's rights and equality between black and white, male and female are two issues that continually cross paths. There have been many bold, brave and successful black women throughout history, some widely known and many others the unsung and forgotten heroes of our time.

Examples include -

- [Shirley Bassey](#) – the Welsh singer with a career spanning over more than 60 years
- [Louise Kelton](#) – the US Marshall from South Wales
- [Betty Campbell MBE](#) – the first and only black head teacher in Wales until her retirement in 1991
- [Suzanne Packer](#) – the actress who has appeared on many popular television programmes including Casualty, Stella and Doctors
- [Jessica Sula](#) – the actress who is most known for her role as Grace Blood in the ground-breaking Channel 4 series, Skins

This year the Black History Month Wales Festival run from September to November 2015, featuring a North and South Wales launch, performance arts showcase finale at the Wales Millennium Centre in October and a Wales-wide participatory arts and heritage workshop schedule.

## The Equality Guide & Equal Spaces

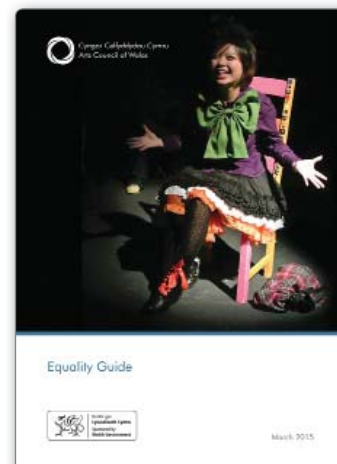
We commissioned Diverse Cymru to produce a guide to help arts organisations and individuals to include groups across the protected characteristics that, for one reason or another, may not access or be involved in the arts as audiences and performers. [The Equality Guide](#) was aimed at giving practical ideas about how to increase diversity in both those who experience the arts (audiences) and those who participate in making art (creators).

The Guide aims to go beyond legislation and tick lists. Instead it offers practical examples and ideas from arts organisations themselves which have worked well. A number of stand-alone videos accompany the publication, and offer insights and advice from a range of organisations such as National Theatre Wales, Dawns i Bawb, Galeri Caernarfon and Iris Film Festival.

Covering topics such as Engaging with Different Communities, Reaching your Potential Audience, Creating Work, Front of House, Organisational Culture and Recruiting to your Organisation, the Guide was launched in March 2015 accompanied by bespoke training/familiarisation sessions for staff and clients alike.

Whilst working with Diverse Cymru on The Equality Guide, we also updated another important publication. Back in 2007 we commissioned Maggie Hampton of Disability Arts Cymru to compile best practice guidance for arts providers on disability issues. [Equal Spaces](#) was published in March 2008, and offers information and advice for arts organisations and arts providers on practical steps that can be taken to eliminate the barriers disabled people still face when seeking to engage with the arts in Wales. It was important to update this publication to reflect The Equality Act 2010, and once again with the assistance of Maggie Hampton, Equal Spaces version 2 was launched in March 2015.

Both publications and accompanying information are available on our website, or as hard copies from our offices.



### What we will do

We will raise the profile of these publications across the sector.

## Hynt

Hynt is an Arts Council of Wales initiative managed on our behalf by Creu Cymru (the Development Agency for Theatres and Arts Centres in Wales) and Diverse Cymru (a Welsh charity committed to supporting people faced with inequality and discrimination across the protected characteristics).



Hynt is a national access scheme that works with theatres and arts centres in Wales to make sure there is a consistent offer available for visitors with an impairment or specific access requirement, and their Carers or Personal Assistants. The focus of the initiative is far broader than a card scheme, rather it:

- Encourages the sustainable development of disabled audiences
- Offers information on accessible performances for visitors to theatres and arts centres in Wales via a website and social media
- Raises awareness around disability issues
- Focuses on delivering a positive customer experience/service via training and support
- Endorses the implementation of the ethos/aspirations of the Equalities Act 2010

Hynt was formally launched in March 2015 and 2015/16 represented its first full year of operation. During that year over 4,000 membership cards were distributed, and 29 Theatres and Arts Centres throughout Wales signed up to the scheme. A good deal of interest was shown from colleagues in England and Scotland, and from organisations such as the National Eisteddfod and commercial venues.

A report from the Clearview Audience Insight Project in late 2016 will give us a first insight into audience data for Hynt card users, and is eagerly awaited.

### What we will do

We will continue to deliver Hynt, our disability card scheme for arts venues across Wales.

We will also explore the potential roll-out of this scheme across the arts sector. We will monitor the impact of the scheme on audiences in Wales through our Audiences Insight marketing and audience development project.

## Creative Steps

We launched our Creative Steps Development Programme Stage 1 in November 2011. Its aim was to get a wider range of high quality artistic work created and presented in Wales, by a wider range of people. Creative Steps supports artists and organisations that have come across barriers to receiving funding.

We specifically wanted to work with people who had faced barriers which were connected to the 'protected characteristics' covered under the Equality Act 2010 (age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation).

Creative Steps has been a new way of working for us. It's challenged our thinking, both about different types of arts practice and about how we do things. The programme remained closed to new applicants in 2014/15 as we continued to explore options to take it forward.

### What we will do

We will continue to deliver our successful Creative Steps Programme and continue to support the Unlimited Commissions Programme. Both of these enhance the capacity of, and support for, disabled artists/arts organisations and artists/arts organisations from diverse backgrounds to develop their work. We will also continue to support the BME Artists Development Programme currently being delivered by g39.

We will continue to run the Creative Steps Business and Organisational Development Programme (launched during the first year of the Plan). This targets support for disability-led and BME-led arts organisations – our aim is to strengthen the support network available for disabled and BME artists across all artforms.

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In 2015/16 three projects, identified as having a strong fit with the aims of Creative Steps, were awarded grants from the Creative Steps budget:

## Ballet Nimba

Ballet Nimba were awarded a Business and Organisational Development grant of £49,950 to enable them to grow the administrative and production capacity of the company to allow for organisational development that establishes and empowers its leadership to create a strong team around its artists. This is a one year grant that will be completed in March 2017. The project is progressing extremely well to date. Additional funding of £30,000 has also been awarded in 2016/17 from the Theatre and Dance Development strand as a direct result of the Creative Steps investment.

It is expected that Ballet Nimba will want to apply for a further year's Creative Steps funding in 2017/18 to enable them to consolidate the work achieved to date and put them on a firm footing for the future.



NIMBA (image: Anita Hummel)

## Taking Flight



*The Winter's Tale*, Taking Flight Theatre Company, Blaengarw. Valley and Vale Community Arts

Taking Flight were awarded a Business and Organisational Development grant of £49,626 which aims to identify and start to put in place a new sustainable business model. This is a one year grant initially to be completed in March 2017. However, progress in relation to its Creative Steps work specifically has got off to a slow start and it's anticipated that the project might need to be extended until June 2016. The main reason for this slow start has been a delay in recruiting its Company Manager which resulted in them starting in their busy summer period, when the organisation's Artistic Director and Creative Producer has limited time to help the new employee get up to speed. Things are now moving forward and the work of the company continues to be strong and in demand – the challenge for them is to find time to undertake the business development work whilst they are very busy delivering their excellent work.

## g39

g39 were awarded a Creative Steps grant of £25,000 to enable them to deliver a programme of activity for professional Black, Asian and Minority Ethnic artists. Due to broader organisational capacity issues this project has not yet started and we have agreed to a change in the project's focus. We are currently awaiting a revised proposal and budget for a Research and Development project. It is expected that, if the revised proposals are agreed, the R&D will be delivered by the end of October 2017.

The recipient of a large Creative Steps Stage 2 grant continued to develop its organisation in 2015/16:

[Jukebox Collective](#), a creative company focused on the delivery of the highest quality street dance education, performance and consultancy, continued to deliver its Creative Steps Stage 2 company development grant (£336,683.00 was awarded for a three year period from January 2014). It was a highly successful year for the company, and included their appointment of a Business Development Manager in September 2014. The company also continued to nurture and support the development of both their dancers and tutors and those that work with them on a freelance basis. Two additional posts were created and supported through Jobs Growth Wales. Although short-term, both post holders are still connected with the company (one as a dancer the other as a freelancer).

The company has continued to be 'in demand' and the breadth of partnerships developed is impressive. For example, Wales Millennium Centre commissioned Jukebox to support the production of 'A Night at the Casablanca'. Whilst the organisation's reputation for the quality of their work has been established prior to receiving Creative Steps funding, the grant has also enabled them to further professionalise how they work. The company is establishing a key role within the sector in Wales and in 2015 became a member of the Arts Portfolio Wales.



Jukebox Collective (image: Jon Pountney)



# UNLIMITED...

Unlimited is a commissions programme for disabled artists across all genres. It aims to embed work by disabled artists within the UK cultural sector, reach new audiences and shift perceptions of disabled people.

We were delighted to be able to support the programme in 2014-16 with an award of £120,000. This investment was used to support the following work by Wales-based artists:

## Main Commission

Kaite O'Reilly was awarded a commission as part of the Unlimited 2014-16 programme for her piece "Cosy", in association with the WMC.



*Cosy*, Kaite O'Reilly (image: Farrows Creative)

Ageing is a lesson in humility - a time of reckoning. Rose wants an exit plan that is bold and invigorating, but her three warring daughters have other ideas. Rose's tumbledown house is suddenly a terminus of age-old sibling rivalry and smothered grief. We all have to die, but what makes a good death? Everyone seems to have an opinion, even Rose's precocious granddaughter and the strange woman taking refuge in the garden.

*Cosy* is a darkly comedic look at the joys and humiliations of getting older and how we shuffle off this mortal coil. Written by award-winning playwright Kaite O'Reilly, it tackles head-on our obsession with eternal youth, and asks whose life (or death) is it, anyway?



Unlimited Impact is supported by Spirit of 2012 as an extension to the main programme.

Unlimited Impact focuses on developing and inspiring the next generation of young disabled people passionate about making change through the arts; extending Unlimited's reach by supporting venues across the country to successfully programme ambitious and high quality work by disabled artists; and deepening discussion and debate around work by disabled artists.

3 single awards, one double award and one mentoring relationship were supported in Wales during 2014-16, resulting in a direct investment of an additional £26,000, plus spend on training, development and media activity specific to Wales.

### Celf O Gwmpas

award: £5,000

Celf O Gwmpas ran a series of sessions with a group of six disabled young people. Impact funding supported the group with studio space so that they were able to build on their learning and develop their own ideas and practice as well as progress to other opportunities such as making an application to art school. Sessions were held approximately twice a month until July 2016.

Some members of the group also attended a 2 day training event in London, bringing together many of the young people funded throughout the UK through Unlimited Impact in November 2015.

### Ted Shiress: Cynic

award: £5,000

Unlimited Impact is supporting emerging comedian Ted on two aspects of his practice:

- 1) To explore whether it is possible for him to undertake a solid hour of stand up.
- 2) To expand the production values of his web series Cynic.

Ted's research culminated in a performance at the Cardiff Comedy Festival in March 2016.

### Richard Newnham: Flatmates

award: £5,000

Unlimited Impact supported Richard Newnham to develop his web-series 'Flatmates'. The funding brought added production values to the pilot episode, which was screened in Cardiff mid-December 2015, and is being further shared in appropriate contexts linked with Unlimited in 2016. Richard also attended the 2 day training event in London, bringing together many of the young people funded throughout the UK through Unlimited Impact in November 2015.

### Chloe Phillips: The Importance of Being Described...Earnestly? –

award: £10,000

Following her application for an Unlimited commission which was shortlisted, Unlimited Impact stepped in to support the R&D stage of Chloe's project, with a double award. This involved the writing of a new play, casting and shaping of a creative team, and 3 weeks of rehearsals which took place March 2016, culminating with a sharing in Cardiff. Chloe's project is being co-produced by Taking Flight Theatre Company.

### Tom Wentworth: Mentee with Kaite O'Reilly

award: £1,000

Tom Wentworth, an emerging artist, shadowed Kaite O'Reilly and her producer as they developed *Cosy*. At key stages during the project, Tom was invited to pre-planning meetings, included in creative conversations and guided through the stages of process by the producer and writer. He had access to the script as it evolved through the research and development period, learning of the revising and rewriting process before and during the rehearsal period. In the lead-up to the rehearsals in 2016, Tom was invited to key meetings and spent 5 days with the producer looking at the production overview and steps to be taken in pre-production.

As part of Unlimited Impact, a series of 6 short films were commissioned, and the mentoring film is focused on Tom's journey. Tom also attended the 2 day training event in London, bringing together many of the young people funded throughout the UK through Unlimited Impact in November 2015.

The Unlimited Festival took place at the Southbank Centre in London in early September showcasing the work produced during 2014-16, and more information on the programme can be found at [www.weareunlimited.org.uk](http://www.weareunlimited.org.uk)

## Suppliers and Contractors

An Equalities Questionnaire is part of our standard procurement procedures. This is also included in all tenders that we issue.

For the period in question we received 11 completed questionnaires in response to our Invitations to Tender posted on Sell2Wales. All returns complied in full with our Equalities requirements.

We will continue to monitor and report on this in future reports.

## Our People

### Our Council

Our Council is recruited and appointed by the Welsh Government's Minister for Economy and Infrastructure. We work with the Welsh Government to encourage applications from all backgrounds.

In 2015/16 thirteen members, including the Chair, served on our Council. Members include representation from both BME and disabled protected characteristic groups. Eight (62%) are men and 5 (38%) are women. Council members are recruited through a Public Appointments process by Welsh Government. Therefore the Arts Council does not currently collect data relating to the remaining protected characteristics.

### Our Staff

Arts Council of Wales has an Equal Opportunities Recruitment Policy. It warmly welcomes applications from all sections of the community.

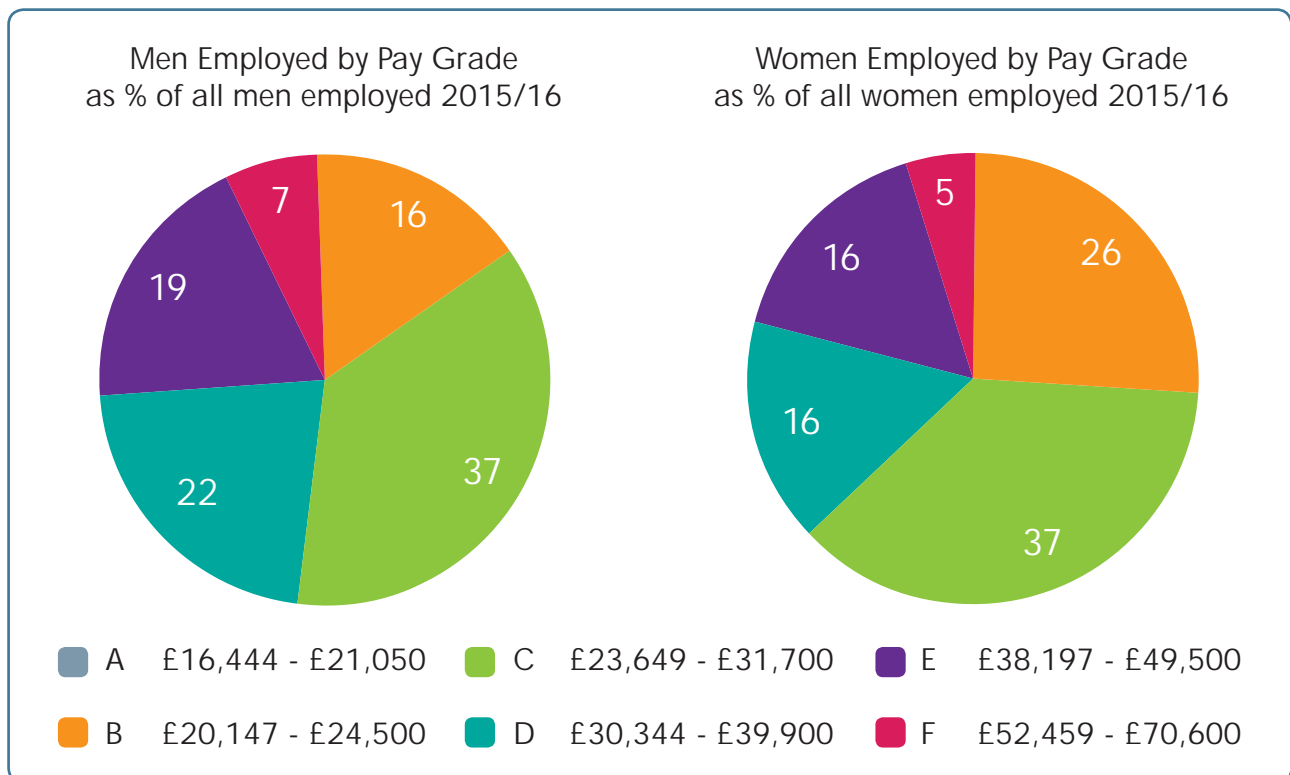
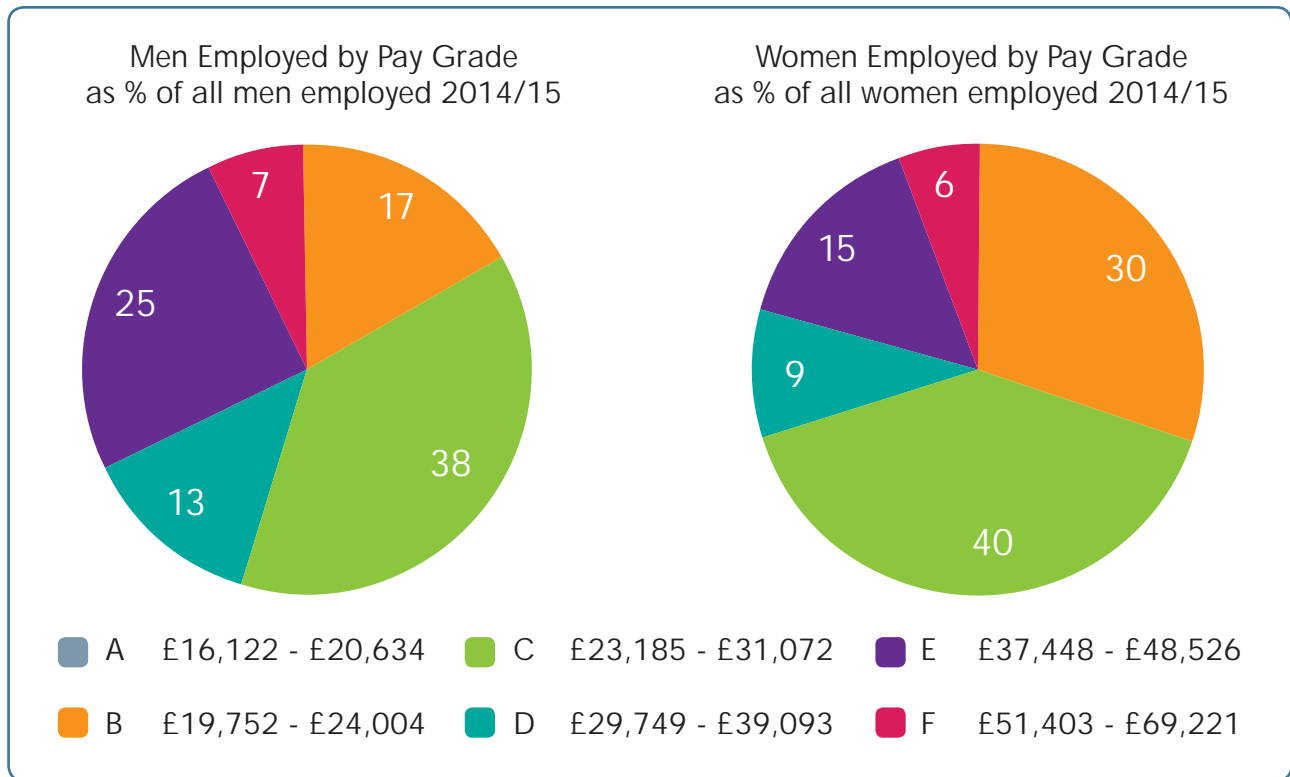
We have various policies in place which help us make sure people are treated equally, including work-life balance and flexible working policies. We recognise that treating people equally sometimes involves enabling people to work differently.

Our past and current Annual Equality Reports indicate that, although there has been some progress in diversifying the arts workforce, there is still work to do. The statistics from our own organisation show that we still attract low numbers of applications for posts from amongst protected characteristic groups.

A breakdown of equality statistics in relation to the protected characteristics follows.

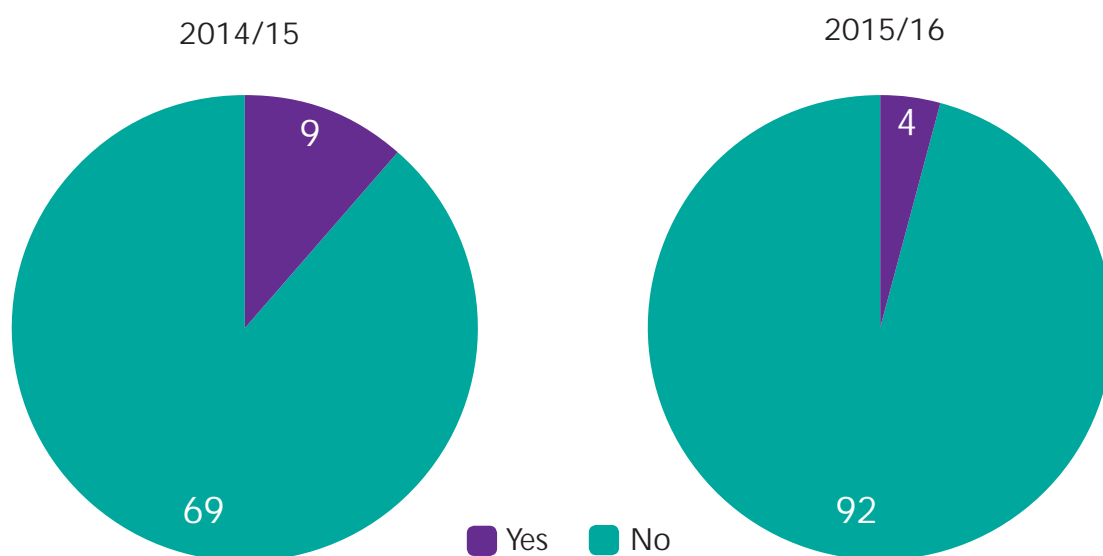
## Pay

Our Chief Executive is appointed by Welsh Government and therefore salary figures relating to this post are not included in the information below, but are published in our Annual Reports.



The above charts illustrate that whilst there are more women than men employed by the Arts Council of Wales, women occupy the majority of the lower pay scales and men, the higher pay scales. This will be monitored by Council in future reporting periods.

Staff who consider themselves to be disabled or have an impairment or health condition



Race

Ethnicity	2014/15	2015/16
	Total No.	Total No.
Mixed Other	*	*
Not recorded	*	*
White	69	94
Grand Total	78	96

\*indicates cells have been suppressed to protect confidentiality

Age

Age category	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
	Female	Female	Male	Male	Grand Total	Grand Total
20-29	*	*	*	*	*	3
30-39	19	20	11	15	30	35
40-49	17	23	5	6	22	29
50-59	12	16	7	7	19	23
Over 60	*	*	*	*	*	6
Grand Total	53	64	25	32	78	96

\*indicates cells have been suppressed to protect confidentiality

The majority of staff, across both genders, remain employed on permanent full time contracts.

17 members of staff are employed on permanent part time contracts which is an increase of 5 on the previous year.

## Nationality

Nationality	2014/15 No. of Employees	2015/16 No. of Employees
British	16	17
English	*	6
Northern Irish	*	*
Irish	0	*
Not recorded	16	29
Other (not specified)	*	*
Welsh	39	41
Grand Total	78	96

\*indicates cells have been suppressed to protect confidentiality

## Religion

Faith	2014/15 No. of Employees	2015/16 No. of Employees
Atheist	28	25
Christian	21	23
Not recorded	26	44
Other	*	*
Prefer not to say	*	*
Grand Total	78	96

\*indicates cells have been suppressed to protect confidentiality

## Welsh Language Skills amongst Arts Council staff

	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16
Welsh speaking staff as a % of total staff	64.75	66.00	67.25	63.75	57.30	56.30	51.20	55.00

Department	Total Welsh speaking staff 2014/15	Total Welsh speaking staff 2015/16
Arts	12	15
Chief Executive Unit	7	8
Engagement & Participation	4	12
Enterprise & Regeneration	6	5
Finance & Resources	2	4
Investment Funding Services	8	9

Grade	Total Welsh speaking staff 2014/15	Total Welsh speaking staff 2015/16
B	9	13
C	22	22
D	0	7
E	5	9
F	2	2
CEO	1	1

\*indicates cells have been suppressed to protect confidentiality

We are not currently reporting on transgender applicants, however this information will be captured in future reporting periods.



'Dyma Ni', Disability Arts Cymru Welsh language writing group



## External Applications for Jobs within last 12 months (2015/16)

Please note that applicants can choose not to respond to individual questions on the monitoring form, therefore cell counts may not total the number of Equal Opportunities Monitoring Forms received.

Vacancy	Number of Applicants	Number of Equal Opportunities forms	Disabilities	Relationship Status	Religion/ Belief	Gender	Sexual Orientation
B £20,147 - £24,500	18	8	0	5 Single * Married * Other * Divorced	The majority of returns described themselves as either Christian or Atheist	9 Female 9 Male	5 Heterosexual * Gay/ * Lesbian * Bisexual
C £23,649 - £31,700	101	51	0	21 Single 17 Married 5 Other * Divorced	* Buddhist 20 Christian 25 Atheist * Other 4 Prefer not to say	69 Female 32 Male	45 Heterosexual 5 Gay/ * Lesbian * Prefer not to say
D £30,344 - £39,900	61	18	0	4 Single 12 Married * Other	8 Christian 8 Atheist	46 Female 15 Male	17 Heterosexual * Gay/Lesbian

## What we will do

We will review our approach to internal recruitment and develop an action plan to improve and extend our reach. As part of a staff development programme we will include an Equality/Diversity Champions strand.

We will review and examine the work of other bodies to learn from their successes in diversifying their workforce, and adopt or adapt these programmes for ourselves where this is appropriate.

## Employees who have left employment within the last 12 months

3 members of staff have left the Arts Council of Wales employment during this period, of which 100% were females but not of the same age bracket.



*Senior Moment(um) Summer 15', Dawns Powys Dance*

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## Our Monitoring

The Arts Council of Wales has an established Equalities Monitoring Group, chaired by a Member of Council and reports to Council on a regular basis throughout the year. The main responsibilities of the Group are:

- To review, monitor and contribute to the development of policies and procedures that enable Council to pursue a progressive agenda for advancing equality across all of the 'protected characteristics' covered by the Equality Act 2010 (age, disability, gender reassignment, marriage/civil partnerships, pregnancy and maternity, race, religion or belief, sex and sexual orientation).
- To assist Council and its officers in ensuring that its activities in this area are consistent with the ambitions of the Welsh Government's Well-being of Future Generations Act.
- To assist Council and its officers in embedding equalities as a routine aspect of Arts Council of Wales' investment, processes and programmes of work.
- To contribute to the monitoring of Arts Council of Wales' compliance with all relevant statutory and regulatory requirements, including any associated general and specific duties, including monitoring the implementation of the Strategic Equality Action Plan.
- To advise on the development, implementation and monitoring of specific developmental projects.

We use the information that we collect through our Equality Impact Assessments to inform our policy making and how we deliver our day to day work. This includes making sure we meet the three aims of the Equality Act 2010 general duty.

During 2015/16 Equality Impact Assessments were completed on the following areas:

- Arts and the Creative Learning Plan (Creative Learning through the Arts)
- Emergency Plan
- Investment Review 2015
- Operational Plan 2015/16

All of the Assessments include action plans to address any potential differential impacts of the policies. Progress on achieving these actions is monitored by our Equalities Monitoring Group. We have published guidance and templates for organisations on undertaking Equality Impact Assessments on our website at

<http://www.artscouncilofwales.org.uk/about-us/governance/corporate-policies/equalities>

## Our Plans

The Equality Act 2010 (The Act) came into force on 1 October 2010 and obligates listed public bodies in Wales to comply with a series of 'duties' laid out in the Equality Act 2010 (Statutory Duties (Wales) Regulations 2011). These include a duty to prepare and publish our equality objectives, in our Strategic Equality Plan.

The Arts Council of Wales published its first Strategic Equality Plan in 2012/13. The plan for 2015/16 was divided into the following 8 strategic areas:

- Creating the environment for the arts to flourish
- Increasing the value of international cultural exchange to the arts in Wales
- Finding new opportunities, ways and places for people to enjoy and take part in the arts
- Developing the creativity of children and young people
- Encouraging innovation, resilience and sustainability
- Protecting and growing the funding for the arts in Wales
- Demonstrating the value of the arts
- Making the Arts Council an efficient and effective public body

Our overall position as at the end of the year showed 5 of the 8 strategic objectives finishing as 'on track' and 18 of the 25 actions rated as green.

The areas rated as 'amber' were mainly attributable to:

- Strategic Area 1 – Implementation of the Creative Steps Development programme was delayed as a result of the Investment Review 2015, and take up by venues of our funding scheme to make them more accessible for people with physical, sensory, cognitive and learning impairments
- Strategic area 5 – the lack of evidence we had at year end on the performance of our RFOs, including our Nationals, with regards to equalities considerations across all nine protected characteristics;
- Strategic area 8 – Our own progress increasing our own performance against equalities considerations, including staff training and increasing the diversity of our staff and Council members. Other work pressures and lack of opportunity impacted significantly on these areas and we have included further work on these in this year's plan.

For the remaining 5 areas, steady progression has been made throughout the year, during which significant achievements included publication of the Easy Read version of Inspire, our 5 year strategy for the arts in Wales; increased working partnerships including the Baring Foundation/Age Cymru, Diverse Cymru, Shape/Unlimited and a new partnership with Stonewall Cymru; the success of Hynt with almost 6000 cards issued by the end of March 2016; 42 Young promoter events delivered; publication of revised guidance including Equal Spaces.

The full report is published on our website at

<http://www.arts.wales/about-us/governance/corporate-policies/equalities>

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Cyngor Celfyddydau Cymru  
Arts Council of Wales

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