

Annual Report 2020/21

Strategic Equality Plan



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Arts Council of Wales makes information available in large print, braille, audio, Easy Read and British Sign Language. We'll also try to provide information in languages other than Welsh or English on request.

Arts Council of Wales operates an equal opportunities policy.

Introduction

The Public Sector Equality Duty sets out specific duties for the public sector in Wales to support and help progress on equalities work. For the Arts Council of Wales, reporting on Equalities is more than a legal requirement, it's fundamental to the delivery of our core priorities.

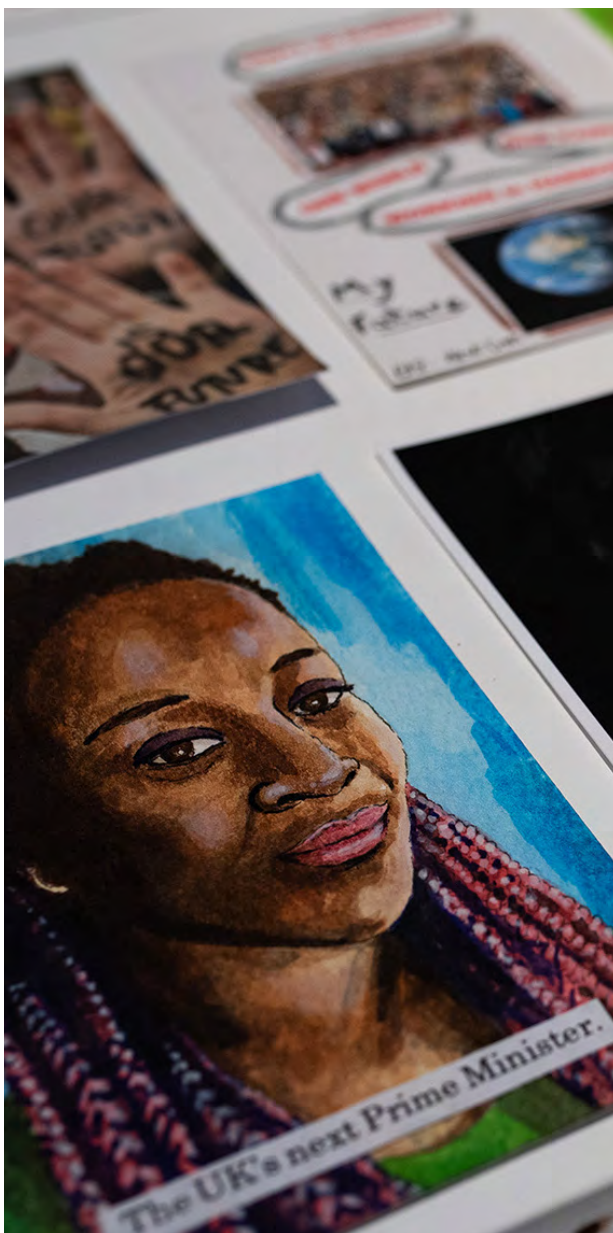
Our Corporate Plan, "[For the Benefit of All](#)" sets out our ambitions and plans for increasing the number of people enjoying and taking part in the arts, targeting those people from communities and backgrounds that the arts in Wales still fail to fully represent.

The Arts Council of Wales believes that culture in Wales should reflect the lives of all its citizens. People who are culturally and ethnically diverse, neuro-divergent, deaf and disabled people, LGBTQ+ people and people facing social-economic disadvantage are integral and central to our cultural life. Our approach in taking forward our work will be one of zero tolerance to racism and ableism and to work towards ensuring people from these communities are fully represented in the workforce, as decision makers, as visitors, as creators, participants and as audience members.

Our vision is for a fair and equal Wales where the arts are widely and easily available for everyone. We're determined to champion diversity and to break down the barriers that prevent this from happening.

As we reported in our last Strategic Equality report, 2020-21 was a year of significant challenge and change. It was a year that saw the unprecedented onslaught of the Coronavirus/Covid 19 crisis. The sudden onset of this global pandemic in a single night saw the suspension of all arts activities and a change in the living and working environment for everybody.

The arts and cultural sector came to a standstill and this continued throughout 2020/21. The suspension of live performance and public cultural activity has been one of the most comprehensive shocks to society's sense of well being, as well as to the economy. Evidence on the impact of the Pandemic has consistently shown that the poorest, the most marginalised and disabled people have been the worst affected.



Postcards to the Future, Glynn Vivian Art Gallery

The result during the year was a profound questioning and re formulation of values across all aspects of public life. A powerful coalition of disabled people warned through their “We Shall Not Be Removed” campaign that they faced a social and health emergency with their community of disabled artists becoming increasingly isolated and threatened by the Covid 19 pandemic. It was an important moment to pause and take note.

2020 -21 also saw the inequality and racism experienced by people from culturally and ethnically diverse backgrounds brought into sharp relief with the tragic killing of George Floyd and the emergence of Black Lives Matters.

In response to these events the Arts Council published a statement in support of “We Shall Not Be removed” and a commitment to action to address racism in the arts in Wales.

The Council also took the decision to review and re-write its strategic equality plan to better reflect our public commitment to change and as a result our work on tackling inequalities in the arts in Wales continued with renewed focus and strength.



Devinda De Silva
Chair, Strategic Equality Committee

Our Equality Plan objectives

Our plan has five objectives. These are:

- 1** Engage, consult with and inform our partners and the communities we aim to reach and in so doing challenge and question our knowledge and experience
- 2** Develop a workforce that reflects the diversity of Wales by increasing the number of people with protected characteristics employed in the arts and represented in the governance of arts organisations.
- 3** Work to eliminate pay gaps across the arts sector and ensure fair and equal pay for all artists working in Wales.
- 4** Increase the number of diverse artists and arts organisations accessing funding and support to create and present their own art on their own terms.
- 5** Increase the diversity of those engaging with the arts as audience members and creative participants.

These five objectives cover all protected characteristics. However, in our new plan we continue to give specific emphasis to increasing engagement amongst people from culturally and ethnically diverse backgrounds and deaf, disabled and neurodivergent people.

What key actions did we progress this year?

We held a series of conversations with artists from culturally and ethnically diverse backgrounds.

These important conversations revealed significant challenges and barriers faced by artists living and working in Wales; barriers created by our own processes and approach to developing the arts in Wales. Further conversations were held in relation to our arts funding programmes and processes and by our Wales Arts International team which have led to rethinking and re-designing our work. These conversations played a significant role in helping us to review and reshape our equalities objectives. Our ongoing approach to developing funding programmes is through conversations with the sector and our decision making processes have been through a process of significant change to include experience from across the arts sector.

We continued to support organisations through our Creative Steps programme.

Creative Steps builds the capacity and confidence of ethnically and culturally diverse organisations and organisations led by disabled people. The scheme helps them to grow to a position where they can compete for funding on a level playing field with more established organisations.

In 2020-21 we continued to support **Taking Flight Theatre Company** with an award of **£45,250**, **Gentle Radical** with an award of **£30,000** and two new organisations **Race Council Cymru** with an award of **£142,520** and **Laku Neg** with a small grant of **£7,560**. **Fio** and **G Expressions** both continued their Creative Steps journeys funded in the previous year.

We also continued our work on reviewing the scheme and held a series of conversations with individuals across the arts sector about the content and aims of a Creative Steps for individuals. We held a number of co-design sessions with Deaf and Disabled artists and Culturally and Ethnically diverse artists to shape a version of the programme for individual artists. It highlighted a number of work packages that we need to advance to make this work (including how we work with Arts Associates) which will be advanced in 2021/22.

G-Expressions – Creative Steps

A year long business development programme supporting a Black led youth organisation to achieve its ambitions.

Following an initial Business Development Diagnostic, G-Expressions were awarded a grant of £35,800 to enable them to work with its Board, staff and young people around team and Board development, governance and finance, communications, fundraising, futureproofing and evaluation.

G-Expressions has been successful in training and building the confidence of its whole team, who have worked together to achieve and exceed the targets it set itself. It's developed a way of working that is collaborative, flexible and innovative. The whole team, including the Board, staff, freelancers and young people have been involved in devising new ways of working, communicating and planning for their

future, enabling every team member to contribute their journey and highlights, and helped the organisation collectively to articulate their story with one voice.

They've given young people a leading role in shaping their own creative journeys and careers. Partnerships have enabled them to celebrate and share their achievements, reaching across the UK and internationally.



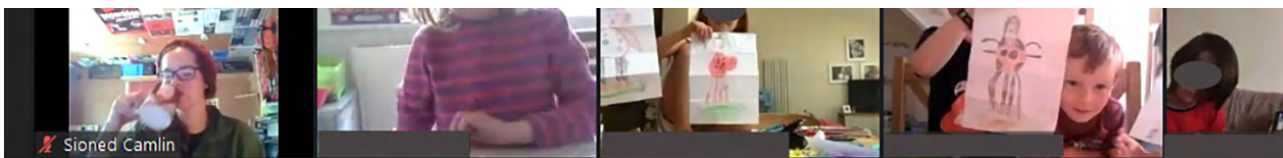
It's the best thing I've done, becoming part of the team.

Young person's testimonial



Key Outcomes:

- Launched a successful online service for its young people <https://gexpressions.co.uk/>
- Participation in Youth Voice Week enabling them to share their youth leadership model on a national and international scale to over 200 delegates.



We appointed an Agent for Change

Council agreed to the appointment of an **Agent for Change** and after a review of our recruitment process we saw a significant increase in the number of people with lived experience of ethnic cultural diversity and disabled people expressing an interest in working with us.

Towards the end of the year **Andrew Ogun** was appointed to the role to drive cultural change both within the Arts Council and across the arts and cultural sector.

Our Hynt access card scheme has continued to be a highlight of our work.

Over 18,000 people in Wales are now [Hynt](#) card holders. 41 venues in Wales are signed up to the scheme and we have been actively involved in a commissioned piece of work exploring the potential for a UK wide access card scheme. 20-21 saw a significant drop in the number of people signing up but this was a direct impact of Covid 19 Pandemic with theatres and events closed for most of the year.

Hynt – Targeted Training Programme

Disability Access Training

Due to the pandemic, training was moved wholly online which meant that greater take-up was evident from across the staff body of member venues.

Deaf-led awareness training was particularly targeted at Box Office and Front-of-House staff. The session was led by Deaf performer and creative Stephanie Back, and supported by Taking Flight's Artistic Director.

Training session on how to make a venue or event more welcoming for Blind and Partially sighted audience members was led by Tefsila Khan, a blind access consultant, theatre enthusiast and trainee director, supported by Ioan Gwyn, one of the only bilingual Audio Describers working in Wales.

In addition to these sessions, Creu Cymru chose training for members and non-members as part of Hynt's aim to aid others to develop and deliver their Cultural Contract.

This included continuing the relationship with Diverse Cymru who facilitated Unconscious Bias training, and Other Box who worked on Allyship in the workplace training.

Throughout the programme, using D/deaf and disabled facilitators for training was important for a number of reasons, including:

- Sharing lived experience makes training authentic.
- Giving paid opportunities for Deaf and disabled trainers, facilitators and creatives.
- Challenging and removing attitudinal barriers.



The Deaf Awareness Training was so inspiring. Can't believe how much we learned in such a short time! Everyone should do it and Steph was amazing, she must have been so tired after that session!

Shari Llewelyn, Pontio



Key Outcomes:

- 5 Targeted Training Sessions
- D/deaf and disabled-led sessions
- 60 plus attendees



Hynt is such a straightforward way for us to be able to direct people to source to immediately benefit and feel more included in our venues and others.



**Nicola Edwards,
Programme & Events Manager at Awen Trust**

I did the deaf awareness training and as a result have been working with Taking Flight more and more and we have just done a co-production with them with integrated BSL. We also have a better understanding of how important it is that the Deaf community is represented in our programme. We also now have a “access features” question that is integrated into our booking forms so that agents feel it is an expectation rather than an add on.

We love the Hynt scheme. In terms of outreach, Hynt is such a straightforward way for us to be able to direct people to source to immediately benefit and feel more included in our venues and others. We don't have to create individual schemes or exclusive deals with groups. It is an amazing starting point for us to encourage people to visit us and have a professional set up all ready to go is amazing.



Summer Hub 2020
Theatr Clwyd (image: Dafydd Owen, Ffotonant)

We continued to support Unlimited and funded 4 strands of work:

There were three commissioned [Unlimited](#) awards to: Cheryl Beer – main award, Gareth Churchill – R&D award, Steph Back – emerging artists award.

A series of Advice/Networking events were held offering artistic development support for Wales-based artists and organisations (including alumni from previous years) , together with promoting the potential for showing work at Welsh venues.

Two micro awards were made with the British Council:

- Chris Tally Evans – to work with **Fernanda Amaral (Brazil)** to explore remote ways to create new work, sending micro works back and forth that utilise landscape, lived experience, Brazilian Portuguese, LIBRAS, Welsh and English (Combined Arts)
- Gina Biggs – known as SheWolf –to work with **Javier Hernando Peralta Gonzalez (Columbia)** on engagement with landscape, focusing on the artistic and therapeutic powers of nature immersion (Combined Arts)

Two micro awards with Paul Hamlyn

- Nye Russell-Thompson – to enable the first draft of IT Hz (working title) to be advanced and a pitch for the project to be created. Nye was also invited (and paid) to be part of an evaluation review Unlimited undertook to shape evaluation processes going forward.
- Paul Whittaker – to enable him reflect on his past practice, and develop his website and communication infrastructure to make best use of his documentation of past work in order to pick up future work when circumstances become more favourable.

Unlimited Connects Wales

An online event/publication as a culmination of the Unlimited Connects Wales programme celebrating all things linking disability, the arts and Wales

The Unlimited Commissions programme supports and highlights the creativity of disabled artists. It takes place across the UK and is supported by the Arts Councils of England, Scotland and Wales, together with the British Council.

Unlimited Connects Wales was an Arts Council of Wales funded project to amplify the impact of disabled artists in Wales at a time where support from the wider arts sector and debate around what the future could/should look like for disabled artists in the sector was needed. An online event was held in August 2020 as a culmination of this programme, bringing together disabled artists, venues and other cultural sector partners.

The event featured panel discussions and targeted sessions on youth arts, venues and the Welsh language, and

a publication was launched with short essays on a range of topics including Disability Art and Disability Politics by Sara Beer (Disability Arts Cymru) Access by Elise Davison (Taking Flight) and Audience Development by Ben Pettitt-Wade (Hijinx Theatre). Artist SheWolf (Gina Biggs) also did an artistic response (see image).



The legacy from Unlimited in Wales continues to gain benefits for artists, venues and communities, as once artists are empowered and encouraged, there is no going back.

Ruth Fabby,
Director, Disability Arts Cymru



Key Outcomes:

- An online event as a culmination of the programme.
- A publication with short essays, tips around accessibility and contacts <https://weareunlimited.org.uk/launch-of-unlimited-connects-wales/>
- Performances by disabled artists funded as part of the Unlimited programme.



We need to fight, not only for our right to be in the room but at the centre. Within our core as disabled artists, we are activists.



Mared Jarman – self defined as “a vision impaired actor, singer and writer”

I attended the Unlimited Connect event in Wales last week and wow, what a finale. These events are created by and for disabled artists. We connected, exchanged knowledge and engaged in some thought-provoking discussions. For those who have attended in the past, you know how impactful these events are whether you identify as disabled or not. This time, due to the unprecedented outbreak of Covid-19, the event was delivered online.

I'd like to mark how we, as disabled people have been made more vulnerable at these times. Covid has greatly impacted our lives and community. We are fighting even harder now to overcome barriers. A few months ago I lost a dear friend and cherished member of our community. His passing has taught me the importance of community. Using my voice for the good of others. Standing up for what I believe in. Saying NO. To keep fighting. As I said, we are living through history, and what a time to be alive.



Dwylo Bach – Little Hands
Ruthin Craft Centre

We were able to continue to deliver elements of our new Creative Pathways programme.

At year end 7 host organisations in Wales had been selected by **Weston Jerwood** to host year long placements of emerging leaders from low socioeconomic backgrounds. Appointments to take place 2021/22.

Our partnership with **BBC Wales** to support new music project **Horizons** was extended with a focus on supporting and platforming culturally and ethnically diverse artists. The associated ‘seed-funding’ scheme **Launchpad** received almost 300 applications and a record number from culturally and ethnically diverse artists. An increase in funding was allocated in response. 33 artists and 3 record labels received funds and, for the first time, accessed artists-focused music business training. Funding for 2021/22 for both partners has been confirmed

Despite Covid related delays **Ffolio**, our partnership with BBC Arts, BBC Wales and Ffilm Cymru progressed well with 2 commissioning rounds. The programme supports under platformed artists to make short screen based work.

All completed films were transmitted on BBC4 and BBC Global. A wider group benefitted from bootcamps and 1 to 1 surgeries. A further year has been committed to by partners.

Ffolio

Supporting, developing and commissioning creatives to take their first steps in making short audio and film work.

Partnership between BBC Arts, Arts Council of Wales, BBC Cymru and Ffilm Cymru Wales offering mentoring and BBC commissioning opportunities to underplatformed talent. It is for creative talent living in Wales without professional experience in audio or film production. It is designed to appeal to digital natives and/or those with less 'traditional' creative practices or career pathways.

The intention was that by focusing the opportunity on work that could be shared on social media platforms, different creatives would come forward. For the BBC it meant benefiting from completely new creative perspectives and approaches that could stretch the forms and appeal to their peer communities which would require a different approach to commissioning than the usual.

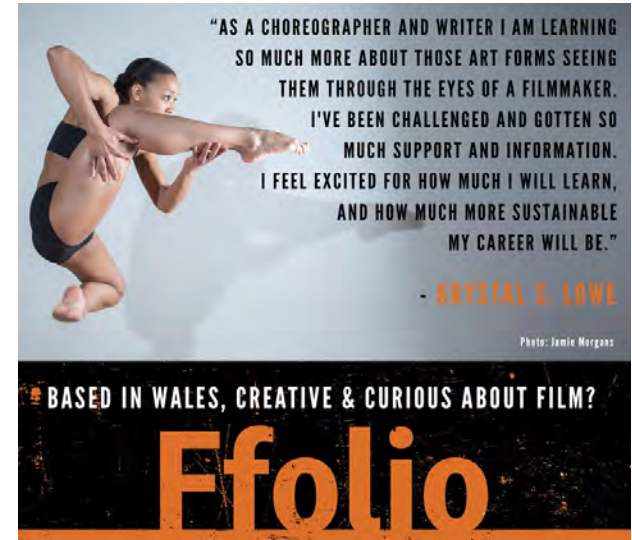
Ffolio aims to support applicants at every stage. Accessible info and promotion, 1-2-1 surgeries, a Bootcamp for long listed ideas and mentoring through the making process.

By working with Ffilm Cymru, those that apply get access to an existing network and opportunity. Working closely with partners, bespoke support, mentoring and production planning and resourcing centres on the individual, their needs and creative vision. Support has been confirmed for year two where more emphasis will be given to welcoming creatives with disabilities to apply.



My experience with Ffolio has been amazing so far. As a photographer, it has allowed me to get out of my comfort zone and challenge myself creatively.

Ashrah Suody



Key Outcomes:

- In the first three commissioning rounds 38% of applicants identified as coming from an under-represented ethnicity.
- 1204 people took part in Ffolio events surgeries and training in 2020-21
- Films broadcast on BBC Four and selected films to be picked up by BBC Global for worldwide broadcast.

We continued working in partnership with Amgueddfa Cymru on our widening engagement project, exploring through commissioned work how we engage with individuals and communities.

The three consultants commissioned to undertake this work on our behalf concluded their research and community conversations and focussed on developing and finalising their reports. The three organisations were:

Re:cognition

Focusing on a semi-rural community;

Richie Turner and Associates

Focusing on deaf and disabled communities;

WAARU (Wales Arts Anti Racist Union)

Focusing on culturally and ethnically diverse communities.



Berwyn, Other Voices Cardigan 2021 filmed at the National Museum of Wales in Cardiff. Theatr Mwldan (image: Jennie Caldwell)

What did we say we would do better this year?

In our 2019/20 annual monitoring report we identified 6 key areas that we needed to focus on in 2020/21. These were as follows:

We said we would work to bring about substantive change in diversifying the workforce.

We appointed Andrew Ogun as our Agent for Change; a first key step on this path and work began during the year on reviewing and revising our recruitment processes.

We supported the Freelancer Pledge being developed with Welsh Government, the Future Generations Commissioner's Office and the freelance community. We included in our Lottery guidelines our expectation of fair rates of pay for artists and we are looking at our APW funding agreements to improve working conditions for freelancers. We have been working closely with freelancer networks to improve pay and conditions in post Covid contracts.

During the course of the year we adopted an approach to paying individual artists for their time and contribution to the development of our work.

We also began work, in partnership with [Creative Wales](#) on developing a Cultural Contract for the sector aimed at addressing issues around fair pay, wellbeing and inequality.

We said we would make substantial changes and improvements to how we are addressing equalities within our lottery programme.

Our continued focus during the year was on the distribution of emergency funding to the sector in response to the Covid 19 Pandemic, as National lockdowns and rules prevented organisations from operating and reduced opportunities for individuals and freelancers to work. These include the Urgent Response Fund, Stabilisation Fund and Covid Recovery Fund.



The Aloud Charity's Creative Collaborations project,
Fitzalan High School, Cardiff
(image: Jake Morley)

We launched **Connect and Flourish** and through two rounds of funding distributed £4.8m to projects which support partnerships between host organisations, communities and individual arts practitioners/freelancers. The first round of funding increased support to culturally and ethnically diverse artists, whilst the second round of funding had a strong focus on disabled artists and projects in areas of Wales that have lower socio economic output. 46% of successful applications focussed on projects with culturally and ethnically diverse people at the heart and 40% of applications focussed on working with disabled people.

So what does our data tell us about how well we have done?

Our data shows little in the way of substantive change from the previous year with 93.3% of staff identifying as White British, White English, White Irish, White Northern Irish or White Welsh. However, 63.8% of applicants identified as White as opposed to 89.1% in the previous year. The biggest impact on our applicant data will have been as a result of the Agent for Change role.

In other data:

- 6.7% of our staff and 9% of job applicants identified themselves as having lived experience of disability according to the legal definition and 4.4% of staff and 7% of applicants according to the Social Model of disability
- 73.3% of our staff identify as heterosexual or straight and 5.4% as Gay/lesbian.
- for job applicants, the numbers are similar for heterosexual/straight at 56.7%, but none identified as gay/lesbian, although 7.1% identified as Bisexual
- the age profile of our staff varies considerably, as does that of job applicants. In our staff:
 - just over 25.9% are aged 30–39
 - 42.4% 40–49
 - 22.4% 50–59
 - there was a higher number of younger age job applicants with 32.3% aged 20–29 and numbers too low to record at 50–59 and over 60.

Our APW data was severely impacted by Covid 19 though 60 organisations did submit information by the deadline.

The number of events organised by the Portfolio decreased by 95% when compared to the previous year. Film screenings decreased by 99% and performances at presenting venues

Over half of the total value of allocated grants

58.2%
went to 26 to 49 year-olds, followed by

25.6%
to 50 to 59 year olds.

by 20%. However, it is interesting to note that the performances targeted at Deaf and disabled people increased by 3.8% and screenings targeted at culturally and ethnically diverse people by 6.9%. 31,192 participatory sessions were delivered by 60 organisations in the Portfolio, a decrease of 50%

Our funding programmes throughout the year focussed on responding to the Covid 19 Pandemic

With the support of the Welsh Government we were able to offer much needed emergency funding support to the sector:

Urgent Response Fund

Individuals Round 1

- Close to two thirds (62.5%) of all applicants were female. 62.3% of approved applications were made by women. However, the total value of approved grants to males was similar to grants allocated to women: grants allocated to women made up 49.6% of the total amount, versus 47.7% of the total amount for grants allocated to men.
- The majority of applicants was aged 26 to 49 (61%), followed by 50 to 59 year-olds. Over half of the total value of allocated grants (58.2%) went to 26 to 49 year-olds, followed by 25.6% to 50 to 59 year olds. 60-year-olds made up the smallest percentage of applicants (6.2%), and 6.2% of total allocated grants went to this age group.
- The majority of applicants were single (48.8%), and they received 46.2% of total allocated grants.

Over half of ISF applications were made by women

54.2% who were awarded

54.7% of the total amount of the total value of allocated grants.

- Just over three fourths of applicants were heterosexual (76.6%), 7.3% were bisexual and 4.9% were gay or lesbian. Grants allocated to heterosexual applicants made up 74.2% of the total value, versus 8.3% to bisexual applicants and 5.6% to gay or lesbian applicants.
- 9.6% of applicants considered themselves to have lived experience of disability, and 8.8% of all approved applications were from disabled people. 8.9% of the total grant value went to them.
- 93.2% of applicants were White, 3.6% Mixed or from multiple ethnic groups, and 1.8% Asian or Asian British. Similarly, 92.6% of the total value of allocated grants went to White people, compared to 3.5% to Mixed people or people from multiple ethnic groups, and 2.4% to Asian or Asian British people.
- Over half of all applications were from people not identifying with any religion (55.8%), and they received 54.3% of the total value of allocated grants. They were followed by 21.1% of applications from Christians, who were awarded 21.8% of the total value of approved grants. The smallest unsuppressed percentage of applicants were Muslim (1.3%); they received 2% of all allocated grants.

Stabilisation Funds

Individuals

- Over half of ISF applications were made by women (54.2%), who were awarded 54.7% of the total amount of the total value of allocated grants.
- 60.7% of ISF applications were submitted by 26 to 49 year-olds, who received two thirds (63%) of the total value of approved grants. 16 to 25 year olds submitted the lowest number of applications (4% of all applications), and the funds awarded to this age group made up 3.3% of the total value of awarded grants.

10.2%
of applicants
considered
themselves
to have lived
experience of
disability.

They were
awarded
13.6%
of the total
value of
approved grants.

- **40%** of the total value of awarded grants went to single applicants, and over a third went to applicants who were married or in a civil partnership (36.6%).
- The vast majority of ISF applicants were heterosexual (**70.9%**), with only **6.9%** of applicants identifying as bisexual and **5.8%** as lesbian or gay. **65.6%** of the total value of allocated grant were awarded to heterosexual applicants.
- **10.2%** of applicants considered themselves to have lived experience of disability. They were awarded **13.6%** of the total value of approved grants.
- **88.4%** of applicants identified as white, **5.5%** as mixed or from multiple ethnic groups and **2.5%** as Asian or Asian British. **85.7%** of the total value of approved grants went to white applicants.
- Over half of applicants adhered to no religion (**57.1%**), followed by those preferring not to say (**15.6%**) and Christians (**15.3%**). **55.8%** of the total value of approved grants went to non-religious applicants, followed by 20% to applicants preferring not to say and **12%** to Christians.

Organisations

- Most applications were made by women-led (**61%** of all applications), older people-led (**47.1%**), and men-led (**42.6%**) organisations.
- There were two applications from organisations led by people who have undergone or are undergoing Gender Reassignment: both were unsuccessful. However, organisations set up by/for people who have undergone or are undergoing Gender Reassignment made up **15.4%** of all applications, and **14.3%** of all successful applications.
- Most applications were from organisations set up for or by women (**39%**), young people (**36%**) and men (**39%**).



Culturally and ethnically diverse-led organisations made up **4.2%** of all applications, and all received approval.

They received **3.7%** of the total value of grants.

Cultural Recovery Fund

Revenue

- Organisations led by older people, women and men respectively received **61.5%**, **47.9%** and **36.8%** of the total value of approved grants.
- There were no applications from organisations led by, set up by or for people who have undergone or are undergoing Gender Reassignment.
- Grants were allocated in greater part to organisations created by or for the benefit of women (**22.9%** of total value of grants), men (**22.5%**), older people (**19.6%**) and disabled people (**14.9%**).

Capital

- Most applications were from women-led (**64.5%**), older people-led (**53.2%**) or men-led (**33.9%**) organisations.
- Culturally and ethnically diverse-led organisations made up **4.2%** of all applications, and all received approval. They received **3.7%** of the total value of grants.
- One applicant organisation was led by people who have undergone or are undergoing Gender Reassignment, and its application was approved.
- Funds were awarded in greater part to organisations set up by/for young people (**22%** of the total value of grants), women (**16.1%**), men (**14.6%**), and older people (**12.5%**).

Strategic Equality Committee

The monitoring of the Arts Council of Wales' responsibilities under the Public Sector Equality Duty is something that Council has taken very seriously. It has set the bar high and is keen - not only to meet our obligations fully - but to champion the principles underpinning the legislation.

In this year, Council established a Strategic Equality Committee to replace the Monitoring Group with a Council member as Chair. Our previous Chair's term on Council came to an end and Devinda De Silva stepped in as the new Committee Chair. Two new members of Council also joined the Committee - Ruth Fabby and Ceri Davies.

The Committee sets the agenda of our equalities work and reports directly to Council on performance against our objectives.

Meeting our Legislative Responsibilities

During 2020/21 we monitored our progress with the day to day tasks required to meet our obligations under the Public Sector Equality Duty at two meetings of the monitoring group.

Our plan continues to address the general duty in relation to:

- Eliminating unlawful discrimination, harassment and victimisation and other conduct that is prohibited by the Act
- Advancing equality of opportunity between people who share a relevant protected characteristic and those who do not
- Fostering good relations between people who share a protected characteristic and those who do not.

In relation to the specific duties for Wales, we have:

- Continued to monitor and report on pay differences with specific reference to gender pay gaps
- Collate and monitor employment data, including applications for posts within the Arts Council but we are still to progress our work around monitoring of training and professional development amongst our staff.
- We have continued to produce detailed equality impact assessments for all policies, programmes and projects.
- We include equalities expectations in our procurement policy and processes but have not yet developed a process for monitoring progress against these expectations.

Evidence of the 5 Ways of Working



The integration of our work with the work of other public bodies

- We continued to work with the network of 11 public bodies on our shared equality objectives and we took over the administration for the group. The network includes bodies such as Natural Resources Wales, Sports Wales, Cardiff and Vale University Health Board, Velindre University NHS Trust, Welsh Language Commissioner, Careers Wales, amongst others.
- This partnership will continue with a commitment to monitor our progress against the objectives and share learning and emerging best practise

Increasing the number of collaborations and partnerships we are involved in

- Strong collaborations and partnerships continue to be critical to our work and during the year we have continued to nurture the strategic level partnerships we have established.
- We have continued to work closely with other Arts Councils across the UK learning from their work and sharing our own. Discussions have continued to focus on the possible development of a UK wide access card scheme.
- We are working with key equality bodies to help drive our work forward. These include Stonewall Cymru, Diverse Cymru, Chwarae Teg, Older People's Commissioner's Office, Race Council Cymru, Health Boards, Public Health Wales.

Listening to our staff, stakeholders and beneficiaries

- Our Strategic Equality Committee involves staff from across the organisation as well as external advisors.



- Consulting with wider stakeholders, specifically organisations and individuals we don't already have an ongoing relationship with continues to be a key aim and ongoing challenge for us. Our Widening Engagement work will be key in informing the future direction of our plan

Preventing Harm

- Our equalities objectives have been designed to address the prevention agenda.

Thinking Long Term

- This continues to be a key driver for our work. Considering the longer term impact of what we do now has become more embedded in our planning.



Cyngor Celfyddydau Cymru
Arts Council of Wales



Noddir gan
Lywodraeth Cymru
Sponsored by
Welsh Government



Yn dyfarnu arian / Awarding funds from
Y LOTERI GENEDLAETHOL
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