



'Place/wildlife' Mair Hughes, Montgomery Canal in Powys, Canal & River Trust and Arts Council of Wales

Arts Council of Wales

Well-being of Future Generations Annual Report 2017 – 2018



Cyngor Celfyddydau Cymru
Arts Council of Wales



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We implement an equal opportunities policy.



“People are important. Values of kindness, fairness and creativity sustain our wellbeing and inform our arts development policies and culture. We know we still have work to do in changing behaviours, process and procedures from a top down patriarchal culture. It doesn’t happen overnight but it’s happening. Creative artists and creative thinkers always break through and make change, it’s what we do. Transformational change is here.”

Melanie Hawthorne, Member of the Arts Council of Wales
Chair, Wellbeing of Future Generations Monitoring Group

Summary

The Well-being of Future Generation (Wales) Act 2015 is landmark legislation that aims to improve the economic, social, environmental and cultural well-being of Wales by taking action, in accordance with the sustainable development principle, through seven national well-being goals and five ways of working. Under the legislation, 44 public bodies in Wales have a statutory duty to embark on this journey of change, and embed the sustainable development principle into their organisations.

As the development agency for the arts in Wales, we are one of these public bodies. We believe we have a fundamental and significant role in the realisation of the wellbeing goals and it is one we are committed to with creativity, excellence, and innovation.

The Seven Wellbeing Goals are: **A prosperous Wales, A resilient Wales, A healthy Wales, A more equal Wales, A Wales of Cohesive Communities, A Wales of Vibrant Culture and Welsh Language, A globally responsible Wales**

Using the **5 Ways of Working**, makes us plan and think **long term** about how the decisions we make today meet the needs of the present whilst protecting the needs of the future. How we **involve** people from diverse communities, how we **collaborate** with our partners and **integrate** other public bodies’ well-being objectives that might have impact or affect us with our own is important to creating a more resilient Wales. We are ambitious to **prevent** problems happening or getting worse by using our learning and previous experiences – and those of others - to inform us.

From the day-to-day management and running of our offices to policy development and our entire corporate infrastructure, planning, training and financial strategies, we are committed to placing the sustainable development principle at the heart of what we do.

The monitoring of the Arts Council of Wales’ responsibilities is something that Council has taken very seriously. It has set the bar high and is very keen - not only to meet our

obligations fully - but to champion the principles underpinning the legislation. We believe that they are important in creating a fairer, more compassionate and creative world. The day to day responsibility for ensuring that we are making progress with this work has been delegated to a WFG Monitoring Group.

Terms of Reference

Council's work is initiated, managed and monitored both by Council itself and through a series of Monitoring Groups to which Council delegates the scrutiny of certain specialist and strategic areas. Monitoring Groups are subordinate to Council within our governance structure and have an advisory role reporting to Council on the performance of those activities that they are responsible for and tracking progress. They will also bring to Council's attention any issues of concern or examples of best practice.

Role of the Wellbeing of Future Generations Monitoring Group

1. To review, monitor and contribute to the development of policies and procedures that enable Council to practice sustainable development itself.
2. 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.
3. To assist Council and its officers in embedding the sustainable development principle as a routine aspect of Arts Council of Wales' investment, processes and programmes of work.
4. 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 of environmental factors.
5. To advise on the development, implementation and monitoring of specific developmental projects.
6. The Group will ensure that these functions are adhered to through the adoption of the following:
 - a) Active oversight of the effectiveness of the Arts Council of Wales' activities in demonstrating a commitment to sustainable development as a fundamental governing principle
 - b) Monitoring implementation of the requirements of the relevant legislation (including the Environmental Impact Assessments)
 - c) Advising on initiatives that assist in the training and professional development of Arts Council of Wales staff

- d) Providing advice and guidance on sustainable development matters for the benefits of artists and arts organisations)
- e) Making recommendations to SLT and Council on any of the above

The Journey so Far

The WFG Monitoring Group met regularly throughout the year to monitor progress. The Group takes an over-arching role in regard to requirements of the WFGA legislation and the obligations arising from the Act in terms of reporting, structures and processes and the requirements of the WFG Commissioner's Office. This includes work supporting the Public Service Boards/local authorities, contributing to corporate planning and monitoring the embedding of our Sustainable Development Policy/Well-being Objectives into our day to day operations.

As this is the third year of operating for the group, a slightly different approach to implementation monitoring was adopted this year. The group felt that, as much of the process had now been put in place; monitoring progress meant more of a deep dive into 7 well-being goals and what was being achieved by the Arts Council in support of them through the 5 Ways of Working. Lead officers and directors for specific areas of work such as Welsh language, Equalities and Education were invited to join the monitoring group and discuss progress, issues and barriers. The Monitoring Group was then able to report back to Council and instigate any changes necessary to our operations to ensure continuous improvement in our services.

Through this process the WFGM group identified issues and concerns around our progress:

- Welsh language areas of work and has instigated a new development initiative to take some of these important areas forward next year.
- Staff Engagement and has instigated further work on embedding culture change and improving internal communications
- The need for an improved dialogue and strategic focus around International work and priorities across the organisation in order to balance economic, cultural and environmental drivers.

Meeting our Responsibilities: How did we do? Prosperous Wales

Key headlines

- Our 67 organisations in our Arts Portfolio Wales Organisations (APWs) contribute considerably to their local economies
- Our sector provides employment opportunities in one of the fastest growing sectors in the UK at the current time
- Creativity is a highly valued skill in the business environment according to both the World Economic Forum and the CBI

| Employment | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 |
|---|----------------|----------------|----------------|----------------|----------------|
| Total No. of Employees APW Organisations (including volunteers) | 4,935 | 5,445 | 5,570 | 5,222 | 5,041 |
| Total No. of Employees APW Organisations (excluding volunteers) | 3,704 | 4,135 | 4,217 | 3,937 | 3,681 |

| Investment | 2013/14 | 2014/15 | 2015/16 | 2016/17 | 2017/18 |
|--|----------------|----------------|----------------|----------------|----------------|
| Training and learning opportunities | | | | | |
| No. of Trainees within APW Organisations | 72 | 61 | 45 | 37 | 31 |

| | | | | | |
|---|--------|--------|--------|--------|-------|
| No. of training sessions run by APW Organisations | 4,163 | 4,189 | 7,372 | 6,512 | 5,474 |
| Attendances at training sessions run by APW Organisations | 14,431 | 23,955 | 14,488 | 14,599 | 9,624 |

| Funding allocated for training - Organisations | | | | | |
|---|----------|----------|----------|----------|----------|
| No. of successful applications | 45 | 34 | 33 | 23 | 22 |
| Total amount funded | £740,718 | £677,657 | £656,550 | £519,585 | £518,031 |

| Funding allocated for training - Creative Professionals (Professional Development) | | | | | |
|---|---------|---------|---------|---------|---------|
| No. of successful applications | 34 | 19 | 28 | 17 | 15 |
| Total amount funded | £44,621 | £37,918 | £60,776 | £37,679 | £26,029 |

| | | | | | |
|--|--------|--------|--------|--------|--------|
| APW Organisations activity | | | | | |
| No. of Events run by APW Organisations | 16,964 | 21,747 | 18,336 | 24,026 | 22,364 |

Resilient Wales

Key Headlines

As part of our commitment to leadership on the WFGA, we have funded several arts projects from our lottery fund on the theme of environmental issues in order to highlight and promote discussion and debate.

For example, the Ephemeral Coast Exhibition - shown in the Glynn Vivian Gallery in Swansea for instance - included the work of artist Julia Davis who used digital aerial images of the sea over a soundtrack of icebergs melting. <http://www.ephemeralcoast.com/julia-davis/>

Owen Griffith is an Arts Council of Wales Creative Wales Ambassador. His works and research are connected to a socially engaged focus, particularly looking at arable land, sustainable architecture, urbanism, pedagogical spaces and collaboration related to environmental protection. Past projects include [Vetch Veg](#), [Sandfields Festival of Ideas](#), [Vetch Futures](#) & [For the Bees](#).

We have had memoranda of understanding in place with environmental organisations such as the National Trust and the Canal and Rivers Trust and the Centre for Alternative Technology investing in artists in residence to tell the story of our natural places.

We prioritise applications for lottery funding for artist projects exploring environmental themes in order to promote debate, interest and concern about the issues threatening our planet.

Healthier Wales

Key Headlines

We have signed a Memorandum of Understanding with the NHS Confederation in Wales to develop the links between the arts and better health and wellbeing.

We have identified Arts and Health as a major development strand in our next corporate plan.

We have supported many arts and health projects from Dance for Parkinson's Disease to arts projects for young people with mental health issues through our arts lottery fund.

We have a strong established arts partnership with two health boards: Betsi Cadwalader University Health Board and Abertawe Bro Morgannwg University Health Board and emerging partnerships with the others.

More Equal Wales

Key Headlines

We have a Strategic Equalities Plan in place monitored regularly by our Equalities Monitoring Group.

We are part of the strategic partnership supporting the Fusion programme in communities. We have established that improving our performance in relation to equalities is a key priority for our sector during the period of the next Corporate plan.

APW Organisations

| Protected Characteristics: | | | 2015/16 | 2016/17 | 2017/18 |
|--|--|--|--------------|--------------|--------------|
| Events targeted at: | | | No. | No. | No. |
| Disabled people | | | 875 | 791 | 810 |
| Black & Minority Ethnic groups | | | 275 | 339 | 393 |
| Children and young people | | | 1,461 | 2,525 | 3,212 |
| Older people (50+) | | | 319 | 283 | 3,675 |
| Lesbian, Gay or Bi-sexual people | | | 511 | 71 | 286 |
| Pregnant women and new mothers | | | 410 | 451 | 277 |
| People with Specific religious beliefs or other purposes connected to religion | | | 7 | 21 | 107 |
| Transgender people who have undergone or are undergoing gender re-assignment | | | 41 | 26 | 41 |
| Total Targeted Events | | | 3,899 | 4,396 | 8,801 |

| Participation sessions targeted at: | | | No. | No. | No. |
|-------------------------------------|--|--|--------|-------|-------|
| Disabled people | | | 11,127 | 4,167 | 3,978 |
| Black & Minority Ethnic groups | | | 317 | 1,349 | 693 |
| Lesbian, Gay or Bi-sexual people | | | 1 | 142 | 76 |
| Older people (50+) | | | 1,709 | 1,636 | 1,678 |

| | | | | | |
|--|--|--|---------------|---------------|---------------|
| Pregnant women and new mothers | | | 39 | 126 | 132 |
| People with Specific religious beliefs or other purposes connected to religion | | | 81 | 16 | 39 |
| Transgender people who have undergone or are undergoing gender re-assignment | | | 2 | 107 | 76 |
| Children & Young People | | | 42,545 | 37,953 | 37,572 |
| Total Targeted Participatory Sessions | | | 55,821 | 45,496 | 44,204 |

| Employment within APW Organisations | | 2014/15 | 2015/16 | 2016/17 | 2017/18 |
|--|--|----------------|----------------|----------------|----------------|
| Total number of disabled employees | | 65 | 102 | 102 | 181 |
| Total number of BME employees | | 163 | 136 | 159 | 119 |
| Total Lesbian, Gay or Bisexual people | | 113 | 120 | 134 | 133 |
| Total Older People | | 602 | 805 | 729 | 850 |
| Total People with specific religious beliefs | | 70 | 157 | 202 | 230 |
| Total Women who are pregnant or on | | 36 | 43 | 40 | 41 |
| Total transgender people | | 0 | * | * | * |

*cell count below 5 is suppressed to protect

| Boards of management within APW Organisations | 2014/15 | 2015/16 | 2016/17 | 2017/18 |
|--|----------------|----------------|----------------|----------------|
| Total number of Disabled people on Boards of Management/Advisory Committees | 25 | 17 | 17 | 16 |
| Total Number of people from a BME group on Boards of Management/Advisory Committees | 11 | 8 | 12 | 10 |
| Total Number of Lesbian, Gay or Bisexual people on Boards of Management/Advisory Committees | 34 | 22 | 16 | 19 |
| Total number of Older people (50 +) on Boards of Management/Advisory Committees | 386 | 360 | 377 | 407 |
| Total number of people with specific religious beliefs on Boards of Management/Advisory Committees | 31 | 20 | 27 | 20 |
| Total number of Pregnant women or women on maternity leave on Boards of Management/Advisory Committees | * | 5 | 6 | * |
| Total number of Transgender people on Boards of Management/Advisory Committees | * | 0 | * | * |

*cell count below 5 is suppressed to protect confidentiality

Wales of Cohesive Communities

Key headlines

We support the Night Out Programme supporting 511 performances in community venues across Wales – a slight increase on last year.

We continued to invest in our Ideas: People: Places programme exploring how we can liberate and support the creative assets of communities.

We support a range of venues across Wales and programmes such as Fusion that form an important part of their own communities. We are encouraging them to increase that sense of involvement.

Wales of Vibrant Culture and thriving Welsh Language

Key headlines

This is what we do. It's our specialist area but through implementing the 5 Ways of Working in our day to day work, we are reaching more people and creating more opportunities to bring creativity and imagination into all aspects of life in Wales and deliver our mission of putting the arts at the heart of the life and wellbeing of the nation.

We realise that the creative sector has an important role to play in encouraging use of the Welsh language by making it accessible, enjoyable and part of community life. We also have a commitment to ensure that Welsh speaking artists and creative professionals can sustain a career in the language of their choice. Increasing the level of work happening in the Welsh Language is a priority for our next Corporate Plan.

The data shows that we still have more to do in terms of getting opportunities to enjoy and take part in the arts more widely available. There are still social barriers around traditional arts spaces such as theatres and galleries and we are working with our portfolio organisations through our Strategic Equality Plan, Resilience programme and new corporate plan to ensure that we continue to grow the numbers of people that can benefit from a vibrant and engaged arts sector.

Omnibus Surveys

| Attendance & Participation: | 2013 | 2014 | 2015 | 2016 | 2017 |
|--|-------------|-------------|-------------|-------------|-------------|
| % of Adults living in Wales attending arts events at least | 75.1 | 79.8 | 78.6 | 78.1 | 80.7 |
| % of Children / Young People living in Wales attending | 85.4 | 85.9 | 88.7 | 82.9 | 86.5 |
| % of Adults living in Wales participating in the arts at least | 34.9 | 40.1 | 41.2 | 44.1 | 45.8 |
| % of Children / Young People living in Wales | 84.3 | 82.3 | 88.5 | 86.3 | 87.4 |

| Social Grade: | | | | | |
|--|------|------|------|------|------|
| % of ABC1 Adults living in Wales attending arts events at | 83.7 | 87.6 | 84.8 | 85.2 | 86.4 |
| % of C2DE Adults living in Wales attending arts events at | 68.8 | 74.2 | 74.6 | 70.8 | 75.0 |
| % of ABC1 Children / Young People living in Wales | 88.5 | 88.9 | 90.5 | 87.9 | 89.5 |
| % of C2DE Children / Young People living in Wales | 82.4 | 83.4 | 87.0 | 78.5 | 84.3 |
| % of ABC1 Adults living in Wales participating in the arts | 43.2 | 48.4 | 45.8 | 51.5 | 52.1 |
| % of C2DE Adults living in Wales participating in the arts | 28.8 | 34.1 | 38.3 | 36.3 | 40.1 |
| % of ABC1 Children / Young People living in Wales | 86.5 | 83.2 | 89.8 | 90.8 | 88.5 |
| % of C2DE Children / Young People living in Wales | 82.1 | 81.5 | 87.3 | 82.3 | 86.5 |

| Gender: | 2013 | 2014 | 2015 | 2016 | 2017 |
|--|-------------|-------------|-------------|-------------|-------------|
| % of Male adults living in Wales attending arts events at least once a year | 74.0 | 79.1 | 76.7 | 75.8 | 78.9 |
| % of Female adults living in Wales attending arts events at least once a year | 76.1 | 80.5 | 80.5 | 80.3 | 82.3 |
| % of Male Children / Young People living in Wales attending arts events at least once a year | 83.4 | 84.3 | 86.0 | 80.4 | 83.4 |
| % of Female Children / Young People living in Wales attending arts events at least once a year | 87.7 | 87.7 | 91.6 | 85.9 | 89.7 |
| % of Male adults living in Wales participating in the arts at least once a year | 31.9 | 40.3 | 37.6 | 39.0 | 41.1 |
| % of Female adults living in Wales participating in the arts at least once a year | 37.8 | 40.0 | 44.6 | 48.9 | 50.2 |
| % of Male Children / Young People living in Wales participating in the arts at least once a year | 83.2 | 80.8 | 87.8 | 82.3 | 85.6 |
| % of Female Children / Young People living in Wales participating in the arts at least once a year | 85.6 | 83.9 | 89.3 | 90.4 | 89.2 |

| Welsh Language: | | | | | |
|--|------|------|------|------|------|
| % of Welsh speaking adults living in Wales attending an arts event at least once a year | 82.6 | 81.0 | 80.7 | 79.6 | 90.6 |
| % of non-welsh speaking adults living in Wales attending an arts event at least once a year | 72.3 | 79.5 | 77.9 | 77.7 | 77.4 |
| % of Welsh speaking Children / Young People living in Wales attending an arts event at least once a year | 89.1 | 90.6 | 88.4 | 86.8 | 89.9 |
| % of non-welsh speaking Children / Young People living in Wales attending an arts event at least once a year | 83.1 | 83.0 | 88.9 | 80.4 | 84.9 |
| % of Welsh speaking adults living in Wales participating in the arts at least once a year | 44.2 | 47.2 | 48.9 | 50.0 | 52.7 |

| | | | | | |
|--|------|------|------|------|------|
| % of non-welsh speaking adults living in Wales participating in the arts at least once a year | 31.4 | 38.2 | 38.1 | 42.3 | 43.5 |
| % of Welsh speaking Children / Young People living in Wales participating in the arts at least once a year | 88.4 | 83.4 | 90.3 | 90.6 | 89.9 |
| % of non-welsh speaking Children / Young People living in Wales participating in the arts at least once a year | 81.7 | 79.7 | 87.4 | 83.5 | 85.9 |

Globally Responsible Wales

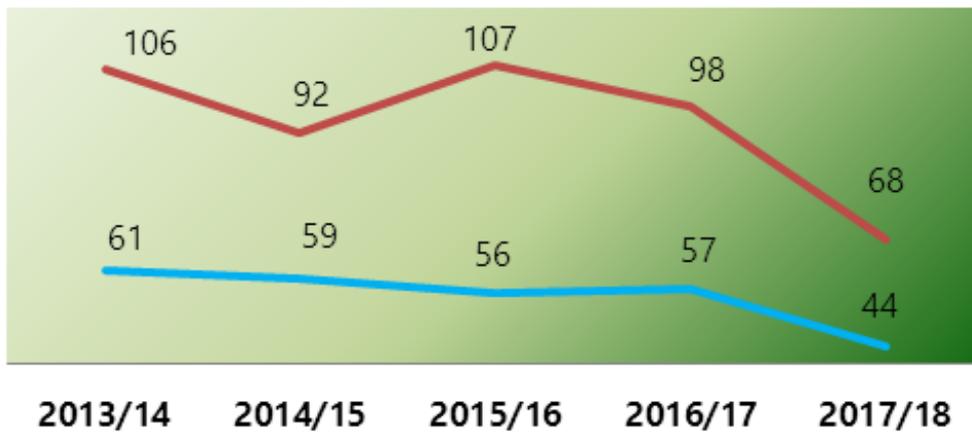
Key headlines

We have retained our Green Dragon Level 5 status

We consider the environmental impact of all our key decisions and policies.

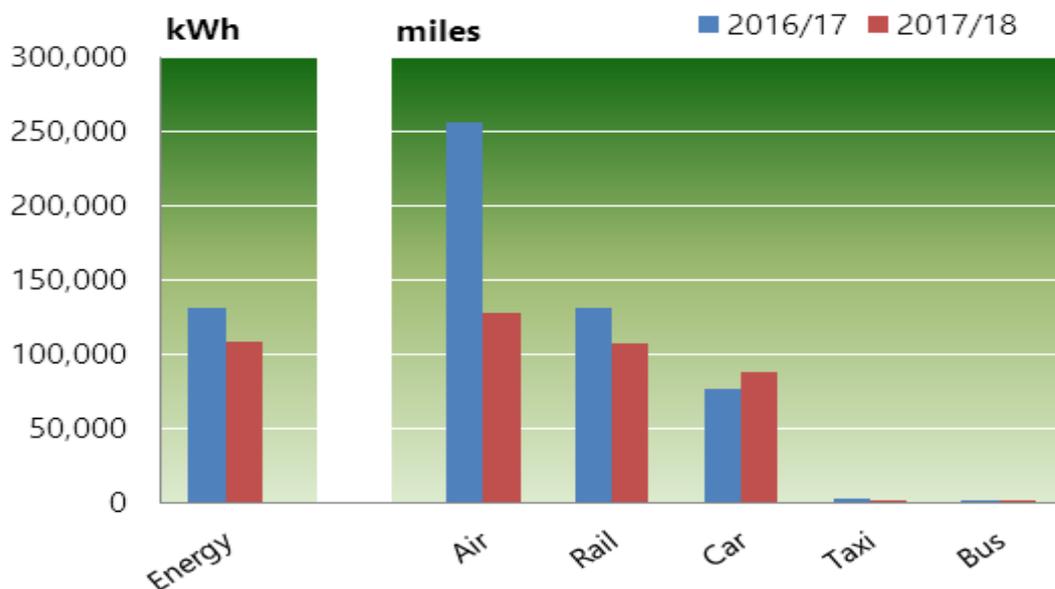
CO₂e emissions (tonnes) - 5 year trend

— Energy: Greenhouse gases — Staff travel



Our *Creative Learning through the Arts* Programme, which began in 2015/16, is delivered through schools across the whole of Wales. This inevitably adds to our levels of travel and amounted to 8 tonnes of CO₂e included in our reported totals for 2017/18 (2016/17: 8 tonnes).

Energy Consumption within our offices & Business mileage



Waste Management

| WASTE | 2017/18 | 2016/17 |
|-------------------------------|---------|---------|
| Waste: | | |
| Non-financial (tonnes) | | |
| Landfill | 0.13 | 0.12 |
| Reused/recycled | 3.37 | 2.74 |

Energy Consumption

| ENERGY | 2017/18 | 2016/17 |
|---|---------|---------|
| Greenhouse gas emissions (CO₂e tonnes) | | |
| Gross emissions, scope 2&3 (indirect) | 44 | 57 |
| Energy consumption (kWh) | | |
| Electricity (renewable) | 108,424 | 123,359 |
| Gas | 10,464 | 7,381 |
| Financial indicators (£) | | |
| Expenditure – energy | 15,468 | 14,521 |
| Water supply costs (office estate) – currently unable to assess, included in service charge | N/A | N/A |

Staff Travel

| STAFF TRAVEL | 2017/18 | 2016/17 |
|--|---------|---------|
| Travel emissions (CO₂e tonnes) | | |
| Rail | 8 | 10 |
| Air ¹ | 33 | 64 |
| Car/vans | 27 | 24 |
| Travel cost (£) | | |
| Rail | 30,413 | 28,081 |
| Air | 12,604 | 24,935 |
| Car/vans | 40,126 | 34,905 |
| Travel (miles) | | |
| Rail | 107,476 | 130,946 |
| Air | 127,876 | 256,538 |
| Car/vans | 88,218 | 76,106 |

Making Change Happen

What have we learnt?

During the year we have learnt the following:

- Interrogating our data on a regular basis has encouraged us to think creatively - about not only how we can reduce our carbon emissions- but actually do things better as well. It has also highlighted ways that we can improve the way we collect and use data to make it even more effective in our quest for continuous improvement in the areas highlighted by the WFGA.
- The Council and staff team are very supportive of the Sustainable Development Principle and keen to make a positive contribution to the WFGA by using our position of power and authority for good – and indeed learning to share power more.
- By spending a bit more time informing our staff about the WFGA and what we aspire to and achieve we build their confidence to advocate for the WFG Act of their own accord.
- The importance of being bold. What at first seems awkward and novel soon becomes routine e.g. sorting our waste and everything being driven by the 5 Ways of Working.
- The importance of a clear planning framework in place and mechanisms of communication within that.
- Using what already works e.g. staff 121 sessions are a great place to talk about sustainability
- Mainstreaming the 7 Well-being Goals into our Operational Plan last year made it difficult to monitor and report against. We need to look at this again – particularly as we are also developing a new corporate plan.
- As our Ideas: People: Places programme draws to a close, the evaluation process is revealing important learning around working in partnership, listening to users and integrating the arts into other areas of activity relevant to the WFGA (see Fig 1)

How can we continue to improve?

- Make sure that we continue to share information both internally and externally by effective implementation of our new Communications and Advocacy Strategy
- Continue to strengthen the connections with the work of our parallel Monitoring Groups to avoid duplication of effort

- Continue to work with and enable our Arts Portfolio Organisations to improve the environmental performance and overall sustainability.
- Our current monitoring data shows that we have not progressed our agenda to make boards and governing bodies more representative of the wider community as we would like. We will take steps to change this.
- Ensure that the way we make decisions about funding is informed by the sustainable development principle.
- Where there is synergy of agenda's, continue the integration of our work with the work of other public bodies, and increase the number of collaborations and partnerships we are involved in
- Continue to listen to and engage with our staff, stakeholders and beneficiaries and be prepared to take action and make change where necessary.
- Work on continuing to embed the Sustainable Development Architecture within the Arts Council (Appendix 1)
- Work towards ensuring that we have ways of evaluating our new Operational Plan against the Well-being Goals effectively so it's not just a tick box exercise.
- Ensure that our new corporate plan incorporates the 7 Well-being Goals and 5 Ways of Working.
- Collaborate with the Welsh language arts sector to enable the development of more high quality work in the Welsh language, to attract and maintain audiences, creating opportunities for artists to work in and develop a career through the medium of Welsh.
- Take the learning from Ideas: People: Places Programme forward in the way we work in the future with communities. (See Case Study below).

Case Study: What have we learnt from our Ideas: People: Places Programme?



Maindee Festival Association (MFA) / Finding Maindee. Ideas:People:Places

Ideas: People: Places was launched by the Arts Council of Wales in 2014 as a long term development programme. It aimed to invest in a small number of partnership projects that wanted to test new models of regeneration and community collaboration through the arts. 7 projects across Wales were selected by a competitive 2 stage process involving partners as diverse as housing associations and commercial developers.

Key learning points:

1. We have seen their communities in deficit up to now – i.e. what they need and haven't got - but in reality these are communities that have assets and skills that can be grown and developed into things of value. If we are to really promote equalities and diversity as an organisation this grass roots approach is really important. This is a key theme for the Arts Council of Wales at the moment – opening up from the top down, patriarchal, It's important to work with communities and not 'do to' them bureaucratic approach to be more collaborative, inclusive and representative.
2. Slow organic growth – need to resist the urge to achieve outcomes quickly by defining them ourselves and then throwing money at them. We need to work over a long period of time with a community to build trust and learn to work together to create outcomes that the community itself values rather than funders.

3. This whole approach is dependent on a strong partnership of organisations. Establishing positive and productive partnerships takes time, energy and resource but nothing of value will happen until shared vision and goals have been established and each partner has developed a contribution to that.
4. Funding for the long term – making funding available over a 3 year period without defining outcomes and processes at the outset had a profound effect on the actual outcomes. They were unanticipated and cost a lot less than something planned in the usual way. We also saved capacity internally and externally by working more iteratively.
5. Creativity and imagination is very important in meaningful regeneration work – from design of public spaces to releasing the communities’ ability to express its desires about its future.
6. Creative industries are one of the UK’s fastest growing industrial sectors. Robots cannot recreate creativity. Creativity is one of the last cognitive functions to deteriorate in adverse circumstances. It is an important tool in empowering our most disadvantaged communities.
7. The evolution of the Ideas: People: Places project was heavily influenced by the 5 ways to wellbeing formulated by New Economics Foundation <http://neweconomics.org/2008/10/five-ways-to-wellbeing-the-evidence/> This has over the course of the life of IPP, morphed into the Well-being of Future Generations Act made law in Wales in April 2016. We see the learning from IPP deeply relevant to the implementation of the Act. It applies to 44 public bodies in Wales.
8. The arts community – we as funders, producers, coordinators and artists also learnt a great deal about working in partnership. It was two way learning and artists had to adapt and shift a great deal in response to communities too.
9. The projects were selected to allow us to testbed partnerships with different organisations to those we usually worked with e.g. housing associations, commercial developers, local activists and local authority regeneration departments (as opposed to arts development teams).

Appendix 1

Sustainable Development Futures Architecture

| Fit | |
|--|---|
| Before | After |
| We used to think this.... | But now we have evidence that... |
| <p>Consultation</p> <p>We need to work out what we think is possible, formally ask the public about it, adapt our views in light of this, then advise our Minister or chief executive on possible ways forward, then devise some implementation methods and consult again on these, then back to the Minister for approval etc. ...</p> | <p>Co-production</p> <p>We need to engage early with officials, users of services and stakeholders to secure their on-going involvement. We need to deliver our mission by working with others to develop shared outcomes, projects and reporting mechanisms.</p> |
| <p>Intervention</p> <p>We need to intervene to break an unhealthy pattern or mend something that has broken; based on a patient-expert, victim-helper or problem-solution model.</p> | <p>Prevention</p> <p>We need to work together to increase interdependency between citizens and the public sector. Behaviours can be changed more successfully if people have direct ownership and make use of their own and others' experience as equal participants, rather than simply being customers subjected to services or publicity campaigns.</p> |
| <p>Silo working</p> <p>I only listen to feedback about my own area of responsibility. Even if I am the only representative from my organisation in the room; other matters are for other people not for me.</p> | <p>Collegiate responsibility</p> <p>All feedback is a learning opportunity. If I receive feedback on any aspect of my organisation's operations, I have responsibility for identifying someone with an interest in this aspect of our work, passing on the message in person and assisting if I can.</p> |

| Impact | |
|--|--|
| Before | After |
| We used to think this.... | But now we have evidence that... |
| <p>Problems</p> <p>Problems are solved by reducing them to their individual parts, creating specific agencies and solutions to solve each one and tackling each issue separately.</p> | <p>Places</p> <p>We need to start by looking at the combined impacts of our actions in the real world; discover more about the opportunities in the links between the people, places and communities that are affected; share our knowledge and develop integrated approaches which attempt to solve multiple challenges.</p> |
| <p>Short term fixes</p> <p>Based in the recipient/consumer model we provide pick lists of services or interventions, aimed at day-to-day symptoms instead of underlying causes, with no flexibility for clients or professionals.</p> | <p>Long term relationships</p> <p>To solve tough problems, we need everyone at the table; the recipient or customer has just as much to bring as the field expert. We need to commit to people to help discover and build on all our strengths and increase trust.</p> |
| <p>Measuring</p> <p>We need to work out what information and evidence we need for each individual project or policy and set up contracts to provide this by designing new research projects from scratch.</p> | <p>Sensing</p> <p>We need to maximise use of existing information and long term data sources and to develop the knowledge and skills of specialists and non-specialists by integrating science and research (their development and use) into policy and delivery.</p> |

| Cost | |
|---|--|
| Before | After |
| We used to think this.... | But now we have evidence that... |
| <p>Efficiency</p> <p>To achieve outcomes we need to make everything as big, simple and fast as possible, using the minimum possible resources; including human resources.</p> | <p>Resilience</p> <p>We need to be efficient with our use of physical resources through whole life-cycle design and engineering; reduce, reuse, recycle. For human and natural resources we need to increase resilience i.e. our long term ability to cope with change through continuous learning.</p> |
| <p>Risk minimisation</p> <p>We put our faith in carefully designed risk logs and detailed processes that protect us from criticism and help identify the cause after failures have occurred.</p> | <p>Risk management</p> <p>We can learn and improve only by taking risks. Increasing our understanding of the substantial long term risks facing us now and in the future, helps to increase our appetite for taking appropriately managed short term risks.</p> |
| <p>Transacting</p> <p>We need to bargain for the cheapest deal to get as much as we can for the smallest possible outlay.</p> | <p>Gifting</p> <p>We need to be generous with our time, effort and skills, while being clear about sustainable development principles such as the need for protection and enhancement of Wales' assets (social, physical and environmental capital).</p> |

| Mechanism | |
|---|---|
| Before | After |
| We used to think this.... | But now we have evidence that... |
| Power We need to work out what to do (in great detail), then secure funding and then tell/convince other people to do it. | Play Leadership happens all over the place. We need to share evidence and work together to identify the best, coordinated way forward; creativity is the key. |
| Scaling up We need to create easily replicated models/projects and then reproduce them everywhere else. | Inspiring across We need to learn from real experiments on the ground and use these to inspire others to take similar, yet different, approaches elsewhere. |
| Check We need to plan and monitor in as much detail as possible, on paper or on a computer, to ensure that every aspect is completed on schedule. | Flow We need just enough process to support everyone to achieving the outcomes through trying, failing and trying again; measuring success, learning lessons and discovering more as we go. |

| Management | |
|---|---|
| Before | After |
| We used to think this.... | But now we have evidence that... |
| Hero We believe that we are the only one who can solve the problem; if only I just work longer hours, learn this new technique or mend my ways. Or we believe that someone else will be the hero and come to save us. | Host We can't do it alone. If we invite diverse people to come together and have focused conversations about real problems then we can create, manage and deliver solutions that will last. We need to practice and develop our hosting skills. |
| Corporate consistency To be successful everyone needs to conform to the same basic bureaucratic patterns and behaviours. | Appreciating diversity To be resilient we need a diverse, enthusiastic work force held together by a desire to learn and a commitment to the Arts Council of Wales' values and priorities around equalities. |