



Arts Council of Wales

# Strategic Equality Plan Updates 2017 – 2021

## Update Report December 2017



Cyngor Celfyddydau Cymru  
Arts Council of Wales



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## Introduction



This update represents the first of our new six monthly reports analysing how Arts Council of Wales, our regularly funded Arts Portfolio Wales (APW) organisations and the wider arts sector in Wales are performing against the targets set out in our [Strategic Equality Plan 2017-2021](#) (published in May 2017).

Our Plan set out a series of challenging targets, for ourselves and for our Arts Portfolio Wales organisations, that will underpin our work around equalities and diversity, which will remain one of our top strategic priorities over the next few years. As you see from the report there is much to celebrate. The targeted development work undertaken by our staff, in partnership with key cultural and voluntary sector organisations in Wales, is continuing to pay dividends. For example our partnership programme with Age Cymru and the Baring Foundation - cARTrefu Cymru - is reaching a significant number of older people often excluded from the arts; the Hynt disability access card scheme has reached nearly 10,000 members across 40 venues; and the Creative Steps and Unlimited programmes continue to support the creative development of a number of Wales' highly talented disabled or BAME artists and disability and BAME led arts organisations.

Yet there is still a long way to go to meet some of our key targets. The Arts Portfolio Wales workforce data for 2016/17 shows the sector remains unequal, with the number and percentage figures for disabled people working in the arts still disappointingly low. We will be supporting

our Arts Portfolio Wales organisations to actively consider how they can become disability confident employers.

Figures for employment of people from BAME backgrounds across Wales are at 3% which is roughly in parity with overall Wales statistics; however BAME population figures for Cardiff are now around 15% therefore arts organisation based in the Capital should be aiming much higher, if they are to be truly representative of their local communities.

Representation on boards and senior leadership teams across our Arts Portfolio Wales is unfortunately even worse. With only twelve people from BAME backgrounds and only 17 disabled people on boards of management. It is for this reason that our focus and priority for the next couple of years will be focused around significant improvements in workforce, board representation and senior leadership roles for disabled people and people from BAME backgrounds.

As Chair of the Equalities Monitoring Group for the Arts Council of Wales I am also acutely aware that our own organisation has work ahead to increase the diversity of its own workforce too. Encouragingly the board of management of the Council is the most diverse it's ever been and therefore it is our responsibility to show strong leadership to the arts in Wales on how to achieve a more open, equal and diverse sector. We will continue to do this by both supporting arts organisations to develop and closely monitor their achievements through their annually updated Equality Monitoring Plans (which are a mandatory requirement for funding).

I look forward to reporting even greater improvement for the second six months between Nov 2017 - March 2018 later this year.

**Richie Turner**  
Chair, Equalities Monitoring Group

## Equality Objective 1:

Actively engage, consult, inform, encourage, challenge ourselves and our partners

We will continue to discuss and consult with stakeholders on an ongoing basis via our programme of Sgwrs events and seminars. We will use the opportunity that our National Arts Council Conference provides to raise the profile of arts and equalities.

We actively engage with local authorities and partners through partnership meetings; PSB boards and regional events. A series of sgwrs events will be held throughout the Winter across Wales as part of our [All Wales Creative conversation](#). We will consult with a diverse range of individuals and organisation to ensure we capture as many views as possible. Online discussions and face to face meetings will be conducted.

One of the key themes at our last conference was equality and diversity. Case studies and workshops highlighted current best practice within the sector and two films were commissioned exploring youth and older people provision and community engagement that supports people who face barriers and/or disadvantage. These films were promoted on social media post conference and on YouTube. The closing keynote explored mental health matters.

Our scheduled All Wales Creative conversations that will take place throughout October to December will include consideration of our Equalities Agenda as one of its 3 key questions. The outcomes of these conversations will then inform our Corporate Plan objectives for 2018-2025. We will ask participants and online contributors to complete an equality monitoring form to help us develop a picture of who we are talking to.

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We will share best practice through our website, bulletins, annual report and targeted events / showcases

Various news stories, opportunities and case studies have been disseminated through our website, e-bulletins, promotional and advocacy materials, videos, social media and our annual report. We held a specific conference on Arts and Older People in April in partnership with the [Baring Foundation](#) which was hailed a great success and the [cARTrefu Cymru](#) project has been supported to continue for a second phase. We will consider the findings of the phase 1 evaluation report and share these through our website.

## 'Grow old along with me! The best is yet to be'

(Robert Browning)

We also ran *Bilingualism at Work* regional symposiums in conjunction with the Welsh Language Commissioner in July to assist the portfolio in developing their Welsh Language Plans. The workshops were based around Welsh Language Promotion Plan processes which focused on actions and progress over time, and the [toolkit](#) assists organisations to assess their current provision via a self-assessment questionnaire, and then assists in the development of targets - from answering the phone, to social media, events and recruitment to programming. These symposiums were held in Llanelli, Cardiff and Llandudno.

Further case studies, including the [Unlimited](#) Commissions will be promoted in the coming months and best practice examples will feature as a standalone e-newsletter for Assembly Members this December.

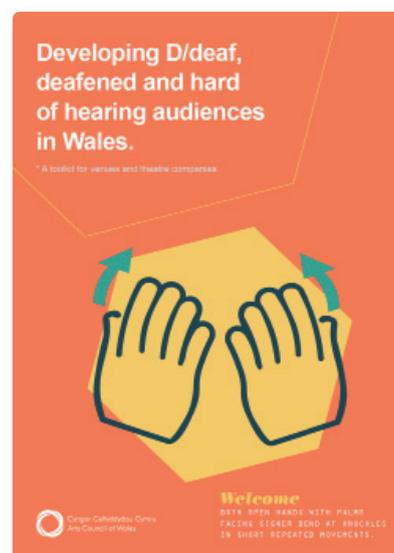


Chloë Phillips/Clarke - *The Importance of Being Described...Earnestly?* Unlimited Commission

We have published an Equality Guide and an update to our document Equal Spaces, both of which provide information, advice and case studies about all aspects of equalities and the arts. We will raise the profile of these publications across the cultural sector. We will commission additional guidance materials to support the sector.

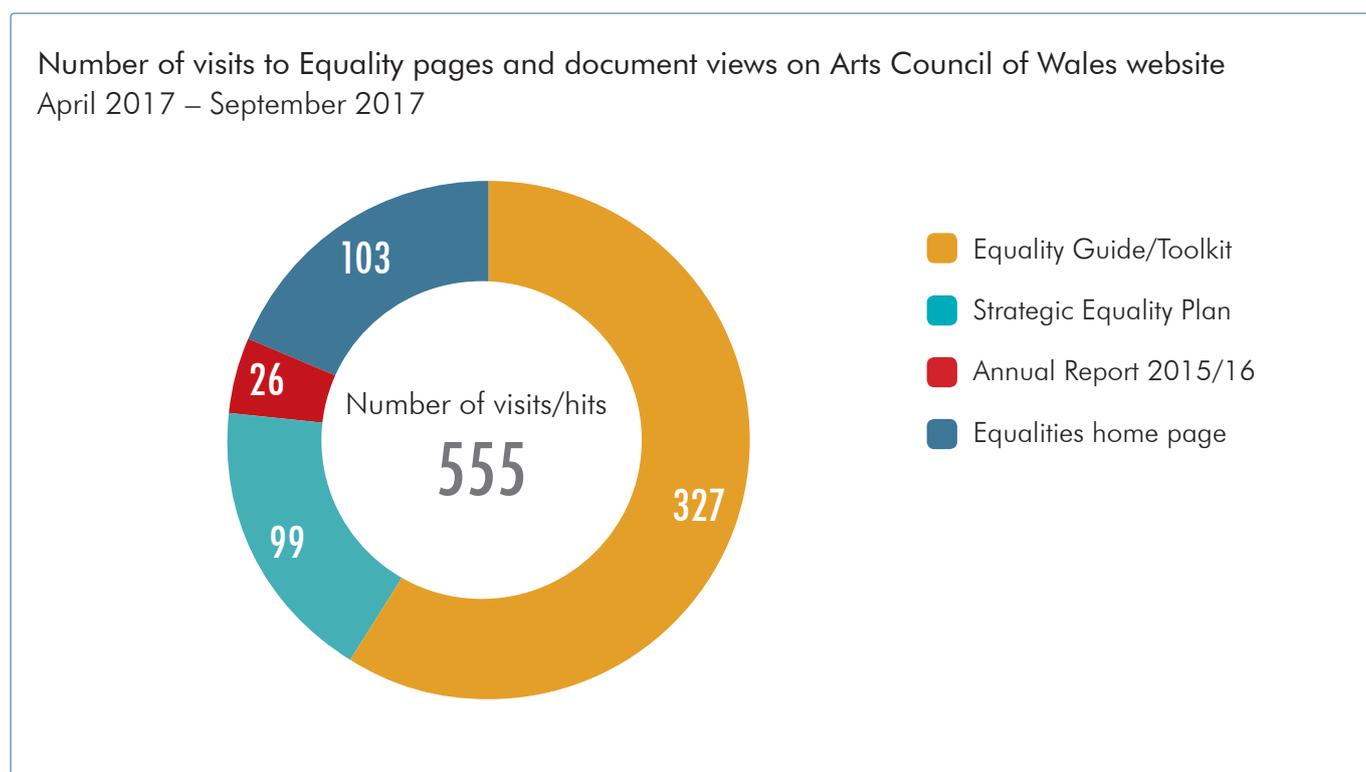
We have commissioned a piece of work which will give practical advice for venues and theatre companies on how to make work more inclusive for deaf and hearing impaired visitors and/or participants. This work, produced by Jonny Cotsen, Rachel Kinchin and Disability Arts Cymru has now been published and is available on our [website](#).

We will disseminate these materials by direct mailing to APWs, Local Authorities and other contacts including specialist organisations to highlight information on the support provided. We will further publicise these resources via social media, and will also be looking to have a slot at the Hynt Symposium in February 2018 to promote and discuss the information available to attendees.



As we review our website and wider communications tools we will seek guidance to ensure that these are designed to the best specifications that ensure accessibility to all.

Accessibility will be central to the new website development. All our online and offline designed materials follow best practice guidelines. Our website conforms to level Double-A of the World Wide Web Consortium. Our design materials are in line with Governmental guidelines on accessible communication formats, the UK Association for Accessible Formats practices and our Easy Read formats follow with Learning Disability Wales procedures.



We will continue dialogue with key partners and the sector about the progress of this plan and seek their help and advice on how we review and revise our actions moving forward.

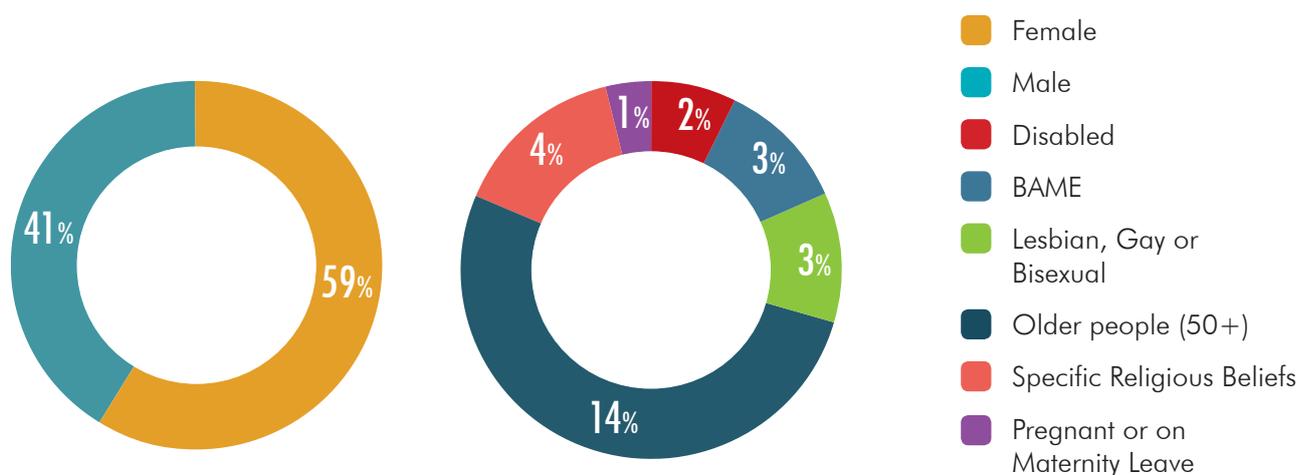
We are planning to liaise with colleagues in Arts Council England, and have spoken to the BBC and others during the process of compiling this Plan. We consulted with various specialist organisations/groups during the development of the Plan and will continue to do so during the lifetime, including the Romani Cultural & Arts Company and Diverse Cymru. Our intention is to seek opportunities to link to existing groups, including links through our role as a Stonewall Champion and also explore setting up discussion fora drawn from the arts community to support us as we develop our thinking.

## Equality Objective 2:

Develop a workforce that better reflects the diversity of Wales

### Arts Portfolio Survey workforce data

There were 5,222 paid staff and volunteers within the Arts Portfolio Wales in 2016/17:



Full breakdown can be found in Appendix 2 [page 33](#), together with ACW workforce data.

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 deliver a CPD and training to include an Equality/diversity Champions strand.

In order to reach potential applicants from more diverse backgrounds, as well as continuing to advertise our roles with [Stonewall Cymru](#), we've recently begun advertising roles with [Race Council Cymru](#) and the [Chinese in Wales Association](#). These organisations have agreed to share our adverts with members of their network.

Following a conversation with the Chief Executive of Race Council Cymru, who explained that potential applicants from BAME see their own names as a barrier to being shortlisted, we've recently tested anonymised applications, where personal details are removed from application forms when received by HR. Recruitment panel members receive application forms with reference numbers and names and addresses are removed. At the time of writing, anonymised applications have only been trialled on one post, and if this proves to be successful we will adopt this for all vacancies. We'll need to update our application forms to explain the process, however, this isn't an onerous task.

We already report on the diversity of our staff, and we've been asked by the Monitoring Group to report on the diversity data for job applicants. This data will be available in advance of the Group's next meeting.

Currently, we ask job applicants whether they identify themselves as being disabled under the definition given in the Equality Act 2010 – "A person has a disability if he or she has a physical or mental impairment which has a substantial and long term adverse effect on (his or her) ability to carry out normal day to day activities." The Census asks, which is "Do you have a limiting long term illness?" and offered 11 possible answers. On our HR system we simply ask staff if they're disabled. The effect of self-definition in this context is that staff who may have a disability under the Equality Act 2010 definition may not consider themselves to be disabled, and therefore would choose "No" as the answer to this question. If this is the case, this will certainly skew the figures for reporting purposes. An option here would be to reword the question to "Do you have a disability under EA Definition?".

Our learning and development Plan includes equality and diversity training as a key priority this year and we have begun discussions with external bodies with a view to identifying an appropriate programme. The plan is for this programme to begin in the final quarter of the year.

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We will commit to raising the profile of equalities across the work of the Council, at a Senior Leadership level and amongst our Council members.

Council and its Senior Leadership Team has committed to placing Equalities at the heart of its corporate agenda in 2017/18. Council has made clear that it wishes to widen the reach of the Arts Council's activities, extending the breadth and the diversity of people who are able to benefit from the publicly funded arts. This will be a prominent issue in the forthcoming "All Wales Creative Conversation" and in the preparation of Council's new Corporate Plan.

Our Chairman reaffirmed Council's commitment to making significant advances on this agenda at the closing event of [Black History Month](#) 2017.

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

We will focus specifically on increasing the number of disabled people and people from BAME backgrounds employed within the arts sector. This is an area that our colleagues in BBC Wales and S4C share as a priority. A Working group has been set up to establish a partnership to develop creative opportunities aimed at addressing inequality and champion diversity through practical interventions. We are now a part of this group.

We are also supporting the work PRS Foundation are doing in music to address gender imbalances through partnership of Horizons in Key Change.

We also have supported flagship high profile projects such as the Iris Prize through Ffilm Cymru Wales, recognised now, including by BFI, as one of the leading awards and festivals for [LGBTQ+ film](#) in the UK.



Kyla Brox, Black History Month Wales 2017  
@lfylwobiPhotography

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 BAME –led organisations – our aim is to strengthen the support network available for disabled and BAME artists across all art forms. We will also continue to ring-fence funding within our Lottery schemes to support the work of artists amongst protected characteristic groups. We will raise the profile of the projects developed and delivered by groups supported through this programme.

### Progress on 1st six months

The following Creative Steps Grants have been awarded during the period:

**Taking Flight Theatre Company** received a £47,000 Business Development grant to enable core members of the management team to undertake focussed activities in relation to developing their commercial and social marketing, long term project development, governance and how better to exploit corporate and private givers/sponsors.

The company is currently in the process of satisfying conditions of grant which need to be met before the second year of the Creative Steps funding commences. This year's application demonstrated the progress made in Year 1 and we are optimistic that this year's funding will consolidate this progress. The organisation still face some challenges that result from both their reliance on ACW Lottery Funding to deliver key projects (e.g. their touring) and also in relation to space (see Creative Steps Space Discussion below) but they are better able to work through these challenges with their strengthened structure and processes.

**Fio's** application for its first year of Creative Steps funding was not fully developed when it was submitted and, as such, a smaller grant was awarded to enable them to refine their needs and proposal with the support of a consultant. This consultant, Lawrence Beko, has provided Fio with a comprehensive diagnostic report which Fio will use to inform a new Creative Steps application. Alongside this Creative Steps funding (non-grant) of £1,750 has enabled us to contract David Metcalf to undertake a financial overview of Fio. This review is due to be completed in October 2017 and will also inform Fio's new Creative Steps application. Whilst initially disappointed with the decision on its first large application, Fio has valued being able to spend some focussed time working with these consultants and recognises that this staged approach should be beneficial in the long run.

The following Creative Steps grants were awarded before April 2017 but the projects are being delivered 2017/18:

**Ballet Nimba** received a grant of £50,000 to enable the company to continue its business and artistic development and are continuing with their second year of Creative Steps funding and this is being monitored through quarterly meetings with the organisation. We will shortly need to re-look at their exit strategy as the current grant runs until the end of March 2018.



NIMBA (image: Anita Hummel)

G39's grant of £10,000 was awarded in 2016 but the project has been revised and is now an initial R&D phase to research how their WARP artist development programme can be made more accessible to BAME artist. The budget and timescale has been revised, as has the grant awarded. The project has only just started and will conclude in August 2018.

Creative Steps funding of £3,000 has also enabled a facilitated Creative Steps Space Discussion which was initiated because four Creative Steps organisations; Ballet Nimba, Fio, Jukebox and Taking Flight had all identified space issues. The consultant's report has been produced and shared with the organisations. Beyond taking ideas forward through Jukebox's Resilience work in this respect, whilst the document is helpful, the way forward for the non-APW Creative Steps organisations needs further exploration.

Age Cymru – An evaluation of the first phase of the project was published in October which outlines the impact and reach of the project. Evidence has shown how successful the project has been particularly in developing the knowledge and skills of care workers in the cARTrefu homes, crucial to the longer term sustainability of this approach. The second phase of the programme is underway. This has again been jointly funded by ACW and Baring Foundation and builds on the success and lessons learned from phase 1. We will continue to monitor this second phase which runs until 2019 and plan early conversations with Age Cymru to discuss legacy.



cARTrefu, Artist: Sophie McKeand

We will also continue to ring-fence funding within our Lottery schemes to support the work of artists amongst protected characteristic groups.

Data has been requested in this respect and is included in Appendix 3 [page 43](#)

We will raise the profile of the projects developed and delivered by groups supported through this programme.

This action has not commenced in the first six months of the programme but see proposed actions below.

### Proposed actions for the next six months

#### Creative Steps

- Continue to support existing Creative Steps Grant recipients and develop relationships with new potential Creative Steps Organisations
- Review Creative Steps Business and Organisational Development strand to evaluate how the current programme is meeting its aims and how it could be developed.
- Explore how we can support the four Creative Steps organisations which were a part of the Creative Steps Space discussion to take forward the recommendations of our consultant's report.

Ring-fence funding within our Lottery schemes to support the work of artists amongst protected characteristic groups.

- Work with the Corporate Planning Group to ensure that diverse views/artists and communities have the opportunity to engage with our planned Creative Conversations.
- Work with the Investment and Funding services team to ensure that any changes to our Lottery Guidelines consider artists from protected characteristic groups.
- Continue to monitor take up of Lottery Funding by artists and arts organisations amongst protected characteristic groups with a view to using this data to inform the development of our Lottery programme.

We will raise the profile of the projects developed and delivered by groups supported through this programme.

- Liaise with the Communications Team to identify and deliver actions in this respect.

We will continue to support the Unlimited Commissions Programme in partnership with other UK Arts councils to enhance the capacity of, and support, disabled artists and arts organisations. We will review the impact of BAME Artists Development Programme currently being delivered by g39 and explore how to develop this programme.

### Progress on 1st six months

# UNLIMITED...

### Unlimited

During the first six months of 2017/18 the following Unlimited Awards have been made to Welsh artists:

- Kaite O-Reilly, 'And Suddenly I Disappear: The Singapore 'd' Monologues' (international)
- Chloe Phillips/Clarke 'The Importance of Being Described...Earnestly?' (R&D)



Unlimited Commission 'And Suddenly I Disappear: The Singapore/UK 'd' Monologues' supported by Arts Council of Wales and British Council, written by Kaite O'Reilly, directed by Phillip Zarrilli, image: Wesley Loh (Memphis West Pictures).

The following artists also submitted applications which were shortlisted and now have access to a range of training and networking opportunities as part of the Unlimited 'family':

- Elaine Paton (R&D)
- David Sinden (R&D)
- Tom Wentworth (Emerging)
- Jonny Cotsen (Emerging)
- Virginia Blakey/Equart (International)

Jo Verrent, Unlimited's senior Creative Producer, presented to a group of ACW staff to update them on the programme and how we can help, generate applications and encourage presentations of the work in Wales. Some ideas from these discussions are reflected in the suggested actions for the next six months below.

## DRAW BAME Artists Development Programme

As detailed above G39's grant was awarded in 2016 but the project has been revised and is now an initial R&D phase to research how their WARP artist development programme can be made more accessible to BAME artist. The budget and timescale has been revised, as has the grant awarded. The project has only just started and will conclude in August 2018. The review of the impact of the programme will therefore need to be conducted after this in the second half of 2018/19.

## Proposed actions for the next six months

### Unlimited

- Encourage applications to the current round of commissions by promoting opportunities to specialist groups and via social media
- Discuss and agree ACW's contribution to future planned rounds of Unlimited for the years 2018/19 and 2019/20
- Signpost Welsh artists/organisations with suitable existing product towards potential opportunities to showcase their work at the Unlimited festival @ Southbank in September 2018
- Agree how we will help Unlimited to engage the venues in Wales in programming the work and take any action identified in this respect.

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We will require our Arts Portfolio Wales organisations, as a condition of funding, to submit satisfactory Strategic Equality Action Plans. We will expect plans to include information about how our Portfolio Organisation will take steps to diversify their workforce. We will work with the portfolio to identify, develop and deliver targeted programmes as required.

At the time of writing the report all but 6 of our Arts Portfolio Wales organisations have submitted Strategic Equality Action Plans. Lead Officers continued to have conversations with the six and, as this is now a

condition of grant, these organisations had their second payment withheld. Since the beginning of the new calendar year all our arts Portfolio Wales organisations had submitted satisfactory plans.

The quality of the action plans overall have improved on last year. Officers from the Engagement and Participation team undertook a spot checking exercise once the submissions deadline had passed and followed this up with conversations with our Lead Officers, where plans had not been submitted or plans that had been submitted were considered to be weak in content.

Analysis of the plans indicated that the areas that require more focus are Workforce and Board development and Leadership. However, in relation to the latter, there are organisations that could be flagged as exemplars.

Our Portfolio Manager responsible for Equalities, together with our most experienced Development Officer in this area of work, held a series of surgeries for Development Officers when the plans were being submitted and our spot checking revealed the very positive impact this brought about. The final plans submitted by these officers' clients were of a higher standard, indicating both the value and effectiveness of the surgeries themselves.

#### Next steps:

We need to further analysis of the Plans to keep abreast of key trends and issues. We will provide feedback to individual clients as part of our ongoing discussions and through the Funding Agreement discussions. We will deliver an initial training session for officers as part of the business plan assessment refresher. We will develop specific actions to address Governance and Leadership.

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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. These will include revising our funding criteria.

The review of lottery guidelines and criteria has been put on hold pending the outcome of the Creative Conversations consultation. Once this has been concluded and our future strategic direction agreed, we will commence this piece of work.

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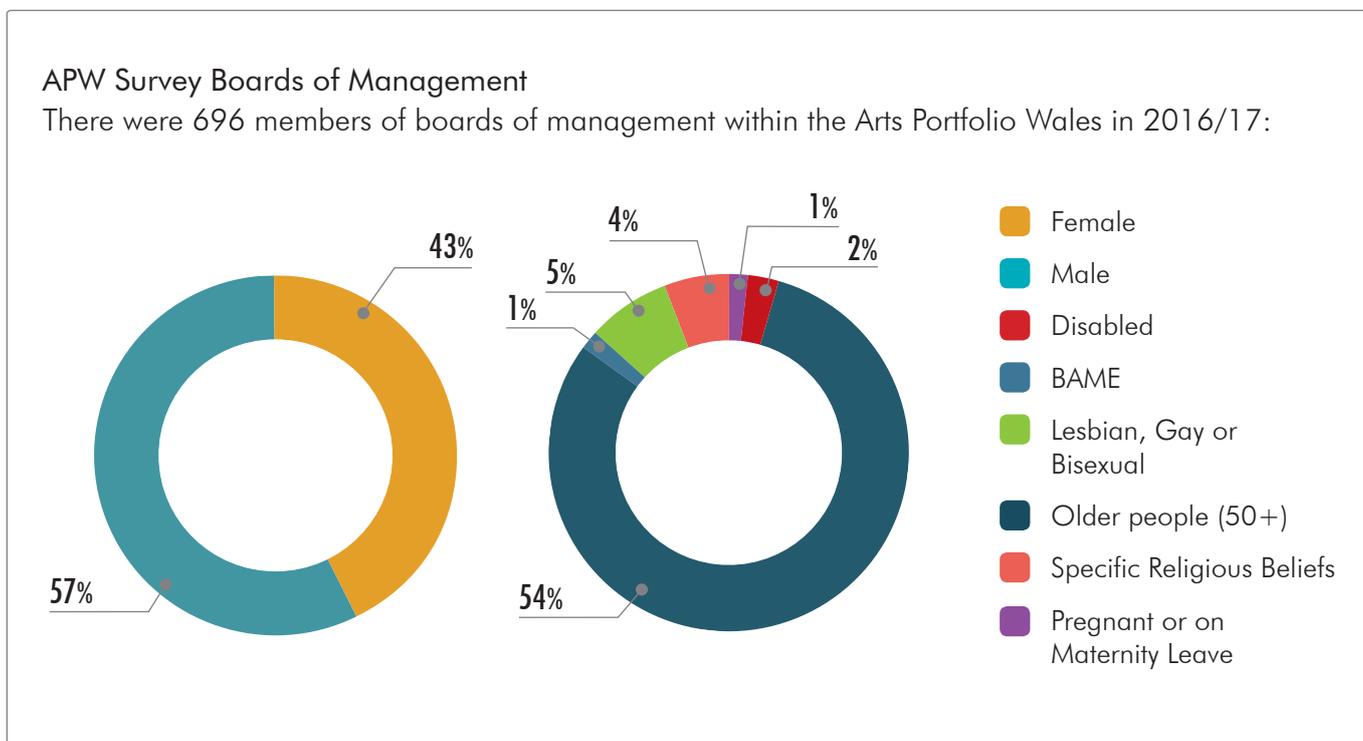
We have published an [Equality Guide](#) and an update to our document [Equal Spaces](#), both of which provide information, advice and case studies about all aspects of equalities and the arts. We will raise the profile of these publications across the cultural sector. We will commission additional guidance materials to support the sector.

We have commissioned a piece of work which will give practical advice for venues and theatre companies on how to make work more inclusive for deaf and hearing impaired visitors and/or participants. This work is being produced by Jonny Cotsen, Rachel Kinchin and Disability Arts Cymru. Once published, we will take the opportunity to raise the profile of our suite of guidance/support documents to the sector.

We will commission a similar resource focussing on guidance in relation to visual impairment.

## Equality Objective 3:

### Improve representation in the governance of arts organisations



Full breakdown can be found in Appendix 2 [page 34](#)

We will require our Arts Portfolio Wales organisations, as a condition of funding, to submit satisfactory Strategic Equality Plans. We will expect plans to include information about how our Portfolio organisation will take steps to diversify their boards of management. We will work with the portfolio to identify, develop and deliver targeted programmes as required.

See previous for update [page 13](#)

Improving Governance has emerged as a key priority for us and will be taken forward this year through our resilience programme.

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

We will be arranging workshops with our APWs across Wales to work on increasing diversity on Boards of Management. The planning meeting for this took place on 14th November and workshop date have now been agreed.

We will examine our Lottery funding criteria, guidelines and conditions of grant and revise 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.

See previous for update [page 14](#)

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We have published an Equality Guide and an update to our document Equal Spaces, both of which provide information, advice and case studies about all aspects of equalities and the arts. We will raise the profile of these publications across the cultural sector. We will commission additional guidance materials to support the sector.

See previous for update [page 4](#)

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Work in partnership with other bodies to develop a leadership programme around arts and equalities.

See previous reference to working with BBC and S4C [page 7](#). We will also link with Arts Council of England to explore and learn from the Change Makers programme to help us develop a bespoke approach for Wales.

## Equality Objective 4:

Increase the diversity of Arts Audiences

The total number of events targeted at those within protected groups by Arts Portfolio Wales in 2016/17 was

**4,396**  
generating an attendance of  
**512,307**

A full breakdown of events and attendance can be found in Appendix 2 [page 37](#)

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 Audience Insight marketing and audience development project.

We have renewed the contract with Creu Cymru until 2020 to deliver and manage Hynt on our behalf, in partnership with Diverse Cymru. To date, over 9,500 cards have been issued and there are over 40 venue members. We will continue to explore the potential development of the scheme, and monitor its impact on audiences via exploration of data provided by Research colleagues and Audience Insight.

The Audience Insight Wales project - managed by Clearview – published an initial bulletin in November 2016 on Hynt audiences. It is worth highlighting the main findings here for interest:



**Hynt customers come from all sectors of society**

Over a quarter of Hynt tickets were issued to people living in Communities First areas

**They are more than twice as likely to see musicals than audiences as a whole**

On average, Hynt customers attend arts and entertainment events more often than audiences as a whole

Even so, **54%** only went to one event over 18 months

**They are more likely to buy their tickets well in advance**

**They are less likely to travel from outside the venue catchment area**

We will be exploring registering the IP for Hynt with a view to offering this scheme to other parts of the UK and beyond the cultural sector.

**Audience Insight has indicated the number of tickets purchased using the scheme doubled from**

**3,230**

in 2015/16 to

**6,541**

in 2016/17

It should also be noted that not all venues providing Hynt are part of the Audience Insight project.

A breakdown of tickets purchased by Local Authority area can be found in Appendix 2 [page 36](#).

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Our funding for Production and Touring contains a condition of grant around accessible performances and we will monitor the impact of this to help inform future actions.

We will explore the potential for targeted support to encourage joint initiatives between inclusive productions companies and theatres/arts centres to produce touring work which firmly places equalities at its heart.

Our work in this area is being reviewed although the condition of grant remains in place. We will interrogate the completion reports of those projects that have been supported and pull together an impact report to be shared as part of the 12 month review report. This will help us determine how we progress this work moving forward.

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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.

The Capital Programme is now closed to applications other than those major projects already in development (and these will always be required to satisfy Equality Act standards), and projects targeting improvements to access and environmental sustainability (as well as projects stemming from resilience work).

A sum of £300,000 remains in the Capital budget to support discrete access schemes that have been identified and conditions have been added to several grants where access audits have not been undertaken to ensure that improved access is an associated outcome. To date these have included g39, Theatr Colwyn (not part of initial audit, Neuadd Buddug and Congress Theatre.

All our digital cinema programme projects also underwent a similar process where we offered access audits and insisted action was taken to remedy issues before awarding the main cinema funding.

As part of the UK in Venice partnership, Shape Arts were commissioned by British Council this autumn to prepare an access audit and review of this year's UK presence at the Venice Biennale (British Pavilion, Wales in Venice, Scotland + Venice) exploring curatorial as well as physical access. The venue for Cymru yn Fenis Wales in Venice for the last four presentations is the Santa Maria Ausiliatrice a historic venue in a key location in Venice. It is fully accessible by wheelchair, however we acknowledge there is further scope and opportunity to improve access to the venue and to the exhibition content. We are awaiting the final report from British Council outlining findings and recommendations. This is expected in early 2018 and will be reviewed by the Cymru yn Fenis Advisory Committee to agree an action plan for future presentations.

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We will require our Arts Portfolio Wales organisations to submit Strategic Equality Action Plans as a condition of funding. This will enable us to be better informed about a range of issues. These include:

- 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
- the work we need to undertake to support the portfolio

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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.

See previous sections [page 13](#)

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We will examine our Lottery funding criteria, guidelines and conditions of grant and revise these as necessary.

See previous sections [page 14](#)

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We have published an Equality Guide and an update to our document Equal Spaces, both of which provide information, advice and case studies about all aspects of equalities and the arts. We will raise the profile of these publications across the cultural sector. We will commission additional guidance materials to support the sector.

See previous sections [page 4](#)

## Equality Objective 5:

Increase the diversity of Arts participants

The 2016/17 Arts Portfolio Wales survey recorded that there were

**7,543**

participatory sessions targeted at those within the protected characteristic groups. Attendance to these participatory sessions totalled

**137,131**

Full details can be found in Appendix 2 [page 37](#)

We will continue to deliver our current targeted programmes and evaluate their impact

There are two key programmes currently being delivered that have an age related focus. These are the cARTrefu Cymru project, in partnership with Age Cymru and the Baring Foundation and Creative learning through the arts. The former has been referred to earlier in the report and targets older people living in care homes across Wales and their carers.

[Creative learning through the Arts](#) is a major arts and education/creative learning programme being delivered in partnership with Welsh Government. The two strands of the programme are open to all schools in Wales, but we are targeting schools in areas of high deprivation and pupils in schools who face barriers to learning and who may be amongst our lower achievers. There are currently 40 special schools in Wales and 16 of these schools have received funding to become Lead Creative School. A further 7 special schools have received Go & See grants to experience arts and cultural events.

We will be targeting special schools through our Experiencing the Arts grants and through the work of our Regional Arts and Education Networks. Our intention is to have engaged with all 40 special schools before the end of the programme.

*Go and See*, Llanfihangel Rhydithon CP School  
Victorian Christmas drama workshop



One of our key objectives from 2016 onwards is to develop a major strategy for Arts and Health in Wales. Our scoping work to date has indicated that arts and mental health is likely to be a key feature of this strategy which will require specific actions and programmes will continue to deliver our current targeted programmes and evaluate their impact

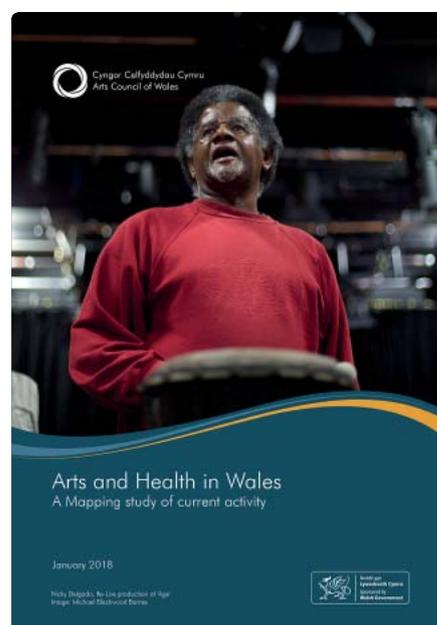


*Arts from the Armchair*, Betsi Cadwaladr University Health Board and Theatr Clwyd (image: Joel Cockrill)

## Arts & Health update

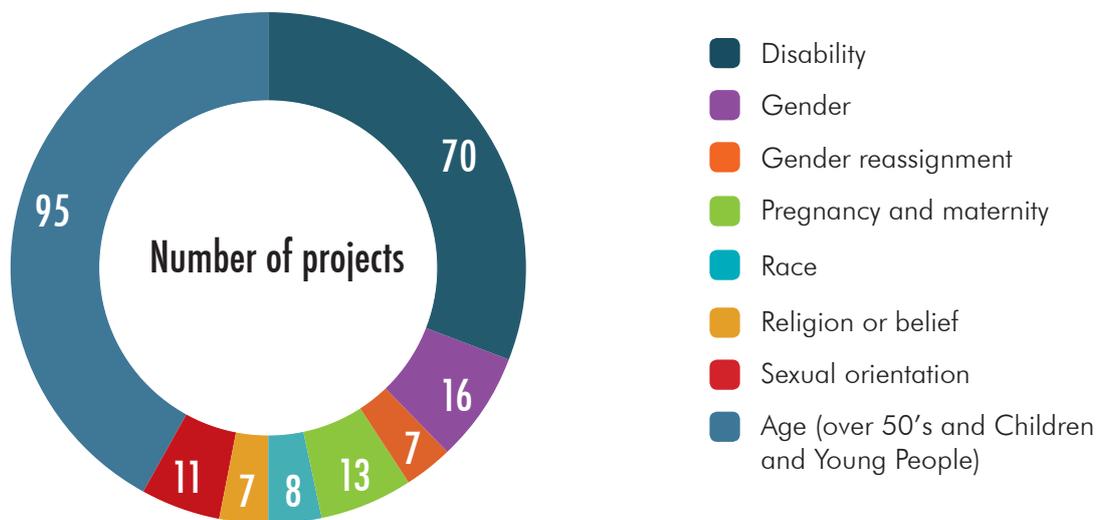
**Past 6 months:** We have been scoping work around arts & health over the past 6 months. This will result in the publication of a detailed [Mapping Report](#) in early November 2017 which will provide a comprehensive picture of the range of extent of work across Wales in this field, both from the perspective of the arts sector and through the Health Board lens.

One question within the online survey within the Mapping asked respondents if their work around Arts & Health specifically targeted people with protected characteristics. The response to this revealed that, of a total of 207 projects reported on, age was a key driver as was disability. 45.9% of all projects noted age as a characteristic they were consciously targeting through their A&H work. This reflects a significant amount of work going on with older people (who may have dementia, Parkinsons or other life-limiting illnesses or cognitive impairment). It also would include



the work delivered in care homes via the CARTrefu project and via LMN musical interventions. There were also a number of projects reported on that focused on young people’s mental health and wellbeing (such as Creu – Venue Cymru’s club for young people referred with mental health issues and Caban Sgriblio, Arts Alive’s work with young people). The survey question re which age group projects were targeting was not answered consistently well enough for us to break down that category any further.

A further 33.8% listed disability as a characteristic around which their A&H was focused.



**The Next 6 months:** We are meeting with Welsh Government Health colleagues in mid Nov to discuss the findings of the Mapping report. The outcome of those discussions will steer and inform our next steps and feed into an action plan and strategy (with priorities) around Arts & Health. We will also be including actions relating to our MOU with the NHS confederation which commits us to working in partnership to raise awareness around the health and well-being benefits of participating in the arts. We will want any changes in lottery funding to reflect the priorities that emerge around Arts & Health. We will also want to join up links between PSBs well-being Plans and our work in this area as well as any links with the Healthy Schools initiative and Creative learning through the arts.

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.

See previous update [page 18](#)

We will require our Arts Portfolio Wales organisations to submit Strategic Equality Plans, as a condition of funding. This will better inform us of the current state to 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 set specific conditions in funding agreements with the Portfolio as required.

See previous update [page 13](#)

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We will examine our Lottery funding criteria, guidelines and conditions of grant and revise as required.

See previous update [page 14](#)

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We have published an equality guide and an update to or document Equal Spaces, both of which provide information, advice and case studies about all aspects of equalities and the arts. We will raise the profile of these publications across the cultural sector and commission further guidance as required.

See previous update [page 4](#)

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We are in the early stages of developing a partnership with the Gypsy, Roma Traveller community in Wales and anticipate the emergence of a targeted project in year 2 of this plan.

The Romani Cultural & Arts Company has recently been awarded funding to commission work from GRT artists for exhibition and touring. We will continue dialogue on potential projects looking ahead.

We have partnered with Ageing Well in Wales (from the Commissioner for Older People's Office), Gwanwyn and the National Museum of Wales on a joint initiative – **The Age Friendly Culture Network**. Launched in early 2017, the network brings together individuals and organisations from arts, culture and heritage sectors from all over Wales to share skills, knowledge and good practice. It will develop innovative and practical ways to better engage with older people and improve their quality of life and well-being. A website has been recently launched and we will continue to work with partners on this important development: <http://www.agefriendlyculturenetwork.co.uk>

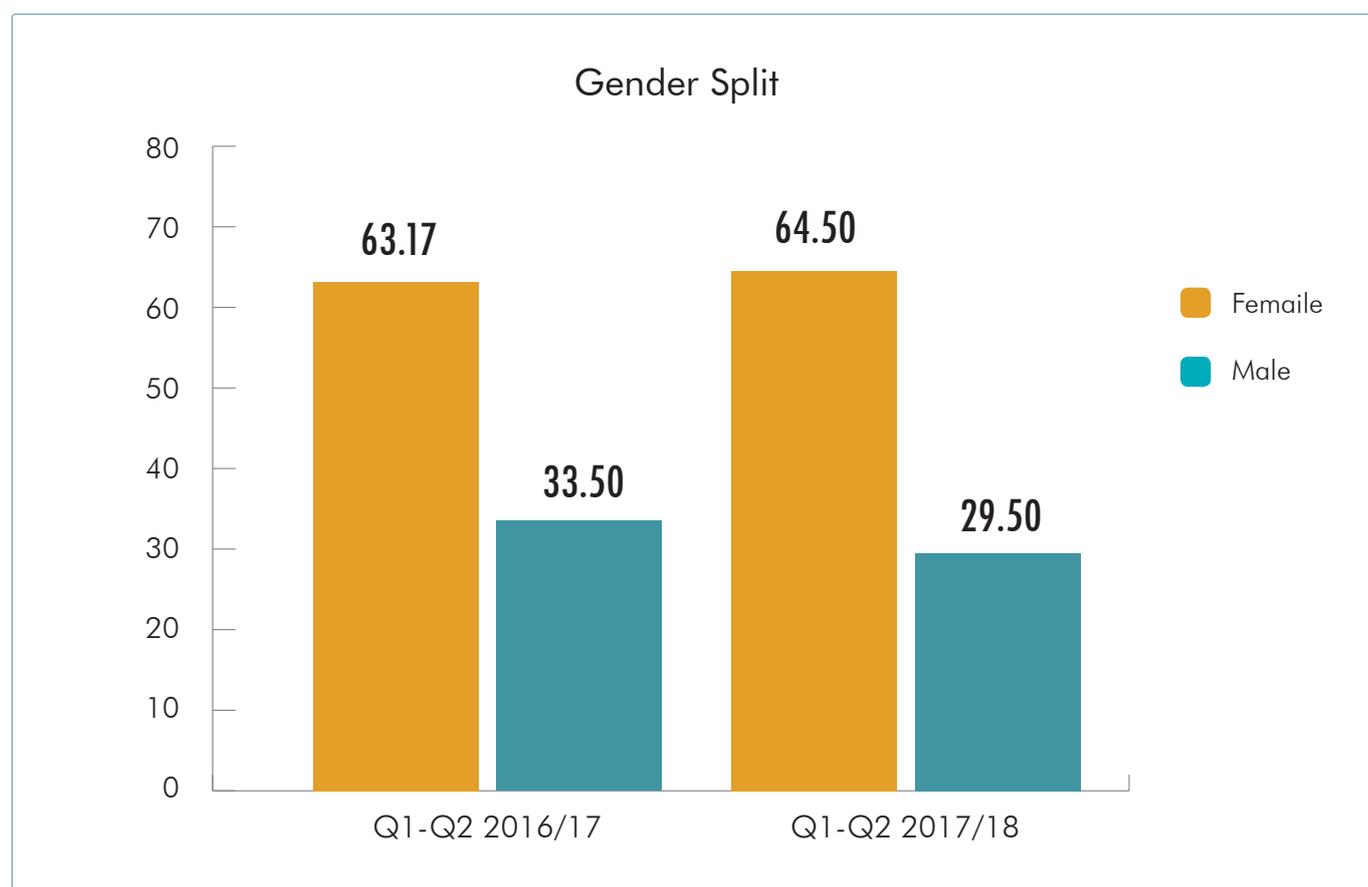
## Appendix 1

### Gender and equality statistics

The table below shows the average number of staff over quarters 1 and 2 of 2016/17 and 2017/18.

The percentage of male employees has decreased slightly by 4% in Q1-2 2017/18 in comparison to the same period in 2016/17. There was a corresponding increase in the average number of female employees of 1.33% in the same period. The organisation's gender and ethnicity ratios have decreased slightly this year, and this is something that, as an organisation, should be examined in closer detail with positive action taken to address the imbalances.

At a recent Council meeting, on the recommendation of the Equalities Monitoring Group, it was agreed that we would monitor our statistics against the All Wales equivalents. A table with statistics from the 2011 census is shown below.



The 2011 census data for Wales shows an almost 50/50 split between males and females:

Area	All usual residents	Males	Females
country: Wales	3,063,456	1,504,228	1,559,228
		49.1%	50.9%

The table below shows the actual number of full time equivalents (FTEs) at each Grade within the Arts Council as at 31 August 2017. The actual headcount as at 31 August 2017 was 86, whereas the actual number of FTEs on the same date was 75.99.

	B	C	D	E	F	CEO	Total	Female	Male	F%	M%
Arts (incl. WAI)	*	5.42	*	3	*	0	12.7	8.7	4	68.5	31.5
Chief Executive Governance and Corp Svcs	*	6	5	*	0	*	16	9	7	56	44
Engagement & Participation (incl. Creative Learning)	3.19	5.18	5	3.18	*	0	18.18	13.18	5	72.5	27.5
Enterprise & Regeneration (incl. Night Out)	3	4	0	*	*	0	10	7	3	70	30
Finance	3	0	*	*	0	0	6	*	4	33	67
Investment & Funding	3.5	6.11	*	0	*	0	13.11	9.11	4	69.5	30.5
Total	16.97	27.34	14.5	12.1	4	*	75.99	48.99	27	64.5	35.5

The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

The figures in the [graph](#) above are average headcount numbers during Q1-2 2016/17 and 2017/18, whereas the figures in [table](#) above are full time equivalent numbers as at 31st August 2017. This is the reason for the differences in figures in the graph and table.

### Age profile

Arts Council	Female	Male
16 - 19	0	0
20 - 24	*	0
25 - 29	3	0
30 - 34	6	5
35 - 39	14	4
40 - 44	9	7
45 - 49	11	*
50 - 54	7	4
55+	8	6

The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

Following the request of Committee members at the last meeting in May, we've now introduced age profiles to this report.

The age profile of our staff as at 30th September shows a fairly even split of males and females between the ages of 30 – 34, with a significant difference in the number of females between the ages of 35 – 39 in comparison with their male counterparts. Among female members of staff, there's a more even spread across the ages of 40 – 55. There is also a fairly even split between males and females between the ages of 40 – 44 and 55+. Where there is significant difference is between the ages of 20 – 29, where we have no male representation. There's a stark uneven split of those between the ages of 35 – 39 and 45 – 49.

We have no representation from those aged between 16 – 19, but the introduction of an apprenticeship scheme in the future could potentially address this.

## Ethnicity

The table below is based on the average percentage figures of staff during Q1 – 2 of 2016/17 and 2017/18.

Arts Council	Avg Q1 2017/18	Avg Q2 2017/18
Asian/Asian British Indian	*	*
Black Caribbean	*	*
Mixed Other	*	3.24%
White	65.41%	64.03%
White British	8.22%	8.63%
White Irish	*	*
White Welsh	7.53%	7.55%
Not recorded	13.70%	13.31%

The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

The HR Manager introduced more ethnicity categories in Cascade to more accurately reflect the composition of the Arts Council's staff. As the additional descriptions have been added only recently, we have not been able to compare accurately with the same period in the previous year. The Asian/Asian British Indian, Black Caribbean, and White Welsh options are now being used by staff, whereas we were unable to report on them previously. It is encouraging to see that the number of 'Not recorded' has halved in Q1 – 2 of 2017 in comparison to the same period in 2016.

We've been able to compare our own figures with those of the most recent (2011) census data for Wales. The census table below shows the high level figures for the ethnic groups.

Census: Ethnic Group	Country:Wales	
	number	%
White	2,928,253	95.6
White: English/Welsh/Scottish/Northern Irish/British	2,855,450	93.2
White: Irish	14,086	0.5
White: Gypsy or Irish Traveller	2,785	0.1
White: Other White	55,932	1.8
Mixed/multiple ethnic groups	31,521	1.0
Mixed/multiple ethnic groups: White and Black Caribbean	11,099	0.4
Mixed/multiple ethnic groups: White and Black African	4,424	0.1
Mixed/multiple ethnic groups: White and Asian	9,019	0.3
Mixed/multiple ethnic groups: Other Mixed	6,979	0.2
Asian/Asian British	70,128	2.3
Asian/Asian British: Indian	17,256	0.6
Asian/Asian British: Pakistani	12,229	0.4
Asian/Asian British: Bangladeshi	10,687	0.3
Asian/Asian British: Chinese	13,638	0.4
Asian/Asian British: Other Asian	16,318	0.5
Black/African/Caribbean/Black British	18,276	0.6
Black/African/Caribbean/Black British: African	11,887	0.4
Black/African/Caribbean/Black British: Caribbean	3,809	0.1
Black/African/Caribbean/Black British: Other Black	2,580	0.1
Other ethnic group	15,278	0.5
Other ethnic group: Arab	9,615	0.3
Other ethnic group: Any other ethnic group	5,663	0.2

It is interesting that the combined number of Arts Council staff who recorded their ethnic background as either White, White British, White Irish, White Welsh is approximately 14% less than the census figures. (White African, Asian, Caribbean, English and Scottish are also available but not recorded and therefore do not appear in the data.) However, our own figures still show a number of staff who have not recorded this information, despite several reminders being sent. The category entitled 'Not recorded' has been included in this report to highlight the number of staff who still have not recorded their ethnic backgrounds on Cascade. A 'Prefer not to say' option is available for staff to select. However, to date nobody has selected this option. We've continually chased staff to get a complete set of data, but some staff have indicated their reluctance to record this data as it is not mandatory. We actively encourage new members of staff to complete their details during their induction sessions.

Previously there has been a widely-held view that our ethnicity figures have been extremely unbalanced and showing a "sizable gap". However, if we compare our own figures with those of the census for the

whole of Wales, this is not the case. That said, as an organisation, we would still like to attract and retain a more diverse workforce in order to meet Council’s aspirations in this area. This includes social backgrounds as well as ethnicities. A number of steps have been taken by previous HR Officers to try to establish how we can attract applicants from diverse backgrounds, including increasing the awareness of our organisation and the opportunities it can offer. Discussions have been held with members of the Equalities Monitoring Group to better understand what, as an organisation, we can do to address the perceived imbalance of our ethnicity figures in particular, as well as our diversity statistics more broadly.

It had been proposed that an initial investigation should be carried out, as part of our equalities procedures, to procure a piece of research by a specialist organisation to examine and understand the perceptions of the Arts Council, as an organisation, and whether this is affecting our ability to attract job applications from those with a more diverse background. With the introduction of the comparisons against the All-Wales comparators it may be necessary to re-assess what we want out of the research once it is commissioned.

## Nationality

The table below shows the nationality of the Arts Council’s staff (based on average staff figures during Q1 – 2 of 2016/17 and 2017/18). It is perhaps not surprising that the Welsh category is the highest, with British being approximately half that of the number of Welsh. The number of staff who had not recorded their nationality dropped significantly in 2017/18 after the HR team sent reminders to all staff to update their records. The 2011 census results for Wales do not provide us with data with which we can easily compare. In the Census, residents are able to choose any number of national identities, whereas our HR system only allows for one to be recorded. It is therefore not possible to make a meaningful comparison.

Arts Council	Avg Q1 2017/18	Avg Q2 2017/18
British	24	24
English	6	6
Irish	*	*
Northern Irish	*	*
Other	*	*
Welsh	51	50
Not recorded	13	10

The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

## Religion

We are now able to report on the religion of staff following the HR Manager’s effort to capture diversity data within Cascade. Atheism and Christianity make up the highest numbers, however, a significant number of staff have not recorded this information, despite there being a “prefer not to say” option. That said, the number of staff who hadn’t recorded their religion in 2016/17 has dropped by almost half in 2017/18.

There are 12 other religion options listed in Cascade, but as no member of staff has used them, they do not appear in the report.

The chart below shows the data for our staff, and the table shows the 2011 census data for Wales. Approximately 32% of our own staff have recorded Christianity as being their religion in Q1-2 2017/18, whereas 57.6% of the population of Wales has identified themselves as Christians. Hindu, Jewish, Muslim and Sikh are also available as options in our HR system, these religions are underrepresented within our organisation.

The table below is based on the average percentage figures of staff during Q1 – 2 of 2016/17 and 2017/18.

Arts Council	Avg Q1 2017/18	Avg Q2 2017/18
Athiest	24.7%	23.7%
Budhism	*	*
Catholic	*	*
Christian	31.5%	32.7%
Other	*	*
Pref not to say	10.6%	12.2%
Not recorded	28.1%	25.9%

The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

Census: Area	country:Wales	%
All categories Religion	3,063,456	
Christian	1,763,299	57.6%
Buddhist	9,117	0.3%
Hindu	10,434	0.3%
Jewish	2,064	0.1%
Muslim	45,950	1.5%
Sikh	2,962	0.1%
Other religion	12,705	0.4%
No religion	982,997	32.1%
Religion not stated	233,928	7.6%

## Sexual orientation

Sexual orientation was not previously reported. However, following the drive to capture this data, we now have a better picture of the sexual orientation of our staff. In recent months the HR team has been advertising vacant posts with Stonewall Cymru, but to date no applicant has indicated that they'd seen the advert on Stonewall's website or social media.

The table below is based on the average staff figures during Q1 – 2 of 2016/17 and 2017/18

Arts Council	Avg Q1 2017/18	Avg Q2 2017/18
Gay/Lesbian	3	3
Bisexual	0	*
Heterosexual	55	65
Pref not to say	*	4
Not recorded	38	21

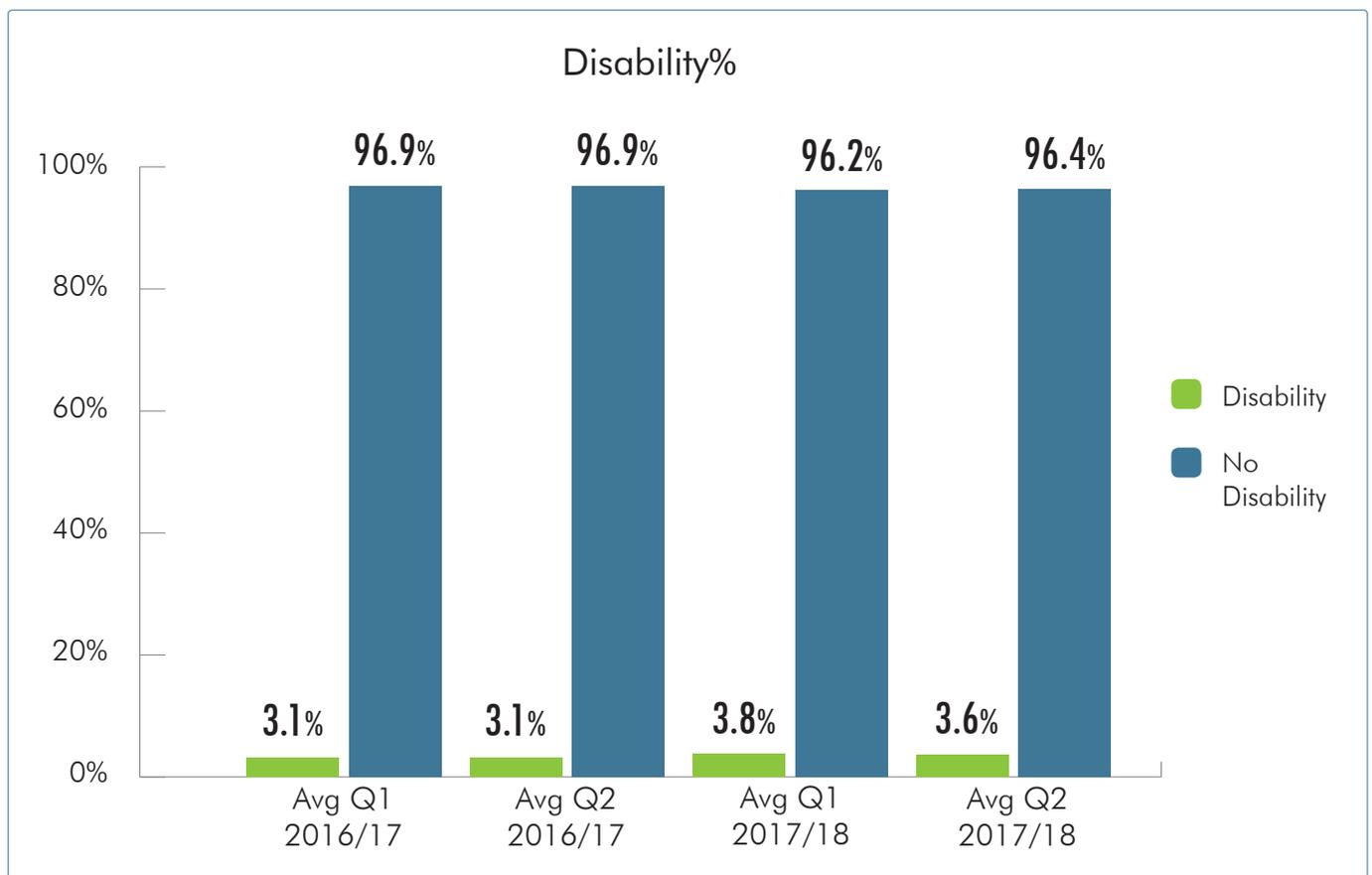
The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

The 2011 census did not ask residents to note their sexual orientation, therefore we are unable to make a comparison.

### Disability

The table below is based on the average percentage figures of staff during Q1 – 2 of 2016/17 and 2017/18.

Approximately 3.5% of the Arts Council’s staff have identified themselves as having a disability. This is significantly lower than the 11.9% of Wales’ population whose “Day-to-day activities (are) limited a lot” in the 2011 census (see table below).



Whilst we can't make a direct comparison with the census data, the Census table below lists the different categories of activity limiting health problems and disabilities. 5.3% of the population who were aged 16 – 64 identified themselves as having a “limiting long term illness” that limited their day-to-day activities a lot, in comparison with 3.6% of our own staff who have identified themselves as having a disability in Q2.

Area	country: Wales	%
All categories: Long-term health problem or disability	3,063,456	
Day-to-day activities limited a lot	364,318	11.9%
Day-to-day activities limited a little	331,537	10.8%
Day-to-day activities not limited	2,367,601	77.3%
Day-to-day activities limited a lot: Age 16 to 64	162,156	5.3%
Day-to-day activities limited a little: Age 16 to 64	167,224	5.5%
Day-to-day activities not limited: Age 16 to 64	1,615,236	52.7%
Very good health	1,428,697	46.6%
Good health	953,363	31.1%
Fair health	447,789	14.6%
Bad health	178,222	5.8%
Very bad health	55,385	1.8%

### Length of service

The following tables summarises the position, by length of service, as at the end of September 2017. The headcount at the end of September 2017 was 86:

Years:	0-4	5-9	10-14	15-19	20-24	25+	Total
Arts (incl. WAI)	*	3	3	3	0	0	11
Chief Executive							
Governance & Corporate Services	8	5	3	0	0	0	16
Engagement & Participation (incl. Creative Learning)	12	*	3	3	*	*	23
Enterprise & Regeneration (incl. Night Out)	*	*	*	*	*	*	11
Finance	*	*	*	0	*	*	7
Investment & Funding	6	7	3	*	0	0	18
Total	32	19	16	10	5	4	86

The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

## Equal Pay

The table below shows the number of female and male full time equivalents (FTE) at each salary grade at 31 August 2017. It is more accurate to use a full time equivalent figure as a number of staff have split roles at different grades. The table also shows the average salary at each grade and the difference between the average salaries of men and women at each grade.

The Arts Council operates a transparent salary grading system which does not differentiate by sex and provides fairness for all.

Grade	Female (FTE)	Male (FTE)	Total (FTE)	Female avg salary	Male avg salary	Difference
B	13.97	3	16.97	£24,262	£24,500	-£238 -0.97%
C	16.34	11	27.34	£31,595	£31,386	£209 0.67%
D	7.5	7	14.5	£38,528	£39,057	-£529 -1.35%
E	8.18	4	12.18	£48,795	£49,500	-£705 -1.42%
F	3	*	4	£70,600	£70,600	0
G	0	*	*		£95,250	n/a
<b>Total</b>	<b>48.99</b>	<b>27</b>	<b>75.99</b>			

The \* denotes where figures have been suppressed due to low numbers whereby individuals can be identified.

Grades B to F have a number of incremental points, ranging from 4 incremental points between the bottom of the scale and the top for Grade B (meaning that, theoretically, staff would progress to the highest increment within 4 years), to 6 incremental points at Grades E and F. Increments were awarded to eligible staff on 1st August 2017.

The table shows there is very little difference between the average salaries of males and females at all grades. The majority of staff at each grade are either at the top of their grade or on an incremental point near the top of the grade.

Generally, staff are appointed at the lowest point of a grade, and would be awarded an increment annually (subject to satisfactory performance). Therefore length of service is crucial when comparing pay levels between females and males.

## Appendix 2

### Equalities Objective 2:

#### APW Survey – Workforce Data

Employment	2015/16	2016/17	% change
Total Male employees (including volunteers)	2,332	2,151	-7.8
Total Female employees (including volunteers)	3,238	3,071	-5.2
Total number of employees including volunteers	5,570	5,222	-6.2
Total number of employees excluding volunteers	4,217	3,937	-6.6

To protect the confidentiality of those individuals included in the below table 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	2015/16	2016/17	% Change
Total number of disabled employees	102	102	0
Disabled Men	46	57	23.9
Disabled Women	56	45	-19.6
% of employees who are disabled	1.8	2.0	
Total number of BME employees	136	159	16.9
BME Men	68	75	10.3
BME Women	68	84	23.5
% of employees who are from a BME group	2.4	3.0	
Total Lesbian, Gay or Bisexual people	120	134	11.7
Number of employees: gay men	82	95	15.9
Number of employees: lesbian/gay women	31	25	-19.4
Number of employees: bisexual men or women	7	14	100.0
% of employees who are lesbian, gay or bisexual	2.2	2.6	
Total Older People	805	729	-9.4
Number of male employees: older men (50+)	387	302	-22.0
Number of male employees: older Women (50+)	418	427	2.2
% of employees who are 50+	14.5	14.0	
Total People with specific religious beliefs	157	202	28.7
Number of male employees with specific religious beliefs	60	80	33.3
Number of female employees women with specific religious beliefs	97	122	25.8
As % of targeted activity	2.8	3.9	
Total Women who are pregnant or on maternity leave	43	40	-7.0
% of employees who are pregnant or on maternity leave	0.8	0.8	
Total transgender people	*	*	*
% of employees who are transgender	*	*	*

### Equalities Objective 3:

#### APW Survey – Boards of Management

Board of Management	2015/16	2016/17	% change
Total number of men on boards of management	429	399	-7.0
Total number of women on boards of management	299	297	-0.7
Total number of members of board of management	728	696	-4.4

To protect the confidentiality of those individuals included in the below table 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	2015/16	2016/17	% Change
Total number of disabled employees on Boards of Management/Advisory Committees	17	17	0
Disabled Men	10	10	0.0
Disabled Women	7	7	0.0
% of Boards of Management/Advisory Committee members who are disabled	2.3	2.4	
Total number of people from a BME group on Boards of Management/Advisory Committees	8	12	50.0
**BME Men	*	*	*
**BME Women	*	*	*
% of members of Boards of Management/Advisory Committees who are from a BME group	1.1	1.7	
Total Number of Lesbian, Gay or Bisexual people on Boards of Management/Advisory Committees	29	36	24.1
Gay men	16	15	-6.3
Lesbian/ Gay women	6	7	16.7
Bisexual men or women	7	14	100.0
% of members of Boards of Management/ Advisory Committees who are Lesbian or Gay or Bisexual	4.0	5.2	
Total number of Older People (50+) on Boards of Management/ Advisory Committees	360	377	4.7
Older men (50+)	218	217	-0.5
Older Women (50+)	142	160	12.7
% of Boards of Management/Advisory Committees members who are classed as Older People (50+)	49.5	54.2	
Total number of people with specific religious beliefs on Boards of Management/ Advisory Committees	20	27	35.0
Men with specific religious beliefs	10	16	60.0
Women with specific religious beliefs	10	11	10.0

% of Boards of Management/ Advisory Committees members who have specific religious beliefs	2.7	3.9	
Total number of Pregnant women or women on maternity leave on Boards of Management/ Advisory Committees	5	6	20.0
% of members of Boards of Management/ Advisory Committees who are pregnant or on maternity leave	0.7	0.9	
**Total number of Transgender people on Boards of Management/Advisory Committees	0	*	*
% of members of Boards of Management/Advisory Committees who are transgender	*	*	

## Equalities Objective 4:

### Audience Insight – Hynt

Total number of tickets purchased through the Hynt scheme by home address of the ticket purchaser.

	15/16	16/17	% Change
Blaenau Gwent	32	99	209.4
Bridgend	74	175	136.5
Caerphilly	138	316	129.0
Cardiff	511	1362	166.5
Carmarthenshire	175	287	64.0
Ceredigion	412	614	49.0
Conwy	31	52	67.7
Denbighshire	40	19	-52.5
Flintshire	271	119	-56.1
Gwynedd	13	60	361.5
Isle of Anglesey	3	11	266.7
Merthyr Tydfil	17	58	241.2
Monmouthshire	22	159	622.7
Neath Port Talbot	81	227	180.2
Newport	61	296	385.2
Pembrokeshire	237	403	70.0
Powys	96	143	49.0
Rhondda Cynon Taf	168	505	200.6
Swansea	575	910	58.3
Torfaen	92	201	118.5
Vale of Glamorgan	144	516	258.3
Wrexham	37	9	-75.7
<b>Total</b>	<b>3,230</b>	<b>6,541</b>	<b>102.5</b>

## APW Survey - Attendance at Targeted Events

	Exhibitions		Attendances		% Change	
	2015/16	2016/17	2015/16	2016/17	Events	Attendances
Disabled People	3	12	10,354	47,725	300.0	360.9
As % of all targeted exhibitions	1.6	22.2	18.8	20.9		
Black & Minority Ethnic groups	27	5	4,476	12,511	-81.5	179.5
As % of all targeted exhibitions	14.6	9.3	8.1	5.5		
Children and young people	90	31	20,960	117,528	-65.6	460.7
As % of all targeted exhibitions	48.6	57.4	38.0	51.5		
Older people (50+)	4	6	7,436	50,247	50.0	575.7
As % of all targeted exhibitions	2.2	11.1	13.5	22.0		
Lesbian, Gay or Bi-sexual people	57	0	8,634	0	-100.0	-100.0
As % of all targeted exhibitions	30.8	0.0	15.7	0.0		
Pregnant women and new mothers	3	0	2,637	0	-100.0	-100.0
As % of all targeted exhibitions	1.6	0.0	4.8	0.0		
People with specific religious beliefs or other purposes connected to religion	1	0	670	0	-100.0	-100.0
As % of all targeted exhibitions	0.5	0.0	1.2	0.0		
Transgender people who have undergone or are undergoing gender re-assignment	0	0	0	0	0.0	0.0
As % of all targeted exhibitions	0.0	0.0	0.0	0.0		
Total targeted Exhibitions	185	54	55,167	228,011	-70.8	313.3

	Film Screenings		Attendances		% Change	
	2015/16	2016/17	2015/16	2016/17	Events	Attendances
Disabled People	744	662	30,090	26,799	-11.0	-10.9
As % of all targeted Film Screenings	30.0	20.8	34.5	20.1		
Black & Minority Ethnic groups	139	213	3,752	5,325	53.2	41.9
As % of all targeted Film Screenings	5.6	6.7	4.3	4.0		
Children and young people	491	1,682	22,030	76,141	242.6	245.6
As % of all targeted Film Screenings	19.8	52.9	25.3	57.0		
Older people (50+)	224	96	12,974	5,410	-57.1	-58.3
As % of all targeted Film Screenings	9.0	3.0	14.9	4.0		
Lesbian, Gay or Bi-sexual people	428	49	3,804	2,038	-88.6	-46.4
As % of all targeted Film Screenings	17.3	1.5	4.4	1.5		
Pregnant women and new mothers	406	449	11,656	17,452	10.6	49.7
As % of all targeted Film Screenings	16.4	14.1	13.4	13.1		
People with specific religious beliefs or other purposes connected to religion	4	11	164	363	175.0	121.3
As % of all targeted Film Screenings	0.2	0.3	0.2	0.3		
Transgender people who have undergone or are undergoing gender re-assignment	41	19	2,750	80	-53.7	-97.1
As % of all targeted Film Screenings	1.7	0.6	3.2	0.1		
Total targeted Film Screenings	2,477	3,181	87,220	133,608	28.4	53.2

	Performances by Touring Companies		Attendances		% Change	
	2015/16	2016/17	2015/16	2016/17	Events	Attendances
Disabled People	46	23	13,900	10,467	-50.0	-23.4
As % of all targeted Performances	7.4	3.4	15.4	14.2		
Black & Minority Ethnic groups	4	3	873	227	-25.0	-74.0
As % of all targeted Performances	0.6	0.4	1.0	0.3		
Children and young people	514	512	58,233	55,046	-0.4	-5.5
As % of all targeted Performances	83.2	76.6	64.5	73.5		
Older people (50+)	36	103	16,461	7,634	186.1	-53.6
As % of all targeted Performances	5.8	15.4	18.2	10.2		
Lesbian, Gay or Bi-sexual people	18	17	835	603	-5.6	-27.8
As % of all targeted Performances	2.9	2.5	0.9	0.0		
Pregnant women and new mothers	0	0	0	0	0.0	0.0
As % of all targeted Performances	0.0	0.0	0.0	0.0		
People with specific religious beliefs or other purposes connected to religion	0	10	0	760	100.0	100.0
As % of all targeted Performances	0.0	1.5	0.0	1.0		
Transgender people who have undergone or are undergoing gender re-assignment	0	0	0	0	0.0	0.0
As % of all targeted Performances	0.0	0.0	0.0	0.0		
Total targeted Performances	618	668	90,302	74,917	8.1	-17.0

	Performances at Presenting Venues		Attendances		% Change	
	2015/16	2016/17	2015/16	2016/17	Events	Attendances
Disabled People	82	94	5,853	7,818	14.6	33.6
As % of all targeted Performances	132	19.1	7.2	10.3		
Black & Minority Ethnic groups	105	7	11,907	568	-93.3	-95.2
As % of all targeted Performances	17.0	1.4	14.7	0.7		
Children and young people	366	300	55,181	58,886	-18.0	6.7
As % of all targeted Performances	8.9	17.0	8.6	10.6		
Older people (50+)	55	84	6,982	8,058	52.7	15.4
As % of all targeted Performances	8.9	17.0	8.6	10.6		
Lesbian, Gay or Bi-sexual people	8	5	387	357	-37.5	-7.8
As % of all targeted Performances	1.3	1.0	0.5	0.5		
Pregnant women and new mothers	1	2	101	27	100.0	-73.3
As % of all targeted Performances	0.2	0.4	0.1	0.0		
People with specific religious beliefs or other purposes connected to religion	2	0	495	0	-100.0	-100.0
As % of all targeted Performances	0.0	0.0	0.0	1.0		
Transgender people who have undergone or are undergoing gender re-assignment	0	1	0	57	100.0	100.0
As % of all targeted Performances	0.0	0.0	0.0	0.0		
Total targeted Performances	619	493	80,906	75,771	-20.4	-6.3

## Equalities Objective 5:

### APW Survey – Participation Children & Young People

	Sessions		Attendances		% Change	
	2015/16	2016/17	2015/16	2016/17	Events	Attendances
Disabled People	4,027	1,495	40,775	20,166	-62.9	-50.5
As % of Targeted Activity	93.9	57.1	92.7	50.6		
Black & Minority Ethnic groups	136	812	1360	15,769	497.1	1059.5
As % of Targeted Activity	3.2	31.0	3.1	39.6		
Lesbian, Gay or Bi-sexual people	28	131	830	1,630	367.9	96.4
As % of Targeted Activity	0.7	5.0	1.9	4.1		
Transgender people who have undergone or are undergoing gender re-assignment	14	106	104	1,585	657.1	1424.0
As % of Targeted Activity	0.3	4.0	0.2	4.0		
People with specific religious beliefs or other purposes connected to religion	49	0	649	0	-100.0	-100.0
As % of Targeted Activity	1.1	0.0	1.5	0.0		
Pregnant women and new mothers	36	76	254	690	111.1	171.7
As % of Targeted Activity	0.8	2.9	0.6	1.7		
Total targeted sessions	4,290	2,620	43,972	39,840	-38.9	-9.4
Targeted sessions as % of total activity for children and young people	10.2	6.9	6.9	6.3		

## General

	Targeted Sessions		Attendances at Targeted Sessions		% Change	
	2015/16	2016/17	2015/16	2016/17	Events	Attendances
Disabled people	7,100	2,672	50,017	32,267	-62.4	-35.5
As % of Targeted Activity	77.9	54.3	50.2	33.2		
Black & Minority Ethnic groups	181	537	18,307	39,939	196.7	118.2
As % of Targeted Activity	2.0	10.9	18.4	41.1		
Older people (50+)	1,709	1,636	29,600	24,420	-4.3	-17.5
As % of Targeted Activity	18.8	33.2	29.7	25.1		
Lesbian, Gay or Bisexual people	1	11	16	113	1000.0	606.3
As % of Targeted Activity	0.0	0.2	0.0	0.1		
Pregnant women and new mothers	39	50	653	273	28.2	-58.2
As % of Targeted Activity	0.4	1.0	0.7	0.3		
People with Specific Religious beliefs	81	16	972	276	-80.2	-71.6
As % of Targeted Activity	0.9	0.3	1.0	0.3		
Transgender people	2	1	17	3	-50.0	-82.4
As % of Targeted Activity	0.0	0.0	0.0	0.0		
Total targeted sessions	9,113	4,923	99,582	97,291	-46.0	-2.3
Targeted sessions as % of total general participatory sessions	30.9	18.9	19.9	20.7		

## Appendix 3

### Lottery Data

#### Organisations

Count of ID	77	47	2	Total
Disposition	Approved	Declined	Pending	
SumOfGrant_Amount	£1,117,896.00	£0.00	£0.00	£1,117,896.00
Ethnic Led Yes	3	1	0	4
Disabled Led Yes	7	0	0	7
Gay/Lesbian Led Yes	3	1	0	4
Count of Target Group 1	29	19	1	49
Count of Target Group 2	3	5	0	8
Count of Target Group 3	0	4	0	4
Count of Target Group 4	5	9	0	14
Count of Target Group 5	4	15	0	19
Count of Target Group 6	1	2	0	3
Count of Target Group 7	1	2	0	3
Sum Of Management Male	316	194	7	517
Sum Of Management Female	340	218	14	572

#### Individuals

	Approved	Declined	Pending	Total
Gender M	26	21	3	50
Gender F	17	24	7	48
Under 20	0	0	0	0
20-29	8	3	5	16
30-39	9	10	3	22
40-49	9	15	1	25
50-59	8	13	1	22
Over 60	8	3	0	11
Age Prefer	1	1	0	2
Divorced	3	4	1	8
Married/Civil Partnersh	14	18	0	32
Other	6	6	0	12
Relationship Prefer not to say	3	3	0	6
Single	17	14	8	39
Bisexual	2	5	0	7
Gay/Lesbian	7	2	1	10
Heterosexual/Straight	27	34	8	69
Sexual Orientation Prefer not to say	6	3	0	9

## Individuals

### National Identity

National Identity	Amount	Approved	Declined	Pending
American	£0.00	0	2	0
British	£25,669.00	12	17	2
Cameroonian	£0.00	0	0	1
Dual Welsh / Swiss	£640.00	1	0	0
English	£9,087.00	2	1	1
French	£0.00	0	1	0
Hispanic	£0.00	0	1	0
Irish	£3,000.00	1	2	0
Italian	£29,728.00	2	0	0
Northern Irish	£5,000.00	1	0	0
Portuguese	£0.00	0	0	1
Swiss	£5,000.00	1	0	0
Trinidadian	£0.00	0	1	0
Welsh	£149,169.00	19	20	5
Welsh European	£6,000.00	2	0	0
Welsh/Breton	£1,500.00	1	0	0
Welsh/USA	£2,900.00	1	0	0

### Religion/Belief

Religion/Belief	Amount	Approved	Declined	Pending
Agnostic	£10,000.00	2	0	0
Buddhist	£2,900.00	1	1	0
Christian	£29,443.00	9	6	4
Di-grefydd	£3,000.00	1	0	0
No Religion	£118,059.00	23	29	5
Pagan	£0.00	0	0	1
Pan-religious Spiritual	£25,000.00	1	0	0
Pantheistic	£3,893.00	1	0	0
Prefer not to say	£20,890.00	4	8	0
Quaker	£24,508.00	1	0	0
Spiritual but no fixed religion	£0.00	0	1	0



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