Arts Portfolio Wales Survey General Guide

February 2022

Contents

Introduction

This guide is intended to help you complete the Arts Portfolio Wales survey, which is a requirement of all Arts Portfolio Wales organisations. The guide covers some of the general themes throughout the survey, as well as the artform definitions. Each section of the survey has its own specific guide to help you through it.

Please read the guidance notes carefully. If you require assistance, please get in touch at: research@arts.wales

Survey Structure

The list below shows all the sections of the survey. You only need to complete the employment, volunteers and governing bodies section in the second survey for the year, at the end of the financial year.

- Coronavirus Impact
- Exhibitions of visual arts and crafts
- Participatory activity for children and young people
- General participatory activity
- Touring
- Online and Broadcasts
- Film
- Website and social media
- Presenting Venues
- Training, Workshop or Event
- Tenants and Artist Residencies
- Talks and Q&A sessions
- Environmental Performance
- Freelancers
- Employment
- Volunteers
- Governing Bodies

Submitting your Survey

Please enter your data on a project-by-project basis. You can enter your project data into the template as each project finishes, then at the end of the six-month period you can send the completed spreadsheet to us at research@arts.wales

Timeline

The survey will continue to be sent out for you to complete twice a year. The first survey will collect data from 1stApril to 30th September and the second will collect data from 1st October to 31st March.

We use the data to produce official statistics requirements and a range of reports and infographics which are available on our website.
https://arts.wales/about-us/research/arts-portfolio-wales-survey

If you have specific data reporting needs you would like to discuss with us, please contact us at: research@arts.wales

Language Choices

Language options throughout the survey will now consist of the following:

English, Welsh, Bilingual, Multilingual, Other and Language not relevant.

Bilingual – A 50:50 split of Welsh AND English ONLY

Other – If the project or production was delivered in a language other than English or Welsh

Multilingual – if the project or production did not include Welsh AND English only but included two or more languages; e.g. Welsh, English and Greek

Language not relevant - this option is only available on specific questions where it makes sense to include it.

Digital Work

We provide the option within the question dropdown lists to state whether the work was presented face to face or digitally. Definitions for digital work are provided using the hover notes (red triangles in the corner of the cell) within each section.

Protected Characteristics

In every section of the survey there is a set of questions asking about work you may have delivered which is specifically targeted at different groups within the community. These are the 'protected characteristics' groups, and the Arts Council has a legal responsibility under the Equality Act 2010 to ensure that anyone working as an employee for, or using a service provided by an arts organisation in receipt of our funding is treated fairly. As such we need to monitor the range and type of people employed in your organisation and the amount of activity in your programme that is targeted at people from specific protected characteristics groups.

Making the arts accessible to all is also one of our key objectives within our corporate plan: https://arts.wales/sites/default/files/2019-02/Corporate_Plan_2018-23.pdf

There are eight protected characteristics of people who use services. These are:

- Disability
- Gender
- Gender reassignment
- Pregnancy and maternity
- Race
- Religion or belief
- Sexual orientation
- Age (over 50s and Children and Young People)

In addition, the Arts Council of Wales is interested in targeting Welsh speakers and Family audiences, and there are additional questions on these groups.

Equality Human Rights: https://www.equalityhumanrights.com/en/equality-act/protected-characteristics

The Welsh Language is protected under the **Welsh Language Act 1993** and the **Welsh Language Measure 2011.**

The only section of the survey where we expect you to be able to report on individuals' diversity is within the employment section. This is sent out annually, with the second half of the survey in the spring. You may need to establish systems to collate this information. An example equalities form used by the Arts Council of Wales is attached in the appendices. This can be adapted for use within your organisation if required. The collection of this data should remain anonymous and voluntary so **we accept that you may not be able to report on all areas**.

Postcodes

Within most sections of the survey, we ask you to provide us with postcodes of the venues in which your activity or events took place. This will enable us to gather a geographic picture of activity across Wales.

Open Ended Questions and Narrative Options

At the end of all the sections (not including employment), we have provided some space for you to share more information on the reach and impact of your work. We will not be including this information in our official statistics publications, but it will be used for other advocacy purposes.

Appendix 1: Glossary of Definitions and Criteria

Language Options

English, Welsh, Bilingual, Multilingual, Other and Language not relevant. Please select the language in which the session or performances was delivered in.

Bilingual - A 50:50 split of Welsh and English only

Other - If the project or production was delivered in a language other than English or Welsh

Multilingual - If the project or production did not include Welsh AND English only but included two or more languages; e.g. Welsh, English and Greek

Language not relevant - this option is only available on specific questions where it makes sense to include it.

Sessions and Attendances

Sessions - A session can last a half day or less.

Attendances - The total number of attendances to sessions should be recorded under the language of the session, regardless of the language of the participants.

Digital sessions - A digital session would be an upload of either a pre-recorded or live video of some type of participatory activity.

Attendances to digital sessions - Number of views an upload of a digital session generates.

Digital performances - an upload of either a pre-recorded or live video of a performance.

Attendances to digital performances - the number of views an upload generates.

Glossary of Terms

Professional production - Performers are paid and work professionally in the industry.

Young People - 25 years and under.

Arts and Health - A project should meet one or more of the four specific criteria to be considered an arts and health project:

- **Aims** - Does the project intentionally set out to deliver health or wellbeing outcomes for participants?

- **Partners** - is an NHS Trust/Health Board/third sector organisation like MIND Cymru or the Alzheimer's Society on board?

- **Setting** - does the project take place in a health care setting (care home/ hospital)?

- **Subject matter** - does the arts project specifically address a health condition/theme (e.g. dementia/mental health)?

Appendix 2: Artform Definitions

Artform	Definition
Film/Video screenings	All screenings to the public including mainstream cinema, specialist or art-house film, and screenings of 'live' performances of theatre, opera, ballet etc.
Combined Arts/Multi-disciplinary arts	Carnival, truly multi-disciplinary festivals and events, community combined art. Single focus festivals should be coded to the specific art form.
Craft	Ceramics, Textiles (including knitting & embroidery) Jewellery, Silver, Other Metal, Weaving, Furniture, Wood, Leather, Stone, Glass, Paper (excluding graphic craft), Synthetic Materials (including plastics), Mixed Media, Graphic Arts (including calligraphy, sign writing & book binding).
Dance	Ballet, Community dance, Contemporary dance, Traditional dance, Youth dance, Culturally-specific dance, Welsh dance, Irish dance, Scottish dance, South Asian dance, African dance, Other.
Drama	Children's and young people's theatre, Classical plays, Community theatre, Contemporary plays, Experimental (including visual & digital theatre), Mime, Physical theatre, New writing, Street theatre, Circus, Theatre in education, Youth theatre, Welsh language theatre, Other.
Film Production	Any production of a film by a workshop/participatory group
Literature	Live literature (including performance poetry), Poetry, Prose, fiction, non-fiction, Publishing (print and web-based work), Storytelling, Youth literature, Library events, Literary talks, Other.

Music	Brass and Silver Bands, Chamber, Choral/gospel, Classical/orchestral, Community music, Contemporary Classical, Contemporary popular, Early music, Baroque, Experimental and electronic music, Jazz/improvised music, Roots/folk, Traditional music, World music, Youth music, culturally specific, barber shop, Irish music, Welsh music, Scottish music, flute / accordion and pipe, Other.
Opera	Opera and Music Theatre
Public Art	Visual art and craft located in a public space. Landscape/environmental art. (It is in the public realm, regardless of whether it is situated on public or private property, or whether it is acquired through public or private funding.)
Theatre Entertainment	Cabaret, Comedy, Comedians, Musicals, Pantomime, Puppetry, Variety, Family Entertainment.
Visual Arts	Animation, Fine art, Graphic art/illustration, Live art, Moving image (artists film and video), New media, Digital Media, Performance art, Photography, Sculpture, Painting, Drawing, Print-making, Installation/site specific Art, Multimedia Art, Sonic Art, Computer-generated Art, Murals.

Appendix 3: Visual Arts Definitions

Mixed media – exhibitions in which more than one medium or material has been employed, a mixture of any of the artforms listed within this section.

Site specific – art designed specifically for a particular location (that has a relationship with the location)

2D – paintings, drawings and photographs (excludes three-dimensional forms such as sculpture and architecture).

Photography – includes both non digital and digital photography

Digital Media – art that is made or presented using digital technology

Sculpture – three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing

Performance art – artworks created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted. Typically features a live presentation to an audience and can draw on a number of artforms such as film, video, photography and installation artworks.

Sound art - art which uses sound both as its medium (what it is made out of) and as its subject (what it is about). Sound art is interdisciplinary in nature.

New Commissions – a specific request from an organisation for an artist to create new work for exhibition, that is (set out in an agreement with the artist to include a fee, recognising the artist's time in researching, developing and producing the work.)

Community Art – community art that is based in a community setting, involving a professional artist.

Appendix 4: Craft and Applied Artform Definitions

Mixed media exhibitions – exhibitions featuring more than one medium or material, a mixture of any of the artforms listed within this section.

Multi-media exhibitions – exhibitions where the artwork has been made from a range of materials and can also include an electronic element such as audio or video.

Ceramic Exhibitions – art made from ceramic materials, including clay. It may take forms including art ware, tile, figurines, sculpture and tableware.

Textile Exhibitions – created using fibres gained from sources like natural or synthetic materials, fabrics and yarns. It can use a variety of techniques.

Weaving Exhibitions – exhibitions of weaved materials, the interlacing of threads, yarns, strips etc. into materials.

Jewellery Exhibitions – exhibitions of jewellery created using a variety of materials.

Glasswork Exhibitions – glass art refers to individual works of art that are substantially or wholly made of glass.

Metal/Silverwork Exhibitions – exhibitions of vessels, utensils, jewellery and ornamentation made with silver or other metals.

Woodwork Exhibitions – exhibitions of works of art that are substantially or wholly made of wood

Appendix 5: Equal Opportunities Monitoring Form

Equal Opportunities Monitoring Form

Our vision is of a creative Wales where the arts are a central part of life. We want everyone living in Wales to have access to the arts, either as an audience member or an active participant.

We aspire to a society that embraces equality and celebrates difference, wherever it's found; in race, gender identity and expression, sexual orientation, age, language, disability or poverty.

To help us monitor our progress on this journey, we would ask you to complete this form by selecting the options you feel best describe you. We will use the information you give us to help us ensure that our funding is reaching a broad range of people. The information will be used for monitoring purposes only and will be processed in accordance with the General Data Protection Regulations.

This information will help us understand the reach of our advertisements and the interest they generate in applicants from all backgrounds. The answers you provide will be separated form your application and treated confidentially. The form will not be shared with staff assessing your application and will not affect any decision on your application.

Post applied for:

Gender

What best describes your gender? (please put a mark in the relevant box)

Man	
Non-binary	
Woman	
I use another term (please specify)	
Prefer not to say	

Is this the gender you were assigned at birth?

Yes	
No	
Prefer not to say	

Are you trans?

Yes	
No	
Unsure	
Prefer not to say	

Age

Please put a mark in the relevant box

Under 20		20-29	
30-39		40-49	
50-59		60 or over	
Prefer not to say			

Relationship status

What best describes your relationship status? (please put a mark in the relevant box)

Divorced / Formerly a Civil Partnership (now legally dissolved)	
Married / Civil Partnership	
Single	
Widowed / A surviving Civil Partner	
Other (please specify)	
Prefer not to say	

Sexual orientation

What best describes your sexual orientation? (please put a mark in the relevant box)

Bi	
Gay / Lesbian	
Heterosexual / Straight	
I use another term (please specify)	
Prefer not to say	

Religion / Belief

What best describes your religion or belief? (please put a mark in the relevant box)

Atheist		Muslim	
Buddhist		No Religion	
Christian		Sikh	
Hindu		Other (please specify)	
Jewish		Prefer not to say	

National Identity

British		Welsh	
English		Other (please specify)	
Norther Irish		Prefer not to say	
Scottish			

Ethnicity

What best describes your ethnicity? (please put a mark in the relevant box)

Arab

Arab British		Middle Eastern Arab	
Arab Welsh		Any other Arab background(please specify)	
North African Arab		Prefer not to say	

Asian

Asian British		Indian	
Asian Welsh		Pakistani	
Bangladeshi		Any other Asian background(please specify)	
Chinese		Prefer not to say	

Black

African		Caribbean	
Black British		Any other black / African / Caribbean background(please specify)	
Black Welsh		Prefer not to say	

Mixed / Multiple Ethnicity

White and Asian		Any other mixed / multiple ethnicity background(please specify)	
White and Black African		Prefer not to say	
White and Black Caribbean			

White

White British		Gypsy / Roma / Traveller	
White Welsh		Any other white background background(please specify)	
White Irish		Prefer not to say	

Other ethnic group

Any other ethnic group (please specify)	
Prefer not to say	

Pregnancy and Maternity

Are you pregnant, on maternity leave, or returning from maternity leave? Please put a mark in the relevant box.

Yes	
No	
Prefer not to say	

Disability

The Equality Act 2010 defines a person as disabled if they have a physical or mental impairment which has a substantial and long-term adverse effect on the person's ability to carry out normal day-to-day activities.

Do you consider yourself to be a disabled person according to the legal definition? (please put a mark in the relevant box)

Yes	
No	
Prefer not to say	

If yes, is your disability related to any of the following:

Cognitive impairment (e.g. Autism, Asperger's Syndrome, head injury)	
Learning disability (e.g. dyslexia, dyspraxia)	
Long term illness / health condition (e.g. asthma, diabetes, epilepsy, Multiple Sclerosis)	
Mental health Condition (e.g. anorexia, depression, schizophrenia)	
Physical impairment (e.g. amputation, wheelchair user, manual dexterity issues)	
Sensory impairment (e.g. Blind, Deaf, Glaucoma, hearing or visual impairment)	
Other (please specify)	
Prefer not to say	

The social model of disability says that people are disabled by barriers in society and the way that society is organised, rather than by a person's impairment or difference.

Do you consider yourself to be a disabled person according to the social model? (please put a mark in the relevant box)

Yes	
No	
Prefer not to say	

If yes, is your disability related to any of the following:

Cognitive impairment (e.g. Autism, Asperger's Syndrome, head injury)	
Learning disability (e.g. dyslexia, dyspraxia)	
Long term illness / health condition (e.g. asthma, diabetes, epilepsy, Multiple Sclerosis)	
Mental health Condition (e.g. anorexia, depression, schizophrenia)	
Physical impairment (e.g. amputation, wheelchair user, manual dexterity issues)	
Sensory impairment (e.g. Blind, Deaf, Glaucoma, hearing or visual impairment)	
Other (please specify)	
Prefer not to say	

Coronavirus Impact

In this section we want to hear about the impact of the pandemic on your organisation. There is only one question, it's open ended, and you are welcome to tell us anything you want to about the impact of the pandemic on your organisation.

This may include impacts on staffing, audiences and whether you were / are able to deliver your activity online – please tell us anything you see as relevant.

Exhibitions

In this section, we'd like you to tell us about your professionally curated exhibitions of visual arts and crafts and applied arts. A definition of visual arts and crafts and applied arts is included in the Artform classifications within the General Guide.

Platform and artform

Please select whether your exhibition was a live event in an exhibition space, live digital, pre-recorded digital or a 3D virtual walkthrough. Then, tell us whether it was visual art, or craft & applied art and which artform this took.

Number of attendances

The exhibitions included in this section should be professionally curated with supporting information, interpretative materials, and information on your website. We understand that there are different methods for calculating and estimating attendances at exhibitions. We ask that you let us know whether attendance is actual or estimated, and if estimated, that you tell us your method for calculating/estimating your attendances in the comments box.

Type of exhibition

Please answer some questions about your exhibition and the artists represented in it. If you feel you need to add anything else, please do so in the comments column (column O).

Own exhibition touring (P-U)

Only complete this question if the exhibitions were originated by your venue. Tell us how many of your own exhibitions have been on show in other venues during the last six months; either in Wales, within the UK but outside Wales, or outside the UK. Please also provide a list of the postcodes or the venues in which the exhibitions took place.

Art in the community (V-X)

Community art is activity that is based in a community setting, involving a professional artist. If your organisation staged exhibitions at other sites within your community, or were based on the work of community artists, please complete these questions. For exhibitions staged at other sites please also provide the postcode for the site at which the exhibition took place.

Exhibition publications (Y-AD)

This is any literature which was produced to accompany an exhibition. This includes exhibition catalogues but not promotional material. Enter the number of individual titles produced and the language in which the title was printed.

Protected Characteristics (AE-AX)

Of the total exhibitions identified in this section, please tell us how many of your exhibitions were curated by (AE-AN) or targeted at (AR-AX) the following groups:

- Disabled People
- Culturally and Ethnically Diverse People
- Children and Young People (Aged 25 and under)
- Lesbian, Gay or Bisexual People
- Welsh Speakers
- Transgender
- Older People (Aged 50+)
- People with specific religious beliefs or other purposes connected to religion
- Pregnant Women and New Mothers
- Families

Please try and ensure that you only select groups which you have **specifically** targeted, as opposed to groups which you may have incidentally impacted.

The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity, so we ask that you **explain how you have targeted these groups in the last column (BE)**.

Targeted areas (AY-BD)

Please tell us which, if any, of the following areas your work has been targeted at

- Arts and Health
- Homelessness
- Low-income families
- Refugees and /or asylum seekers
- Gypsy, Roma and traveller communities
- Young people not in education, employment or training (NEETs).

Again, if your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (BE).

Children and Young Person's Participation

In this section we want to know about any arts participatory activity that your organisation runs that is targeted specifically at children and young people (**those aged 25 and under**). Any other participatory activity should be noted in the General Participatory section of the survey.

You will be asked to state how many projects, sessions and attendances you ran for each of the artforms that you delivered work in. For example, a series of evening dance classes would count as one project. If the class is run over 6 evenings that would count as 6 sessions. If ten people attend each session the total number of attendances would be 60.

Only include participatory sessions that your organisation has run as part of your programme; including sessions run at external sites. Please note that if a space was hired at your venue for workshops, and this is the only input your organisation has had in the process, these should not be included.

Sessions and Attendances

Sessions and attendances must be provided along with the language in which they were delivered. **There should always be more attendances than sessions and the language of the sessions must match the language of attendances.** For example, you couldn't have 3 sessions in Welsh and 20 bilingual attendances – even if the people attending may speak both languages.

A note on sessions: One face to face session can last for half a day or less. So a full day course, from 9am to 5pm, would count as two sessions, and an afternoon workshop from 1pm to 6pm as one session. For digital activity, one upload is one session.

A note on attendances: For a face to face session, this is the number of attendances made to the session. For digital sessions, this is the number of views an upload of a digital session generated.

A note on postal projects: The number of sessions for postal projects should be the number of types of packs. For example, if you sent out 248 packs to 248 different addresses, and the packs were all identical – that would be 1 session and 248 attendances.

Our language options are: English, Welsh, Other, Bilingual, Multilingual and Language not Relevant (definitions of these can be found in the introduction of the guidance notes). A definition of visual arts and crafts and applied arts is included in the Artform classifications within the General Guide.

The questions included in this section are split across five sub-headings:

Participatory activity in a school or education setting (E-R)

Please only include participatory sessions targeted at children and young people in school/education. In columns P&Q, please tell us the number of different schools your organisation visited during the year; either during school hours or outside school hours. Column R is for anything else you would like to add.

Participatory activity outside the school or education setting (S-AC)

Please only include participatory sessions targeted at children and young people outside school/education. Please only include participatory sessions which your organisation has run as part of your programme. If you run sessions at external sites that are not educational settings, these should be included. If you have hired out space at your venue for workshops and this is the only input your organisation has had in the process, these should not be included.

Column AC is for anything else you would like to add. In columns AD-AG, please let us know which age ranges each project was targeted at (both inside and outside the school setting).

Regularly scheduled participatory activity in Youth Theatre, Music, Dance and Performance Arts (AH-AV).

These groups differ from the other participatory work in that they meet regularly and often lead to public performances. For example, a choir that meets on a weekly basis for ten weeks, resulting in a concert, rather than an ad-hoc singing workshop. In columns AT and AU, please tell us about any performances which were staged because of these projects and the number of attendances as a result of this performance. Column AV is for any other information you would like to give us about the project.

Children and young people's participatory activity targeted at specific protected characteristic groups (AW-BE)

Of the projects identified in this section, please tell us which of your projects were targeted at young people from the following groups

- Disabled People
- Culturally and Ethnically Diverse People
- Lesbian, Gay or Bisexual people
- Welsh Speakers
- Transgender people
- Older People (Aged 50+)
- People with specific religious beliefs

- Pregnant women and new mothers
- Families

Please try and ensure that you only select groups which you have **specifically** targeted, as opposed to groups which you may have incidentally impacted. The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity, so we ask that you **explain how you have targeted these groups in the last column (BM).**

The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity.

Targeted areas (BF-BK)

Please tell us which, if any, of the following areas your work has been targeted at

- Arts and Health
- Homelessness
- Low-income families
- Refugees and /or asylum seekers
- Gypsy, Roma and traveller communities
- Young people not in education, employment or training (NEETs).

If you are able to, please provide the postcodes for where this activity took place.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (BM).

Comments (BM)

Column BM is an optional comments box which you can use to tell us more about the reach and impact of your work. We may contact you about the information provided here to be included in other Arts Council reports that we publish. The information we receive will not be included in our Official Statistics reports but may be included in any other reports that we publish.

General Participatory Arts Activity

In this section, we are interested in general participatory arts activity that your organisation has run during the past 6 months that is not targeted specifically at children and young people (those aged 0-25 years of age). Participatory activity targeted at children and young people should be included in the CYP tab.

You will be asked to state how many projects, sessions and attendances you ran for each of the artforms that you delivered work in. Participatory sessions can be workshops, classes and rehearsals (talks and Q&A sessions should be saved for that tab in the survey). For example, a series of evening dance classes would count as one project. If the class is run over 6 evenings that would count as 6 sessions. If ten people attend each session the total number of attendances would be 60.

Only include participatory sessions that your organisation has run as part of your programme; including sessions run at external sites. Please note that if a space was hired at your venue for workshops, and this is the only input your organisation has had in the process, these should not be included.

Sessions and Attendances

Sessions and attendances must be provided along with the language in which they were delivered. **There should always be more attendances than sessions and the language of the sessions must match the language of attendances.** For example, you couldn't have 3 sessions in Welsh and 20 bilingual attendances – even if the people attending may speak both languages.

A note on sessions: One face to face session can last for half a day or less. So a full day course, from 9am to 5pm, would count as two sessions, and an afternoon workshop from 1pm to 6pm as one session. For digital activity, one upload is one session.

A note on attendances: For a face to face session, this is the number of attendances made to the session. For digital sessions, this is the number of views an upload of a digital session generated.

A note on postal projects: The number of sessions for postal projects should be the number of types of packs. For example, if you sent out 248 packs to 248 different addresses, and the packs were all identical – that would be 1 session and 248 attendances.

Our language options are: English, Welsh, Other, Bilingual, Multilingual and Language not Relevant (definitions of these can be found in the introduction of the guidance notes). A definition of visual arts and crafts and applied arts is included in the Artform classifications within the General Guide.

The questions included in this section are split across four sub-headings:

Participatory activity (E-P)

Please include participatory sessions which your organisation has run for the general public. In column O, please provide any narrative that you would like to accompany the numerical data. In column P, please provide postcodes of where the activity took place.

Participatory activity targeted at specific protected characteristic groups (Q-Y)

Of the projects identified in this section, please tell us which of your projects were targeted at people from the following groups:

- Disabled People
- Culturally and Ethnically Diverse People
- Lesbian, Gay or Bisexual people
- Welsh Speakers
- Transgender people
- Older People (Aged 50+)
- People with specific religious beliefs
- Pregnant women and new mothers
- Families

Please note that participatory activity targeted at children and young people should not be included in this section of the survey. Please try and ensure that you only select groups which you have specifically targeted, as opposed to groups which you may have incidentally impacted. We ask that you explain how you have targeted these groups in the last column (AP).

The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity.

Targeted areas (Z-AE)

Please tell us which, if any, of the following areas your work has been targeted at

- Arts and Health
- Homelessness
- Low-income families
- Refugees and /or asylum seekers
- Gypsy, Roma and traveller communities
- Young people not in education, employment or training (NEETs).

If you are able to, please provide the postcodes for where this activity took place.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (BM).

Performances and films resulting from participatory activity (AF-AO)

We would like you to tell us about any amateur performances, or films that have resulted directly from general participatory activity you have delivered. Please note that work is classed as amateur when the performers or makers are not paid and do not work professionally within the industry.

If there have been any amateur films resulting from your participatory activity, please tell us how many were created and screened during the past 6 months. If this was a digital or pre-recorded event, one upload will count as one performance.

Comments (AP)

Column AP is an optional comments box which you can use to tell us more about the reach and impact of your work. We may contact you about the information provided here to be included in other Arts Council reports that we publish. The information we receive will not be included in our Official Statistics reports but may be included in any other reports that we publish.

Touring

Please complete this section if your organisation produces any kind of performance work for the public. This could include all touring companies (music, opera, dance and theatre) and any venues with resident production companies.

The questions in this section cover your organisation's activity during the last six months and include questions around productions and performances, where these took place and whether they were co-produced.

Performances and Attendances

Performances and attendances must be provided along with the language in which they were delivered. **There should always be more attendances than performances and the language of the performances must match the language of attendances.** For example, you couldn't have 3 performances in Welsh and 20 bilingual attendances – even if the people attending may speak both languages.

A note on sessions: This would be either digital or live performances. For digital events, a performance would be an upload of either a pre-recorded or live video of a performance. One upload is one session.

A note on attendances: this is either the number of attendances to a live event or for digital events, this will be the number of views an upload generated.

Our language options are: English, Welsh, Other, Bilingual, Multilingual and Language not Relevant. Language definitions can be found in the general guide section of the guidance notes.

A definition of visual arts and crafts and applied arts is included in the Artform classifications within the General Guide.

The questions included in this section are split across 6 sub-headings:

Protected characteristic groups (H-AA)

Of the projects identified in this section, please tell us which of your projects were **led by*** artists from the following groups

- Disabled People
- Culturally and Ethnically Diverse People
- Lesbian, Gay or Bisexual people
- Welsh Speakers
- Transgender people
- Older People (Aged 50+)

- People with specific religious beliefs

- Pregnant women and new mothers

- Families

*We consider organisations to be led if at least 51% of its senior managers, management committee, board or governing body define themselves as part of the specifically target group (Protected Characteristics). The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity.

We then ask that you tell us which of these productions were **targeted at** people from those same protected characteristics groups.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (AA).

Targeted areas (AB-AG)

Please tell us which, if any, of the following areas your work has been targeted at:

- Arts and Health

- Homelessness

- Low-income families

- Refugees and /or asylum seekers

- Gypsy, Roma and traveller communities

- Young people not in education, employment or training (NEETs).

And again, if your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (EC).

Performances and attendances (AI-DG)

In this section, please tell us the total number of performances your organisation gave during the past six months. We are also interested in where the performance took place i.e. Wales, England, Scotland, Northern Ireland or outside the UK. In columns CV-DG, producing venues should report details of their own company performances in their home venue.

Accessibility (DH-DK)

Please let us know here if your performance used BSL, audio description, subtitles or any other accessibility aid.

Street Performance (DL)

As street performance figures cannot always be accurate, we are happy for you to use an estimated figure.

New performances (DM-EB)

Please tell us which of your productions are new commissions that your company undertook during the past six months, and if the artists were based inside or outside Wales. **A new commission can include new scripts as well as new versions or adaptions of existing works.**

Again, we are interested in which of these were developed by people from protected characteristics groups (DO-DW).

If you published new scripts to accompany this new commissions, please state how many titles (not the print run) were published in each language (DX-EB).

Comments (EC)

Column EC is an optional comments box which you can use to tell us more about the reach and impact of your work, as well as to provide some narrative for any of your projects where you have selected 'yes' to targeting activity. We may contact you about the information provided here to be included in other Arts Council reports that we publish. The information we receive will not be included in our Official Statistics reports but may be included in any other reports that we publish.

Broadcast and Online

In this section we want to hear about your broadcast, streaming and videoconferencing activity. We also want to know about any interviews your organisation has given about its work. Activity in here can also be included in other tabs.

We ask you to record the language of any broadcasts/streams. The data should be the sum of all the broadcasts/streams/interviews of work included in your previous answers.

Our language options are: English, Welsh, Other, Bilingual, Multilingual and Language not Relevant. Definitions of these can be found in the introduction.

Network TV and Radio Broadcasts (C-AN)

Please enter the number of separate broadcasts made of your work by network TV channels (C-U) or Radio stations (V-AN) and the geographic region in which they were broadcast. This can be live or pre-recorded work. Do not include online streaming in this question.

Network channels/stations follow a set broadcast schedule (i.e., not just on demand). Please use the comments box (AN) to tell us which channels and radio stations have broadcast your work. You can also tell us any viewing figures you have, and the methods you used to obtain these.

Online streaming and videoconferencing (AO-BC)

We are interested in the number of your works that have been made available for streaming online by a third party internet-only or on-demand broadcaster (e.g. The Opera Platform, iPlayer, Clic, BBC Sounds, All 4). Works could have been live streamed and/or pre-recorded (on demand) but it must be a broadcast of actual work and not a promo. We are also interested in videoconferencing (e.g. on Zoom or Teams).

Please use the comments boxes (AU and BC) to tell us any viewing / attendance figures and which platforms have hosted your work.

Anything that has been streamed on social media should be included on the Website and Social Media tab.

Interviews (BD-BF)

Please tell us the number of interviews you've given about your work on TV, radio or online. Online could include platforms such as YouTube or in online articles.

Projects targeted at specific groups (BG-BP)

Please tell us the number of projects your broadcasts or streamed work was targeted at from the groups listed below:

- Disabled People
- Culturally and Ethnically Diverse People
- Children and Young People (Aged 25 and under)
- Lesbian, Gay or Bisexual People
- Welsh Speakers
- Transgender
- Older People (Aged 50+)
- People with specific religious beliefs or other purposes connected to religion
- Pregnant Women and New Mothers
- Families

Please try and ensure that you only select groups which you have specifically targeted, as opposed to groups which you may have incidentally impacted. **We ask that you explain how you have targeted these groups in the last column (BW).**

The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity.

Targeted areas (BQ-BV)

Please tell us which, if any, of the following areas your work has been targeted at:

- Arts and Health
- Homelessness
- Low-income families
- Refugees and /or asylum seekers
- Gypsy, Roma and traveller communities
- Young people not in education, employment or training (NEETs).

For any Arts and health projects please check they fit into the criteria in the hover note or look at our list of definitions at the start of the guidance notes.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (BW).

Comments (BW)

Column BW is an optional comments box which you can use to tell us more about the reach and impact of your work, as well as to provide some narrative for any of your projects where you have selected 'yes' to targeting activity. We may contact you about the information provided here to be included in other Arts Council reports that we publish. The information we receive will not be included in our Official Statistics reports but may be included in any other reports that we publish.

Film

In this section we are interested in all public film screenings. Please record the names of film titles, the number of screenings of those films, and the number of attendances. Also included in this section is the screening of live performance film.

Film Titles (B-D)

In column B please enter the name of the film and in column C select if this a feature length and short film.

Definitions:

- **Bilingual** – Welsh AND English ONLY

- **Other** – If the film was delivered in a language other than English or Welsh

- **Multilingual** – If the film did not include Welsh AND English only but included two or more languages; e.g. Welsh, English and Greek

Live Alternative Content (E-F)

Please provide the details of any films which were not produced or edited as films. You only need complete this section if your programme includes screenings of live performances streamed to your venue. For example, this could include performances by, the New York Met Opera, the National Theatre or the Bolshoi Ballet. These could either be live streamed content, or performances filmed live for delayed digital screening. This data needs to be included within the total screenings and total attendances you provide in the later columns.

Film Screenings (G-L)

Please tell us the total number of screenings of all feature films and short films that your organisation showed during the past 6 months. Please enter the number of screenings under the relevant language category.

Our language options include: English, Welsh, Other, Bilingual, Multilingual and Language not Relevant. Language definitions can be found in the general guide section of the guidance notes.

Film Attendances (M-S)

Please tell us the total number of attendances to the screenings of each film title. Please record this under the relevant language category.

Accessible Film Screenings (T-W)

In this section we are interested in the accessibility of your screenings. Please select any of the categories in which the film was screened, from British Sign Language, Audio Description, Subtitles or any other type of accessible film screening.

Films targeted at specific groups (X-AG)

Of the films screened by your organisation, please select any of the protected characteristic groups which your films targeted:

- Disabled people
- Ethnically and culturally diverse
- Welsh Speakers
- Children and Young People (aged 25 and under)
- Lesbian, Gay or bisexual people
- Transgender
- Older people (aged 50+)
- People with specific religious beliefs
- Pregnant women and new mothers
- Families

The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity. If screenings were targeted at more than one group, then please record this activity against all groups that apply.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (AJ).

Film screenings addressed at targeted areas – (AH – AM)

Please tell us which, if any, of the following groups your film screenings were targeted at (please tick all that apply):

- Arts and Health
- Homelessness
- Low-income families
- Refugees and /or asylum seekers
- Gypsy, Roma and traveller communities
- Young people not in education, employment or training (NEETs).

For any Arts and health projects please check they fit into the criteria in the hover note or look at our list of definitions at the start of the guidance notes.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (AN).

Comments (AN)

Colum AN is an optional comments box you can use to tell us more about the reach and impact of your work. The information we receive will not be included in our Official Statistics reports, but we may contact you about the information you provided here to be included in any other reports that we publish.

Website and social media

In this section we want to hear about your website and social media activity. We want to see how many people you're reaching and how well they are engaging with what you're putting out on your channels.

Part 1: Website

Number of visits to your website (B-D)

Please enter the total number of visits to your website over the 6-month period and the number of unique visits (the number of distinct visitors to your website).

Website content (E-Z)

Please select from the list each of the main features of your website. Support for disabled visitors could include features such as: the use of alt tags, the site has been tested for accessibility using a screen reader and/or the site works if user has selected different background colour. In columns P-Z, please provide a percentage breakdown of the proportion of the website used for each feature (this can be an estimate).

Audience / visitor data (AA-AH)

Please tick your main purposes for collecting audience / visitor data from your website.

Part 2: Social Platforms (AI-CM)

Most major social platforms are listed here, please indicate which platform/s you have a regular active profile on, and the main functions you use it for.

We decided to start collecting social data because since the lockdown, so much of what organisations are doing has moved online / onto social platforms and there are organisations who wanted to be able to evidence this. However, we understand that this is a new addition and not all teams have the capacity / or functionality to capture this data. **Therefore, this is not compulsory – please only add what you would like.**

Organisations with verified business accounts, or artists accounts, should have access to social media 'Insights', which allow them to see different metrics for various time periods with ease. However, for some organisations, this may not be possible – please let us know in the comments box if you are not able to provide data for this reason. For instance, on many platforms, it's only possible to see 'Reach' with a business profile.

Please get in touch if you would like support with accessing your social media insights, as we might be able to help demonstrate how to do this.

Network / platform

For each platform that you use, please indicate whether your social network is for audience building and communication and whether you use your platform for hosting creative content.

Following

For each platform, please tell us the size of your community (e.g. Facebook Friends, Instagram Followers, YouTube Subscribers)

Reach

Generally speaking, reach refers to how many individual people have set eyes (or ears) on your content (as opposed to impressions, which is how many times the content has been viewed). We are interested in seeing your reach as this tells us how many people have seen your work.

We understand that different platforms measure this differently, and different organisations do too, so we have listed here each platform and what we would consider a reach metric (this is to ensure consistency across organisations):

- Facebook – reach
- Twitter – reach
- Instagram – reach
- Snapchat – total unique views
- TikTok – total reached audience
- YouTube – total views
- Vimeo – total views
- Soundcloud – total plays
- Spotify – total listens
- AM – N/a

In the column entitled 'Other', please tell us any other metrics relating to reach you would like to capture which are not featured here: e.g. for Instagram, please use this column to tell us your unique story views. On Instagram, Story views can be found in 'Archive'.

Engagement

We also ask that you provide engagement figures for each platform. We class engagements as any action which is actively engaging with the content (likes, comments, saves and shares). On some platforms, this might include views of video content, or listens to tracks, which last long enough to ensure that someone is really engaging, rather

than flicking through (for instance, Facebook and Instagram class video views for longer than 3 seconds as an engagement).

Again, for some organisations, this can be found in the 'Insights' section of your business / artist profile. For non-business accounts, some engagements can be viewed on feed.

Please note, we are aware that for organisations without 'Insights' capabilities, it's a lot of work to manually count up engagements for a 6-month period. Therefore, we suggest that organisations without capacity give us an estimate of engagements for each channel by:

- counting up engagements from the last 6 posts
- dividing this by 6 to get an average engagement per post
- multiplying this by the total number of posts shared in the 6-month period

We understand that different platforms measure this differently, and different organisations do too, so we have listed here each platform and what we would consider an engagement metric (this is to ensure consistency across organisations):

- Facebook – reactions i.e. likes, link clicks, shares, comments, video views
- Twitter – retweets, follows, replies, likes, and link clicks
- Instagram – likes, comments, saves, shares and video views on feed, IGTV and Stories
- Snapchat – screenshots and story completions
- TikTok – likes, comments and shares, views
- YouTube – n/a
- Vimeo – n/a
- Soundcloud – n/a
- Spotify – n/a
- AM – n/a

In the column entitled 'Other', please tell us any other metrics relating to engagement you would like to capture which are not featured here, e.g. engagement rates or how many times you posted in the 6 months period.

Part 3: Uploads and Views (CN-CP)

In this section we'd like to see the total number of new video uploads on a video hosting platform from the last 6 months, and then the total number of views from new content (uploaded in the last 6 months) and all content.

Presenting Venues

Only complete this section if your venue presents live public performances. If you are a Producing Company with your own venue, you should include your information in the Performing/Touring Companies section of the survey.

Productions (B-E)

Please tell us the name of the production in column B and use the dropdown list in column C to state if it was a digital or live performance. In column D you need to select if the production was amateur or professional, the definition is below:

A piece of work is professional if performers are paid and work professionally in the industry. Ticketed performances are not professional performances unless the performers are paid and work professionally in the industry.

Under column E please select the artform of your production.

Language (F-K)

Apart from Dance, you will also need to split your productions by language. Our language options include: English, Welsh, Other, Bilingual, Multilingual and Language not Relevant. **Definitions of these can be found in the general guide section of the guidance.**

Column L asks you to select whether the production was staged by a company from outside the UK, please select yes or no.

Performances and Attendances (M-N)

Please tell us the total number of performances and attendances for each production listed. This is to include both digital and live performances.

Accessible Performances (O-R)

Please select if your production was performed using British Sign Language, audio description, subtitles, or any other method to improve accessibility.

Targeted Performances (S-AB)

Of the projects identified in this section, please tell us which of your productions were targeted at people from the following groups:

- Disabled People
- Culturally and Ethnically Diverse People
- Lesbian, Gay or Bisexual people
- Welsh Speakers
- Transgender people

- Older People (Aged 50+)
- People with specific religious beliefs
- Pregnant women and new mothers
- Families

The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity. If projects were targeted at more than one group, then please record this activity against all groups that apply.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (AJ).

Targeted areas (AC-AH)

Please tell us which, if any, of the following areas your work has been targeted at:

- Arts and Health
- Homelessness
- Low-income families
- Refugees and /or asylum seekers
- Gypsy, Roma and traveller communities
- Young people not in education, employment or training (NEETs).

For any Arts and health projects please check they fit into the criteria in the hover note or look at our list of definitions at the start of the guidance notes.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (AJ).

Cancelled Performances (AI)

If any of your shows were cancelled in the 6-month period due to the pandemic, you can state the number of performances not shown as a result of COVID-19 here. However, if these performances are due to be rescheduled, please include these in the 6-month period in which the performances will take place.

Comments (AJ)

As well as additional targeting information, column AJ is an optional comments box you can use to tell us more about the reach and impact of your work. The information we receive will not be included in our Official Statistics reports, but we may contact you about the information you provided here to be included in any other reports that we publish.

Training, Workshops or Events

Type of Project (A-D)

In column B please select whether the project was a training event/workshop session, an event or a resource/newsletter specifically targeted at artists/arts organisations from the dropdown options. Events could include: conferences, marketing symposiums, networking events.

Please write in the name of the project in column C, and then select in column D whether it was a face-to-face session, live digital session or a pre-recorded digital session from the dropdown list.

Sessions and Attendances (E-G)

Please note which language category the session was delivered in from the dropdown in column E.

In columns F and G please record the total number of attendances to sessions. This should be recorded under the language of the session, regardless of the language of the participants/attenders. If it was digital activity this will be the number of views a session generated.

Sessions and attendances must be provided along with the language in which they were delivered. There should always be more attendances than sessions and the language of the sessions must match the language of attendances. For example, you couldn't have 3 sessions in Welsh and 20 bilingual attendances – even if the people attending may speak both languages.

A note on sessions: One face to face session can last for half a day or less. So a full day course, from 9am to 5pm, would count as two sessions, and an afternoon workshop from 1pm to 6pm as one session. For digital activity, one upload of a pre-recorded or live video is one session.

A note on attendances: For a face to face session, this is the number of attendances made to the session. For digital sessions, this is the number of views an upload of a digital session generated.

Our language options are: English, Welsh, Other, Bilingual, Multilingual and Language not Relevant. **Definitions of these can be found in the introduction of the guidance notes.**

Targeted Activity (H-Q)

Of the projects identified in this section, please tell us which of your projects were targeted at people from the following groups:

- Disabled People

- Culturally and Ethnically Diverse People

- Lesbian, Gay or Bisexual people

- Welsh Speakers

- Transgender people

- Older People (Aged 50+)

- People with specific religious beliefs

- Pregnant women and new mothers

- Families

The data collected will be compiled into our Equalities and Monitoring reports so that we can look at trends in specifically targeted activity. If projects were targeted at more than one group, then please record this activity against all groups that apply.

If your work has been targeted at any of these areas, we ask that you explain how you have targeted these areas in the last column (T).

Continuing Professional Development

Please tell us of the number of Continuing Professional Development training sessions/workshops that were facilitated/targeted at teachers during the past six months in Column R. Please choose the artform of the training in Column S if this is applicable.

Comments (T)

As well as additional targeting information, column AJ is an optional comments box you can use to tell us more about the reach and impact of your work. The information we receive will not be included in our Official Statistics reports, but we may contact you about the information you provided here to be included in any other reports that we publish.

Tenants and Artist Residencies

Please complete this section if your organisation has tenants who work in the artistic and cultural industries. The tenants could be professional organisations or artists who may or may not pay rent.

Tenants (B-D)

In columns B-D please state the number of tenants your organisation has, the number of people employed in the organisation (if known), and the recorded number of hours of advice or assistance you provide to these tenants.

Artist Residencies (E-H)

If your organisation delivers/facilitates the commissioning of artist residencies, please record details of all projects contracted in the last six months, that you are currently working on, and all those completed in columns E to G. Column H asks for the number of new artists you have worked with in this time period.

Venue hires (I-J)

If you hire rooms out to other organisations, please record this information in columns I - J. Please state the total number of organisations/individuals you have hired rooms out to and the total number of sessions or events generated through the room hire.

Talks and Q&A's

Please tell us about any talks and/or Q&A sessions put on by your organisation at your own venue or organised by you but held elsewhere in columns A-C.

In column D please select whether the event was held digitally or face to face and then select the language from the dropdown list in column E, in which the event was held.

Finally in column F, we ask for the number of attendances to the talk or Q&A session.

Environmental Performance

Environmental Monitoring

Energy Management Systems (EMS) typically provide a framework to enable a systematic approach for continuous improvement of an organisation's energy efficiency. Energy management should be applied in a manner appropriate to the nature and scale of the organisation, for example energy management for a small arts organisation will be at a very different level to that for a large arts venue.

If your organisation has an environmental monitoring system in place, please select the relevant system from columns B-F. If you have selected 'other', please write this in column F. If you don't have one in place, please state in column G if you are planning on establishing one in the next 6 months.

If you know the system you are planning on putting in place, enter this into column H. If you do not plan to put a monitoring system in place, please tell us why in column I.

Column J asks if your organisation has an environmental policy.

You can learn more about environmental monitoring systems here: Energy Management Systems | Business Wales (gov.wales)

Please let us know if you would like more information on environmental monitoring and we would be happy to suggest options.

Employment

In this section, we ask for information about employees within your organisation. **Please note that this section is compulsory.**

The data collected will be compiled into our Equalities and Monitoring group reports so we can look at trends in working patterns and make national comparisons.

Number of Employees (rows 5-16)

Please tell us about the people your organisation employs. No member of staff should be counted in more than one field. Please note Volunteers, Freelancers and Members of your Governing body/Board of Trustees Members are covered within their own separate sections.

**Staff working a total of 35 hours a week or more should be counted as full time.

**Staff working less than 35 hours a week should be counted as part time.

 Both full time and part time employees are entitled to:

- Statutory Sick Pay

- Statutory Maternity Pay

- Statutory Paternity Pay

- Statutory Adoption Pay

- Share Parental Pay

**Casual Contract (also known as Zero hours contract), as defined by gov.uk: https://www.gov.uk/contract-types-and-employer-responsibilities/zero-hour-contracts mean that there is no obligation for employers to offer work, or for workers to accept it.

Trainees and Apprentices (rows 19-42)

Please tell us about any trainees or apprentices working within your organisation.

**Trainee work placements (who may or may not be paid) meet the needs of the organisation, trainees will usual receive a job at the end of their training or an exit interview with formal feedback at the end. https://www.gov.uk/employ-trainees

**Apprentices can be anyone over the age of 16 and will combine work with study to learn job-specific skills and gain a qualification from GCSEs or equivalent to degree level. See ACAS: http://www.acas.org.uk/index.aspx?articleid=3816

**Interns are graduates or undergraduates who go through a selection process in a more formal structured programme and may or may not receive The National Minimum Wage https://www.gov.uk/employment-rights-for-interns

Equalities Information (columns A-AG)

Please tell us about the diversity of paid employees and explain how your organisation collects these figures in the comments box in rows 89-93. There are a number of ways to collect this information confidentially from your employees, we have provided a copy of our own equalities survey as an example which can be viewed here. We have also provided a prefer not to say option throughout these questions if it is not possible to collect this data.

National minimum wage and Living wage (rows 83-85)

For more information on the living wage please click on the following link:

https://www.livingwage.org.uk/what-real-living-wage

Freelancers

Here we ask for information about people who have worked as freelancers for your organisation. The data collected will be compiled into our Equalities and Monitoring group reports so we can look at trends in volunteering in the arts and make national comparisons. **Please note that this section is compulsory.**

Definition of a freelancer:

A freelancer tends to work on numerous short-term contracts, offering services and time to various organisations in return for an agreed fee. Freelancers are sometimes known as contractors, may run their own business and are often defined as self-employed (although they differ slightly from the self-employed).

Please note freelancers differ to casual contract (zero hours). These employees should still be included in the employment section.

Number of freelancers (row 4)

Please tell us the total number of freelancers you commissioned (appointed) during the year. This will be any freelancer hired during the financial year. Please only include each freelancer once, even if they have been appointed by you multiple times during the year.

Equalities Information (rows 16-24)

If you have the information available, please break down the total in Row 4 by the equalities categories listed in the table.

Protected characteristics are **specific aspects of a person's identity defined by the Equality Act 2010.** The law protects these characteristics from discrimination:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership
- Race
- Pregnancy and maternity
- Religion or belief
- Sex
- Sexual orientation

Individuals are protected under the Equality Act 2010 from these types of discrimination
https://www.equalityhumanrights.com/en/equality-act/protected-characteristics

The Welsh Language is protected under the Welsh Language Act 1993 and the Welsh Language Measure 2011

Data Collection Methods (row 27)

Please tell us the methods you used to collect the equalities information, for example did you use a confidential questionnaire to gather the data?

Volunteers

Here, we ask for information about people who have volunteered for your organisation. The data collected will be compiled into our Equalities and Monitoring group reports so that we can look at trends in volunteering in the arts and make national comparisons. **Please note that this section is compulsory.**

Number of Volunteers (row 5)

Please tell us the total number of people who volunteered for your organisation during the year.

Equalities Information (rows 9-19)

If you have the information available, please break down the total in question 1 by the equalities categories listed in the table.

What we mean by diversity?

Protected characteristics are **specific aspects of a person's identity defined by the Equality Act 2010.** The law protects these characteristics from discrimination:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership
- Race
- Pregnancy and maternity
- Religion or belief
- Sex
- Sexual orientation

Individuals are protected under the Equality Act 2010 from these types of discrimination https://www.equalityhumanrights.com/en/equality-act/protected-characteristics

The Welsh Language is protected under the Welsh Language Act 1993 and the Welsh Language Measure 2011

Data Collection Methods (row 22)

Please tell us the methods you used to collect the equalities information, for example did you use a confidential questionnaire to gather the data?

Governing Bodies/Boards of Trustees

In this section we are interested in the number of Members of your Governing body/Board of Trustees (this does not include your Senior Leadership/Management Team).

Members of your Governing Body and Boards of Trustees are people who have legal and financial responsibility for your organisation; and will be concerned with ensuring the overall direction, supervision and accountability of the organisation.

Number of Members of Governing boards/Boards of Trustees (Rows 4-8)

Please enter the number of members of your governing bodies/boards of trustees by the gender categories. Please note there is a 'prefer not to say' option available.

Equalities Information (Columns A–AG)

Please complete the tables to show us the diversity of your Members of your Governing body/Board of Trustees and explain how your organisation collects these figures in the comments box underneath.

There are a number of ways to collect this information confidentially from your employees, we have provided a copy of our own equalities survey as an example which can be viewed here.

We have also provided a prefer not to say option throughout these questions if it is not possible to collect this data.

What we mean by diversity?

Protected Characteristics

Protected characteristics are specific aspects of a person's identity defined by the Equality Act 2010. The law protects these characteristics from discrimination:

- Age
- Disability
- Transgender
- Marriage and Civil Partnership
- Race
- Pregnancy and Maternity
- Religion or Belief
- Sex
- Sexual Orientation

Individuals are protected under the **Equality Act 2010** from these types of discrimination, Equality Human Rights: https://www.equalityhumanrights.com/en/equality-act/protected-characteristics

The **Welsh Language** is protected under the **Welsh Language Act 1993** and the **Welsh Language Measure 2011**