



Annual Report 2022-2023

Strategic Equality Plan 2020-2024

Contents

Introduction	3
Our Equality Plan Objectives	5
What key actions did we progress this year?	6
What does our data tell us about how well we have done?	16
Strategic Equality Committee	23
Meeting our Legislative Responsibilities	24
Evidence of the Five Ways of Working	25

Cover: Amdani! Conwy volunteer induction with Hijinx, Venue Cymru (Image: Paul Davies, Cambrian Photography)

Accessibility

Arts Council of Wales is committed to making information available in large print, braille, audio, Easy Read and British Sign Language and will endeavour to provide information in languages other than Welsh or English on request.

If you have any access needs and are thinking about making an application, we can help to make sure that you're supported during the application process. To discuss how we can help, please contact us at: grants@arts.wales

Arts Council of Wales operates an equal opportunities policy.



Introduction

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

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

The Arts Council of Wales believes that culture in Wales should reflect the lives of all its citizens. PeLGBTQ+ople who are culturally and ethnically diverse, neuro-divergent, deaf and disabled people, LGBTQ+ people and people facing social-economic

disadvantage are integral and central to our cultural life. Our approach in taking forward our work will be one of zero tolerance to racism and ableism and to work towards ensuring people from these communities are fully represented in the workforce, as decision makers, as visitors, as creators, participants and as audience members.

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



“A key focus for our work in 2022-23 was preparing ourselves and the arts sector for our major Arts Investment Review. Developing the principles which would underpin our decision making process and the process we

would follow to decide which organisations should be in receipt of future multi year funding from us and, most important, consulting on these with the sector and the public was a key action in our equality plan and our widening engagement action plan. Developing and launching a process that was fair, open and equal for all organisations wishing to apply for funding was a major objective. The Investment Review presented an opportunity to address the inequalities that have existed across the arts sector for some time. Whilst the outcome of the review would not be known until 2023-24, 2022-23 – the year currently under review, when the preparation was being done was significant in signalling change.”

Devinda De Silva
Chair, Strategic Equality Committee

“OUR VISION IS FOR A FAIR AND EQUAL WALES, WHERE THE ARTS ARE WIDELY AND EASILY AVAILABLE FOR EVERYONE.”

Our Equality Plan Objectives

Our 2020-2024 plan has five objectives. These are:

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

These five objectives cover all protected characteristics.

However, when we published our new plan in 2020 we continued to give specific emphasis to increasing engagement amongst people from culturally and ethnically diverse backgrounds and deaf, disabled and neurodivergent people.

What key actions did we progress this year?

The Widening Engagement Action Plan was a primary focal point for our equalities work throughout the year. In partnership with Amgueddfa Cymru we established a joint taskforce with a focus on the anti racism actions within the plan. The Task Force met several times throughout the year and initiated key areas of work such as helping develop an approach to how we will undertake evaluation.

We jointly commissioned **Richie Turner and Associates** to carry out a piece of work with disabled people to compile recommendations for proposed

minimum standards of service provision for disabled people at venues, museums and arts spaces across Wales. The work has been looking at all areas of service delivery and audience experience including Marketing and Front of House, Pricing, Feedback Systems and Training. This work will help inform our expectations for clients throughout the sector whether an arts centre, performance space or gallery, and along with Hynt will help us increase accessibility for disabled people in Wales to engage with the arts.

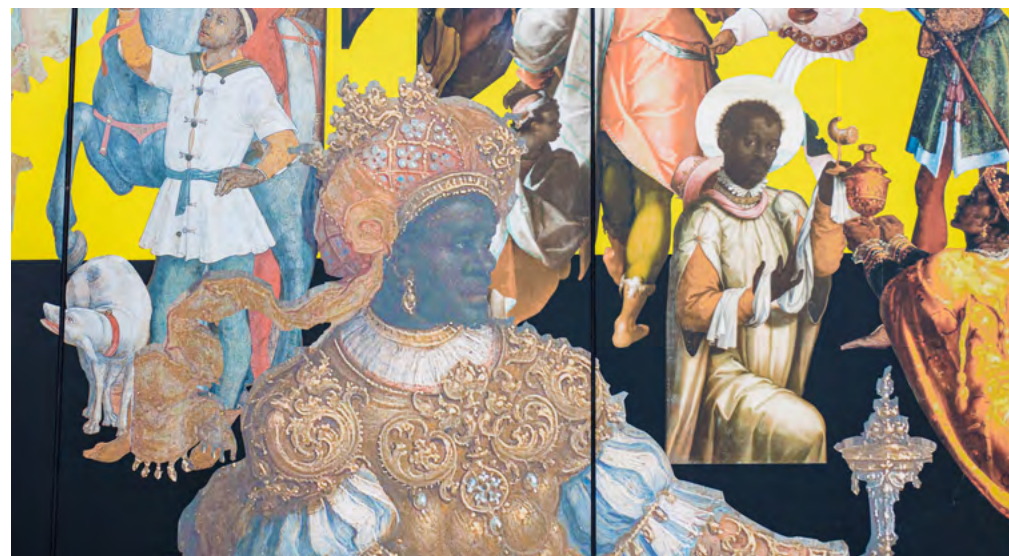
Since it was launched in 2015, Hynt has gone from to strength to strength, establishing itself as an increasingly popular membership scheme for disabled visitors. The key aim is to guarantee card holders and their personal assistants/ companions a consistent offer at venue members across Wales. During 2022-23, there were 40 venue members and 4 new associate members including Margam Country Park and the International Conference Centre Cardiff, with a good geographical spread across all Counties.

Over 5,000 cards were issued in the first year of operation (2015-16) and numbers of new cards issued remained at around 3,000 until the pandemic when venues closed to the public. During 2022-23, applications for membership have risen again to over 5,000, and the total number of cards issued to end of March 2023 totalled 27,241.

As part of the UK Wide Access Card Initiative – a partnership between ourselves and the other UK Arts Councils, in late 2022 Andrew Miller was appointed as the UK Access Card Champion commissioned by us on behalf of the partnership. He began work in 2023 to lead on (amongst other things) high level advocacy and partnership forming, and advising the Project Oversight Group (external members) and Partners Advisory Group.

Creu Cymru were also commissioned to carry out research on the impact of Hynt on cardholders. Independently researched and written by Abigail Tweed of Milestone Tweed, and Mark Richardson, the report was funded by Arts Council England. 1,522 Hynt cardholders responded to an online survey and Hynt venues were also surveyed. Some of the results from the survey are shared below.

Along with Amgueddfa Cymru we were successful in receiving funding for a project aimed at taking forward actions within the plan that specifically deliver against the Welsh Government's Anti-racist Wales Action Plan is in place. The funding offer from Welsh Government will support grants to seven galleries to co-create/



commission exhibitions with artists and communities with lived experience. We subsequently put a call out at the end of February 2023 for venues to participate in the Safbwynt(iau)/Perspective(s) programme which attracted 15 Expressions of Interest and 7 galleries/visual arts organisations were offered

funding. The galleries were matched with the Amgueddfa Cymru museums and together they commissioned creative practitioners to act as agents for change and develop new creative displays. This programme of work will continue until the end of 2024-25.

We completed the work on reviewing and revising our **Creative Steps** scheme and launched the new scheme in November 2022. This included a new strand for individual artists to apply for support to develop their business and development journey. The scheme includes an increased flexibility of approach, together with mentoring and enhanced

support for organisations and individuals. Financial investment in the programme was increased, and Associates were recruited to provide support to artists during the project development process.

[Our Agent for Change, Andrew Ogun published a video report on his first year in post](#) outlining the key areas of work he had taken forward within both the Arts Council itself and the sector more widely.

These included contributing to the review of Creative Steps, supporting the development of Perspective(s) and providing key, strategic insight in the development of the Investment Review process. He also led on establishing a series of training and development sessions for all Arts Council of Wales staff and members of the Council. These included unconscious bias in relation to race and LGBTQ+, Inclusion training and training on neuro divergence.

The Agent for Change also introduced a series of “Candid Conversations” which created safe spaces for staff to discuss a variety of issues. He also represented the Arts Council at several key events nationally and internationally and importantly shared his experience and expertise with a number of external organisations and partners that are currently on a similar journey to ourselves.

In preparation for our planned 2023-24 Investment Review a focus for us in this financial year was consultation on our proposals for how we would undertake the review.

The consultation included exploration of the core principles that would underpin the review and our proposed approach to application and future funding models. Widening Engagement was one of the core principles that would be at the heart of future investment in the arts. The application process closed on 31st March 2023 and 140 applications were received. The assessment process was due to begin in mid-April 2023 and conclude with a meeting of the Council in the September.



HUMBUG!, Hijinx community theatre group Odyssey’s Christmas show (Image: Kirsten McTernan).

Creative Steps Case Study Urban Circle

Urban Circle Newport is an established charity providing creative activities, supporting young people and producing large-scale community events and festivals, including the acclaimed Reggae Riddim Festival.

G Expressions is a groundbreaking performing arts company bringing dance, drama and musical theatre to the streets of Newport.



Creative Step's investment ensured the merging of these two unique organisations with a shared ambition to solidify their position as the go-to creative youth development organisation in Newport – a place where young people of all backgrounds can come together, get creative and improve their prospects in a safe and nurturing environment.

Urban Circle worked closely with experienced consultant Lawrence Becko, who has been delivering business consultancy for Arts Council of Wales Creative Steps over the last five years. He oversaw the business development programme and supported team members. Additional consultants were recruited to support with financial management, fundraising, website development, evaluation and the feasibility study.

Working collaboratively, the organisations were able to:

- Action the merger of the two organisations (UCN and GX).
- Ensure that everyone was fit and able to deliver on this new scheme of work, including ensuring good mental health among the team through regular supervision and support.
- Develop the team's capacity to build new relationships with potential customers for the Reggae & Riddim festival and to build new partnerships with commissioners such as government, public health and youth agencies to increase scale and reach more young people, including Welsh-speaking audiences.

Highlights & key learning included developing understanding in the fields of disability and mental health, working closely with Little People UK and Platform Wales and employing team members with relevant lived experience.

“The Creative Steps programme helped to develop our 1st draft of our business plan, create the right organisational structure (reincorporate G-Expressions) model and financial plan to help us grow and address the needs of the young people in Newport sustainably.”



Urban Circle (Image: Shutterstock Photography © Carl Connikie)

Our key actions included:

- Arts Council of Wales organised a series of workshops open to both internal and external participants to look at our branding and brand values with the intention to rebrand the organisation if needed to better reflect contemporary Wales.
- Between the launch of the revised **Creative Steps** scheme in November 2022 and the end of March 2023 we received 19 applications and offered 12 grants totalling £537,692.
- Our Agent for Change worked on the development of **New Heights** in partnership with Amgueddfa Cymru, a monthly series of events to Black creatives and their work.
- Our Agent for Change also worked in collaboration with PRSF and Creative Wales on developing Power Up, an ambitious, long-term initiative supporting Black music creators and industry professionals and executives, as well as addressing anti-Black racism and racial disparities in the music sector. The culmination of this work will be a Welsh Black Music Action Group who will work as a taskforce to drive this change forward, chaired by Andrew.



- Arts Council of Wales increased the pool of Arts Associates it is now able to call on to participate in the development of programmes of work and importantly in our funding decision process. There are now 260 Associates. The next stage will be to recruit Young Associates to help develop our funding schemes for young people and be involved in decision-making.



- The research commissioned as part of the **UK Wide Access Card Initiative**, to explore [the impact of Hynt on cardholders](#) was completed and key messages shared.

These included the following key headlines:

- › 76% of cardholders said being part of Hynt improved their access to culture.
- › 73% of cardholders report that Hynt has improved their quality of life.
- › 72% of cardholders want to use their cards outside of Wales.
- › 59% of cardholders report improved self-confidence through Hynt.
- › 81% of cardholders report Hynt increases their social interactions.
- › 144,000 more theatre visits across Wales, half being full price tickets.
- › 58% of cardholders said they had visited a new venue as a result of Hynt.
- › 56% of cardholders report a better welcome at venues as a result of Hynt.
- › Every free companion ticket issued generates £23.53 additional revenue spend for venues.
- › Local economies surrounding Hynt venues benefit by £3k a year.
- › For every £1 of public money spent on Hynt, £6.05 is created in social value.

- We worked closely with Amgueddfa Cymru's HR Manager to explore ideas on how we might work together to break down barriers preventing applicants from ethnically and culturally diverse backgrounds as well as disabled people and those from low socioeconomic areas/areas of high unemployment. This included holding meetings with other bodies such as Careers Wales.
- In the previous year we had provided funding for The Romani Cultural and Arts Company to undertake research that would lead to the creation of a resource on widening engagement in the arts for the Gypsy Roma Travellers community in Wales. This work was completed in this year and the final report launched in October 2022. The report, [Sites of Inclusion](#), was subsequently published on the Romani Cultural and Arts Company website.
- Line managers also attended recruitment workshops delivered by Chwarae Teg. The workshops included a comprehensive section on conscious and unconscious bias during the recruitment process.

- Following an in depth review and focussed piece of work we developed and launched (in Dec 2022) [a designated web page for access support for applicants to our funding schemes](#). This represented a major step forward for us in achieving our equalities objectives.
- The Arts Council's Creative learning programme Cynefin delivered a second phase of projects in schools. There are a total of 42 schools in this phase, making the total number of schools 67.



Cynefin: Culturally and Ethnically Diverse Wales, Creative Learning Programme

Case Study

Access Support

Overview of demand since launching our new approach

Access support was first made available to applicants in 2018/19 and the need and demand has been growing steadily.

Up until 2022 our only statement regarding access support within publicly facing documentation was:

“If you have any access needs and are thinking about making an application, we can help to make sure that you’re supported during the application process. Please contact us at grants@arts.wales to discuss how we can help.”

We have since developed and launched (in Dec 2022) a much more detailed [designated web page for access support](#) as well as structured the internal process.

We can offer support at different stages of applying for a grant: before an applicant applies, making an application and during the project delivery.

This has resulted in increased demand from 6 requests for support in 2019-20 to 37 in 2022-23.

As well as this we have also launched and trialled [Video/Audio applications](#).

Arranging an access support worker

The applicant is ultimately responsible for deciding who is their access support worker. They may have a note taker, interpreter or support worker that they regularly use. If an applicant doesn’t have an existing support worker, we can identify somebody for them.

Each request is considered based on individual needs and the level of support needed. We can pay a reasonable rate of up to a maximum amount of £300 per day and a maximum of 3 days for specialist support.

Access Support Providers

Currently we have 17 providers of access support in the network. Four regularly agree to work.

Another 9 access support workers have provided ad hoc support to applicants. These are when an applicant has an identified worker that can support their access needs and is usually known to the applicant.

We have expended our list of providers by roughly 14 over the past year to support the increased demand. However, we have currently paused recruiting any further providers until we are confident the process is working.

UK Access Group

In July 2022 initial discussions took place between Aeron Roberts (Head of Lottery) and Luke Moore (Senior Access Support Officer, ACE) regarding Access Support, with the primary goal being to both improve and bring continuity of access support between funding providers.

This has resulted in a lot of collaboration, with ACE now having a list of access providers that they do call outs to, with the hope being that we can develop a UK wide list of access providers.

We have since established a UK Access Group that includes Creative Scotland, Arts Council Northern Ireland, and British Film Institution, and three initial meetings have taken place.

Future developments

Access Request Form

We're hoping as we develop the access support to create a webform that DOs/ GIOs and applicants can complete that captures the information required to try and secure support from the network. We see this as an important development as the information hasn't always been provided to allow us to make call outs for support work. If we are missing information, this does delay the process of seeking support and approving requests.

As we are also receiving an increased number of requests, we need to ensure that we receive these in a consistent manner which will also help with future reporting.

We are also noting a trend in access support always being 3 full days and we need assurance that this is the case due to this being public monies.

We will never ask an applicant to prove their disability, what we are asking for is a plan of what support is needed, as each case is unique.

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

Our HR data for 2021-22 shows us the following:

- Most staff and applicants identify as heterosexual/straight. A higher percentage of applicants (77.8%) than staff (73.1%) identify as heterosexual/straight. The number of heterosexual employees and applicants is over 10% lower than the percentage of 16-74 year olds in Wales which is at 89.8%.
- Most staff (61.3%) and applicants (63.3%) identify as Welsh, with British being the second highest percentage (22.6% of staff and 26.1% of applicants). Rather than suppressing all the other nationalities they have been combined into 'other'.
- Most staff have recorded their religion as Christian (29%), with this being the second highest percentage for applicants (25.4%). The number of staff identifying as Christian has decreased year on year while 'other' religions have increased slightly year on year.
- Other religions have been selected by both staff and applicants, but that data has been suppressed.
- The percentage of the general population of Wales that recorded their religion as Christian (42.7%, down from the 57.6% recorded in the 2011 census) is higher than that of staff (29%) and applicants (25.4%). Despite the difference becoming smaller between the number of general public in Wales recording they have no religion and those of applicants is still significant at 47.7% and 39.8% respectively. We don't generally specify religion when taking positive action in recruitment campaigns.
- 89.2% of staff have recorded their ethnicity as either White, White Asian, White British, White English, White Irish, White Other and White Welsh, and a combined 4.3% of staff identify as various other ethnicities.

- 93.4% of applicants have identified as White British, White Welsh or White Irish, with a further 6% of applicants identifying as various other ethnicities combined. Only 0.6% of applicants chose 'prefer not to say'.
- We ask staff to record whether they are disabled as per the medical/legal model and social model. Whilst the number of staff recording this information has increased since last year (56% of staff have now recorded a response to the legal definition compared with 54.3% last year, and only 36.7% in 2020/21), there is still work to be done if we want to get an accurate picture of the composition of our staff. Interestingly, half the number of staff who are disabled under the medical/legal model also consider themselves disabled under the social model.
- The number of applicants who consider themselves to be disabled both according to the medical and social models of disability have more than doubled since the 2021/22 financial year. However, we saw a dip on 2021/22 so the percentages for 2022/23 have risen beyond the 2020/21 figures.
- It is difficult to make a comparison between staff and applicants because such a large number of staff have not responded to the questions.
- Job adverts and the application form were updated in 2022/23 to include a section on the Disability Confident Scheme, specifying that the Arts Council is a Disability Confident Employer and is committed to interviewing all disabled applicants who meet the essential criteria set out in the person specification. At the time of writing, no applicants had made an application under the scheme.
- In 2022/23 most staff were aged between 40-49, whereas this age group saw a significant dip among applicants, dropping from 37.9% in 2021/22 to 25% in 2022/23. Only 22.6% of staff were aged under 40, compared with 60% of applicants. There were no staff and no applicants ages under 20. Employee percentages for 50-59 and over 60 have increased, suggesting that in the 2022/23 financial year a number of staff moved from one age bracket to the next, celebrating another decade. Percentages cannot be provided for applicants for those over 60 as it may be identifiable.

Our Arts Portfolio Wales data for 2022-23 showed a improvement in the representation of people with protected characteristics both as employees and members of Boards of Management.

The monitoring of our Arts Portfolio Wales clients in 2022/23 showed the beginning of a culture change across the organisations. There was a marked increase particularly in the number of disabled people employed within these organisations up by 20% from the previous year. Those from culturally and ethnically diverse backgrounds, lesbian, gay and bisexual people and those with specific religious beliefs saw modest increases on the previous year. The age profile of those employed also saw a change with decreases in both older and younger people employed within the 67 organisations.

Employee Data	2021/21	2022/23	% Change (2021/22-2022/23)	% of overall employees 2021/22	% of overall employees 2022/23
Total number of Employees	1,934	1,969	1.8	-	-
Total number of D/deaf or disabled employees	119	143	20.2	6.2	7.3
Total number of Culturally and Ethnically Diverse employees	139	146	5.0	7.2	7.4
Total Lesbian, Gay or Bisexual people	243	251	3.3	12.6	12.7
Total Older People	473	424	-10.4	24.5	21.5
Total Younger People	317	277	-12.6	16.4	14.1
Total People with specific religious beliefs	248	257	3.6	12.8	13.1
Total Women who are pregnant or on maternity leave	39	30	-23.1	2.0	1.5
Total Transgender people	24	19	-20.8	1.2	1.0

While the total number of members of Boards increases, there continues to be an encouraging increase in the number of Board members from a number of the protected characteristic groups, again specifically in relation to those from a culturally and ethnically diverse background and those with specific religious beliefs. The tables below show 19% and 13% respectively. There were however slight decreases in Lesbian, Gay or Bisexual people, Older people and Young People.

Boards of Management Data	2021/22	2022/23	% Change	% of overall Boards of Management 2021/22	% of overall Boards of Management 2022/23
Total number of on Boards of Management	456	567	24.3	-	-
Total number of D/deaf or disabled People on Boards of Management	37	38	2.7	8.1	6.7
Total number of Culturally and Ethnically Diverse People on Boards of Management	65	77	18.5	14.3	13.6
Total Lesbian, Gay or Bisexual People on Boards of Management	69	65	-5.8	15.1	11.5
Total Older People on Boards of Management	244	241	-1.2	53.5	42.5
Total number of People on Boards of Management with specific religious beliefs	90	102	13.3	19.7	18.0
Total number on Boards of Management who are pregnant or on maternity leave	9	11	22.2	2.0	1.9
Total Transgender people People on Boards of Management	*	*	N/A	N/A	N/A
Total Younger People on Boards of Management	14	13	-7.1	3.1	2.3

The data from our lottery funded programmes in 2022-23 continues to reflect a sector continuing to emerge from Covid with arts projects and programmes once again being at the heart of the applications received.

In 2022-23 we awarded a total of £15.3 million to 502 projects. Of these a quarter were projects targeted at D/deaf or disabled people and a fifth of projects targeted at people from culturally and ethnically diverse backgrounds. The following table shows how projects in receipt of funding targeted their activity.

Protected Characteristic Group	Number of Awards	Total Value of Grant	% of all awards	% value of all awards
Culturally and Ethnically Diverse People	105	£2,826,506	20.9	18.4
Children & Young People	114	£3,934,881	22.7	25.7
Older People	36	£856,526	7.2	5.6
D/deaf or Disabled People	117	£4,058,859	23.3	26.5
People who are pregnant or on Maternity Leave	5	£77,340	1.0	0.5
Male	4	£34,866	0.8	0.2
Female	105	£2,826,506	20.9	18.4
Lesbian, Gay or Bisexual People	114	£3,934,881	22.7	25.7

We continue to ask individuals to complete equality monitoring forms when applying for grants and the information received in 2022-23 showed us that 53% of grants awarded went to individuals who identified as female and 38% to those who identified as male with a higher proportion than before identifying as Non-binary. Interestingly, unlike the previous year the grant amount awarded to those identifying as female was on average £2,500 higher than those awarded to those who identified as male.

The majority of grants awarded went to people aged between 26 and 49. There has however been an increase on the previous year with 17 grants awarded to people under 25 and 45 grants (a quarter of all grants) to people aged over 60.

19% of all awards were made to Culturally and Ethnically Diverse people, a five-percentage point increase when compared to 2021/22. On average, awards made to Culturally and Ethnically diverse people were £800 lower than awards made to those that identify as White.

A fifth of all grants awarded in 2022-23 went to D/deaf or disabled individuals. On average each grant to D/deaf or disabled individuals was around £1,400 higher (excluding access costs) than those who did not identify as D/deaf or disabled.

Protected Characteristic Group	Number of Awards	Total Value of Grant	% of all awards	% value of all awards
Culturally and Ethnically Diverse People	34	£382,568	18.9	18.0
Children & Young People	17	£120,327	9.4	5.7
Older People	45	£484,821	25.0	22.9
D/deaf or Disabled People	41	£562,320	22.8	26.5
Male	68	£683,903	37.8	32.3
Female	95	£1,241,014	52.8	58.5
Lesbian, Gay or Bisexual People	38	£495,434	21.1	23.4

We also asked organisations applying for Lottery funding to complete an equality monitoring form in relation to the make up of their boards of management. 30 awards were made to organisations that are led by culturally and ethnically diverse people (25 awards in 2021/22) and 44 awards were made to organisations that are led by D/deaf or disabled people (27 awards in 2021/22). This indicates an increasingly more diverse boards of management across the sector, similar to the Boards of Arts Portfolio Wales organisations.

Protected Characteristic Group	Number of Awards	Total Value of Grant	% of all awards	% value of all awards
Culturally and Ethnically Diverse Led Organisations	30	£1,470,298	9.3	11.1
D/deaf or Disabled People Led Organisations	44	£1,914,233	13.7	14.5
Male Led Organisations	96	£4,138,942	29.8	31.3
Female Led Organisations	117	£4,407,122	36.3	33.4
LGB Led Organisations	12	£304,259	3.7	2.3
Older Person Led Organisations	78	£2,327,290	24.2	17.6
Children and Young People Led Organisations	5	£70,514	1.6	0.5

Strategic Equality Committee

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

Our Strategic Equality Committee continued to monitor progress with our strategic equality action plan and also gave focus and challenge to the ongoing delivery and progress of the Widening Engagement action plan.

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



Future Directions by Gavin Porter,
Music Theatre Wales

Meeting our Legislative Responsibilities

During 2022/23 we monitored our progress with the day to day tasks required to meet our obligations under the Public Sector Equality Duty at two meetings of the monitoring group.

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

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

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

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

Evidence of the Five Ways of Working

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

We continued to work with the network of 11 public bodies on our shared equality objectives and we took over the administration for the group. The network includes bodies such as Natural Resources Wales, Sports Wales, Cardiff and Vale University Health Board, Velindre University NHS Trust, Welsh Language Commissioner, Careers Wales, amongst others.

This partnership will continue with a commitment to monitor our progress against the objectives and share learning and emerging best practice.

Increasing the number of collaborations and partnerships we are involved in

Strong collaborations and partnerships continue to be critical to our work and during the year we have continued to nurture the strategic level partnerships we have established. These have included those referenced below.

We have continued to work closely with other Arts Councils across the UK, learning from their work and sharing our own. Discussions have continued to focus on the possible development of a UK wide access card scheme.

A key partnership has been with Amgueddfa Cymru on taking forward our Widening Engagement Action Plan.

We are working with key equality bodies to help drive our work forward. These include Stonewall Cymru, Diverse Cymru, Chwarae Teg, Older People's Commissioner's Office, Race Council Cymru, Health Boards, Public Health Wales.

Listening to our staff, stakeholders and beneficiaries

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

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

Preventing Harm

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

Thinking Long Term

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



Annual Report 2022-23 Strategic Equality Plan 2020-2024

www.arts.wales



Noddir gan
Lywodraeth Cymru
Sponsored by
Welsh Government



Yn dyfarnu arian / Awarding funds from
Y LOTERI GENEDLAETHOL
THE NATIONAL LOTTERY®