



Arts Council of Wales

Strategic Equality Plan

Annual Report 2018-2019



Cyngor Celfyddydau Cymru
Arts Council of Wales



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Annual Report 2018 - 2019

Strategic Equality Plan



“When we named our 2018 corporate plan For The Benefit of All, we meant it. Whilst I warmly welcome many areas of progress identified in this report, I am determined that The Arts Council of Wales delivers our commitment to reflect the full diversity of twenty first century Wales throughout the arts”.

Andrew Miller
Chair, Equalities Monitoring Group

Introduction

The Public Sector Equality Duty sets out specific duties for the public sector in Wales to support and help progress on equalities work. Our work on equalities has taken a major step forward with the publication of our Corporate Plan: For the Benefit of All, which sets out our plans for increasing the number of people enjoying and taking part in the arts, targeting those people from communities backgrounds that the arts in Wales fail to fully represent.

This update shows the progress achieved in the second year of our Strategic Equality plan and sets out the work we still have to do.

Our Equality Plan objectives

In developing our plan in 2017 we identified five areas requiring specific focus. These were:

- To actively engage, consult, inform and challenge ourselves and our partners.
- Develop a workforce that better reflects the diversity of Wales
- Improve representation in the governance of arts organisations throughout Wales
- Increase the diversity of arts audiences
- Increase the diversity of arts participation

We believe passionately that the arts are for everyone and continued to be concerned that people from diverse communities and artists with protected characteristics are not fully represented and playing an equal in the arts and culture of Wales. This is also reflected in our organisation and a key part of our plan continues to be to work to make Arts Council of Wales an organisation that people from a range of different backgrounds and experiences want to work with and for.

The five objectives cover all protected characteristics. However, particular emphasis has been given in the current plan to increasing engagement amongst people from Black and Minority Ethnic backgrounds and disabled people, as these were the areas highlighted from research and evidence gathering.

Strategic Equality Monitoring Group

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.

The day-to-day responsibility for ensuring that we are making progress with this work has been delegated to a SEP (strategic equality plan) Monitoring Group with a Council member as Chair. In 2018- 2019 the Chair was Richie Turner whose term of office with the Council came to an end in March 2019. We are delighted that Andrew Miller has stepped in to this position as of April this year. Working alongside them on the group were the Director of Engagement and Participation, colleagues from across other directorates and external advisors, Ele Hicks and Guto Gwilym.

The Monitoring Group reports directly to Council on the performance of those activities within the plan and the PSED requires the Council to publish an annual progress report.

Meeting our Legislative Responsibilities

During 2018/19 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 and we published a mid-year review.

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. However, we have recognised that we need to include monitoring of training and professional development amongst our staff.
- We have continued to produce detailed equality impact assessments for all policies, programmes and projects.

- We include equalities expectations in our procurement policy and processes but have not yet developed a process for monitoring progress against these expectations.

Evidence of the 5 Ways of Working

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

- We have joined a network of public bodies working together to develop shared equality objectives for the next phase of the PSED action planning. This network includes bodies such as Natural Resources Wales, Sports Wales, Cardiff and Vale NHS Trust, amongst others.
- We have received and taken note of feedback from the EHRC review of how well public bodies are doing in Wales in relation to the specific duties in Wales.

Increasing the number of collaborations and partnerships we are involved in

- Strong collaborations and partnerships are critical to most of our work going forward. It also emerged as a theme in our consultation sessions around the new corporate plan and the lottery fund. The arts sector is keen to see itself as part of creative and dynamic partnerships in communities and neighbourhoods in the future.
- We are working closely with other Arts Councils across the UK learning from their work and sharing our own.
- We are working with key equality bodies to help drive our work forward. These include Stonewall Cymru, Diverse Cymru, Older People's Commissioners Office, Race Council Cymru.
- We have partnered with numerous trusts and foundations to develop collaborations such as the Baring Foundation and the cARTrefu project to take the creative arts into care homes.

Listening to our staff, stakeholders and beneficiaries

- Our equality monitoring group involves staff from across the organisation and we involved staff in the development of our new corporate plan, operational plan and lottery consultation – all of which have our equalities agenda at the heart..
- Consulting with stakeholders, partners and organisations and individuals we have funded – as well as trying to speak to those we don't – was very much part of the development of the new corporate plan and lottery strategy. We were guided by experts in the field as to how to do this as well as possible. Whilst we have achieved an improvement, we recognise that there is still much more that can be done to broaden the range of participants at these events and to reach out to those who aren't so familiar with us or our work.

- We recognise that we need to improve and transform how we involve stakeholders and beneficiaries more deeply in the design and creation of our policies and programmes.

Preventing Harm

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

Thinking Long Term

- We have recognised this year that we need to plan in the longer term if our objectives are to be realised. One year funding for projects and programmes does not provide the security required to effect real change.

What key actions did we progress this year?

Actively engage, consult, inform and challenge ourselves:

- The replacement Arts Council of Wales website was launched at the end of April 2019 following several years of hard work in development. It is rated AAA for accessibility and has made a significant difference in terms of navigability and ease of access to information. This will be further developed during the period May-July 2019 (the website's BETA period) to ensure that this is not just protected, but enhanced to the greatest extent possible, to make the website as accessible to as wide an audience as possible. We have re-written dozens of pages to be more accessible by adopting Plain English and Cymraeg Clir.
- We have introduced 'easy read' versions of key Arts Council of Wales documents such as our Corporate Plan, for the Benefit of All, published in September 2018.
- Since 2018, we have introduced an arts communicators network, that meets in 3 local geographical locations in north, south-west and south-east Wales twice a year – usually in March and September. We have used both meetings thus far to promote the practical introduction of the equality principles highlighted in the Arts Council of Wales' Corporate Plan, For the Benefit of All. For example in two of the three meetings in March 2019, a workshop was facilitated by deaf comedian Rinkoo Barpaga to tackle surdophobia (fear of deaf people), and encourage creative visual communication, while at the third meeting, two arts professionals facilitated a 'show and tell' session outlining some of the steps taken by their respective organisations to widen arts participation amongst people suffering from health issues including mental health and anxiety.



- We published guidance on developing D/deaf and hard of hearing audiences, aimed primarily at presenting venues and the production sectors, and have commissioned additional guidance for developing Blind and visually impaired audiences to be published in 2019.

Develop a workforce that better reflects the diversity of Wales:

- Our approach has been two fold: to raise awareness of Equalities issues across Council and staff; and, to work towards a Council and staff that better reflects the diversity that we're advocating. We have made good progress with Council. Recent recruitment of Council members has increased the number of people from a more diverse background. We have also raised the profile of disabled people in our workforce, although this is at present a single appointment.
- We established relationships with organisations, trusts and foundations supporting apprenticeships and internships to diversify the arts workforce and expect to see plans coming to fruition in 2019-20.
- Our comprehensive Lottery review consultation process started in November 2018 and focussed heavily on our Corporate Plan 'For The Benefit of All'. The first question focussed on this objective and whether respondents felt that we should be encouraging a wider, more diverse group of funded organisations and individuals. There was an overwhelming consensus that this is the direction we should be heading in and our more recent report to Council incorporates this thinking.
- We have agreed that we will simplify processes to make it easier for anyone to apply, as well as continue our investigations into how a more direct, cross Wales approach could encourage areas of the community to apply that have not felt able to previously.

- We have continued to deliver our Lottery funded Creative Steps scheme and this year we funded 6 organisations through the scheme with awards totalling £204,950.
- We also funded Unlimited (the commissions programme for disabled artists) for a second time for the period 2016-18 and during this period 5 awards were made drawing on the funds we had contributed. This period saw the largest and highest quality applications from Wales since our involvement in the programme commenced. Of the other artists shortlisted for Unlimited we continue to support Jonny Cotsen's 'Louder is not always clearer' through his Producers Mr & Mrs Clarke which is still touring across Wales to sell out audiences and will be presented as part of both ACW's 'This is Wales' and The British Council's showcases in Edinburgh 2019.
- We progressed our work around developing a "Ramps on the Moon" programme for Wales and have secured the engagement of our producing venues, who will work together to take the programme forward.

Improve representation in the governance of arts organisations:

- We undertook a series of diversity workshops for our Arts Portfolio Wales organisations during 2018/19 that aimed to increase awareness of what they should be doing to improve their own diversity. This included improving in the areas of Board, staff and participants/attendees.

Increase the diversity of arts audiences:



- Hynt continues to be a popular scheme for venues and visitors alike. Over 15,000 membership cards have been issued since the scheme was introduced and applications continue to come in at around 250 per month. We shared our experiences at a meeting of the UK Arts Council's and Heritage Lottery and have committed to work with them to explore a UK wide initiative.
- We asked all capital applicants to tell us how they are ensuring their projects are accessible. This, where appropriate, will require an access audit to be undertaken and any urgent issues addressed as a condition of grant. Projects that have completed during the year include:
 - Wyeside Arts Centre feasibility study
 - Clwb Ifor Bach feasibility study

- Arad Goch – this project had accessibility at its core in order to attract more people into the building
- Taking Flight – this project allowed Taking Flight to purchase audio description equipment that could be hired out to other organisations to allow them to offer more accessible productions
- We made changes to our Sharing Together scheme focussing support on networks which aim to diversify audiences. We awarded a total of £17,490 to eight projects. Projects included developing networks and providing conference/events which focussed on BaME artists, young people and young audiences, pregnancy and maternity and health.
- Our Night Out community touring programme supported 513 performances in communities across Wales. 20.9% of these performances took place in former Community first and Fusion areas. Of the 530 performers involved in the tours, 78 were from non-white backgrounds. Our Young promoters programme delivered 40 projects, 29 of which took place in areas which had previously been designated as communities first.

Increase the diversity of arts participants:

We have provided support to the Romani Cultural Arts Company to commission Gypsy, Roma and Traveller artists to produce new work to broaden knowledge of GRT art and culture in Wales and beyond, and to encourage debate and raise awareness of relevant issues.

- Our Creative Learning through the Arts programme has engaged with 35 of the 41 special schools in Wales. 20 of these are Lead Creative Schools.
- In relation to all the above objectives we continue to require our Arts Portfolio organisations to submit strategic equality action plans on annual basis, as a condition of funding.

What did we say we would do better this year?

- We said we would improve the number of people with protected characteristics employed by our APW's and represented on their Boards of Management. Our data shows that, whilst we had a positive result in relation to the number of BaME employees and volunteers from 119 to 175, the number of disabled employees and volunteers showed a marked reduction from 181 to 159. The total number of gay, lesbian and bisexual people increased significantly. This was also reflected in our internal recruitment with the number of applicants for jobs from non-white backgrounds being too low to record.

- Representation of people with protected characteristics on Boards of management showed a significant positive result in all areas, with the exception of older people, which reduced in number. The increase in the number of disabled people represented on boards was of particular note with a 100% improvement.
- We also said we would improve the diversity of successful applications to our lottery schemes, however, our evidence shows that we are yet to make any significant advances in this area of work. 3.2% of successful applications came from BaME led organisations and only 1.8% came from disability led organisations.
- Applications from individual artists presented an even more worrying picture, with the number of applications from individuals identifying ethnic origin being too low to report. The number of disabled individuals had also reduced significantly compared to the previous year.

What do we need to focus on in 2019-20?

- We will continue to raise the profile of our equalities work and will look for opportunities in the next Arts Council of Wales conference – currently scheduled for April 2020 – to promote and encourage the equality agenda through discussion, workshops and training. Equality will be central to our external communication and social media strategy, currently in development, reflecting its centrality within the Arts Council of Wales’ Corporate Plan, For the Benefit of All. This will include sharing good news stories and case studies around Black History month and LGBT History Month.
- The guidance for Blind and Visually Impaired Audiences will be published in late 2019 and we will continue to monitor the potential for new publications.
- A key focus of our work in 2019-20 will be to work to diversify the Arts Council’s workforce and the workforce across the arts sector. To achieve this we will continue our partnership with other public bodies in reviewing and revising our equality objectives from 202 onwards. We will aim to establish internal apprenticeship programmes and through our newly established Creative Pathways group, identify opportunities for new partnerships to develop sector apprenticeships and placements, both at entry level and leadership.
- We will launch our new Lottery Programmes based on the feedback we have received from the sector and other stakeholders, making application process easier to access and ensuring that our decision making aligns closely with our equality objectives.

- We will determine how best to support individuals/organisations across the Protected Characteristic groups as part of the new programmes through a review of the impact of Creative Steps and Unlimited and the continued progress of Ramps on the Moon and Hynt.
- We will sign up to a formal agreement with other Public Bodies around shared equality objectives for 2020 onwards and revise our Strategic Equality Plan to reflect this.

Appendix 1

Equalities Data 2018/19 – employees and job applicants

Introduction

All staff are asked to complete the equalities section of our self-service HR system, Cascade. Several reminders have been sent to staff to remind them of why we ask them to provide this information, and staff are aware of the ‘prefer not to answer’ option. Nevertheless, some staff have indicated their reluctance to provide this information as it’s not compulsory. All new starters are encouraged to update this information as part of their introduction to the system.

We ask all external job applicants to complete and submit an Equalities Monitoring Form at the time of their application.

Of the 46 applications we received from external applicants in 2018/19, 30 completed Equalities Monitoring Forms, which is 65.2%. Data is provided within this report for those 30.

All data below is for the entire year 2018/19 and therefore also includes members of staff who may have since left the organisation. The exception is the data for age as that can only be reported as at a specific point in time, which is 31.03.2019 (or in the case of job applicants at the point they completed the Equal Opportunities Monitoring Form).

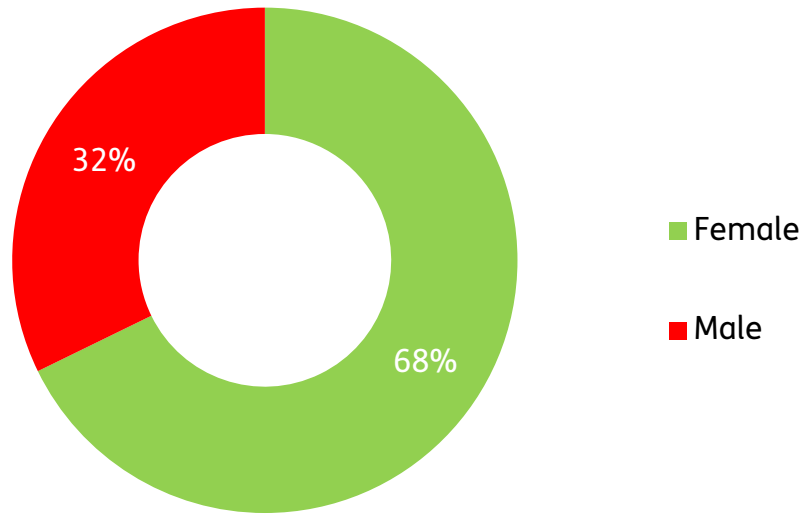
Gender

In comparison with the Census data for the whole of Wales (males 49%, females 51%), males are underrepresented at the Arts Council.

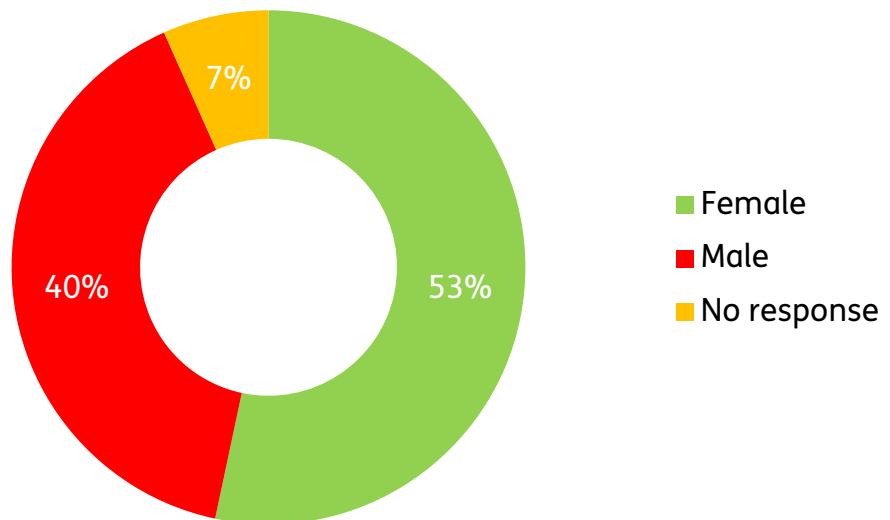
2011 Census data:	All usual residents	Males	Females
Gender			
Country: Wales	3,063,456	1,504,228	1,559,228
		49.1%	50.9%
ACW employee data:	All employees	Males	Females
Gender			
	87.92	28.33	59.58
		32.2%	67.8%

The ACW employee figures in the table above are the average headcount figures for 2018/19.

Employee Gender 2018/19



Applicant Gender 2018/19



7% of applicants who completed the Equal Opportunities Monitoring Form did not provide a response to this question but did go on to answer the other questions on the form. The forms were updated part way through the year to include the question “Is this the gender you were assigned at birth?” As it was updated part way through the year we cannot report on this at this time but will be able to include this information in the data for 2019/20.

Relationship status

2011 Census Data: Marital Status	Wales	
	number	%
Single (never married or never registered a same-sex civil partnership)	840,347	33.5
Married	1,167,315	46.6
In a registered same-sex civil partnership	4,654	0.2
Separated (but still legally married or still legally in a same-sex civil partnership)	54,686	2.2
Divorced or formerly in a same-sex civil partnership which is now legally dissolved	242,193	9.7
Widowed or surviving partner from a same-sex civil partnership	197,965	7.9

Employees Relationship Status	Percentage of Employees
Married	41.3%
Divorced	*
Separated	*
Single	30.4%
Living with Partner	*
Other	9.8%
Prefer not to say	4.3%
Not Specified	8.7%

Applicant Relationship Status	Percentage of Applicants
Married	36.7%
Divorced	3.3%
Separated	
Single	53.3%
Living with Partner	
Other	6.7%
Prefer not to say	0%
Not Specified	0%

The asterisk * denotes where figures have been suppressed due to low numbers whereby individuals can be identified. Applicant figures have been included. The grey shaded boxes are those that are not options on the Equal Opportunities Monitoring Form.

Sexual orientation

We are unable to compare our results with Census data as the 2011 Census did not ask this question.

Sexual Orientation	Percentage of Employees
Gay/Lesbian	*
Bisexual	*
Heterosexual/Straight	68.5%
Prefer not to say	5.4%
Not Specified	19.6%

Sexual Orientation	Percentage of Applicants
Gay/Lesbian	13.3%
Bisexual	3.3%
Heterosexual/Straight	80%
Prefer not to say	3.3%
Not Specified	0%

The percentage of heterosexual/straight job applicants (80%) is greater than our staff (69%). 13% of job applicants identify themselves as gay/lesbian but the figures for our staff have been suppressed. However, only 30 people completed the Equal Opportunities Monitoring Form and the number of staff across 2018/19 was almost 88 so it is not always appropriate to compare like for like figures. We still see a large proportion of staff not selecting an option for this category, despite there being a “prefer not to say” option.

Nationality

The 2011 census results for Wales does not provide us with data with which we can easily compare. In the Census, residents are able to choose any number of national identities, whereas our HR system only allows for one to be recorded. It is therefore not possible to make a meaningful comparison.

Nationality	Percentage of Employees	Nationality	Percentage of Applicants
British	25%	British	3.3%
English	*	English	3.3%
Irish	*	Irish	0%
Northern Irish	*	Northern Irish	0%
Welsh	57.6%	Welsh	86.7%
Not specified	8.7%	Not specified	3.3%
Other	0%	Other	3.3%

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

Religion

2011 Census	country: Wales	%
All categories Religion	3,063,456	
Christian	1,763,299	57.6%
Buddhist	9,117	0.3%
Hindu	10,434	0.3%
Jewish	2,064	0.1%
Muslim	45,950	1.5%
Sikh	2,962	0.1%
Other religion	12,705	0.4%
No religion	982,997	32.1%
Religion not stated	233,928	7.6%

Christianity and Atheism make up the highest numbers of our staff’s religions, however, a significant number (22%) of staff have not recorded this information, despite there being a ‘Prefer not to say’ option. There are a number of other religions listed in Cascade, but as no member of staff has used them, they do not appear in the report.

36% of our own staff have recorded Christianity as being their religion compared with 37% of job applicants and 57.6% of the population of Wales.

22% of employees have recorded that they are Atheist, but this is not an option on the Equal Opportunities Monitoring Form. Applicants have the option of selecting 'No Religion'. 53% of applicants indicated that they have no religion.

Religion	Percentage of Employees	Religion	Percentage of Applicants
Atheist	21.7%	Atheist	
Budhism	*	Budhism	3.3%
No religion		No religion	53.3%
Catholic	*	Catholic	
Christian	35.9%	Christian	36.8%
Other	*	Other	0%
Prefer not to say	13.0%	Prefer not to say	6.6%
Not specified	21.7%	Not specified	0%

The asterisk * denotes where figures have been suppressed due to low numbers whereby individuals can be identified. Applicant figures have been included. The grey shaded boxes are those that are not options on the Equal Opportunities Monitoring Form or on Cascade (HR system).

Ethnicity

The combined percentage of Arts Council staff who recorded their ethnic background as either White, White British, White Irish, White Welsh is 85% which is 10% less than the census figures. Our figures still show a number of staff (12%) who have not recorded this information, despite several reminders being sent. A 'Prefer not to say' option is available for staff to select.

100% of job applicants recorded their ethnic group as White Welsh, English, Scottish, Northern Irish or British.

Ethnicity	Percentage of Employees
Asian/Asian British Indian	*
Mixed Other	*
White	84.8%
Prefer not to say	*
Not specified	12%

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

2011 Census Data: Ethnic Group	country:Wales	
	number	%
White	2,928,253	95.6
White: English/Welsh/Scottish/Northern Irish/British	2,855,450	93.2
White: Irish	14,086	0.5
White: Gypsy or Irish Traveller	2,785	0.1
White: Other White	55,932	1.8
Mixed/multiple ethnic groups	31,521	1.0
Mixed/multiple ethnic groups: White and Black Caribbean	11,099	0.4
Mixed/multiple ethnic groups: White and Black African	4,424	0.1
Mixed/multiple ethnic groups: White and Asian	9,019	0.3
Mixed/multiple ethnic groups: Other Mixed	6,979	0.2
Asian/Asian British	70,128	2.3
Asian/Asian British: Indian	17,256	0.6
Asian/Asian British: Pakistani	12,229	0.4
Asian/Asian British: Bangladeshi	10,687	0.3
Asian/Asian British: Chinese	13,638	0.4
Asian/Asian British: Other Asian	16,318	0.5
Black/African/Caribbean/Black British	18,276	0.6
Black/African/Caribbean/Black British: African	11,887	0.4
Black/African/Caribbean/Black British: Caribbean	3,809	0.1
Black/African/Caribbean/Black British: Other Black	2,580	0.1
Other ethnic group	15,278	0.5
Other ethnic group: Arab	9,615	0.3
Other ethnic group: Any other ethnic group	5,663	0.2

Disability

We ask staff and job applicants if they consider themselves to be disabled under the legal definition of disability. Under the Equality Act 2010 you are disabled if you have a physical or mental impairment that has a 'substantial' and 'long-term' negative effect on your ability to do normal daily activities.

Whilst we can't make a direct comparison with the census data, the table below lists the different categories of activity limiting health problems and disabilities. 5.3% of the population who were aged 16 – 64 identified themselves as having a “limiting long term illness” that limited their day-to-day activities a lot, in comparison with approximately 8% of our own staff, and 10% of job applicants who have identified themselves as having a disability.

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

We have recently updated the questions that we will ask each employee to answer to:

- According to the legal definition of disability, do you identify as a disabled person?
- According to the social model of disability, do you identify as a disabled person?

We have not yet asked staff to update this information on Cascade but will be doing so shortly along with an explanation of the legal definition and social model.

Age

Up to the end of 2018 the Equal Opportunities Monitoring Form used asked for age as follows:

- Under 20, 20-29, 30-39, 40-49, 50-59, over 60, prefer not to say.

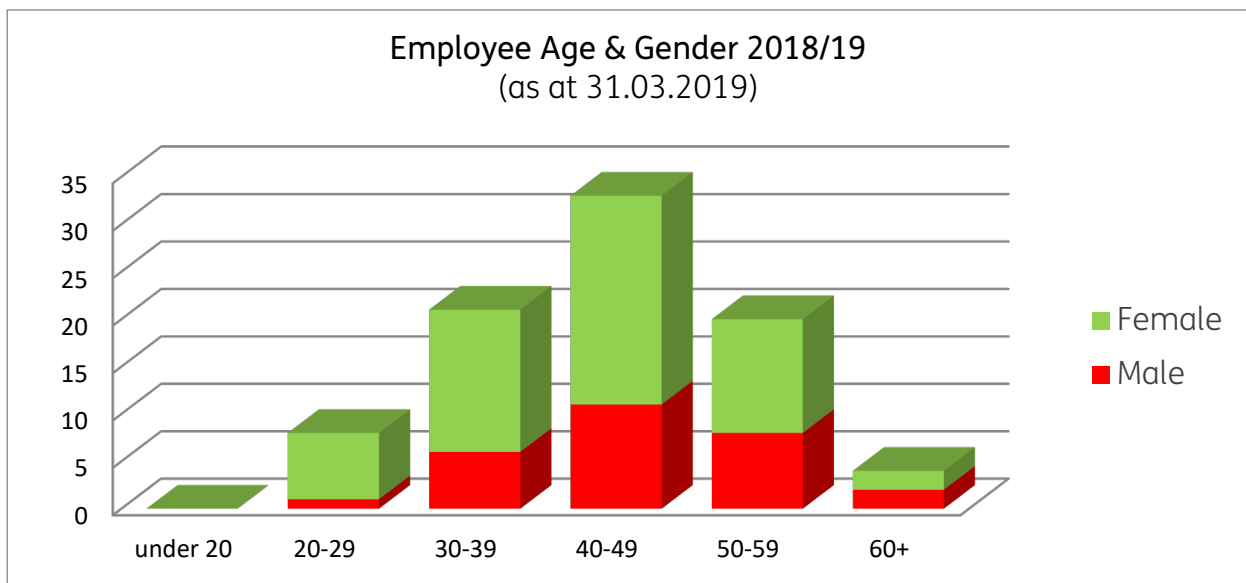
The revised version of the form only provides the following options:

- 25 and under, 26-49, 50-59, 60 and over, prefer not to say.

For those who used the earlier version of the form, the figures are reported below.

Age (as at 31.03.2019)	Percentage of Employees
Under 20	0%
20-29	9.3%
30-39	24.4%
40-49	38.4%
50-59	23.3%
60+	4.6%
Prefer not to say	

Age (as at application)	Percentage of Applicants
Under 20	0%
20-29	46.8%
30-39	10%
40-49	23.3%
50-59	10%
60+	0%
Prefer not to say	3.3%
New version of form	6.6%



Appendix 2

Arts Council of Wales Lottery Applications Data

Organisations Applications Equalities Monitoring

There were 918 applications made by organisations during 2018/19 (507 were from lead creative schools who are not required to complete the form), 319 of the remaining 411 completed and submitted an equalities monitoring form.

The following information has been analysed from the 319 forms, 220 were approved and 99 declined.

NB: Applications may have more than 1 priority area identified on their Equal Opportunities Monitoring Forms

Arts Council of Wales defines an organisation as being “led” under the following categories of at least 51% of its senior managers, management committee, board, governing body or council define themselves as that particular category.

Gender Led Organisations

	Number of all applications		% of all applications ¹		Number of all approved applications		% of all approved applications ²	
	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
Male led organisations	43	24	14.9	7.5	25	16	13.0	7.3
Women led organisation	10	33	3.5	10.3	8	22	4.1	10.0

Base: 319 applications submitted with monitoring forms.

¹ This is a percentage of all applications received which returned a completed equality monitoring form.

² This is a percentage of all approved applications received which returned a completed equality monitoring form.

Over 60% of gender led organisations lottery applications were approved in 2018/19. More female led organisations applied for lottery funding during the year, 33 compared to 24, and had a higher number of approved applications, 22 compared to 16.

There were less applications from male led organisations compared to the previous year. In 2018/19 they represented 7.5% of all applications, this compares to 14.9% in 2017/18. The proportion of approved applications from female led organisations has more than doubled to 10% from 2017/18 when 4.1% of all approved applications were from this group.

Age

	Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
Young people (under 25)	24	134	8.3	42.0	16	100	8.3	45.5
Older people (over 50)	14	25	4.8	7.8	9	17	4.7	7.7

Base: 319 applications submitted with monitoring forms.

During 2018/19 a higher proportion of young people led organisations applied for and achieved lottery funding approval, than older people led organisations. 42.0% of all approved applications in 2018/19 were from young people led organisations compared to 7.8% of older people led applications.

There was an increase in approved applications for both age ranges with young people organisations accounting for 45.5% of all approved applications in 2018/19 compared to 7.7% for older people organisations.

Ethnicity

Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/ 18	2018/19
11	12	3.8	3.8	9	7	4.7	3.2

Base: 319 applications submitted with monitoring forms.

3.8% of all lottery applications during 2018/19 were from ethnic led organisations, the same as the previous year. Just over half of all applications were approved, and 3.2% of all approved applications were from these organisations, this compares to 4.7% in 2017/18.

Disability

Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
5	8	1.7	2.5	4	4	2.0	1.8

Base: 319 applications submitted with monitoring forms.

There were eight applications from Disability led organisations during 2018/19 and half of these were approved. These applications accounted for 1.8% of all approved applications in 2018/19 compared to 2% in 2017/18.

Gay/Lesbian/Bisexual

Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
0	14	0	4.4	0	7	0	3.2

Base: 319 applications submitted with monitoring forms.

During 2018/19 there were 14 applications made from Gay/Lesbian/Bisexual led organisations, accounting for 4.4% of all applications. In the previous year no applications were made from this group of organisations. Half of the applications by this group were approved, meaning this group represent 3.2% of all approved applications.

Pregnant women and mothers

Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
30	6	10.4	1.9	18	4	9.3	1.8

Base: 319 applications submitted with monitoring forms.

Lottery applications by organisations led by pregnant women and mothers represented less than 2% of all applications during 2018/19, this compares to 10.4% in the previous year.

Specific religious beliefs or purpose connected to religion

Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
11	11	3.8	3.4	6	9	3.1	4.1

Base: 319 applications submitted with monitoring forms.

Over three quarters of applications from specific religious led organisations were approved in 2018/19, 9 of the 11 applications were approved which represented 3.4% of all approved applications.

Gender Reassignment

Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
10	6	3.5	1.9	2	5	1.0	2.3

Base: 319 applications submitted with monitoring forms.

Gender reassignment led organisations submitted six lottery applications during the year representing 1.9% of all applicants. 5 applications were approved, accounting for just over 2% of all approved applications.

Boards of Management

Data submitted within organisations application forms show a total of 2,470 members of Boards of Management.

Individual Applications Equalities Monitoring

During 2018/19, 314 applications were made from individuals for Lottery funding. In total 164 individuals completed and returned an equal opportunities monitoring form.

Under our Lottery funding terms and conditions, individuals who are applying for Lottery funded grants are encouraged to complete these forms but may choose to decline to respond to any or all questions.

The following information is based upon the 164 grant applications from individuals that returned their equal opportunities monitoring forms. 90 of these applications were approved.

Gender

	Welsh residents by gender	% population	Number of all applications		% of all applications ³		Number of all approved applications		% of all approved applications ⁴	
			2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
Females	1,584,965	50.7	101	99	54.6	60.4	41	50	48.2	55.5
Males	1,540,200	48.1	84	64	45.4	39.0	44	38	51.8	59.4

(Source: Mid Year estimate population data 2017, Stats Wales)

Base: 164 applications submitted with monitoring forms

A total of 164 individuals submitted equalities data for 2018/19. Over half of all applications were from women, 99 (60.4%) and almost 40% (64) were male. When comparing the data to the population data, lottery applications from women are above the national average (50.7%).

Just over half of all approved applications were from women, 55.5%. While there was a lower proportion of applications from men, there was a higher approval rate, with 59.4% of approved applications coming from male applicants. This figure for approved male applicants is above the population average (48.1%).

³ This is a percentage of all applications received which returned a completed equality monitoring form.

⁴ This is a percentage of all approved applications received which returned a completed equality monitoring form.

Age

	Welsh residents by age	% population aged 20 and above	Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
			2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
20-29	412,315	18.1	38	29	20.5	17.7	13	17	15.3	19.5
30-39	364,167	15.9	40	33	21.6	24.3	21	20	24.7	23.0
40-49	384,349	16.8	44	39	23.8	23.8	21	22	24.7	25.3
50-59	429,629	18.8	35	38	18.9	23.2	13	19	15.3	21.8
Over 60	692,996	30.3	23	17	12.4	10.4	14	10	16.5	11.5
Prefer not to say ⁵	-	-	-	-	-	-	-	-	-	-

(Source: Mid Year estimate population data 2017, Stats Wales)

Base: 164 applications submitted with monitoring forms

The age group with the largest proportion of applications submitted during 2018/19 was the 30-39 year old (24.3%) group and this group was also above the national average (15.9%). This was also one of two age groups with the highest approval rates, with 23.0%. The 40-49 age group had the highest number of applicants (39) and the highest proportion of approved applications with almost quarter (25.3%) approved.

The proportion of applications from the 50-59 year age group has increased, in 2017-18, 18.9% of applications were from this group but in 2018/19, 23.2% came from this age group.

When comparing the data to the Mid-Year estimate population data for 2018/19, the lowest levels of both lottery applicants and approved lottery applicants were from the over 60's (10.4% and 11.5% respectively). This age group, make up a small proportion of applicants in contrast to the population average (30.3%).

⁵ Numbers for this category were very low and so have been suppressed to ensure confidentiality.

Relationship status

	Welsh Residents by marital status	% Population	Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
			2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
Married/Civil Partnership	1,167,315	38.1	65	59	35.1	36.0	29	34	34.1	20.7
Single	840,347	27.4	71	54	38.4	32.9	29	23	34.1	25.6
Divorced	242,193	7.9	14	14	7.6	8.5	8	6	9.4	6.7
Other	257,305	8.4	24	27	13.0	16.4	13	13	15.3	14.4
Unknown/ Prefer not to say	556,296	18.2	10	10	5.4	5.5	6	6	7.1	6.7

(Source: Census data 2011, Office for National Statistics)

Base: 164 applications submitted with monitoring forms

In terms of relationship status, the married/civil partnership group make up the largest group in the population at 38.1%, and this is reflected in the proportion of lottery applications with 36.0% received from this group in 2018/19. However, it is those in the single group who have the highest level of approved applications with a quarter (25.6%) from this group. Lowest levels of applications came from those in the unknown/prefer not to say group making up 5.5% of all applications and those in the divorced group, 8.5%. Both groups made up 6.7% of all approved applications.

Sexual Orientation

	Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
	2017/18	2018/19	2017/18	2018//19	2017/18	2018/19	2017/18	2018/19
Bisexual	12	5	6.5	3.0	5	*	5.9	*
Gay/Lesbian	16	10	8.6	6.1	11	5	12.9	5.7
Heterosexual/ Straight	141	129	76.2	78.7	60	74	73	82.2
Prefer not to say	11	20	5.9	12.2	7	12	8.2	13.8

*Numbers have been suppressed to ensure confidentiality
 No census data available for sexual orientation
 Base: 164 applications submitted with monitoring forms

Just over three quarters of applications (78.7%) in 2018/19 were from those in the heterosexual/straight group and this was also the group with the highest proportion of approved applications, 82.2%, this follows the same trend as 2017/18.

The group with the lowest levels of overall applications is the bisexual group at 3.0%. The numbers of approved applications for this group have been suppressed to ensure confidentiality. The second lowest level of applications came from the Gay/Lesbian group at 6.1%, they also make up the group with the lowest level of approved applications at 5.7%.

Disability

Individuals are asked if they consider themselves to have a disability as per the definition of The Disability Discrimination Act 1995, 18 individuals considered themselves disabled in 2018/19.

	Number of all applications		% of all applications		Number of all approved applications		% of all approved applications	
	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
Disability	34	18	18.4	11.0	19	10	22.4	11.1

*No census data available for disability

Base: 164 applications submitted with monitoring form

There were 18 Lottery applications made by individuals with a disability in 2018/19 which accounts for 11% of all applicants. In 2017/18 there was a larger proportion of applicants at 18.4%. Approved applications from this group accounted for 11.1%, of all approved applications, this compares with 22.4% in the previous year.

Ethnic origin

As part of the equality monitoring form individuals are asked their ethnic origin. However, for most categories the numbers are very low which means they would have to be suppressed to ensure confidentiality. Therefore, the table for this category is not included within this report. Overall, the data shows most applications came from the British and Welsh origin categories.

Religion/Belief

One of the questions on the individuals monitoring form asks for the applicant's religion or belief. As with ethnic origin the numbers are very low for most categories and so the data would need to be suppressed, therefore the table for this category is not included. Overall the data shows most applicants selected the 'no religion' category for this question, 62%.

Appendix 3

Arts Portfolio Wales Data

No. of Arts Portfolio Wales Organisation Events

This report summarises the findings for the first half of the 2018/19 Arts Portfolio Wales Survey compared to the same period in 2017/18. The APW Survey is a bi-annual survey of all Arts Portfolio Wales funded clients who are required to complete the survey as part of their funding agreement. There are currently 67 clients in receipt of funding.

	2017/18	2018/19	% Change
Total Number of Events (Exhibitions, film screenings, performances by touring companies and performances at presenting venues).	22,132	23,149	4.6

	2017/18	2018/19	% Change	% of all exhibitions (2017/18)	% of all exhibitions (2018/19)
Total number of exhibitions	491	519	5.7	-	-
Number of targeted exhibitions					
Disabled	5	4	-20.0	1.0	0.8
BAME	3	4	33.3	0.6	0.8
Children & YP	9	21	133.3	1.8	4.0
LGB	0	1	-	0.0	0.2
Older Persons	5	5	0.0	1.0	1.0
Religious Beliefs	0	1	-	0.0	0.2
Pregnant Women & New Mothers	0	1	-	0.0	0.2
Transgender	0	1	-	0.0	0.2

	2017/18	2018/19	% Change	% of all film screenings (2017/18)	% of all film screenings (2018/19)
Total number of film screenings	14,962	14,672	-1.9	-	-
Number of targeted film screenings					
Disabled	696	1,269	82.3	4.7	8.6
BAME	297	503	69.4	2.0	3.4
Children & YP	2,173	2,075	-4.5	14.5	14.1
LGB	270	650	140.7	1.8	4.4
Older Persons	754	1,538	104.0	5.0	10.5
Religious Beliefs	107	424	296.3	0.7	2.9
Pregnant Women & New Mothers	274	72	-73.7	1.8	0.5
Transgender	30	98	226.7	0.2	0.7

	2017/18	2018/19	% Change	% of all performances at presenting venues (2017/18)	% of all performances at presenting venues (2018/19)
Total number of performances at presenting venues	3,747	3,813	1.8	-	-
Number of targeted performances at presenting venues					
Disabled	50	108	116.0	1.3	2.8
BAME	47	48	2.1	1.3	1.3
Children & YP	399	384	-3.8	10.6	10.1
LGB	16	54	237.5	0.4	1.4
Older Persons	89	141	58.4	2.4	3.7
Religious Beliefs	0	1	-	0.0	0.0
Pregnant Women & New Mothers	2	2	0.0	0.1	0.1
Transgender	6	9	50.0	0.2	0.2

	2017/18	2018/19	% Change	% of all performances by touring companies (2017/18)	% of all performances by touring companies (2018/19)
Total number of performances by touring companies	2,932	4,145	1.8	-	-
Number of targeted performances by touring companies					
Disabled	59	112	89.8	2.0	2.7
BAME	61	2	-96.7	2.1	0.0
Children & YP	556	269	-51.6	19.0	6.5
LGB	0	21	-	0.0	0.5
Older Persons	169	58	-65.7	5.8	1.4
Religious Beliefs	0	0	-	0.0	0.0
Pregnant Women & New Mothers	1	1	0.0	0.0	0.0
Transgender	0	0	-	0.0	0.0

	2017/18	2018/19	% Change
Total Number of participatory sessions (total number of sessions specifically targeted at children and young people, General Participatory Activity sessions)	59,389	72,383	21.9

	2017/18	2018/19	% Change	% of all sessions for Children & Young People (2017/18)	% of all sessions for Children & Young People (2018/19)
Number of sessions for children & young people	37,795	51,571	36.4	-	-
Number of targeted sessions for children & young people					
Disabled	1,400	1,454	3.7	3.7	2.8
BAME	386	1,249	1.0	1.0	2.4
Children & YP	37,795	51,571	100.0	100.0	100.0
LGB	72	28	0.2	0.2	0.1
Transgender	36	127	0.1	0.1	0.2
Religious Beliefs	21	17	0.1	0.1	0.0
Pregnant Women & New Mothers	99	115	0.3	0.3	0.2

	2017/18	2018/19	% Change	% of all general participatory sessions (2017/18)	% of all general participatory sessions (2018/19)
Number of General Participatory Activity sessions	21,594	20,812	-3.6		
Number of targeted General Participatory Activity sessions					
Disabled	-3.6	-3.6	-9.1	11.9	11.3
BAME	-3.6	-3.6	216.8	2.0	6.5
LGB	-3.6	-3.6	575.0	0.0	0.1
Transgender	-3.6	-3.6	-	0.0	0.2
Older Persons	-3.6	-3.6	46.3	7.8	11.8
Religious Beliefs	-3.6	-3.6	-37.0	0.1	0.1
Pregnant Women & New Mothers	-3.6	-3.6	669.7	0.2	1.2

Employment within APW Organisations	2017/18	2018/19	% Change
Total number of Employees & volunteers	4,577	4,797	4.8
Total number of disabled employees & volunteers	181	159	-12.2
Total number of BaME employees & volunteers	119	175	47.1
Total Lesbian, Gay or Bisexual people	133	206	54.9
Total Older People	850	785	-7.6
Total People with specific religious beliefs	230	443	92.6
Total Women who are pregnant or on maternity leave	40	41	2.5
Total transgender people	*	5	*

*cell count below 5 is suppressed to protect confidentiality

Boards of management within APW Organisations	2017/18	2018/19	% Change
Total number on Boards of Management	662	661	-0.2
Total number of Disabled people on Boards of Management/Advisory Committees	16	32	100.0
Total Number of people from a BaME group on Boards of Management/Advisory Committees	13	17	30.8
Total Number of Lesbian, Gay or Bisexual people on Boards of Management/Advisory Committees	19	21	10.5
Total number of Older people (50 +) on Boards of Management/Advisory Committees	410	355	-13.4
Total number of people with specific religious beliefs on Boards of Management/Advisory Committees	20	32	60.0
Total number of Pregnant women or women on maternity leave on Boards of Management/Advisory Committees	*	0	*
Total number of Transgender people on Boards of Management/Advisory Committees	*	*	*

Appendix 4

Case studies

Taking Flight Theatre Company



You've Got Dragons, Taking Flight Theatre Company
Stephanie Beck, William Grint, Rowan Talbot and Axelina Heagney
(image: Jorge Lizalde Cano)

Taking Flight reached the end of their Year 2 Creative Steps funding in September 2018. The first two years of Creative Steps has enabled the company to make progress, particularly in respect of developing training packages and their festival offer to enhance their earned income potential and also in terms of their internal operations (e.g. putting in place procedures to manage toil/holidays and more thorough planning around their capacity). But progress in some areas has been slower (e.g. re-branding, fundraising) and it became

clear towards the end of year 2 that the company was still struggling to manage their capacity, including to deliver against their Creative Steps targets. We agreed that they needed an expert external eye to undertake an organisational diagnostic and awarded a grant of £6,500 in July 2018 to enable Lawrence Beko to undertake this work with the company. This work was completed in September 2018. In January 2019 their Creative Steps Year 3 Grant of £45,000 was awarded.

Fio

A Creative Steps grant of £50,000 was awarded to Fio in June 2018 for their first year of Creative Steps Business Development activity, which included the appointment of an Executive Producer and Finance Manager in August 2018. Although the Board and ourselves noted that the Executive Producer appointed would need support (mentoring for him was secured), initial progress was promising. In particular, Fio has used Creative Steps to pull together a strong Board and attendance at the final of three externally facilitated away days in September 2018, indicated that their breadth of expertise and commitment placed the company in a solid position from which to move forward. In May 2019 we agreed a revision to their Action Plan that now includes support from external consultants. The current grant has been extended to run until 30/9/19.



The Island, Fio (image: Fez Miah)



image: Nateaya Brown

G-Expressions

In January 2019 G-Expressions was awarded a Creative Steps Grant of £5,000 to enable them to employ a consultant to work with them to carry out an organisational diagnostic check, looking at their business plan, structure and legal status, as well as areas such as fundraising. This activity was completed successfully in April 2019.

Sound Progression

A grant of £4,950 was awarded to Sound Progression in January 2019 to enable the organisation to formalise its operations, develop a strong governance and business model in which to deliver and re-ignite its programmes of activity, and vitally position itself to respond appropriately to the developing partnerships they are forging with training providers, community organisations and Cardiff Council's Youth Service.



UNLIMITED...



The Importance of Being Described...Earnestly?
Chloë Clarke (Phillips) - (image: Michael Aaron)

Chloe Phillips/Clarke

'The Importance of Being Described... Earnestly?' (R&D)

Awarded R&D support, this work was presented as a work in progress at Wales Millennium Centre and following this a Large Grant of £25,000 was awarded through Lottery in March 2018 with the work being toured Autumn 2018.

Kaite O'Reilly

'And Suddenly I Disappear: The Singapore/UK 'd' Monologues'

(International Commission)

Awarded full funding for the commission, it premiered in May 2018 in Singapore, with two live streaming events in South-East Asia May 2018 and toured the UK in September 2018 to much critical acclaim.



'And Suddenly I Disappear: The Singapore/UK 'd' Monologues' written by Kaite O'Reilly, directed by Phillip Zarrill (image: Wesley Loh, Memphis West Pictures)



Storms don't last forever, Suzie Larke

Suzie Larke – Unseen

(Main Commission)

Unseen is an exhibition of new conceptual photography which gives those with mental health experiences a way to translate their experiences and communicate what's difficult to verbalise through imagery and a visual language.

Jonny Cotsen – HHA

(Hearing Hearing AIDS) (R&D)

The Hearing Hearing Aids (HHA) is an immersive project which uses your senses and technology to explore how you communicate and engage with others. Just because someone can hear you, it doesn't mean that they're listening. HHA is a fun, playful piece where you will feel something but what that will be is up to you. How will you know if you are listening?

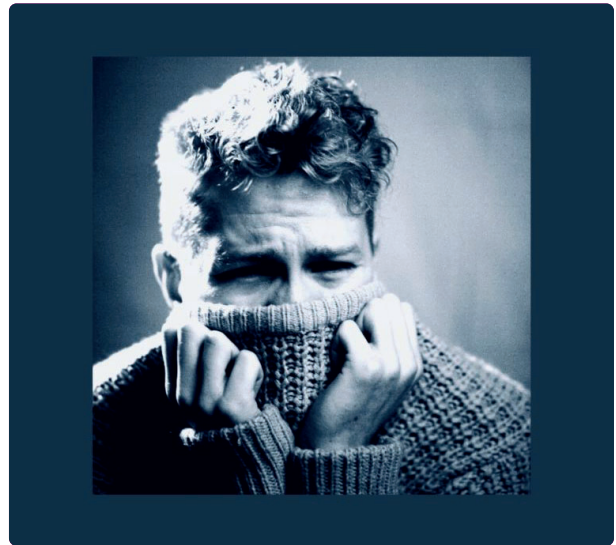


Jonny Cotsen (image: Warren Orchard)

UNLIMITED...

StammerMouth – *Fluff* (R&D)

Fluff is a small-scale interactive theatre performance raising awareness about intrusive thoughts. This R&D project involves a Cardiff-based collaboration between writer-performer Nye Russell-Thompson, producer George Soave, director Duncan Hallis, physical theatre practitioner Alice Downing, sound technician Joshua Bowles. The soundtrack will be created with Isle of Wight-based record label Slingshot Records and builds upon a previous music exploration period with them.



StammerMouth, *Fluff* (image: Tess Seymour Photograph)

Two other Wales based artists received support as Emerging Artists (not directly funded by ACW):

Stephanie Anne Back – *I Said I Love You*

I Said I Love You (ISILY) is a deaf-led theatre project exploring the cultural connection between Welsh Language and British Sign Language (BSL). Told through a character-led narrative by writer Alun Saunders, ISILY is a love story that stimulates debate about who should decide how we choose to communicate. Told in a darkly comedic way and using a mixture of theatrical styles, the underlying topics of culture, identity, communication, communication breakdowns, oppression and linguistics are distilled into a romance.



Creatives discussing the storyboard. (image: Safyan Iqba)



Just A Few Words, Nye Russell-Thompson (image: Holly Cade)

Nye Russell-Thompson – *Just A Few Words*

Just A Few Words to say how you feel. Shouldn't take long. Except StammerMouth (Nye Russell-Thompson) has a stammer, and his voice is lost as a nagging, literal pile of thoughts won't stop interrupting him. This may take a while...

A darkly comic show grappling with the awkward task of expression, inviting you into the mind of a person who stammers. Winner of the TicketSource Festival Favourite Award, Cardiff Fringe 2018.