



Odyssey Theatre's *Circus Pod* at Maindee Festival (image: Ceri Legg)

Annual Equality Report 2010/11

Arts Council of Wales: Annual Equality Report 2010/11

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The Arts Council of Wales is committed to making information available in large print, Braille and on audio tape and will endeavour to provide information in languages other than Welsh and English.

Arts Council Wales operates an equal opportunities policy.

1. Introduction

This is our first Annual Equality Report. It summarises how we are putting our commitment to promoting equality of access to the arts into practice. In the past, we have approached equality on a strand by strand basis, with separate policies and programmes for Race, Disability and Gender. We are now working towards a more comprehensive approach to equality and diversity that includes all the protected characteristics covered under the Equality Act 2010 (age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation). As well as bringing us in line with this new legislation, this approach recognises that discrimination is often experienced due to a combination of factors.

We recognise past shortcomings and the need to work hard to tackle current inequalities. But we also want to make sure that we promote equality by valuing and celebrating the richness of all the cultures and people of contemporary Wales. We know that the arts in Wales will be stronger, more vibrant and more relevant to more people if we embrace diversity. We are enthusiastic about wanting to look at what we do and how we work through fresh eyes. By doing so we hope to revitalise our approach to increasing access to the arts.

This report focuses on activity during 2010/11, or data analysed in that period. To a large extent it focuses on the protected characteristics for which we already collect data and for which we have had schemes in place (Race, Disability and Gender). A lot has already been achieved by us and by the organisations that we fund. But we still have a long way to go before we can truly say that the arts in Wales are fully inclusive. We aim to build on the work carried out to date by mainstreaming equality and diversity into all of our work. This includes taking action to revitalise the culture of our own organisation.

If you would like to place the statistics contained throughout this report in the context of the wider equalities picture in Wales, you might find the Equalities and Human Rights Commission's Equalities issues in Wales report published in 2009 interesting.

http://www.equalityhumanrights.com/uploaded_files/research/11_equality_issues_in_wales_-_a_research_review.pdf

2. How we monitor equality

Our *Internal Equalities Monitoring Group*, comprising staff from across the organisation, monitors progress in implementing our equalities work. This includes monitoring the implementation of our *Equality Impact Assessment Process*. This process helps us make sure that we consider the impact our policies may have on different people and address any actual or potential inequalities, therefore improving our services and employment practices. Full details of the procedure that we follow can be found on our website <http://www.artscouncilofwales.org/about-us/governance/corporate-policies/equalities>

In 2010/11 we carried out 15 Equality Impact Assessments on the following documents. Those relating to public documents can be found on our website and those relating to internal documents are available on request.

Public Documents

- Changing Lives: Arts Council of Wales Strategy for Children, Young People and the Arts
- General Guide to Arts Council of Wales Funding for Individuals 2010-2011
- General Guide to Arts Council of Wales Funding for Organisations 2010-2011
- Creative Wales Ambassador 2010 Guidelines
- Investment Review: Making the Change
- Quality Appraisal
- Investment Review: Renewal and Transformation: Council's Investment Review Decisions
- Creative Steps Investment Fund/Our Culture: Open Doors, Open Minds

Internal documents

- HR: Probationary Procedure
- HR: Smoking Policy
- HR: Alcohol and Substance Abuse
- HR: Travel & Subsistence
- HR: Paternity Policy
- HR: Age Diversity
- HR: Home working

As well as increasing awareness of equality and diversity issues amongst staff who develop policy, it has also led to specific actions to improve how we work. These include:

- Making sure that published documents include our standard equal opportunities statement and the positive about disabled people logo.
- Monitoring the number of requests that we receive for our Scheme Guidelines to be made available in other formats or languages other than Welsh and English, including BSL.
- Making sure our staff know how to arrange support for applicants to fill in an application form if their first language is not English or Welsh.
- Changing our schemes funding guidelines to make it clear that we can try to find alternative sources of funding for successful applicants who are unable to accept Lottery funding because of their religious beliefs.
- Improving the way in which we collect data from grant applicants to help us monitor whether or not all applicants are being treated fairly.
- Making sure we annually review the diversity of our National Advisor pool and recruit in respect of gaps in expertise, including in respect of diversity and equality expertise.
- Making sure the priorities within the Race Equality Scheme and Disability Equality Scheme were taken into account at the beginning and throughout the Investment Review we carried out between 2009 and 2011 and, more importantly, during decision making. We then assessed the effects of Investment Review and its impact on Equalities and Diversity (leading to actions below).
- Making sure the organisations funded as a result of this Investment Review implement effective equalities practice (this is reflected in their Revenue Funding Agreements for 2011/12).
- Developing a new strategic approach to developing culturally diverse arts activity. This will lead to the establishment of a new development programme, the *Creative Steps Development Programme*, in October 2011. It also prompted us to initiate a programme of cultural change within our organisation through the *Our Culture: Open doors, open minds* programme of change agreed by our Council in November 2010.
- In response to the lack of data in areas of sexual orientation and belief, we have started to investigate how data for these areas will be collected.

Many of these actions are ongoing and will require further monitoring to ensure that they are achieving the desired outcomes. This monitoring is carried out through our Internal Equalities Monitoring Group and reviewed by our Management Board.

In 2010/11 we refined the Equality Impact Assessment Process to help us ensure that all policies considered by our Management Board are accompanied by an Equality Impact Assessment. To make sure that actions and tasks identified through the assessments are taken forward, a quarterly progress report is submitted to our Management Board who discuss any outstanding actions.

Much progress has been made in respect of the introduction of Equality Impact Assessments, but there is still more we can do to ensure to improve their effectiveness. This includes:

- Arranging Equality Impact Assessment training for staff responsible for developing policy who did not receive the initial training.
- Producing and publishing an accessible report that summarises the practical outcomes of the actions identified through the assessments carried out to date, including celebrating our achievements and identifying where more needs to be done.
- Arranging for an independent assessment of our process and progress to date.

Our commitment to equality is made within our *Equal Opportunities Policy*. In support of this, we currently have schemes in place in respect of Race, Disability and Gender. We monitor how effectively these schemes are being put into action and later sections of this report detail the progress made in 2010/11.

3. The evidence base – key data

3.1 Arts in Wales Survey 2010

We commissioned a major survey of the Welsh adult population entitled Arts in Wales 2010. Its key objectives were to

- assess public perceptions of arts and cultural activity.
- identify current levels and frequency of participation in the arts by art form sector.
- explore trends in attendance and participation (including any impact of the current economic climate). In addition, it sought to provide a social and geo-demographic profile of arts audiences (both in terms of attendance and participation) and explore barriers to the arts. It assessed levels of arts engagement amongst groups such as Community First area residents, disabled people, ethnic minority groups and those in the DE social groups.

The study involved over 7,000 interviews with fieldwork undertaken in 3 waves between July 2009 and January 2010. It followed a similar approach to the previous survey undertaken during 2004 and 2005, allowing comparisons between these periods and the identification of trends. A full report of results and further details of the survey methods are provided in the Arts in Wales Main Report that can be found on our website:

<http://www.artswales.org/what-we-do/research/current-research>

In terms of the overall combined measure of attendance and participation once a year or more, lower levels were recorded amongst disabled people or people with a long-term illness (76% compared to 92% of the remainder of the adult population), members of the DE socio-economic groups (80% compared to 93%), people with no educational qualifications (77% compared to 94%) and people aged 65 and over (77% compared to 92%). Also men were marginally less likely than women to have either attended or participated in the arts (87% compared to 90%).

However, it is notable that combined attendance and participation levels were similar or higher than the rest of the population amongst some groups of interest. Most significantly, 95% of those in the Family lifestage attended or participated in one or more art form compared to 86% of people in other lifestages and 96% of those aged 16 to 24 attended or participated in an art form compared to 87% of those aged 25 or over.

Attendance & Participation overview – by groups of interest

Analysing attendance and participation levels separately highlights some further variations between the groups, including the following:

Members of Black and Minority Ethnic population – members of the BME population have broadly similar levels of attendance to the rest of the population but are more likely to participate in one or more art form once a year or more (43% compared to 39%);

Families – members of this lifestage were more likely than others to attend arts events once a year or more (94% compared to 85%) but less likely to participate in any art forms (36% and 40%);

People aged 65 and over – people in this age group were much less likely than younger people to attend arts events (72% and 90%) and a significantly lower proportion of this group attended arts events at least 2 or 3 times per year (55%). However members of this age group were only slightly less likely than younger people to participate in arts activities at least once a year (36% and 40%).

Disabled people and people with long-term illness – disabled people or people with a long-term illness were less likely than other respondents to attend arts events (71% and 90%), with the proportion attending at least 2 or 3 times a year decreasing to 55%. Disabled people and people with long-term illness were also slightly less likely to participate at least once a year than other respondents (34% and 40%).

People with no educational qualifications – attendance levels were significantly lower in this group compared to those with any qualifications (73% compared to 93%), and just 58% attended at least 2 or 3 times a year.

Aged 16-24 – respondents in this age group were more likely than others to attend arts events at least once a year (96% compared to 85%) with the majority of these respondents attending at least 2 or 3 times a year (91%). Given the ‘mainstream’ popularity of the cinema and other live music, analysis of attendance was also undertaken excluding these art forms. 83% of respondents in this age group attended an arts event once a year or more excluding cinema and 73% excluding cinema and live music, which demonstrates the influence of these activities on arts attendance amongst this age group. Participation was also higher amongst this group than amongst older respondents.

3.2 The Arts Council of Wales 2008-09 Survey of Revenue Funded Organisations

In 2009/10 our Revenue Funded Organisations completed a survey that tells us about who they are and what they did during 2008/09. This is the latest survey data that has been analysed. In this year a total 104 of the 106 organisations returned a completed survey; a response rate of 98%.

Questions relating to equality and diversity are included in the survey, and the responses are summarised here. We recognise that this kind of quantitative data does not give us the full picture. For example, whilst it tells us about programmes of work targeted at specific groups, it cannot tell us to what extent our Revenue Funded Organisations are at reaching all kinds of people through their core work. It does however give us some useful information which, combined with qualitative information gathered in other ways, such as through Annual Review Meetings, contributes to the overall picture.

Staffing

Overall, 5,891 people worked for our revenue funded organisations during 2008-09. The survey does not tell us what roles staff undertook which means the data below can only give a broad indication of the diversity of the sector.

Of the total staff, 18% worked full time and the survey shows there was an equal proportion of men and women in full time employment. However, there were a much higher proportion of women working part time (72%). There were around the same proportion of men and women working as volunteers or as casual or contract staff.

The proportion of all staff that were from Black and Minority Ethnic Backgrounds was around 2%, which reflected this diversity within the overall population of Wales at the time of the 2001 census.

The proportion of Welsh speakers employed by our Revenue Funded Organisations was also roughly in line with the proportion of the population who speak Welsh at 23%. In the 2001 census 20.8% of people living in Wales said they were able to speak Welsh.

Disabled People made up just 2% of all staff (including volunteers and casual or contract staff). There are different ways of defining disability and, because of this, there are different estimates of the proportion of people in Wales who are disabled. But the 2001 census indicates that one in four people had a limiting long-term illness and the labour force survey 2001 indicated that 19.5 % of people were defined as disabled under the Disability Discrimination Act

definition of disability. Whichever statistics you use, disabled people are clearly under-represented amongst our Revenue Funded Organisations' staff. Disabled People made up just 1% of Full and Part-time employees. Of the 101 disabled people working in the arts in Wales, the majority, 74 or 73% were working on a voluntary basis. This is a far higher proportion than the proportion of employees overall who were volunteers (37%).

Boards of Management

Most Board members were aged between 35 and 64, with only 5% being under 35 and 18% being over 65. There were only 2 young people (aged 16 to 24) who were Board Members (out of a total of 840 Board members).

32% of Board Members were Welsh Speakers and 5% were disabled. The proportion of Black and Minority Ethnic people on the Boards of management of our Revenue Funded Organisations was around 4%.

Activity

Visual Arts and Crafts Exhibitions

Out of a total of 513 exhibitions during the year 4 (0.78%) were targeted specifically at disabled people, 2 were targeted at Black or Minority Ethnic groups (1.17%) and 3 (0.58%) were specifically targeted at Welsh Speakers. A further 32 people (6.24%) were targeted at Children and Young people.

Participatory Activity for Children and Young People

Just over three quarters of participatory activity sessions for young people were delivered in English (78%), whilst 8% were delivered in Welsh and 5% were delivered bi-lingually. Only 0.06% were delivered through another language. Language was not relevant for the remaining 9%.

Workshops/Participatory Activity (Direct Public Provision)

The survey indicates that language was not relevant for most of the open access participatory sessions delivered (74%). Of the remaining activity that was not targeted at specific groups, 21% were delivered in English, 4% were delivered in Welsh and 1% were delivered Bi-lingually and 0.2% were in another language. Some participatory activity was targeted at specific groups; 6% was targeted at Disabled People and 0.18% was targeted at Black and Minority Ethnic Groups.

Performing/Touring Companies Production Activities – Public performances

The majority of performances were through the medium of English, 63%. Of the remainder, 21% were in Welsh, 9% were bi-lingual, 4% in another language and for 2% the language was not relevant. Some performances

were targeted at specific groups; 2% at Disabled People, 0.07% at Black and Minority Ethnic groups and 26% at Young People.

Live Performances at Presenting Venues/Festivals

The majority of live performances were in English (57%). Language was not relevant for 37% of live performances and 4% were in Welsh, 1% were Bilingual and 1% were in another language. A small number of live performances were targeted at specific groups; 2% at disabled people, 0.09% at Black and Minority Ethnic Groups and 9% at Children and Young People.

3.3 Our funding

We distribute two main types of grant funding; funding received from the Welsh Government and Lottery funding.

Revenue Funding

The majority of the grant-in-aid funding that we receive from Welsh Government funding is allocated to our Portfolio of Revenue Funded Organisations.

Arts Council of Wales defines an organisation as being “Black and minority ethnic led” if at least 51% of its senior managers, management committee, board, governing body or council define themselves as Black or Minority Ethnic. We define an organisation as being “disabled led” if at least 51 % of its senior managers, management committee, board, governing body or council define themselves to be disabled.

In 2010/11 we awarded grants totalling £23,202,230 to 97 Revenue Funded Organisations. Of these, 3 organisations (3%) were Black and Minority Ethnic Led. They received £121,415 (0.52%) of the Revenue Funding awarded. One of the Revenue Funded Organisations (1%) was a Disabled Led Organisation. They received £115,334 (0.50%) of the total Revenue Funding awarded. In addition £404,448 (1.74%) of Revenue Funding was awarded to organisations whose programme was entirely disability focussed.

These statistics highlight the fact that very few of the organisations we fund on a regular basis are Black and Minority Ethnic Led or Disability Led. During 2009/11 we carried out an Investment Review and made decisions about the portfolio of clients we will continue to fund as Revenue Funded Organisations from 2011/12. The Equality Impact Assessment carried out on the Terms of Reference for this review identified development needs. This led to the development of the *Creative Steps Development Fund* as well as the

recognition that we need to change our organisation's culture (see *Our Culture: Open Doors, Open Minds* in Section 4 of this report).

Having said this, the figures do not give a complete picture. They do not take into account programmes delivered by organisations that were focussed on specific groups, which formed part of their overall work. This information is captured through our Survey of Revenue Funded Organisations (see above). Nor do they capture to what extent our Revenue Funded Organisations' regular programmes are reaching a broad range of people.

Our approach now is to encourage organisations to mainstream equality and diversity, by making sure that it is at the heart of their day to day work. Whilst specific programmes will still form a part of this approach, and these will be still picked up in our Survey of Revenue Funded Organisations, we also need to find other ways to monitor the effectiveness of this new mainstreaming approach.

Lottery Funding

Our Lottery funded schemes are open to all. In 2010/11 our funding priorities included specific priorities in relation to disabled artists and artists from Black and Minority Ethnic backgrounds.

The statistics below have been drawn from Equalities Monitoring Forms that Lottery Grant applicants submitted with their applications. These are separated from their applications and used for monitoring purposes only. In 2010/11, the submission of this form was optional and less than half of applicants returned their forms (47% for individuals and 34% for organisations). This means that the data below might not be entirely reliable. But it does appear to give a worrying indication that if you are a woman, disabled or you are from a Black and Minority Ethnic background your grant application is less likely to be successful than if you are a man, non-disabled or White. That said, the figures also show men and women received about the same proportion of funding awarded. This data will be considered when we carry out Equality Impact Assessments on changes to our Lottery Funded Scheme guidelines.

Although this type of data will only ever be able to provide us with indications of possible inequalities, and is only part of the overall picture, we do need to be able to rely on it to give us as accurate an indication as possible. When we find indicators of inequality we will explore why this might be the case and take action to address those inequalities. We hope to improve the reliability of this data by requiring **all** applicants to submit their Equalities Monitoring Forms from 2011/12. Individuals can still choose not to answer certain questions.

The statistics have not been collated in this format in previous years. Because of this, this report does not include a year on year comparison. Bearing in mind the reliability issues mentioned above, the 2010-2011 figures will be used as a baseline for comparison in future years.

Individuals

Of the 227 decisions made 105 (46%) returned their Equal Opportunities Monitoring Forms. Of these, 63 (60%) individuals were awarded funding totalling £444,600. The data collected is summarised below:

Nationality

Of the 105 forms returned, 49 were from British or mixed British nationality, 37 were Welsh, 9 were English, 2 were Irish, 1 was Scottish, 1 was Italian, 1 was Breton, 1 was French, 2 described themselves as 'Other' and 2 left the form blank.

Disability

10 applicants (9%) who submitted their Equal Opportunities Forms identified themselves as disabled.

5 applicants were successful (a 50% success rate for disabled applicants who've submitted their form). This compares to 80 applications received from non disabled applicants (who submitted their Equal Opportunities Forms) of which 54 (68%) were successful. 5 people chose not to answer.

Of grants awarded to people who returned their Equal Opportunities Forms, 8% were awarded to disabled artists. The value of grants awarded to disabled artists was £10,680 (2% of the total funding awarded to individuals who returned their forms in this period).

Gender

44 applicants (42%) who submitted their Equal Opportunities Forms were men and 59 (56%) were women. 2 people (2%) chose not to answer.

Of these, 30 men (68% of men who submitted their Equal Opportunities Forms) and 31 women (53% of women who submitted their equal opportunities forms) were awarded grants.

Of grants awarded to people who returned their Equal Opportunities Forms, 48% were awarded to men and 49% were awarded to women. The value of

grants awarded to men who returned their forms was £246,365 (55%) and the value of grants awarded to women was £193,935 (44%).

Ethnicity

Of the applicants who returned their Equal Opportunities Forms in this period 95 (90%) were white and 5 (5%) were from a Black and Minority Ethnic Background. Of these 2 were from another mixed ethnic background, 1 was African, 1 was Chinese, 1 was Asian/White. 5 chose not to answer.

Of these, 1 applicant from a Black and Minority Ethnic Background (20% of Black and Minority Ethnic applicants who submitted their Equal Opportunities Forms) were awarded grants. This compares to 58 White applicants (61%) who returned their forms who were successful. The remaining 4 people awarded a grant, who returned their forms, chose not state their ethnicity.

Of grants awarded to people who returned their Equal Opportunities Forms, 92% were awarded to White applicants and 2% were awarded to Black and Minority Ethnic applicants. The value of grants awarded to White applicants was £379,800 (85%) and the value of grants awarded to Black and Minority Ethnic applicants was £5,000 (1%).

Organisations

Of the 320 decisions made 110 **(34%) returned their Equal Opportunities Monitoring Forms**. Of these, 87 organisations were awarded funding totalling £1,234,724. The data collected is summarised below:

Disability led organisations

Of the 110 organisations who returned their Equal Opportunities Monitoring forms, 2 were disability led organisations and 6 chose not to answer.

These 2 organisations (100%) were both awarded grants. This compares to 102 applications received from non disability-led organisations (who submitted their Equal Opportunities Forms) of which 82 (80%) were successful.

The value of grants awarded to disability-led organisations was £20,650 (2% of the total funding awarded to organisations who returned their forms in this period).

Gay led organisations

Of the 110 organisations who returned their Equal Opportunities Monitoring forms, 3 were gay led organisations. 10 organisations preferred not to answer or left the question blank.

These 3 organisations (100%) were all awarded grants. This compares to 97 applications received from non gay-led organisations (who submitted their Equal Opportunities Forms) of which 77(79%) were successful.

The value of grants awarded to gay-led organisations was £34,393 (3% of the total funding awarded to organisations who returned their forms).

Black and Minority Ethnic led organisations

4 of the organisations who returned their Equal Opportunities Forms in this period were Black and Minority Ethnic led.

Of these, 3 organisations (75%) were awarded grants. This compares to 102 applications received from White-led organisations (who submitted their Equal Opportunities Forms) of which 82 (80%) were successful. 4 organisations chose not to state whether or not they were Black and Minority Ethnic led.

The value of grants awarded to Black and Minority Ethnic led organisations was £43,600 (4% of the total funding awarded to organisations who returned their forms).

Gender Make-up of Boards

110 organisations returned their Equal Opportunities forms. 363 (48%) of these organisation's Board members were male and 390 (52%) were female. (Please note that where Local Authority organisations included committee numbers, these have not been included in the board members figures).

4. Our Council, Advisors and Staff

4.1 Our Council

Our Council is recruited by the Welsh Government. We work with them to encourage people from a diversity of backgrounds to apply, including aiming for a gender balance.

In 2010-11 fifteen people served on our Council. Of these members, one (7%) was from a Black or Minority Ethnic background and one was a disabled person. Nine of the fifteen members were men and 6 were women.

4.2 Our Advisors

We recruit people currently working in the arts sector to advise us in relation to our work and the work of the organisations that we fund. We actively encourage people from a diversity of backgrounds to apply to become advisors and seek out people to fill skills gaps, including those with knowledge of equality and diversity issues.

In 2010, we estimate that our national list of advisors of 127 included 6 advisors from a Black and Minority Ethnic background (5%) and 5 disabled advisors (4%). There were equal proportions of men and women on the list. This estimate is based on our knowledge of advisors, rather than on information provided by the advisors so it may not be completely accurate. To ensure that this data is reliable in future we will ask advisors to complete an Equal Opportunities Monitoring Form when we revise our current list and recruit new members in autumn 2011.

4.3 Our Staff

Arts Council of Wales has an Equal Opportunities Recruitment Policy. It warmly welcomes applications from all sections of the community. All jobs are advertised on Urban UK website, in Job Centres, on Jobs Wales and on our Wales website.

We have various policies in place which help us make sure people are treated equally, including work-life balance and flexible working policies. We recognise that treating people equally sometimes involves enabling people to work differently.

In 2010/11 staff undertook equalities and Disability Equality training and some staff received equalities training specific to their roles.

Currently (June 2011), one (1%) of our 92 members of staff is from a Black and Minority Ethnic Background and 11 (12%) consider themselves to have a disability or health condition. More women than men work for us with 63 (68%) of our staff being female and 29 (32%) being male. All members of our Senior Management Team are male. The Equal Pay Audit carried out in 2010/11 concluded that there were no instances of gender bias but made some recommendations to help us make sure that this remains the case. These are detailed in Section 8 of this report.

4.4 Our Culture: Open Doors, Open Minds

In November 2010 our Council agreed a paper called *Our Culture: Open Doors, Open Minds*. In this paper we recognised the need embed equality into our day to day work; to 'mainstream' equality. To do this we know that we firstly need to look at the culture of our organisation. *Our Culture: Open Doors, Open Minds* details the first steps we plan to take to help us become a more inclusive and welcoming organisation. These plans fall into the following areas:

- Addressing the issue of the lack of diversity amongst our organisation's staff, board and advisors
- Addressing the perception amongst some artists from Black and Minority Ethnic backgrounds that we don't respond well to their needs
- Increasing staff knowledge of a diverse range of artistic practice and communities amongst our staff

Some work around these areas started in 2010-11 and an Action Plan will be put in place in 2011-12.

5. Our Race Equality Work

5.1 Our Race Equality Scheme

In July 2008, we published our *Race Equality Scheme*. This builds on the objectives and actions that were outlined in the cultural diversity strategy we published in 2000, which was developed in partnership with representative bodies from the sector. The Race Equality Scheme recognises that racism still exists in Wales and that our clients and staff may experience unfair treatment or discrimination because of their race, colour, ethnicity or religion. It commits us to taking positive action to eliminate individual and institutional racism. It states our intention to develop an Action Plan in full consultation with minority ethnic groups.

It was the need to develop this Action Plan that prompted a Race Equality Pre-Consultation meeting that was held in September 2009 with invited external equalities experts. This meeting enabled us to share ideas about how best to take forward a Race Equality Action Plan and identify ways in which we could improve how we listen to and consider the views of Black and Minority Ethnic individuals and communities.

It was agreed that we need to develop the ethos of our organisation and improve how we engage with people through our day to day work. We agreed that the initial work needed to focus on our organisation's culture and that there was a need to recognise key messages received from Black and Minority Ethnic communities and endorse them internally.

Rather than putting in place a more formal action plan, the meeting suggested that we identify three or four simple practical actions that we could deliver on. We agreed four actions. The progress made in taking them forward during 2010/11 is detailed below.

Action 1: Establish how much culturally diverse work our staff see.

Progress in 2010/11

We encouraged our staff to see more work by sharing information received about events and asking them to tell us about what they'd seen. We shared the list of events internally and with external people who had expressed an interest in receiving it. Black Voluntary Sector Network Wales also shared the lists with their contacts. At the end of the year we analysed the responses received from staff and reported back to those who'd attended the initial meeting.

Between June and December 2010, 34 individual members of staff attended a total of 41 events. These figures are based only on staff who identified the event they attended as 'diverse' and wrote a short report about it. They may not include everything we saw. We mainly saw work that we funded, or was presented in venues that we support. However, there were some examples of us getting to things that are usually 'off our radar' because our external contacts made us aware that these events were happening. Ensuring that staff are supported and encouraged to see a diversity of work forms part of the programme of cultural change within our organisation detailed in *Our Culture: Open doors, open minds* (see Section 4)

Action 2: Carry out an analysis of the Annual Revenue Reports and Annual Surveys completed by its Revenue Funded Organisations in relation to diversity.

Progress in 2010/11

This was carried out. Reports on each individual organisation fed into our Investment Review. Staff received feedback and training on the key themes arising from the analysis to inform their future work with those organisations. It gave us a snap shot picture of the current diverse activity being delivered, including some targeted programmes and general approaches to equality. It also gave us an analysis of the makeup of our Revenue Funded Organisations' staff and Boards in relation to diversity (see section 2).

Action 3: Work with Black Voluntary Sector Network Wales to ensure that a Black and Minority Ethnic artists training and development plan is agreed by the end of March 2010.

Progress in 2010/11

This plan was submitted by Black Voluntary Sector Network Wales in December 2010. It draws together feedback received directly from Black and Minority Ethnic artists through one to one support, artists seminars and arts forum. There is further work required to take this work forward but it is already informing policy development. For example, it has influenced the priorities for training in our Lottery Funding Guidelines for 2011-12.

Action 4: Ensure that the priorities within the Race Equality Scheme are taken into account throughout Arts Council of Wales' Investment Review, and during the decision making.

Progress in 2010/11

This was done by carrying out an Equality Impact Assessment on the terms of reference for the review and other key documents. These can be found in the

Investment Review section of our website. <http://www.artswales.org.uk/what-we-do/funding/investment-review/key-documents>

5.2 Black and Minority Ethnic Artists Development Programme

This programme, and the partnership with Black Voluntary Sector Network Wales was an important part of our race equality work in 2010/11. The programme was established in 2005-2006 and has supported the development of artists through advice and mentoring sessions. It has also gathered feedback from artists about their development needs through these sessions, regional seminars and an artist forum. It has raised the profile of artists from Black and Minority Ethnic backgrounds through its Artists Database, generating employment opportunities.

The programme has provided Black and Minority Ethnic Artists in Wales with opportunities to:

- Access information, advice and support
- Raise their profile and access employment opportunities
- Identify their training and development needs and communicate these to Arts Council of Wales
- Communicate the barriers they encounter in developing their artistic careers and influence development of good practice and policy at Arts Council of Wales

The programme has provided Arts Council of Wales with:

- A trusted route through which it can effectively let Black and Minority Ethnic Artists know about its services, including grant funding
- A greater understanding of the training and development needs specific to Black and Minority Ethnic artists
- A greater knowledge of the barriers faced by Black and Minority Ethnic artists when developing their artistic careers, including applying for funding.

We have also funded BVSNW to deliver events such as the Black History Month and Chinese New Year celebrations.

5.3 Development of Best Practice Guidance for arts providers on race diversity and equality

In 2010-11 we commissioned research to inform the development of this guidance. We will use them to help us 'mainstream' equality and diversity into

our day to day work and encourage the arts organisations that we fund to do the same. These will be published in 2011-12 and introduced to the sector.

6. Our Disability Equality Work

We are committed to increasing access to the arts in Wales for and by disabled people. We follow the guidance in *Equal Spaces: best practice guidance for arts providers on disability issues* and encourage the organisations we fund to do the same. This guidance was produced by us in March 2008, and written by Disability Arts Cymru's director, Maggie Hampton.

We work closely with Disability Arts Cymru to ensure that the views of disabled people inform our disability equality work. In 2010/11 its Director, who was also a member of our Council, chaired our Internal Equalities Monitoring Group.

6.1 Arts Council of Wales Disability Action Plan

This arts and disability action plan was put in place to make sure that our 'Disability Equality Scheme' and 'Moving Beyond: An Arts and Disability Strategy for Wales' is implemented. It set out a number of targets which we hoped to achieve during 2010/11.

Policy Development

Target 1 – Increase the quality of all our policies and procedures, and in turn the services we provide, by systematically considering the impact they may have on disabled people.

In 2010 we said we would:

- Publish the Equality Impact Assessment Process on our website and continue to implement it;
- Continue to assess all new policies and any policies that are revised during the year.

Progress:

- The Equality Impact Assessment Process has been published on our website.
- We have carried out assessments on 15 policies in 2010/11.
- We have refined the process to help us ensure that all policies considered by our Management Board are accompanied by an Equality Impact Assessment.
- We have produced a table of Actions/Tasks identified through the assessments and a progress report on actions outstanding.

Arts Development

Target 2 – Arts Council of Wales aims to increase knowledge of disability arts, arts and disability and inclusive arts amongst our revenue funded clients.

Arts Council of Wales funds Disability Arts Cymru to deliver a portfolio of strategic services across Wales. Arts Council of Wales recognises that it needs to increase disability knowledge throughout the arts sector and promote and share good practice.

As a first step towards increasing knowledge amongst our revenue funded clients, in 2009/2010 training was delivered to staff in our North Wales and West Wales offices.

In 2010/11 we said we would:

- deliver training sessions to staff in the South Wales Team and to Senior Arts Development Officers.

Progress: Job specific training has been delivered to the South Wales Team and Night Out. This training has also been offered to the Arts Directorate and Wales Arts International. Staff have also received Disability Equality Training and Equalities Training.

In 2011/12 we will ensure that job specific training is delivered to the Arts Directorate and Wales Arts International. We will also ensure that our new portfolio of Revenue Funded Organisations are aware of the implications of the Equalities Act and are proactively promoting better access to the arts for disabled people.

Target 3 – Improve and increase opportunities for disabled artists and disability arts organisations to develop and present their work and to undertake training

Arts Council of Wales' Lottery funding guidelines contain a number of priorities that include an over-arching priority for projects that promote the work of artists from under-represented groups including disabled people.

In 2010/11 we said we would:

- ensure that the data collected via the new Equal Opportunities monitoring forms is recorded on our grant management system so that a report can be produced in April 2011 to establish the percentage of grants awarded to disabled artists and disability arts organisations. This will be used as a base from which to monitor increases or decreases in grants awarded to disabled applicants and to inform future planning.

Progress: Data is being collected and is detailed in section 2 of this report.

In 2008/09 Arts Council of Wales commissioned The Foundation for Community Dance to undertake a Dance and Disability in Wales Research project. This target has been included in the 2010/11 action plan because the dance and disability research was not completed in 2009/10.

In 2010/11 we said we would:

- discuss how best to take this research forward;

Progress: This work is still ongoing but should be completed in 2011/12.

Unlimited will celebrate disability arts, culture and sport as part of the London 2012 Cultural Olympiad. Arts Council of England is delivering *Unlimited Commissions* with Creative Scotland, the Arts Council of Northern Ireland and Arts Council of Wales on behalf of London 2012 and the Olympic Lottery distributor.

In 2010/11 said we would:

- Encourage and support disabled artists in Wales to apply for "*Unlimited Commissions*"

Progress: Two *Unlimited* commissions were awarded to Wales based disabled artists in the first round in March 2010 and a further one was awarded in the second round in December 2010. We continued to encourage Wales based disabled artists to apply to the final *Unlimited* round in April 2011.

Audience Development

Target 4 – Improve and increase opportunities for disabled people to attend arts events in Wales

During 2003-2006 Arts Council of Wales undertook an audit of venues and, through its Capital Strategy, implemented a three year refurbishment / development plan to improve access and satisfy the requirements of the Disability Discrimination Act. During that period, Arts Council of Wales Annual Survey indicated that there was a seventy percent increase in disabled people's attendance at venues that were Revenue Funded Organisations. In 2010/11, through the Investment Review, we said we would:

- establish how venues are working to further reduce the barriers disabled people face when seeking to engage with the arts. This will provide a baseline to inform future development work.

Progress: We drafted a questionnaire to undertake a survey of the facilities offered by our new portfolio of revenue funded venues. This will be distributed in 2011-12 and used as a baseline to inform future development work.

Employment and Recruitment

Target 5 – Improve Arts Council of Wales' recruitment, employment, training and development practices to ensure all current and future staff have equal opportunity to progress.

Arts Council of Wales warmly welcomes applications from all sections of the community and all jobs are advertised on the Urban UK website, in Job Centres, on Jobs Wales and on our website. We also have a work-life balance policy. This aims to increase access for employees who may need to work differently, including disabled applicants and existing employees. We recognise that access to flexible working provides people with more choice and helps us to retain employees. We also make mutually agreed reasonable adjustments.

In 2010/11 said we would:

- ensure that all staff attend the training, monitor attendance, plan further training for those staff who were unable to attend and arrange training for new staff annually;
- organise training for members of Council.

Progress: Arts Council of Wales staff received Disability Equality Training in 2010/11. Training for our council was delivered in April 2011.

Target 6 – Create an inclusive working environment for all Arts Council of Wales staff

All Arts Council of Wales offices are accessible and reasonable adjustments are made for disabled staff as and when required.

In 2010-2011 we said we would:

- develop an access guide for staff

Progress: An access guide has been developed and published on our intranet.
Information Services

Target 7 – Improve the accessibility of information provided by the Arts Council of Wales

Arts Council of Wales has an accessible website, is committed to making information available in large print, Braille and on audiotape and will endeavor to provide information in languages other than Welsh and English on request. We follow the guidance described in '*Equal Spaces : Best Practice guidance for arts providers on disability issues*' in respect of documents we produce.

In 2010/11 we said we would:

- develop an access guide for visitors to Arts Council of Wales offices;
- develop guidelines for staff in respect of a clear and accessible Arts Council of Wales 'house style' of writing with the aim of improving the clarity of our documents;
- research best practice in respect of producing information that is accessible to all disabled people, including people with learning disabilities and dyslexia. This will be fed in to the development of the Lottery Scheme Guidelines and application forms for 2011/12.

Progress:

- An access guide has been developed and published on our website.
- A 'house style' has been developed and is being put into practice.
- Best practice has been researched and advice sought as to how to arrange for Easy Read documents to be produced. We now need to decide which of our documents should be available in Easy Read but, in the first instance, it is planned that the new Strategic Equality Plan, to be produced in 2011/12 be made available in Easy Read. New Lottery Scheme Guidelines are not being produced in 2011/12 (the current guidelines are just being updated). As such, the guidelines for 2012/13 will be the first ones to be written in a clear and accessible style.

7. Our Gender Equality Work

We are committed to ensuring equality between men and women and in 2009 we published our Gender Equality Scheme. This scheme identified three actions to be delivered during 2009/2011. The progress made towards these actions is monitored by our Internal Equalities Monitoring Group each quarter. The progress made against these actions in 2010/11 is detailed below:

Action 1: Develop full gender equality scheme in consultation with stakeholders

Our current Gender Equality Scheme is published on our website. During 2011/12, through engagement with stakeholders, we will develop a Strategic Equality Plan. This will include commitments and actions relating to gender equality.

Action 2: Undertake a full equality impact assessment across the Council's work.

Our Equality Impact Assessment process has been introduced and the assessments carried out in 2010/11 are detailed in section 2 of this report.

Action 3: Repeat our Equal Pay Audit

In February 2010 we contracted ACAS to carry out a review of our pay and grading scheme in the context of equal pay within the organisation. This review included:

- An analysis of the workforce composition by gender in the grade they occupy
- An examination of the payment structure
- An examination of the benefits enjoyed and whether they varied
- Additional payments and how awarded
- Starting pay, time in grade and progression
- Hours worked and total earnings
- The identification of pay gaps significant enough to justify further investigation

Whilst the report concluded no instances of gender bias, it made a number of recommendations. It suggested that we should:

- Consider a review of the current analytical job evaluation scheme with full consultation. This would enable the organisation to address the current grading structure anomaly and incorporate existing honorary payments.

- Using the results of the job evaluation, review the existing grading structure with full consultation and a view to introducing a transparent felt fair pay system so employees understand how their pay is determined and compared with others within the organisation.
- Consider introducing a minimum pay increase on progression or secondment such as 10% as this will ensure decisions are fair and objective.
- Consider a more evidence based, objective process for entry point within grade on recruitment.

During 2010/11, with support from ACAS, we started to develop a new Job Evaluation Scheme.

8. Other Equality Work

8.1 Creative Steps Development Programme

In 2009 we undertook an Equality Impact Assessment on the terms of reference for our Investment Review. One of the actions to come out of this assessment was to '*Ensure that the priorities within the Race Equality Scheme and Disability Equality Scheme are taken into account at the beginning and throughout the process and, more importantly during decision making*'. This was then reflected in the document published detailing the outcomes of the review '*Renewal and Transformation*'. In this we said we would set up a strategic budget to nurture and develop new activity that encourages culturally diverse arts.

Discussions internally, informed by our own experiences and existing and emerging research, led us to the opinion that, that a fund which specifically targets Black and Minority Ethnic Artists or Organisations or 'culturally diverse' arts may not be the best way forward. Instead, in 2010-11 we published and consulted on our draft proposals for a *Creative Steps Investment Fund*. We proposed that the fund should have the following aims:

- to support inspiring and imaginative new ideas from artists and arts organisations. Specifically, we envisaged that the fund could have the potential to 'fast-track' artists and organisations that may have been working 'under the radar', perhaps at a small scale or within communities, with a reputation for producing quality work. We suggested that the fund should be able to support artists and organisations who may have experienced difficulties in accessing higher profile platforms to share their work and/or who may not have had access to resources or expertise to secure their long-term viability.
- to broaden the diversity of artistic product available to venues and artistic activity being delivered in communities
- to encourage the development of mutually supportive relationships between a range of artists and organisations and our current portfolio of Revenue Funded Organisations.

The responses to the consultation (which ended in February 2010) have informed the development of proposals for a *Creative Steps Development Programme* which will be introduced in October 2011.

9. What next? – the future

Most of our equalities and diversity work is ongoing and some next steps have been identified earlier in this report. In addition, there are a number of significant and specific pieces of work that will be taken forward in 2011/12:

9.1 Strategic Equality Plan

In 2010/11 the Equality Act 2010 was introduced. We need to ensure that we comply with the associated Public Sector Equality Duty and before the end of 2011/12 we need to have published a Strategic Equality Plan. This will replace our current Race Equality, Disability Equality and Gender Equality schemes and relate to the eight protected characteristics: age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The plan will be developed through consultation and engagement with equality groups and networks and other interested people or organisations.

9.2 Our Culture: Open Doors Open Minds

We will develop an action plan to ensure that this programme of cultural change is implemented within our organisation.

9.3 Creative Steps Development Programme

We will introduce this development programme in October 2011 and monitor its progress. The programme seeks to broaden the diversity of artistic product created and presented in Wales and increase the recognition of the range of high quality work that is already being created and presented but which is not as visible as it could be. This is in addition to ensuring that our Lottery Schemes Funding is equally accessible to all.

9.4 Best Practice Guidance for arts providers on race diversity and equality

Alongside the introduction of the *Creative Steps Development Programme*, we will publish this guidance.

9.5 Best Practice Case Studies

Through our Annual Review Meetings with our Revenue Funded Organisations, we will gather case studies that illustrate the best equalities practice within this portfolio. We will include examples of best practice in our Equalities Report 2011/12.