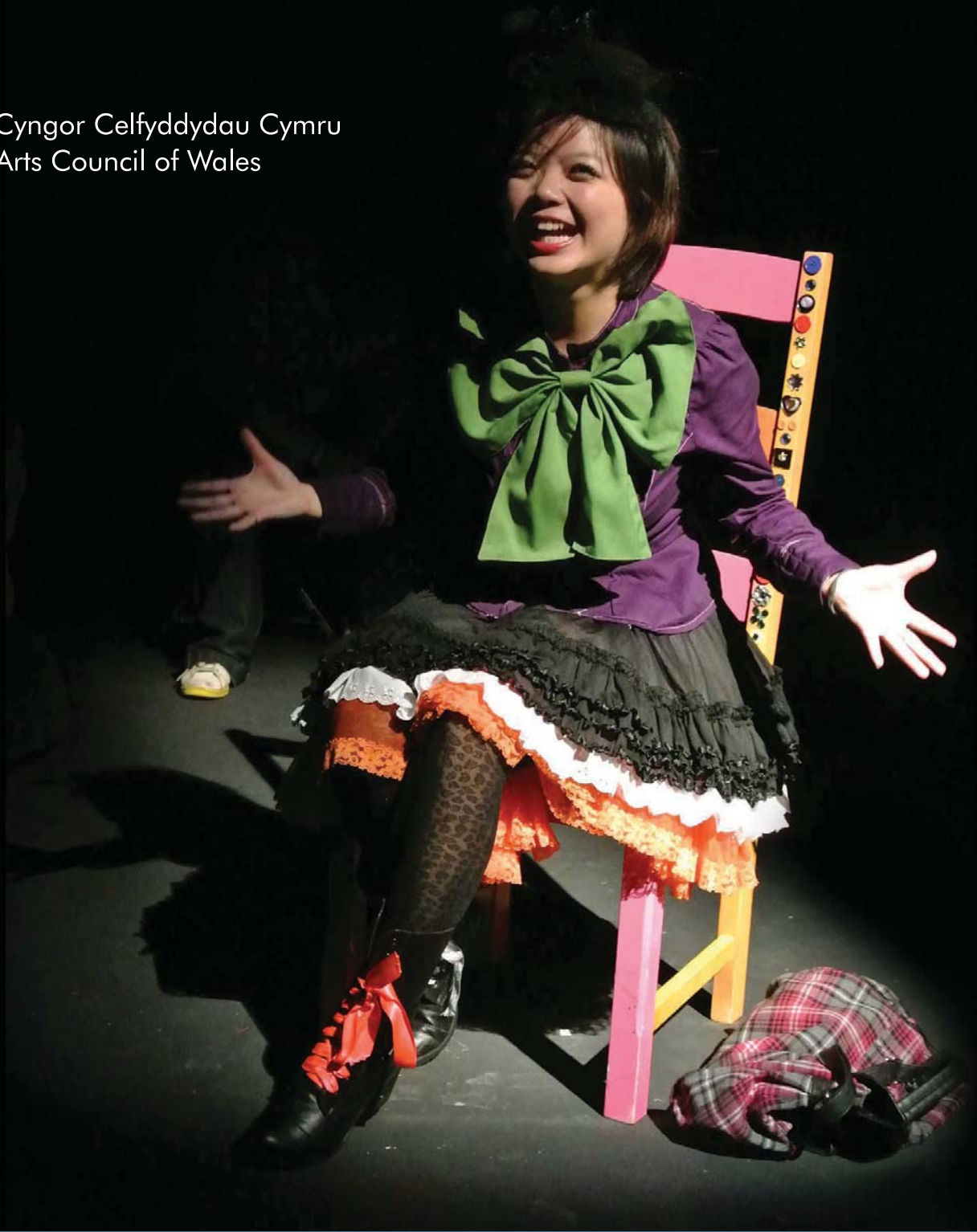




Cyngor Celfyddydau Cymru
Arts Council of Wales



Equality Guide



Noddir gan
Lywodraeth Cymru
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Contents

Why an Equality Guide?	2
The Case for Diversity in the Arts	4
This Guide	5
Some Initial Considerations	6
Engaging with different communities	10
Programming for equality and diversity	17
Reaching out to your potential audience	20
Ticketing	23
Front of house	26
Creating work	30
Access to the work	33
Monitoring who engages with your work	38
Participation in the arts	42
Funding	48
Inside your Organisation	52
The board/management committee	52
Recruiting to your organisation	54
Organisational culture	57
The Equality Act 2010 and current legislation	60
Resources and contacts	67
How the Guide has been put together	69



This document is hyperlinked throughout. Clicking on the headings on the Contents page will take you to the relevant section. From there you can click to return to the Contents page.

Why an Equality Guide?

“Working on equalities is about people and it’s rewarding when it goes well. It’s a nice feeling when people participate who wouldn’t usually. Don’t give up, and celebrate the positives.”

(Christine Matthews)

“The arts still tend to be seen as for the most privileged in society. We need to change this. For some the place of the arts is unquestionable; and economically and socially it seems natural to them. For others the arts continue to feel alien, remote, not for them, beyond their experience or marginal to their concerns. We know that given real community engagement, it is rare for people not to see what working through the arts offers them, when they get involved. Our job must be to multiply the occasions this becomes possible for people.”

(From the Arts Council of Wales strategy *Inspire: Creativity and the Arts in Wales*)

The aim of this guide is to give you practical ideas about how to increase diversity in both those who experience the arts (audiences) and those who participate in making art (creators). The guide aims to go beyond legislation and tick lists. Instead it offers practical examples and ideas from arts organisations themselves which have worked well.

Hopefully, the combination of prompts, questions, examples and case studies will help you develop ideas that are appropriate to you and the context in which you work. What others do can sometimes provide inspiration and pointers. But it’s important that anything you do is right for you – for your venue/company/artists; your mission and purpose; your geographical area; your art form and your resources.

To this end there are questions at the end of each section or ‘Module’ of this guide to help you in your planning and reflection. These are intended to prompt you to think through some of the issues, to get you started on the journey, or to make further progress.

The guide considers both equality and diversity. It considers those who attend your work, and those who take part in the artistic activities you promote. It also looks at how your organisation can be more welcoming for those who might want to work with you or support you.

Equalities legislation refers to 'protected characteristics' (see the section later on the Equality Act). The guide will refer to all the 'protected characteristics' under the Equality Act, and offers practical advice through the use of case study examples. There are more case studies in some areas than others, and we don't specifically cover people who experience multiple levels of diversity. However, it's obviously important to acknowledge that many people are excluded in more than one way.

From the interviews that informed the preparation of this guide, we know that many arts organisations are trying to widen their audience within local disadvantaged communities. In some cases, the barrier to attendance or participation is an individual's economic disadvantage and the struggle that they face finding the money to come to an event. Whilst socio-economic status is not a 'protected characteristic' group covered by the Equality Act; a large number of people within equality groups experience poverty and there is a great deal of overlap between the issues and solutions in relation to poverty and class, as well as those in relation to other equality and diversity issues. We have therefore included some cases of good practice in this respect in the guide.

Finally, through the research undertaken to develop this guide, we found that there's a lot of good practice going on throughout Wales. We applaud those who've broken new ground and taken a lead. And we hope that the ideas that follow will inspire you to be a leader too.



The Case for Diversity in the Arts

Why should we encourage diversity in the arts? There are many reasons:

To Enhance the Arts

Embracing diversity and diverse artists brings different perspectives and different ideas; enriching arts practice and the cultural life of Wales.

Such work can complement traditional forms, and lead to the creation of new and innovative artistic practice, both in terms of product and presentation.

Reflecting 21st century Wales

Wales is changing. Disabled people are more engaged in society; Lesbian, gay, bisexual and transgender people are increasingly able to be more open about who they are; the numbers of ethnic minorities in Wales are increasing. If the arts in Wales are to reflect a 21st century modern Wales, they will need to be inclusive of all these and other communities, and embrace difference.

There are serious levels of deprivation in parts of Wales. In such areas, a key issue is how to include economically deprived people, and people brought up in more disadvantaged communities for whom engagement with the arts can *'feel alien, remote, not for them...'*

Business Reasons

Changing the approach to how you develop and deliver your work and embracing diversity may require additional resources and cost (although this isn't always the case). However, more often than not, it can be economically advantageous. From drawing in larger audiences to using the creativity of a diverse range of employees, to forming partnerships with public, private or third sector organisations – many of these approaches will be the key to unlocking new resources or securing extra funding.

Community Development

The arts promote social well-being and encourage more sustainable economic, environmental and social development. Recent studies commissioned by Arts Council of Wales provide evidence that for example, arts centres are important centres for social and community engagement, playing a key role in community cohesion.

Engagement with the arts can transform the way children and young people learn and explore the world around them. It can change the way they see themselves – even what they dream of for the future – as well as helping them to develop the self-respect and worth that will be such an important part of their life skills for the future. Engagement with the arts can improve mental and physical health.

Quite simply, because it is the right thing to do

All people in Wales should be able to enjoy and participate in the arts.

This Guide

The guide is divided into nine 'Modules'. They are:

1. Engaging with different communities
2. Programming for equality and diversity
3. Reaching out to your potential audience
4. Ticketing
5. Front of house
6. Creating work
7. Access to the work
8. Monitoring who engages with your work
9. Participating in the arts
10. Funding

Within each Module there are the following sections:

- Some introductory words
- Some Good Practice Examples

The guide then looks at the following internal functions:

- The board/management committee
- Recruiting to your organisation
- Organisational Culture

We then include information on:

- The 2010 Equality Act & Current Legislation
- Resources/Contacts
- How the Guide was put together



Some Initial Considerations

So, we're talking about Art

"There are some barriers anyway – the very word 'arts' – elitist? - sometimes conjures up images of white, middle-class, middle-aged people doing things that are very remote from people's daily lives."

Whilst it is not the purpose of this guide to enter into the wider argument around "what constitutes 'art'", it is clear that in terms of equality and diversity the answers to this question are themselves incredibly varied.

Here are a few quotes from interviewees that comment on this issue:

"There are a lot of elderly people in deprived communities in the area and very young mothers who would not imagine the arts as part of their lives, but do singing, crafts etc. A lot of people don't give themselves credit for being creative and artistic. Overcoming this barrier is a mix of using non-arts language to describe arts activity like 'exploring local history' where the medium happens to be dance, art, craft, singing, drama etc."

"Many theatres/arts centres in Wales are run by non-Welsh, non-Welsh speaking people, who may not understand the importance of the Welsh language. These people often think they are bringing culture to Wales and do not always recognise what is already happening, nor ask how they can support and encourage what is already happening. A lot of people view high arts in Wales as being alien to their tradition and culture."

"There are significant cultural barriers to accessing opera. Opera is at one extreme end of the spectrum of arts forms and there are a lot of perceptions from people, for whom opera is well placed, that opera isn't for them. There are barriers even for white, middle-class people attending opera and the further away from that stereotype someone is, the harder it is for them to achieve the transformation to come to see a performance that they don't consider is for them."

And one quote from the Arts Council of Wales strategy, Inspire: Creativity and the Arts in Wales:

"Art is of course a moving target, constantly transgressing boundaries and refusing fixed definitions. The old comparisons between high art and popular culture with its zero sum game of polarities – excellence or accessibility, subsidised or market led, high or low – have always been contested and are now mostly irrelevant. Today's creative industries blur those boundaries to both stimulate new ideas and feed marketable skills – from publishing to design, architecture to broadcasting – the arts directly and indirectly contribute enormously to our common culture."

What this demonstrates is that there are many different perspectives on what constitutes art and the role the arts play in different people's lives. It's important to recognise and remember this, particularly when considering how you yourself might approach the task of increasing and improving equality and diversity.

Mainstreaming

The important message here is that the arts in Wales should be open and accessible to everybody. What this means in practice is that you are actively considering equality across all your work, monitoring who you're reaching, and adjusting how things are done to be more inclusive. This is mainstreaming.

Where these adjustments are not enough in themselves, consider positive action or targeted projects that will more effectively reach those you aren't already reaching. And keep in mind how you link these targeted projects to your other work.

*"Art forms used should fit the culture of the group when integrating with BME (*1) people and non-British people, for example folk art is strong in Eastern Europe and is a route into engagement with the community."*

*1: BME = Black and Minority Ethnic

"We don't run specific workshops targeted at BME people, as their needs are accommodated within the general workshops by professionals who are trained to be sensitive to cultural requests. We don't work by targeting any groups or audiences as it's all about inclusivity and working together in workshops that are open to everyone in the community. It's not about separating people off and we see no reason to do that."

Both examples given can work, (and indeed some BME people would want targeted art forms whereas others would be happy to join in with whatever is happening anyway). However, there is a danger that without some targeted work, in terms of engagement, publicity and so on, BME (or disabled, or any other group) people would not even be present at the non-targeted workshop. Simple examples of the reasons for this might be: physical and/or sensory accessibility; the timing of a workshop or activity; how publicity about the event is organised; or the price of the tickets.

More fundamental is whether people believe that the activity on offer is for them – whether they feel that this organisation, building or performance is one where they would feel comfortable. Some people from more advantaged social backgrounds may be accustomed to entering imposing buildings and seeing it as a normal part of their everyday world. But if such an experience has never been part of your life, then the imposing building or institution might have particular connotations of (for example) officialdom, work, difficulty or feeling small, rather than enjoyment. An arts organisation may be open to all, but if only a limited section of the community will actually come to see and participate in the art it provides, then its activities will inevitably be exclusive.

Mainstreaming aims to make work welcoming and routine for diverse audiences. But there are some hidden traps. How many times have we heard it said that 'our work is open to anyone - we put no barriers in anyone's way, and people can choose to come or not'?

This is a simplistic view. It ignores some of the deeply ingrained impediments to access and the many indirect (sometimes unknowing) ways that people with protected characteristics are discriminated against.

For the public sector, sustained by public funds and operating for the benefits of the widest possible public, this is simply not good enough. If an organisation or individual chooses to accept public funding, they must respect the obligations that come with it.

Dealing with Difference

A further issue to raise is this. Let's imagine that you are successful in getting a lot of people who haven't previously visited you or taken part in what you have to offer. Different people and communities do behave differently. And so if you diversify your artists, your performers and your audience, you will need to deal with difference. Sometimes arts venues, as one interviewee expressed it, *"want to welcome people but expect them all to behave in the way that white middle class people do"*.

The interviewee gave an example. An ethnic minority visitor brought her baby to an event and the baby started crying in the middle of the performance. Whilst a more experienced audience member would instinctively have taken the baby out, this visitor was unfamiliar with the social conventions and norms. She dangled the baby on her knee and stayed. Staff were unsure what to do and came to the interviewee for help. She said 'what would you normally do?' (*answer*: ask them politely to watch on the screens outside until the baby had quietened down). So what can we observe from this? Because the lady was from an ethnic minority the venue's staff were unsure of themselves. However, the application of a little training and common sense could easily have avoided what felt like an uncomfortable and embarrassing encounter for all concerned.

As this and other examples show, such moment to moment interactions are often crucial to people's experiences of an arts venue or performance. (See also the Front of House function, amongst others).

[Return to Contents page](#)





Rise & Shine Drama Group, Disability Arts Cymru (image: Dewi Jones)

Engaging with different communities

Organisations and individuals – not just in the arts – often find it difficult to engage with different local communities. There can be a number of reasons for this. Some will feel it's 'not something we do'. Whatever the reason, time needs to be allocated to build relationships and develop a dialogue. This will help avoid embarrassment – the feeling that you might go to a mosque or a disabled people's group and 'get it wrong'.

As one interviewee said: "It's important that people know that they will not always get it right and that offence and discriminatory language can often be unintentional. The trick is to be exposed to people from all protected characteristic groups and to constantly learn and improve and to learn to accept you've made a mistake, apologise, learn from it, and not to be afraid of mistakes."

During our research we found some inspiring examples of how different organisations have approached engaging with communities. These show the benefits that can be derived from putting the effort into connecting with communities who wouldn't normally get involved in the arts. These can be benefits both to the communities involved and to the arts organisation, and they show the range of good work going on in Wales.

SWICA (South Wales Intercultural Community Arts)

Over the last 2 years SWICA has initiated and developed a working relationship with the Filipino Society in Cardiff.

In the first year, rather than dictating the theme of the Cardiff carnival, SWICA decided to open the floor to several ideas and themes developed by the various communities involved. The Filipino Society suggested that they used traditional Filipino themes seen in carnivals based in the Philippines. This was developed so that a whole section of the parade would be dedicated to the Filipino Carnival theme. SWICA supported the Filipino group to research and expand their ideas to make this a reality. This provided positive reinforcement of cultural traditions and showed positive cultural identity. As a result of the carnival in the first year, a positive cultural view of Filipino culture was demonstrated.

Consequently, the carnival in the second year attracted 70 - more than double the usual number of people participating from a Filipino background. There was also an increase in the number of young Filipinos getting involved in the second year. 50% of the participants were under 20. The second carnival featured a wider range of Filipino iconography (including a Manila taxi).

SWICA continuously take feedback and consult with the Filipino Society to work towards a variety of projects all year around. They also consult with them about the carnival at various points in the year. In this way they can better support the Filipino Society to prepare and plan their ideas and creations for the carnival. They hope to continue to support the Filipino group to encourage more participation for the next year.



The Hub, Clwyd Theatr Cymru Theatre for Young People performing at a secondary school in Flintshire

Clwyd Theatr Cymru

Clwyd Theatr Cymru have a project where they go into schools with no notice of their arrival given to the young people. They stay there for a week almost 'taking over the school' by having performances in various places in the school. Examples include Macbeth in the corridor and BeatBox in the school yard. By the end of the week many young people who would never have considered getting involved in art do so, as they realise it can be fun and varied. They're also developing pop-up performances in schools like a scene of a play over lunch, to promote upcoming performances and give a taster to local young people.

Clwyd Theatr Cymru also have links with the JobCentre and run a work placement programme offering 30 placements a year across the areas of the venue, not only to 16 year olds and young people, but also to unemployed adults.

Clwyd Theatr Cymru host a summer community season, where for 2 months community groups take over the venue, for example one group is specifically for mixed abilities (ie: people who are disabled with different levels of impairments, and non-disabled people). This is in addition to the education gallery, which is available for any group in a learning environment to have their work professionally exhibited and is free for groups, they just need to book well in advance.

Taliesin Theatre and Arts Centre, Swansea

Taliesin have ongoing associations and programmes with community groups - they like to have consistent working relationships with these groups rather than one off projects. They regularly work with the African Community Centre, the Swansea Bay Asylum Seekers, and local churches (religious centres).

Taliesin also encouraged participation by students by offering a discount to the societies. However, they do experience difficulties in getting the students involved as they are competing with a lot of different venues for the students' attendance. They try to overcome this by having a student ambassador who can encourage others to come along and get involved. Other things that they have tried is to speak to the course tutors (especially of the performing arts courses) to encourage the students to come along to shows and performances.

Taliesin run the Dance Days Festival on the second weekend in July each year; a free outdoor event. The initial idea behind this was to bring the performance out of the theatre and present it to new audiences and to different communities. It brings in audiences who might be apprehensive to come into the theatre to see dance pieces. It is usually held in sites in the centre of town. Typically the festival ranges from flashmobs to professional streetdance performances.

It involves a lot of different groups, from the dance projects Taliesin run to local community groups, to professional dance troupes, all of which have the opportunities to skill-share (especially between professionals, young people and the dance schools).

Dance Days, Taliesin Arts Centre (image: Phil Rees)



Torch Theatre, Milford Haven

Torch have worked with a local travelling community at Monkton, who have grants to do film making. Torch hosted an Oscars night at the venue, complete with red carpet etc, providing an unique event for the traveller community to see their own films.

Canolfan Gerdd William Mathias, Caernarfon

Singing for the Brain – Two years ago, North Wales Alzheimer’s Society staff contacted Canolfan Gerdd William Mathias (CGWM) as they had secured funding to establish the Society’s Singing for the Brain project in North Wales. CGWM provides two tutors, Nia Davies Williams and Arfon Wyn to deliver 3 fortnightly classes with over 80 people taking part. Around 50% of the participants have dementia and attend the classes with carers. Sessions are proving to be extremely popular and are delivered in Rhyl, Denbigh and Old Colwyn, and target people who have early to mid stage dementia. Nia compiled a report on the classes for the Alzheimer’s Society and it’s interesting to note that participants learn new songs in addition to singing songs that they are familiar with.

Doniau Cudd (Hidden Talents) was established in 2003 by Canolfan Gerdd William Mathias and tutor Arfon Wyn, when a need was identified for music provision for adults with learning disabilities as they had very little opportunity to participate in music once having left the school setting. Gwynedd Social Services Department assisted in setting up the first class which had 10 members. Now they hold 2 evening classes on Thursdays at Galeri Caernarfon with 30+ adults attending between them. A class is also held in a local day care facility with around 16 people take part, in Prestatyn (in collaboration with Denbighshire Arts Services), and a monthly class in Pwllheli in collaboration with a local Mencap Cymru group. There is an emphasis on integration with students and tutors from CGWM and Bangor University attend the classes to create music alongside the adults. A junior Doniau Cudd project was also established in 2012 due to requests from parents and social workers. The support of the Social Services is very important when carrying out projects of this kind as they are able to provide specialist advice on participants’ needs and the level of supervision required.



Mess Up The Mess

When running 'A Queer Christmas' Mess up The Mess were told by many organisations and transgender groups that trans people would not get involved in their work as they tend to isolate themselves. They were told to drop the 'T' and make it an LGB (Lesbian, Gay and Bisexual) only production and not bother trying. They stuck with it, developing local links and support. Trans* people did get involved.

Participants within the project - gay, lesbian and heterosexual - expressed a view at the outset that bisexuality doesn't really exist. Mess Up The Mess worked actively with Bi Swansea and Bi Cymru to bring in the bisexual community, and there was a scene in the play which directly tackled this issue."

Mess Up also ran a very challenging project bringing together Gypsy Roma Traveller and Muslim young people to develop a dialogue between the 2 communities through participation in arts. It was a struggle at first as the 2 groups are very different, and there were so many perceived barriers and issues. It was difficult to find times for the groups to meet, as many of the Gypsy young people don't easily participate outside of school hours, whilst the Muslim young people were very school focused. Mess Up The Mess implemented a problem solving approach, inviting suggestions of venues and timings from the groups, and attempting to address each issue and barrier raised. It was particularly hard arranging for the Muslim young people to visit the Gypsy site, but Mess Up The Mess persevered and found a way forward to make it happen.

Circus Eruption

Circus Eruption contact all the secondary schools in the area each year. They will then attend an assembly or "have a go" sessions at lunch time to capture the interest of the young people.

They contact libraries, youth groups, schools, social services, care homes and third sector organisations every year. Most organisations are familiar with Circus Eruption and a lot of interest is generated by word of mouth. Many referrals now come to them through their good reputation and connections.

There are outreach sessions that Circus Eruption run too. These target other organisations and charities to raise awareness of Circus Eruption and what they do.



What we learn from these examples:

It's important to build relationships

People from different groups who don't normally use your venue (or take part in the activities you offer), will be far more likely to do so if they already have some sort of a relationship with you. They are less likely to engage, even if you put on an event that is particularly relevant to them, if they don't already have a relationship.

"Developing good links with community networks is vital and cannot be overlooked. You need to find local people and community groups first and spend a long time setting up and developing links and trust with the groups, who then introduce you to participants in the community. It is important to build trust with the participants, as from bad past experience they expect people to come in, tell them what works and set it up and leave, or come in, get their views and leave. They need to know you are coming back and will listen to them, fully involve them and act on what they want."

Community members can be involved in different ways

Remember that people from communities can start getting involved with your organisation in all sorts of different ways. These are some of the examples that we came across during our research for this guide: Volunteers, internship, employee, audience, artist, work experience, board member. Any involvement is likely to further their interest in what you are doing. And once involved, it's likely that they'll have links into their community which can be used to spread the word.

There are a number of ways to get people through the door

If your venue has meeting rooms, why not offer them at concessionary prices to local community groups, as a way to get them through the doors and used to the venue. This can help to build the relationship.

Think about how you're using procurement

See for example, the case study on the Ffresh restaurant at the Wales Millennium Centre under the 'Procurement' function. Another example could be using a small printing company run by members of an ethnic minority community to print your publicity. This could be an effective way to get them interested in what you are doing.

It's important to support the people who are engaging with communities

There are a lot of different people within organisations who engage with communities. From Chief Executives (who perhaps engage at a more strategic level, and can create partnerships), to Marketing Officers and Community Engagement Officers. There are also those people who do not have it as part of their official job description, but because they have the links, or for some other reason, do it anyway.

Whoever they are, they will need to be supported by the rest of the organisation. Managers will need to allow them the time needed to get out there and talk to people. Remember, this won't always yield quick results – relationship building often takes time! And there'll be others throughout the organisation responding when your 'Community Engagement Officer' comes to them and asks them to do something different. This will often be the thing that tips a particular group into doing something.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- What are the communities in the area you cover? Which of those communities are under-represented in those who participate and perform in your venue, and in those who come to see and take part in your work?
- How can you begin to build relationships with those communities?
- Who are the people in your organisation who are best placed to do this – or do you need to recruit someone specifically to do this?
- What links might people involved with your organisation already have?
- What different ways might you use to engage with local communities?
- How will you ensure that the people who are doing this will be supported by the rest of the organisation?
- How will you encourage the whole of your organisation to welcome diversity?
- Which aspects of your engagement strategy will be best done by you going out to the community, and which aspects by encouraging them to come to you?

There are useful contact details included in this Guide to help you make initial contact.



Programming for equality and diversity

One of the most obvious ways to encourage a wider audience is through programming art that is relevant and of interest to them. Whilst this can have a degree of impact, it's unlikely to be completely successful on its own. Nevertheless, programming can be a very useful tool in signalling your interest in attracting a more diverse audience and wider range of participants beyond the 'usual suspects'.

You might also find it helpful to think about programming work that is created, performed or exhibited by more diverse groups of artists. Programming this kind of work is likely to be a powerful way of attracting people from those communities. And if you've done your groundwork – in terms of previous engagement – you'll be well on the way to increasing engagement and interest in your activities.

Here are a few examples of how different organisations have approached programming.

Tic Tacs events – Galeri in Caernarfon engaged with a different audience – namely rugby fans and their families – when they held an event last year. In January 2014 they had an audience with Nigel Owens as part of 'Tic-Tacs' and sold 305 tickets, so it was a big success! The event was hosted by Nick Parry who opened by reading the foreword from Nigel's biography, where he discloses attempting suicide due to his sexuality. It was an unexpected way of starting a light hearted evening, but the audience was captivated and Nigel was given a rapturous applause when he came on stage and engaged with the audience. His discussion of bullying seemed to have a particular resonance with young men in the audience, who unusually asked lots of questions".

Galeri hold a monthly musical event with unique content aimed at the elderly (called 'Tonic'). It sells well and in fact, is very often sold out. They charge £3 per person, including admission, tea and cake and generally break even. One event had a pianist performing film tunes, with lyrics projected on-screen to encourage the group to sing-a-long. Galeri usually have to remove the first 2 rows of seats in the auditorium for TONIC concerts as they have so many wheelchair users turning up

Taliesin invited a Palestinian singer - Reem Kelami - to perform. They made sure that they had a very diverse audience of people by speaking to a number of different groups who would be interested in the performance. For example they advertised at the local Palestinian Community's monthly coffee morning. They also spoke to the African Community Centre and the local churches and religious centres too.

Gwanwyn is a Public Arts event celebrating creativity in older age. Wanting to reinvigorate the festival, so it is less stereotypical and more about looking forward (rather than reminiscence or tea dances), they commissioned a Polish photographer who will be examining tattoos of people who are 50+ and see how these have developed over people's lives. They are exploring how true the expression is: "You'll regret that when you're older".



Gwanwyn Festival 2014

Oily Cart Theatre (OCT): OCT is a London based company (running for 30 years) devising shows for children and young people with profound multiple learning difficulties. OCT came to Galeri last January to hold a training workshop with local artists in a project called 'From Scratch'. OCT worked for 2 weeks with local artists/stage managers/set designers/actors/musicians etc. and, after they left, the Galeri group went to local schools to deliver their own "Llechen Lan" (Clean Slate) event, which was based on the central theme of wiping the slate clean of all preconceptions. OCT emailed after the event to say it had been "the most successful training experience they've ever had" and OCT Artistic Director said that the two weeks spent with the team at Galeri had been "the most exhilarating two weeks of my entire show business career". Galeri's own Artistic Director and artists involved in the Llechen Lan project agreed that they were not the same people at the end of the project as they'd been before it started.

Post the OCT activity, with Arts Council Wales funding, they had Makaton (signing/symbol) and Profound Multiple Learning Difficulties (PMLD) training for a week. Galeri hope to develop this work further and have made an application for a ACW grant to develop and tour Llechen Lan show to 3 Special Needs Schools in Gwynedd and Anglesey.

Chapter are running BME screenings for the next year as a partnership project. This includes people who don't usually leave the house and as part of the events they provide a prayer space, a separate crèche, and halal food. There were 121 people at the last screening and it's growing.

They also host Bollywood screenings and make changes to how their programming works to support these. There are difficulties as films often arrive just hours before the showing and the skilled projectionists have to put the film together as it's running sometimes. The screenings are always full to bursting.

What these examples tell us:

Programming work that has a relevance to (or is of interest to) different groups can provide a useful platform for engaging with that group or community. It can be a means to open doors to members of your local community who do not ordinarily attend the activities you have on offer.

However, simply programming the work, whether it's a performance, exhibition or workshop, is not a guarantee in itself that the people you hope to attract will attend. It may still be necessary for you to take further steps - to go out to the community and tell them what you are planning, or to work in partnership with community representatives. Having their input into the programme is a very positive step towards engaging them in your work.

It comes back to building the relationship – think about your publicity; how easy it is for people to get to your venue; how comfortable visitors feel coming through your doors; and what sort of welcome they receive when they enter.

Your own staff/team or simply friends and contacts can be a valuable resource to help you determine what to programme. Although these people may not obviously display diverse characteristics they may very well be lesbian, gay or bisexual for example, or have a hidden disability (or people within their circle of friends who do).

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- When you plan your programming, are you considering strategic equality and diversity objectives? Do you know the gaps you want to address and what kind of arts activity is available to you to help address these?
- How could your programming assist other initiatives in the organisation to diversify audience and participation?
- Could what you programme be the catalyst for other activity that will help move forward your equality and diversity objectives?
- Do you know where to find out about artists, arts organisations and practitioners producing and delivering work that could help progress your equalities objectives?
- What formal and informal contacts do you already have who you could ask for views and ideas to diversify your programme?
- How will people from your target audience (but perhaps not part of your audience at the moment) know the work is relevant to them?

Reaching out to your potential audience

The key point here is diversification. As most people working in the arts are aware, the greater variety of ways that you publicise events, the more likely you are to be able to reach different groups. It's not rocket science. Typical examples range from modern social media to traditional (but not out of date) methods such as community notice boards. That said however, different groups choose to engage with different media in different ways, it comes down time and again to getting to know your target audience.

"A mix of on and offline communication is vital to reaching everyone. You need to look at where people access information locally, as it is different in rural and urban areas and each different area. People still take note of library notice boards and leaflets and local newspapers in rural areas. Mixing with local radio, face to face, social media etc. is important, and remember it is not just young people on social media."



SWICA Carnival, Festival No. 6 2014 at Portmeirion (image: Dan Green)

We found a range of interesting approaches when we were doing our research

Dawns i Bawb try and make their communications accessible. For example there is minimal text on posters, so that the text can be large and avoid certain colours (e.g. orange on white). They are using Facebook to reach people for the family show with international artists they have coming up.

SWICA changed the language they used in their publicity from an arts point of view to a participant's point of view (ie: 'anti-arts' language used). This was to help the audience relate to the content of the websites/social media more and make it more about the performance/shared experience/participation aspects.

The brochure for **Torch** theatre is available as audio as well. **Galeri** are now also planning to do this, since they had a blind member of a dance group that performed at the theatre who pointed out that an audio version of their brochure would enable her to know what is coming up.

Arad Goch are very clear that if you want people to come and see your work when you are touring it is essential to work through such local networks. They work through organisations such as the Urdd, Young Farmers Club YFC, Womens Institute/Merched y Wawr, that might not be thought of as arts organisations. However, Young Farmers groups have a theatre production every year, alternating between pantomime, light entertainment and a play. It is an important part of their life but not always recognised as artistic participation.

A lot has been achieved over the years around equalities and diversity, and how people can access information on and about the arts. However, it's worth reminding ourselves of some of the key aspects we need to think about:

Providing Information for Disabled people

Disabled people need to know how accessible your performance, exhibition, or workshop is. This may be partly about which areas of the venue are physically accessible (if it is not all accessible), but is also about how they get information on which performances are accessible e.g. soft subtitles; audio description; BSL interpretation etc.

See <http://investigatecreate.co.uk/events> for an example where you can search for shows according to access symbols, and <http://www.festival.org/visit/> for an example of a brochure available as an audio description and in BSL

Where are you advertising?

Some ethnic minority communities may be less likely to see publicity in newspapers. Social media is an increasingly popular and effective way of attracting audiences, but may also be excluding some – older people, for example.

What are you saying?

The language used is important. For example, how will you reach people in your community for whom English is a second language? This may mean Welsh speakers, or languages used by ethnic minority groups, depending on your location.

The language you use is also about what you actually say as the example above from SWICA shows. A review of an event from a broad sheet paper may look good, but may be written in a style that will make many people think the event will be too 'highbrow' for them. With online and e-marketing there is the flexibility and opportunity to amend a marketing message slightly for each different specific group. By doing this you can highlight key messages, and change the language where this is needed.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- What media do you use to publicise your activities at the moment?
- What different media might you use to reach people you don't reach at the moment?
- How can you make your communication and publicity accessible for people with sensory impairments?
- Where do you advertise at the moment? What different places might you use to advertise to reach people you don't reach at the moment?
- How does your publicity communicate to different groups that the art is for them too and relevant to them?
- What different languages will your publicity be published in or available in. (If the latter, how will you make people aware of availability in different languages and formats such as braille or large print, and how to request them?)
- How do your publications and communications highlight the accessibility or otherwise of your activities?
- How do you promote any special ticketing arrangements for disabled people or other groups?
- Is your publicity clear and relevant to people who don't at present engage in the arts?
- How can you persuade people that they'll feel welcome and comfortable?
- How can your community links and contacts help you promote your work?

Ticketing

This covers a number of different areas:

- How and where tickets are available.
- Special ticketing arrangements - for example for disabled people who need to bring personal assistants or support workers with them, or who need access to disabled parking.
- Concessionary or free tickets for people who otherwise wouldn't be able to afford them.

We have also included here examples of where organisations have taken the initiative to arrange transport for people to come to an event.

Good practice examples

Clwyd Theatr Cymru have noted an audience drop off in young people aged up to 30, and particularly for those post the compulsory education age. This can be for any number of reasons including employment (or unemployment), moving away for college and returning only in holidays, having new responsibilities and having to manage their own tight finances. Clwyd now has introduced 'pay what you can' performances for this age group, to encourage them to return to the venue and enjoy what it has on offer for them.

Dawns i Bawb charge low prices (£2-£4) to participate in dance, as a key element of ensuring their sessions are open to everyone and that rurality and poverty are not barriers to participation. This, however, brings resource implications for the organisation too and capacity issues. Even performances involving professional, international artists, are capped at a maximum of £10 for adults and one has children's tickets available for £2 to encourage parents to bring their children and to encourage more young people to attend.

Taliesin are affiliated with the Asian communities that reside in Sandfields, Swansea. They found that this community in particular were not able to travel to the venue to buy tickets in person. To help overcome this, Taliesin now use local shops in the Sandfields area to sell tickets, and also the African Community Centre. The result is that these communities have less problems in accessing the ticketing service.

Torch worked with PATCH (Pembrokeshire Action to Combat Hardship). They gave them tickets for a particular pantomime performance which PATCH handed out to those who wouldn't otherwise have been able to afford to go. Torch have a relationship with PATCH and are hoping to continue this.

Chapter arts centre run two timebank credit systems which are well used and give people free tickets in return for their time.

Welsh National Opera have a large number of tickets available for each show at a lower price (£6) for young people, disadvantaged communities and other groups. They also work with community groups on projects and targets sales of these tickets by promoting their availability to contacts who work in deprived communities before they go on general sale.

Wales Millennium Centre provided tickets for people from primary schools in Merthyr Tydfil to attend a performance of the Lionboy and they actually had them on stage with the performers. This was part of their strategy of community engagement.



Côr Caia Choir, Welsh National Opera (image: Jeni Clegg)

The **National Disabled Visitors Card Scheme**, now named **HYNT**, is an Arts Council of Wales initiative managed by Creu Cymru in partnership with Diverse Cymru. The project will enable disabled customers and their carers to access consistent carer concessions when purchasing tickets across all theatres in Wales. It is intended that the project will also be used as a catalyst to support theatres and arts centres and the wider sector to address wider issues of accessibility. Although at this time the details are still being arranged, it has been agreed that the carer will not be charged for their seat. Those who are eligible will receive an Hynt card that can record disabled customers' preferences. Venues that sign up will also be offered accessibility training delivered by Include Arts.

The above examples show how organisations have changed their ticketing policies to help remove barriers to people's involvement. These barriers include the price of the ticket, accessibility (in terms of people actually being able to find out about and obtain tickets), and transport to a venue.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- How do you manage your ticketing systems at the moment?
- How could they be improved to ensure that all groups have access to your art work?
- What other outlets could you use to maximise ticket sales (such as local shops)?
- What benefit will improved ticketing have on increasing audience or participant diversity?
- What kinds of discounts or 'concessions' could you be making available?
- Are the criteria for each discount clear and easy to find?
- How clear are the links to concessionary ticketing on your website – is it prominent or do people have to search for it?
- How does concessionary pricing or free ticketing fit into your business model?

Front of House

Your front of house employees/volunteers are key. They are the 'public face' of your venue, and the people who initially interact with audiences and other visitors. They are therefore crucial to the overall experience of all your visitors, and particularly to people who may be less familiar with your venue and what it can offer. It will be these people who will probably feel most anxious about walking through your doors.

In a way, dealing with diversity in this respect is a case of basic customer care – being able to meet the needs of a diverse range of customers.

However, sometimes this can be challenging for front of house staff and they may lack confidence. They might be keen to help and meet the needs of a diverse range of people, but when it comes to groups they are less familiar with – for example, disabled people or people from different ethnic backgrounds – they might become anxious. This doesn't help them to give the best customer service.

It's important that your front of house staff are aware of what the needs of specific individuals and groups might be, whether they can be met and how. This should all be thought through in advance of a request being made as part of front of house training. For example - are prayer rooms available and are they accessible; accessible parking arrangements; breastfeeding welcome schemes; hearing loops and access; baby changing rooms accessible to fathers and disabled people, and so on. It makes a big difference to someone's experience of your organisation if, when they ask a question, you can answer quickly and practically.

Through our research we found a number of examples.

Good (and bad) Practice Examples

The following feedback was sent to **NoFit State Circus** from the mother of 7-8 year old, Libby. Libby is a child with cerebral palsy, who requires the use of a wheelchair. Her mother said that she was grateful and surprised when the stewards of the show spoke directly to Libby rather than asking her mother what Libby needed. It was not something that they expected to happen. Libby and her mother were unfortunately used to Libby being ignored because she was in her wheelchair. The organisation attributed this success story to their ethos of making sure that the stewards cater for everyone's needs.

Venue Cymru ensures that there are always Welsh speakers on duty in order that customers can communicate in the language of their choice.

At **Chapter Arts Centre**, ushers and frontline staff receive specific training in customer awareness, which includes disability access; evacuation procedures for disabled customers; evac chair use etc. Staff received disability awareness training including train the trainer several years ago and basic BSL training, which was very useful, (though it needs updating and there are some new staff members).

Staff at **Taliesin** are actively encouraged to take on training (especially front of house staff who deal with the customers directly). Staff have both equality training and disability training. Family friendly training is to help the staff include these groups and encourage repeat attendance from first time visitors to Taliesin.

A venue advertised a film as audio described, but when a person with sight loss got there, it wasn't. The venue apologised, got a cup of tea for the visitor whilst they tried to sort matters out. They weren't able to, but they gave the visitor the direct phone number of someone they could speak to next time they wanted to visit. Although initially disappointed, the visitor left feeling that next time they came back there would be more of welcome with the necessary arrangements put in place.



Bollywood Brass Band at Wales One World Film Festival, Chapter (image: Jon Pountney)

How Not to Do It!

A person, who is hearing impaired, was shouted at by a receptionist when she said 'pardon' twice in response to the receptionist's mumbling. The person, who was from a disability organisation, was there for a meeting about partnership working. She felt like leaving then and there but persevered. It was, however, not the best way to start a meeting . . .

General Welcoming

Some organisations have 'welcomers' – people who stand near the doors, welcome people as they enter and offer help to those who might appear a little confused or unsure of themselves. Remember that some people may be accustomed to entering imposing buildings and will see it as part of their everyday experience. If such an experience had never been a routine part of your life then entering imposing buildings is just that – imposing. In these cases that first moment of going through the doors can be very intimidating. Welcomers can help with this.

See Also

See also the example under 'Dealing with Difference in the Initial Considerations section'.

What we learn from these examples are:

- Ensure that your Front of House employees are aware of how to deal with different situations that they may encounter or be asked about. This could be 'disability etiquette' - such as speaking directly to the disabled person and not their personal assistant or carer (in the example above); or asking a disabled person if they require assistance before wading in – their answer may be no, don't assume that they want or need help. Other issues might involve dealing with different religions, and/or dealing with people who aren't fluent in English or Welsh.
- See if you're able to find ways of offering language training to your staff. Consider further support by arranging for them to have regular opportunities to practice – a 'come and speak welsh over lunch' type of event for example.
- Remember that staff taking telephone enquiries or bookings are also front of house. It's important how they interact with a client. Sometimes the challenges will be subtle. For example, you may receive a call from someone who is now female but was born male. Their voice may sound masculine, despite their female name. The last thing they want is to be called "sir"...
- Remember your security or technical team are also front of house. What training have they had, and how confident are they in dealing with different challenges?

- No one can know about the needs of every minority or cover every situation. Who will be the designated person that front of house go to if they encounter a situation where they don't know what to do? Sometimes handling a query well can lead to positive result (see case study above).
- Knowledge helps to improve confidence. Remember that front of house may also need support during training to explore feelings around lack of confidence with certain scenarios. One useful question is 'what is the worst that could happen?' By exploring how a situation might be dealt with, the situation often turns out to be not as bad as it first seemed.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- How will you help your front of house employees/volunteers to become aware of the needs of a diverse range of groups?
- How will you improve their knowledge of, for example, disability etiquette?
- How will you support your front of house staff to know what your organisation is able to do in catering for different needs?
- How will you help them to become more confident in engaging with a diverse range of people?
- How will you help them to become confident and be able to handle challenges well (including those occasions when they might inadvertently make a mistake)?
- Is there any funding available locally to enable training some of your front of house staff in basic sign language so that they can meet and greet audience members (this would be particularly appropriate for performances where a Sign Language Interpreter is present)?
- How many of your staff speak Welsh? Is it possible to ensure that there is at least one Welsh speaker on shift at any time?
- Can you work with local groups to become aware of the different needs and barriers for each group?
- How will people be welcomed into your building, particularly if it is a large and imposing one?

Creating Work

“Artists create what they are inspired to make and would not normally consider Equality and Diversity when making”.

This quote from an interviewee perhaps highlights a traditional attitude to the creation of artistic work. However, other interviewees create art which, from the beginning, encompasses equality and diversity in some way. They may include a diverse range of people in making art, or have in mind that they want to make work that appeals to a diverse audience. They may want to reach an audience that might not usually access the arts, or they may want their work to contain a message relevant to diversity issues.

Working with diverse artists can greatly enhance the creative and artistic process. Artists who bring different perspectives (because of their gender, race, disability, sexual orientation, age, etc) can have unexpected and valuable insights. This can have a positive impact on the strength and relevance of the work created.

Of course, working with a more diverse group of artists also brings challenges that you might not expect. You may need to plan for longer rehearsal/development periods. You may have to find different and new spaces to rehearse in. You will need to be open to working differently, and not expect artists with (for example) learning difficulties to simply fit in with the way you currently do things. Keep in mind that this is a development of your own or your company’s practice.

National Theatre Wales produced the *In Water I’m Weightless* production in 2012. It was written by Kaite O’Reilly who is visually impaired, and the whole cast were disabled. **Disability Arts Cymru** provided Disability Equality Training for NTW staff and volunteers working on the production. DAC also assisted in marketing the performances in Wales. The event was completely accessible (BSL, English projection, audio described, touch tour, digital downloads) and they liaised with Cardiff Council’s Fire Officer to ensure audience space was able to take more wheelchairs than usually specified.



In Water I’m Weightless, National Theatre Wales
(image: Farrows Creative)

Talbot Rice Gallery

Pandora's Light Box, a project with visually impaired participants and the **Talbot Rice Gallery** in Edinburgh, brought together people with visual impairments and a poet to incorporate 3 poems into the gallery space. The project began with a group of visually impaired people working with poet Ken Cockburn to develop a poem which would describe the Talbot Rice Gallery. A series of workshops delved into physical and sensory descriptions of the gallery. The name of the poem was suggested by a member of the group, following a word association exercise which explored the space of the gallery. Many of the images and descriptions in the poem came from the ideas and conversations shared within the group. Discussions had a freedom and scope due to participants feeling comfortable and confident in the group and trusting that their ideas would be listened to and acted on. Once the poem had been written, it was recorded, and the decision was made that it would be placed in the gallery space as an audio installation. Ceramic artist Frances Priest was brought in to make the earpieces, or listening devices, which would house the speakers. After initial consultation sessions, the final format, of handheld earpieces rather like old fashioned telephones, was agreed on. Settling on the best form for the listening devices was a collaborative process, in which the artist found her initial inclination to pieces whose shape and texture reflected the physical gallery space was put aside, in favour of practicalities and simplicity. This project was constantly shaped and carried forward by the ideas and input of the group, whose contribution has resulted in a distinctive piece of collaborative art. One participant said "We were invited to come along and make a contribution to something that would be in the gallery. Artists were commissioned to amalgamate the ideas. For me it's very important to have the chance to participate in a contributing way and that people will listen."

See <http://www.scribd.com/doc/121996186/Explorations-in-Participation>

Listen to the work <https://soundcloud.com/artlink-edinburgh/sets/pandoras-light-box>

Glynn Vivian Gallery

In 2012, the Glynn Vivian Art Gallery also set up a young people's group (14-21 years old) – as part of a learning project connected with 18 other national galleries through the Plus Tate partnership scheme. The project allowed young people to set up their own artistic event. The young people decided all aspects of what their project would be, and did all the organisation and promotion during the 3 week course. They chose to hold a Battle of the Bands at the YMCA, which featured 7 young bands and drew an audience of 150 people. The gallery offered them the support needed to set up the event.

The young people's group continued to grow and throughout the summer of 2013 they took part in a series of performance workshops for the Olion Festival – a youth arts initiative within the Townhill community in Swansea. Again this was all self-directed by the participants and arranged over the few weeks of summer.

The young people's group, Black Kettle Collective, continue to creatively respond to the Galley's programme, with the support of the gallery staff.

The decision as to whether or not to involve a diverse group in a work of art, either as audience, participants or as professional artists, needs to be taken at the point at which the work is being created.

- In the process from creating a work of art to getting it out to the public, consider what is the best point to start thinking about equalities.
- You may decide there is a role for non-professional artists in the project.
- Your artistic team will need to have experience of working with specific groups of people, or undergo training to help with this.
- Consider whether the art created will explicitly focus on equality and diversity themes, or whether you're trying to integrate equality and diversity themes within the work without it being the only or overwhelming focus.
- You will need to think about who your audience is.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- In the process from creating a work of art to getting it out to the public think about the best point in that process to start thinking about equalities?
- Who do you involve in the creative process? Who else could you involve that you don't at the moment?
- Are there employment opportunities here for artists from diverse backgrounds?
- When you create a work of art, what message do you want to send to people who see it?
- Are there particular people you want to reach with your art? If so, how can you keep this in mind as you go through your creative process?
- How as a company or individual creating and producing art can your work help to get people through the door?
- Will your work be relevant and attractive to diverse audiences?
- Could equality themes be highlighted as part of your work?
- What are the barriers that might face artists and how could they be overcome?

Access to the work

When creating a new piece of work you might want to consider how your potential audience will be able to engage with it. This is partly, but not only, about physical disability (as the examples below show).

Good Practice Examples

Artlink's Arts Access service provides practical support for people with disabilities to enjoy the arts in Edinburgh. The service supports 200 members to go to a wide variety of events at theatres, galleries, museums, cinemas, historic buildings, sculpture parks... Arts Access tries to make the trickiest part of an outing choosing where to go. 'What's On' information is provided, tickets booked with knowledge of members' needs and transport arranged with volunteers with similar interests. Over 100 volunteers support this door to door service, and it is important that both volunteers and members enjoy their experience.

With all these outings, Arts Access collects a lot of feedback which is used to improve access to the arts based on these real life experiences. Projects create opportunities for audiences and artists to work together in developing imaginative access solutions. Artlink's long established partnerships with venues means these ideas are put into practice. (An example of this approach is Pandora's Light Box (see also under 'Creating the Work')

When **Torch Theatre** in Pembrokeshire had a revamp, they not only made the building fully accessible, (for example, by including a lift and having disabled toilets on each floor), they also consulted on colours of floor and walls to provide good contrast for people who have a visual impairment.

Torch Theatre have a bespoke screening for a local autistic society with higher lighting and reduced sound.



Torch Theatre, Milford Haven

Chapter in Cardiff promote and implement the breastfeeding welcome scheme accurately i.e. breastfeeding is welcome everywhere throughout the building and all staff are aware not to challenge breastfeeding, but to explain to customers who complain. They also hold the parents and babies screenings. They ensure they follow all guidelines, such as welcoming other children with the parent, following access guidelines for these screenings such as lower volume and lights remaining on; but low throughout the film to make it a comfortable space for babies. They are also doing everything possible to make showings comfortable for babies.

Clwyd Theatr Cymru: Public transport in North Wales is very difficult, which means performances are often not accessible to public transport users across the area. The bus leaves 5 minutes before performances end. They have tried to have discussions with Arriva about retiming the last bus by 10 minutes, but got nowhere.

Part of **Arad Goch's** work is to look at how digital technology can encourage audience participation. The audience are given ipads and what they put in comes up on the screen (after filtering) and the characters can respond to it. There is a general mindset that the audience are NOT there to listen quietly. When doing productions for younger children the actors expect people to be whispering to each other, eating crisps etc. and will make that alright – they may even respond.

Taliesin found that there were issues with trying to get certain individuals to the theatre (e.g. certain groups of women weren't able to take the bus to the theatre as they could not ride the bus with men, for cultural and religious reasons). Taliesin have arranged buses and taxis to bring community members to the theatre (in some cases female only transport).

Mordraith Anhygoel Madog, Arad Goch (image: Keith Morris))



Food and Accessibility

Sometimes people think of accessibility in terms of physical or sensory disability, but here are some other examples:

The climax of **Black History Month (BHM)** has for many years taken place in the foyer of the **Wales Millennium Centre (WMC)**, which is half a mile away from the multi ethnic community in Butetown. There has been an issue for some years in that Ffresh, the restaurant at WMC, wasn't prepared to change its menu, which was not attractive to most people attending the event. In addition, the (multi ethnic) community of the local area. Many of whom attended the event saw food as important in bringing different cultures together and sharing identity. As a result people drifted away from the event into the local area at lunchtime and often didn't return. This year, under new management, Ffresh took a different approach and Black History Month worked with them so that they could put on a completely different menu. Ffresh engaged a qualified, prestigious, black chef who worked with their head chef to devise an appropriate menu, and agree suppliers (including Halal suppliers). They presented their menu including tasters to the BHM steering committee for approval (which also helped on the day as the steering committee could vouch for the food). On the day Ffresh brought small samples out to the foyer for people to taste.

The outcomes were:

- The press picked up on this and BHM and Ffresh got a lot of excellent free publicity.
- On the day people stayed in the centre.
- People in the local community saw Wales Millennium Centre as more welcoming and responsive to their needs.
- Ffresh trebled their normal take!

Venue Cymru run an Arts and Literature workshop for young people over a two day period in January where they had 8000 people attend in 2014. Admission is free as the aim is to break down barriers to experiencing the arts. Children's food boxes are sold at cost and several areas are designated for anyone who wants to bring their own sandwiches in for their children.

It is important to think about accessibility from the point at which you start planning and creating your work. It should not be something you consider only when the work is finished and you are promoting and publicising the event. It is never acceptable to view this as an 'add-on'.

It can be helpful to think about the following aspects:

Access – How will the space where the artwork is being shown or performed be used, and how will people move around within the space so that they can view the work?

Sensory – Many people may not appreciate your work visually but can experience your creativity through touch. How do you feel about people touching your work? Is there a way this could be achieved? If there is a performance, how and when can audio description/ subtitles/surtitles and other methods be used to assist access?

Learning and cognitive – Many people have difficulties navigating complex buildings and reading signs with lots of text on them. Consider how easy it is to get to where you want to go in an unfamiliar building. Consider font sizes and colours, pictures and tactile signage.

It is worth noting that the Arts Council of Wales now expects, as a condition of grant, that all applicants who create work for performance or touring must ensure that at least one performance is accessible (audio described or BSL, for example). In the case of exhibitions this could include tactile signage, audio described exhibition guides and so on. This expectation is across all artforms, and also includes work which will only be seen in one place but over a period of time (for example visual art exhibitions or site specific drama pieces).

The Equal Spaces guide, published by the Arts Council of Wales, and written by Maggie Hampton of Disability Arts Cymru, gives some very useful further detail on making arts physically and environmentally accessible for disabled people.

But it isn't just disability that restricts people from accessing work.

As you can see from the examples, organisations have also to take on board financial limitations, cultural and religious needs; and come up with strategies to overcome these. It's useful to have an understanding of what your local community looks like as far as diversity is concerned, and then to consider why some of these people don't attend.

It's important to have people within your organisation or venue with the necessary technical knowledge. For example, you may have a hearing loop system, but someone is then needed to maintain it. And front of house staff need to be able to tell visitors how to link with it, and if there are some parts of the venue that are outside the range of the loop.

Another issue is the need to anticipate and plan for people's needs, especially if you're using a different and unusual location. For example, a festival received a phone call from a disabled person ringing to book a parking space (the venue was a park so not somewhere that normally had disabled parking spaces). The festival organisers reserved a parking space but someone took away the cones they had placed there. The disabled person was unable to park and so couldn't attend the festival.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- What are the barriers to people coming to see your art?
 - Physical access
 - Inaccessible buildings
 - Communications barriers
 - Transport
 - Other
- If some aspect of your work is not routinely accessible to certain groups, what changes could you make so that at least one performance is accessible?
- Do you have any plans to move premises or refurbish an existing facility? If so, how could you ensure your new premises are more easily accessible to people?
- What funding could you access to improve the accessibility of your venue?
- Is your studio/theatre/gallery in an area in which your clientele will feel safe (especially in the evenings)?
- How could you indicate that you welcome everyone?
- How will you let potential and actual audiences know what you have put in place to meet their access needs?
- If your work is site specific, have you considered how disabled people will access the event?



Monitoring who engages with your work

This is an area that many people throughout our research said they found difficult.

How do you ask people booking or attending an arts event questions about their race, gender identity, sexual orientation and religion, amongst other things? Many people will find such questions intrusive (including sometimes the people asking the questions). At the same time, some respondents to our research felt it was not appropriate to make guesses, not least because some characteristics can't be guessed anyway.

However, the practice of the Iris Festival below shows that it is possible, although perhaps the approach needs to be reframed as Market Research rather than Equal Opportunities Monitoring.

It is vital that both the people asking the questions, and those answering them, are clear about why this information is being asked for, and that it will be treated confidentially.

IRIS Prize Festival

Iris uses an independent company to carry out market research, which includes monitoring. The Iris survey includes diversity data such as age, race, sexual orientation, disability, gender identity but also market research such as income, holidays, expenditure.

At the outset Iris had discussions with the company carrying out the research about the friendly nature of Iris. They requested that it was made clear that the festival was extremely grateful to people for taking the time to answer the questions, and that if there were any which they didn't want to answer, that was fine. Generally, though, 99% of the questions are answered.

The company also does some face-to-face interviews with participants. The people who carry out this work have the knack of recognising people who arrive early for the films and are on their own, or waiting for friends. They'll sit with them and chat through the questionnaire.

Iris take the data collected seriously and use it to:

- Keep funders happy
- Influence their marketing
- Influence content of festival
- Gauge what audience are thinking

"Part of Iris's success has been access to this knowledge and information about our audience through our surveys. We know that we are male heavy, typically Caucasian but we do have people from the black and Asian communities coming as well. With some success we are slowly seeing a sustainable rebalancing in the gender representation at the festival, influenced by actions taken because of the research."

It's important that there is a positive connection between the person doing the market research and the audience member. The researcher has to be polite and respectful at all times.

Iris also announce during the festival that the market research is taking place. They emphasise the need to do it and explain how it helps with funders and potential sponsors. They explain it's not just a paper filling exercise.

They collect 110 - 130 completed forms. The survey is also available online and on social media. They estimate that about 70% of surveys are paper ones completed during or immediately after the festival. In one year they tried offering a prize to people for completing the survey, but this had no impact on number of surveys completed.

Iris uses the same formula each year so that they can compare year-on-year. Questions have been the same since the beginning of the festival, so the trends offer real and important information.

In respect of collecting audience data Iris said that *"In the past nobody made the connection, supported it or knew how to do it. Now we recognise its importance and it's key that it is independently collected and paid for. We use it! It's about respecting our audience."*

Taliesin

Taliesin, as with most venues that have ticketed events, are able to collect lots of information through their box office system e.g. name, location, age etc. They use the TicketSolve system to collect this data.

Dynamix

Dynamix, the partner company of **Circus Eruption**, have produced a website specifically advising organisations on how to collect data and monitor:

<http://outcomesguide.com/>

What these examples show us is:

It is important to be very clear about the purpose of your monitoring and how the data will be used. Such data collection should be anonymous and confidential.

If you are not going to do something with the information there is no point in collecting the data.

People filling in questionnaires also need to know that you're asking the questions in order to improve their experience (and that information will be anonymous and confidential).

Collecting the data will work much better if the people who are carrying out audience surveys or questionnaires are properly trained, and are themselves comfortable with the questions they are asking.

It's important to include a "rather not say" option in any questionnaire to respect people's choice not to answer, and an "other" option to respect people's choice to self-define in another way.

Stonewall Cymru have a bilingual guide for people offering advice on the reasons for completing monitoring questionnaires. It's called "What's it got to do with you? Ten reasons why you should fill in those funny boxes at the end of forms", and is intended to help the public understand why they're being asked to give personal data. You can find out more at: http://www.stonewall.org.uk/at_home/3460.asp.

It is important that your staff, volunteers and in fact anyone collecting monitoring data are aware of why it is important, and that they're properly trained in equality and diversity.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- How can knowing more about your audience help you to improve what you do?
- What information would it be helpful for you to know about your audience, including (but not exclusively) their gender, race, sexual orientation etc?
- What kind and level of monitoring data will you need to provide for funders, sponsors and partners in order to keep present ones on board and to attract new funding?
- How will you use the data you collect?
- How will you communicate to people that the data is anonymous and confidential?
- How will you explain to participants that monitoring is about improvement, not putting them in boxes?
- What media will you use to collect the data?
- What opportunities might there be to collect data face to face?
- Who is the best person/ best people to collect the data? How will they be trained and supported?
- How will you communicate that you have made changes as a result of collecting this data?



[Return to Contents page](#)

Participation in the arts

If participation is an important part of your arts activity – and for most organisations it is – it's essential that you try and make sure that the opportunities you provide are open to people from a range of diverse backgrounds. Many of the issues raised in other sections of this guide will apply here. You need to think about how you connect with the groups that you're trying to reach, the kind of activity that they might be interested in, and whether the venue is appropriate for the activity that's planned.

Good practice Examples

The **Glynn Vivian Art Gallery** has an aged 55+ Wednesday afternoon workshop group. This to build up a community group for isolated over 55s. It started up 4 years ago with one mosaics workshop and 10 members, through a project with Engage Cymru. The group now has 8 week courses that run throughout the year covering a wide range of artistic disciplines and has more than 75 members to date. This project is different to many arts workshops as the focus is not only on learning new creative skills but also creating a community for isolated people.

In September 2013, the Glynn Vivian Art Gallery presented an offsite exhibition: Let's see what happens... the culmination of a 4 year long artist exchange between Wales and China, supported by Wales Arts International and the British Council. The project brought together 7 artists (4 from Wales and 3 from China) to share conversations about their work, their artistic methods and exchange ideas. To coincide with the exhibition, the Gallery delivered a series of activities and workshops to introduce Traditional Chinese artist techniques. The gallery's Artist in Residence, Huw Andrews, had recently finished teaching English in China and worked with the Swansea Chinese Cooperative to deliver workshops based on Richard Glynn Vivian's travels to China and Griffith John. Different community groups, including the 55+ group, were involved in workshops such as Chinese teacup making with artist Owen Griffiths and Swan Gardens home for the elderly Chinese community in Swansea, as well as short Mandarin language day courses for our 55+ group. Chinese Artist Yingmei Duan, also delivered a series of performance workshops with the Swansea Bay Asylum Seekers support group and our Young People, Black Kettle Collective. Let's see what happens... was displayed at various offsite venues to maximise their exposure to the local community. Venues included an empty space in the middle of town and Swansea Market. Volunteers from all of Glynn Vivian's community partners took part so that a diverse range of volunteers participated.

As part of their efforts to create theatrical performances in non-theatrical or re-imagined spaces, **National Theatre Wales** performed Tonypandemonium in a transformed Parc and Dare Theatre. The stalls area had been raised level with the stage and cast members sat amongst the audience.



Let's See What Happens, Maleonn, Studio Mobile, Mission Gallery (Image: Eva Bartussek)

Dawns i Bawb are running a group specifically with people with Parkinson's. The group is active and dance practitioners have had training in working with specific groups. The participants and staff learn techniques that they can use outside of the dance sessions e.g. simple, small exercises that can help with arthritis and joint pain. They promote the benefits of dance in staying active and managing health conditions through groups like these.

Taliesin runs the Primary Dance Project for under-19 year olds each summer. A freelance dance choreographer works with primary schools in East Swansea as a part of the Communities First project. Primary school children are invited to take part in dance classes and produce art work around a particular subject each year (previous subjects have included travel and summer). The project is run in collaboration with Gower College's performing arts department. Students of the college use this project as an opportunity to have practical experience in teaching and choreography. **Dance studio/school Community Dance Cooperative** also work to help develop the project with the children. The dance is professionally choreographed and aims to build the children's confidence and further the college students' experience of teaching.

The whole project is developed through the schools and at the end of the project the children perform their choreographed dance, whilst the children's artwork is projected as a backdrop throughout the whole performance.

Romani Culture and Arts Company had a project called "SHINE: Exploring the power and influence of Romani visual culture". SHINE was an extremely successful exhibition and married very well with all the other History Month 2013 projects on the theme of 'Home'. The Romani focus on visual rather than literary communication has resulted in an innate integration of artistic practice into everyday life. The SHINE project was developed with artist Dr Daniel Baker, and the exhibition of the art was shown initially in Newport with guest speakers including Thomas Acton, OBE, the Emeritus Professor of Romani Studies at the University of Greenwich and Assembly Member Rosemary Butler. The success of this exhibition and its influence on the wider public has been noted by the Welsh Government, with the exhibition being housed at the Senedd from September to December 2013. This is particularly important as during this time the Welsh Government were deliberating on the changes to policy for Gypsy Roma Traveller (GRT) rights in Wales.

Rosemary Butler AM, Presiding Officer of the National Assembly of Wales said
"The SHINE exhibition, along with the other activities to mark Gypsy Roma Traveller History Month will allow us to acknowledge and appreciate the Romani cultural and artistic influence across wider society."

In 2005 **Welsh National Opera (WNO)** worked with 4 primary schools on the Gurnos estate in Merthyr. Children worked with a writer and composer and fed in their ideas into a libretto with music which was performed in various public settings, including other local schools. One young person – a young carer – made a personal connection with the piece and is now working in the field of youth opera.

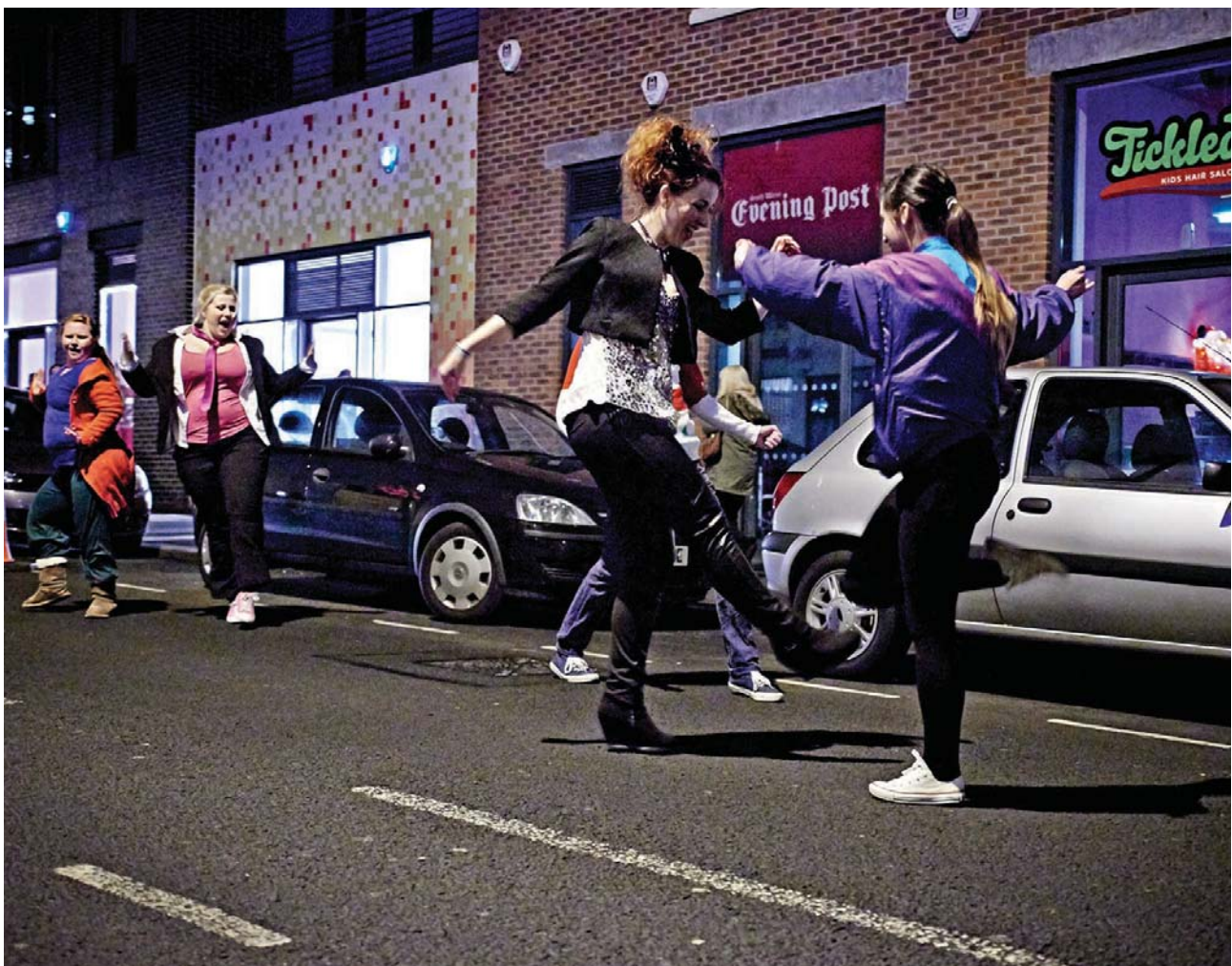
An artist worked with a 16 year old pupil on a work placement who was blind and had some motor impairment issues. She was from the Somali community, and her parents and school felt that she displayed artistic skills. Over a 3 month period, the artist worked with the pupil on various projects, and accompanied her on visits to galleries and exhibition spaces. This included a private viewing at Cardiff Museum which allowed the student to explore artworks by touch and then work in clay to respond to her experiences. The artist also collected natural materials (leaves, wood etc...) to make sessions more tactile.

Mess Up The Mess do a lot of work with home educated young people and look after children in care. This is because they have developed very strong networks with social services, other public sector organisations and community groups. Now referrals are by word of mouth through these networks, as their workshops are known to be somewhere that these young people can make ongoing friendships while doing things they enjoy.

Mess Up The Mess have run the Looked After Children Awards in Swansea with the full 'Oscar treatment' including red carpets etc. in partnership with the social services department. This event shows that all children can achieve great things, and helps develop confidence in the wider network of looked after children who find it hard to participate.

A **Queer Christmas** was an intergenerational project (all ages from 16 upwards) organised by Mess Up The Mess to celebrate the LGBT community of Swansea across the years. It was incredibly well attended due to the effort made in creative marketing plan which included a 'party sleigh' from Cardiff to get people out to the performances in Swansea.

A Queer Christmas, Mess Up The Mess. Written by Bethan Marlow



Other examples of **Mess Up The Mess** work includes a community LGBT friendly choir for people of all singing abilities which came out of *Queer Christmas* (called Tutti Fruti). Additionally, they have supported young people by writing parts for them specifically; supporting work placements; paying for buses for young people to participate or to go to interviews at colleges; setting up meetings for young people with arts course coordinators and businesses they want to work for, and supporting their individual development as artists in any way they can. The Company works hard to retain close links and relationships with both individuals and local groups, and to encourage positive relationships between them.

Click was a show featuring many different marginalised characters written by Dafydd James following an intensive long term programme of workshops with diverse groups of marginalised young people across the world. Young people worked together on creative challenges that inspired the show and many went on to perform in the finished production. **Mess Up The Mess** struggled to cast a key character from a Chinese background based on a young person working on the project in Hong Kong and were able to reach out to young Chinese women with little previous arts experience through a fantastic partnership with the Chinese Community Association in Swansea.

Mess Up The Mess also ran an extra film festival screening on a Saturday for a small number of young people who couldn't make a Friday event for academic reasons. The young Muslim women had worked on a short project, but seeing their film presented has allowed them to dream bigger.

Mess Up The Mess regularly work with Dafydd James who wrote *Llwyth*. He creates many gay characters who just happen to be gay, rather than it being an issue or an integral part of the storyline. Professional artists that **Mess Up The Mess** work with, such as Dafydd and Bethan who wrote *Queer Christmas*, don't see community work as being any less important than their other practice, and get a lot of ideas from working with diverse participants and by not necessarily producing issue-based theatre, but pieces that are relevant to diverse audiences. There is an ongoing LGBT and diverse audience for the work produced by **Mess Up The Mess** and the majority of parents have been positive about the sexual orientation inclusion. The company has found that whilst many youth organisations can be scared of tackling sexual orientation issues, the reality is that families are often supportive.

Involvement in general Decision Making

Circus Eruption want young people to have ownership of the group. They want young people to feel that their voices are heard and their opinions matter. No decisions are made by the staff and volunteers about the group without consulting the young people. They collect information and opinions from their young people using a variety of methods. This includes having accessible consultations (discussion activities) with individuals, small and larger groups. Accessible Consultations take the form of games, writing, group discussion and tasks. Ideas are also collected from the young people via social media or ideas boxes (where young people can submit ideas anonymously), or they can speak to staff or volunteers directly. Young people can share their thoughts with silent feedback where they write suggestions down or put post-it notes on suggestion posters or into a suggestions box.

The examples that we've shared above give a taste of the type of activity that can be offered to groups from diverse backgrounds. Much of the work we heard about was targeted at specific groups, and this is certainly something you will need to consider.

Many of the barriers that prevent people attending the arts are exactly the same for those groups when they participate. The cost of getting there, physical and sensory barriers, timings and location can all be issues. The day of the week the activity takes place is also a consideration for some groups with different cultural and religious backgrounds. And it may not be appropriate, for example, for a group of Muslim girls to participate in the same activity as a group of men.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- Is widening participation a priority for your work?
- Are there groups in your area who you feel might be interested in participating in your activities but who don't currently?
- How could you make contact with these groups?
- Who would you like to encourage to get involved?
- What would you need to do differently to persuade them to come along?
- How can you exploit links you might already have with different communities in your area to encourage them to participate?
- Could a project to involve different groups in the arts be a source of new funding for you?

Funding

Working in partnerships with different communities can sometimes open the door to a more diverse funding base for your work. Widening and increasing your audience and participants will have a positive impact anyway, and is a good thing to do in any case. But you may also be able to identify new funding streams through the community partnerships you develop.

MOSTYN is currently working with Hafal, a voluntary organisation that supports adults with severe mental health problems. Building on a series of taster workshops in the galleries and studio space, Hafal successfully applied to the local authority for a small grant to run an artist-led pilot project between February and early April 2014. The partnership is collaboration between Hafal, MOSTYN, the RCA and Conwy County Council Arts Development Service.

Community Music Wales have core funding from Arts Council of Wales, which funds their existence and 20% of their income. A further 10% of their income is from Arts Council of Wales for training or participatory projects.

This allows them to bring in a lot of funding from Trusts and Foundations. These include Esmee Fairbairn Foundation; Garfield Western, Children In Need; the Welsh Language Commissioner; European Funding etc.

They also earn some revenue from other groups buying in their services to run projects, for example disability groups and schools, which is about 15% of their income.

They argue the case for funding for arts activity in each application through outcomes such as confidence building, community cohesion, developing local pride etc. with the arts being a good vehicle to get to those outcomes.

The Director for External affairs and Communications for LNG – the local gas company - is on the **Torch** board. LNG have given Torch a grant to do workshops with young people to improve their personal presentation at interviews. The company see it as part of their input into community, and at the same time helping them to recruit local workers.

Mess Up The Mess have been very successful in getting external funding. For example two Big Lottery Fund programmes and BBC Children in Need Funding to work with disadvantaged young people. They've also accessed a capital grant from windfarm money and support from Carmarthenshire County Council to use these capital resources.

They do point out that applying for funding is time-intensive, and as most awards are for a period of 1 or 2 years there is an issue around sustainability of individual projects.

The Arts Council of Wales funds projects which it expects will have equality and diversity at their heart. This can be through targeted programmes to engage with audiences, or supporting the work of individuals and companies to get their work seen. Funding guidelines can be found on their website www.artscouncilofwales.org.uk or, if you prefer, you can arrange to speak with someone about what assistance might be available to support you or your work.

It's not just the Arts Council Wales who'll be interested in knowing what you're doing as far as equality is concerned. You'll find that most, if not all, funders will ask you about the diversity of your board of trustees/staff/volunteers. You might also be required to identify how your particular funding request will engage with particular groups as well.



Llwyth, Simon Watts and Joshua Price, Theatr Genedlaethol Cymru (image: Farrows Creative)

Sometimes Trusts, Foundations and other funders want to engage particular equality groups, and to tackle disadvantage. The arts can be a very powerful tool for doing this. Themes such as community cohesion; lower educational attainment; unemployment and others can be tackled through arts work. The starting point is to think about the work and how it can benefit people or communities. Once you've done this, then look at who may be best placed to fund that work.

One of the benefits of engaging with community organisations is that you might be able to put in a collaborative bid with them that you would not otherwise be able to do. When this also means that they wouldn't be able to progress without you, this is a potential 'win-win' for both organisations. This might, for example, help you to:

- Get started on a particular project
- Improve your facilities for a particular group
- Research barriers and engagement for a particular group
- Run a project exploring themes important to a particular group
- Run a project involving people from a group or groups who don't usually get involved in the arts
- Develop new audiences and support groups of people to come and see your art work (including the development of transport solutions)
- Provide equipment for people from different groups

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- What funding streams are available that you would not otherwise be able to access?
- What's the most appropriate strategy – apply for funding in partnership with another (perhaps non-arts) organisation, or apply for it yourself?
- If you apply for it yourself, how will you establish the links with partner organisations to ensure you can deliver the project?
- How might you be able to diversify your funding streams?



Doniau Cudd (Hidden Talents), Canolfan Gerdd William Mathias

Inside your Organisation

The board/management committee

Strategy and Planning

All the examples of good practice and suggestions in this guide are more likely to happen if your organisation takes a strategic view, and sees this work as part of its routine organisational development and strategy. In this way, your Board can be very important in improving your diversity practice.

Your Board is the body that sets the direction of the organisation and so will be crucial to deciding whether diversity and inclusion is going to be a meaningful part of that strategy or not. For diversity practice to improve throughout your organisation, support from the top is vital. If the Board does not support such a direction, improvements are likely to be piecemeal and far less effective, if they happen at all.

Remember, your Board itself can be one source of your diversity, one source of your contact with different communities, one source of expertise in how to do things differently. Having diverse representation on your Board is not only a powerful signal of ethos and commitment to equality, it can bring to the table vital knowledge and expertise.

SWICA's board is very strong in terms of BME diversity. Five out of six board members are from BME backgrounds. This means that SWICA has equality and diversity built into its organisational DNA, affecting all aspects of SWICA's work..

Actions speak louder than words. So ensure that your board is making time, on a regular basis, to consider diversity as part of its normal deliberations. This might mean having it as a standing item on your agenda; or it could be that when any new policy, project or initiative is considered, the diversity implications are taken into account (in the same way that a risk assessment or financial issue might be considered).

Sometimes governing bodies will have person specifications/requirements for some Board roles that might risk exclusion. Consider whether a certain requirement might inadvertently prevent some groups from applying – are meetings always held in the evenings for example, or on certain days of the week? Where do you hold your meetings, and is the space accessible?

It is important that organisations know the existing skills, knowledge and experience of Board members. This can be done, for example, by carrying out a simple skills audit of all members of the Board. This will not only help pinpoint expertise, it will enable you to develop a training plan that develops your Board's capability and expertise.

Even if some members of the board have experience in equality and diversity, it is important that there are regular training sessions for the Board on these issues. These are matters that are of relevance to all Board members, and not solely the preserve of the so called 'experts'.

Many organisations will take active steps to assist people from different groups to join boards and governing bodies. They can support them through application and induction processes by doing such things as:

- Providing them with mentors who are already on the governing body
- Getting them involved in other ways so that they get to know the organisation and how it operates before they fully join the governing body
- Having training days for potential candidates before they make the decision whether to join

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- What is the present make-up of your governing body? (This might mean asking them to complete a questionnaire which includes all the areas currently monitored)
- If your Board it is not already diverse, how might you encourage a more diverse representation on it?
- What links do you have with communities?
- What contacts do people in the organisation have with people from more diverse backgrounds who might have the expertise and skills that would help the governing body and the organisation?
- How would you need to support people from backgrounds who might have useful skills (for example in the arts or in diversity itself) but may lack some other important skills (eg: governance or accounts)
- How and where do you advertise vacancies? (many of the points made in the section about publicity and communication of arts events would be relevant here, too)
- How does the Board need to change to be more attractive to people from different backgrounds? Eg: job description, person specification, how and when and where it conducts its meetings?
- How and when does the governing body consider diversity in the organisation?
- How does the board need to change to encourage a more diverse membership? Eg: are the job descriptions or person specifications excluding people?
- How is strategy made in your organisation and how can diversity and inclusion be an integral part of policy and strategy development?
- How can you ensure that your board is fully trained in equality and diversity and has the necessary knowledge, skills and experience to discuss diversity with authority and confidence?

Recruiting to your organisation

Having a diverse workforce can help your diversity practice in a number of ways:

- A diverse workforce is likely to have knowledge of, and links into, diverse communities
- If your organisation looks diverse it will look more welcoming to people from diverse communities. Many people will be more encouraged to participate in the work of an organisation if there are people there who they feel they can associate themselves with – for example young, BME or older people as staff or volunteers

Often the ease with which you can recruit from diverse groups is connected to how your organisation is perceived by those groups. The relationship that they, or other people from that group, have with your organisation will be vital. If you have engaged with different groups through your work, you're more likely to get a diverse range of applications when you advertise jobs or volunteer roles.

Community Music Wales score diversity highly as part of their interview criteria. They are clear about the skills and knowledge that they're looking for, and will test candidates on their understanding of equal opportunities in the workplace and in the community. They are looking both for a confident and informed answer and an attitude and approach that reflects their own equality practice.

There are lots of little ways that the interview process can be made less daunting. For example, one organisation gave applicants the questions they were going to be asked half an hour before the interview so they could consider their answers. This would not be appropriate if quick, spur of the moment thinking was a requirement for the job. But if it isn't, you might actually be testing the wrong qualities through the interview and might miss the best candidate.

Many of the same issues apply to recruitment as were mentioned above under 'Publicising your Work'. For example:

- Where you advertise and whether your adverts will be seen by as wide a range of applicants as possible
- The language used in your advertising, and the way that you set out the job description and person specification. If you use a lot of organisational jargon, you might be excluding people who are well able to do the job
- Organising the interview process properly will enable candidates to give the best account of themselves, and show what they can do (this will be particularly important for people who find being interviewed is an unfamiliar process)
- Think about the composition of the Interview Panel. Avoid interview groups that are too large and intimidating. Also, try and make sure that the interviewee recognises themselves in the make-up of the Panel. No-one wants to work for an organisation where they feel likely to be the 'odd one out'

Here is an example of language that could be simplified. It's far from the worst example we've found, but it's chosen because it is just the sort of job where people from different communities may have just the right experience and skills but may be put off by the language:

Volunteering Development Officer	
Bad example	Good example
<p>To get the most out of the role you'll need to be brilliant at managing a varied, evolving workload. You'll have confident planning, presentation and communication skills too. Naturally, you'll need experience in volunteer management and community involvement, along with a background of developing support and advice for people working in the sector. So you'll know all about the issues and opportunities we're facing, and you'll have the drive, flexibility and initiative to get us where we need to be.</p>	<p>To get the most out of the role you'll need to be very good at doing lots of different things. This is because your work, which will be very varied, will change as time goes on. You'll be someone who has the confidence to stand up in front of different people and still be able to get your message across. You'll be well organised and be good at planning ahead.</p> <p>We don't expect you to be an expert in everything. But you will probably have had experience of working with volunteers and managing them (either paid or as a volunteer yourself), and you will have done work in different community settings.</p> <p>We're especially interested in finding someone who's had experience of supporting and advising people in the arts. You'll know a bit about the issues and opportunities that we're facing, and the drive, flexibility and initiative that you have will be qualities we're looking for to get us to where we need to be.</p>

Don't forget that your recruitment process is another way of building bridges to different groups, and will affect how they see you. If someone has a bad experience when applying for a job with you, they'll tell everyone in their community.

Remember that recruitment is not just about employees, it is also about volunteers, interns, work placements and Board members. Supporting everyone in your organisation to develop and reach their full potential is an important part of ensuring diversity.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- Where do you advertise at the moment?
- What different places might you advertise to reach people you don't reach at the moment?
- Do your recruitment campaigns use language and images appropriate to the different groups that you're trying to reach?
- How can you keep the language in your recruitment literature, job description and person specification simple?
- How does your recruitment process match rigour and fairness with an approach that respects people and makes them feel welcome?
- What questions will you ask in your interview process to find out about a person's experience of, and approach to, diversity and inclusion?

Organisational Culture

A Whole Organisation Approach

“Equality is seen as a whole organisation issue. There is a need to ensure that everyone is aware of issues and able to build equality into their work, as part of the organisational culture. Therefore we do not have equality officers or a disability champion as each individual, and particularly managers, take responsibility for equality in their expert area of work to make sure that all departments and work take equality into consideration. This works well for us, and was started by work to embed Welsh language considerations and ensure that everything is bilingual, where it worked well.”

This quote makes the point that the most effective way to improve diversity in your organisation is to include it in all your activities and make it a part of what everyone does – part of the fabric of the organisation. This is not to say that there may not be some projects specifically about diversity or aimed at particular groups. But these projects will also be more effective if they take place in an organisation where diversity is part and parcel of that organisation’s normal programme of activity.

As an example, until 10 years or so ago access to the **National Library of Scotland** was tightly controlled and managed. You needed a pass to get in, and then you’d find your book, go to your alcove and work on your own in respectful silence. The organisation wanted the building to be more widely used, and for people to recognise that they could still be welcome in an historic building. So the Library employed a poet-in-residence, who worked with all sorts of groups, including the cleaners, disabled people, other visitors and employees, and asked them to describe their sense of the building. This ended in a performance describing the building from many different points of view. It created a different public perception of the Library, highlighted some access issues and helped move equalities higher up the organisation’s agenda.

Leadership

For an organisation’s approach to be successful, it needs support from the top (the governing body and senior managers), as well as the commitment of the staff. As a leader within the organisation it’s crucial that you lead by example. The people who work with you and who see you as a positive role model, must be inspired by the actions that you take. It’s not just what you say.

Who ‘does’ equality in your Organisation?

Organisations often debate whether a specific individual should be nominated to be the ‘Equality Officer’, ‘Community Engagement Officer’, ‘Disability Champion’ and so on. In fact, there are advantages and disadvantages. It’s important that if a particular person has responsibility, they have the support of the rest of the organisation. Everyone else mustn’t assume that a particular person will ‘take care of diversity’ so that other people don’t have to.

On the other hand, if equalities are everyone's responsibility, there must be clarity about how people are expected to include it in their role and how their work on diversity will be included in the assessment of their performance. Larger organisations may benefit from having someone who takes an organisational 'lead' on diversity. There might be an equality group or network, or even better, a diversity champions scheme.

How culture is communicated

Policy is important. But the main determinant of culture is how people behave in the organisation. For example, how is diversity and equality discussed? Is the organisation welcoming to people from diverse communities? Can remarks or actions that may be considered inappropriate be challenged in a constructive way?

Think about how all the people in your organisation can be involved and what resources they will need. This includes the Board, staff, community practitioners, people on work placements or internships, and volunteers.

If you want to take these ideas forward in your organisation, here are some questions to think about or to form the basis of discussions with your team or colleagues.

- How is diversity embedded within your organisation?
- Who leads on diversity?
- Who champions diversity?
- Are there any images displayed or language used which may offend some people or may be misunderstood and act as barriers?
- What happens when someone does say or do something that is inappropriate? How are they encouraged to learn from that?
- How is regular staff training in equality and diversity delivered?
- Do all staff, volunteers, Board members etc. have a shared understanding of respect, diversity and discrimination?
- Are all staff encouraged and supported to develop to their full potential? (This could include targeted work placement and internships; mentoring; targeted training; and staff networks)



The Equality Act 2010 & Current Legislation

The Equality Act came into force from October 2010. It provides a single legal framework with clear, streamlined law to more effectively tackle disadvantage and discrimination.

The Equality Act brings together historic legislation and simplifies, strengthens and harmonises the current legislation to provide Wales and the rest of Britain with a new discrimination law. This protects individuals from unfair treatment and promotes a fair and more equal society.

The Act identifies certain groups who are protected in law. These are referred to as **Protected Characteristics** and generally you may not discriminate against a person in:

- employment and vocational training,
- provisions of goods, facilities and services,
- provision of rental accommodation or sale of property,
- membership of trade organisations and qualifying bodies or in
- education

because of any of these characteristics.

We all have Protected Characteristics which are as follows:

Age – being of a certain age (e.g. 32) or being part of an age group (over 50s). Some differences for certain age groups are still allowed such as film censorship, sale of alcohol or ability to draw a state pension.

Disability – the act defines disability as having a physical or mental impairment which has a long term impact on a person's ability to carry out normal day to day activities.

This includes:

- Sensory impairments – for example a person who may not be able to hear or see fully
- Physical impairments – for example a wheelchair user or a person with a condition which limits their mobility.
- Mental Health – for example a person who has bi-polar disorder.
- Learning difficulties – a person who has additional education needs
- Long term illnesses – for example a person who has multiple sclerosis, cancer or who is HIV positive.

Gender reassignment – the act covers a person from the point they propose to undergo, are undergoing or have undergone a process to change their sex (someone who is defined as transsexual). Although effectively the act only covers someone who is transsexual, best practice advice is to also treat a person who cross-dresses (transvestite) with similar respect to avoid any potential disputes.

Marriage and civil partnership – a person may not be discriminated against because they are married or in a civil partnership. Marriage has been redefined in England and Wales to include marriage of two persons of the same sex or two of the opposite sex (Marriage (Same Sex Couples) Act 2013).

Pregnancy and maternity – Pregnancy is the condition of being pregnant or expecting a baby, maternity relates to the period after the birth and includes employment rights as well as the right of a woman to breastfeed wherever she wishes. A woman may not be requested to stop breastfeeding her baby or move to a private location (such as toilets) in the first 26 weeks after birth. Although limitation to the right to breastfeed is up to 26 weeks, best practice advice would suggest the same practice for a mother whose baby may appear older than 26 weeks.

Race – you may not discriminate because of the colour of a person's skin, their nationality, their ethnicity or their national origins. For example you may not refuse admission to a person from the Gypsy, Roma or Traveler communities to an exhibition at a gallery.

Religion or belief – means any religious belief or faith and also includes a lack of belief. To be a recognised belief the religion must have a clear structure and belief system.

Sex – A man or woman

Sexual orientation – whether a person is attracted to people of the opposite sex (heterosexual or straight), same sex (lesbian or gay) or both (bisexual).

Prohibited Behaviour or Acts

The Equality Act sets out behaviours or acts which you are not allowed to carry out, unless you can justify them as being 'a proportionate means of achieving a legitimate aim'. A *legitimate aim* might, for example, be recruiting a woman as an actor to play a woman's role. The following discrimination is prohibited by the act:

Direct Discrimination – where an employee or prospective employee is treated less favorably because of a protected characteristic.

Examples:

1. A manager of a theatre bar decides not to interview a Muslim applicant for a job because they believe, on the basis of their religion or belief, that he or she will not be prepared to work in a bar.
2. A gallery decides not to short-list a blind candidate for the role of receptionist, despite their application being of the same standard as other candidates who are selected for interview, as they assume she/he will not be able to use IT equipment.
3. A pregnant woman is not allowed to attend a training session as her manager assumes she will not return from maternity leave.
4. A venue manager does not offer a training opportunity to an older member of staff because they believe that they would not be interested, and the opportunity is given to a younger worker.

Indirect Discrimination – The use of an apparently neutral practice, which puts people with a particular protected characteristic at a disadvantage compared with others who do not share that characteristic.

Examples:

1. A company introduces a "no headgear" rule for all staff. This would put Sikh men, who wear a turban, Jewish men who wear a yarmulke and Muslim women at a disadvantage.
2. An employer specifies that applicants must be over six feet tall without justification for this requirement. This might indirectly discriminate against women and members of some ethnic groups for example since less of them would fulfill this requirement.
3. A business requires that applicants for a job must have GCSE Maths and English – this would discriminate against people not educated in countries which used the GCSE system. The addition of "or similar qualification" would avoid this.

4. A job advert lists that 10 years experience is required for a job, when two or three years' experience would be adequate for the job. This would indirectly discriminate against younger people.

Discrimination by Association – Where an employee or customer is discriminated against because of their association with someone who has a protected characteristic eg: the parent of a disabled child, or someone who is heterosexual but shares accommodation with a gay man.

Discrimination by Perception – Where a person is discriminated against because others believe they have a protected characteristic even if they do not have one.

Examples:

1. Steve drinks in a theatre bar and is constantly subjected to homophobic abuse by Alan, who works behind the bar. Steve is not gay and has told Alan this, but Alan continues to abuse Steve because he thinks he is gay. This is direct discrimination because of sexual orientation even though Steve is not gay.
2. A volunteer for a charity that runs a bring-and-buy sale in the local community hall tells Sanjeev, who is Sikh, that they don't serve Muslims because of concerns about Islamic extremists. Sanjeev explains that he is not Muslim, but the volunteer does not believe him and still refuses to serve him. This would be direct discrimination because of his perceived religion even though Sanjeev is not Muslim.

Harassment – this is unwanted behaviour that has the purpose or effect of violating a person's dignity or creating a degrading, humiliating, hostile, intimidating or offensive environment, where the harassment relates to a protected characteristic.

Examples:

1. Allowing jokes/banter in the workplace which may be ageist, racist, homophobic etc...
2. In July 2008 an industrial tribunal decided in favour of a gay office worker for harassment from his manager and awarded £37,000 in damages. The manager was alleged to have called him a "stupid poof" and bought him pink fairy toilet roll and an Oscar Wilde birthday card.

Third party harassment – This was originally included as part of the Equality Act but was removed in October 2013 by subsequent legislation.

Victimisation – where an employee is singled out for using their workplace complaints procedures or exercising their legal rights.

Examples:

1. Being overlooked for promotion after using the workplace complaints procedures.
2. Losing your job or being threatened that you will lose your job because you are supporting another employee who has used the workplace complaints procedures.

Positive discrimination – treating someone with a protected characteristic more favourably than others is usually illegal.

Examples:

1. Recognising your workplace does not have any employees who are Black or Minority Ethnic (BME) you offer a vacancy to a person who is BME despite another candidate's application and interview being better – this would be unlawful.
2. You are casting for the role of Oscar Wilde in a new drama and decide that the role must be fulfilled by a gay man – this would be unlawful unless you can objectively justify (see below) this decision.

Vicarious liability – where an employer can be liable for actions of an employee. E.g. manager harasses an employee who is in a civil partnership.



Allowed Behaviour or Acts

Positive Action – Where an employee believes that employees or job applicants who share a particular protected characteristic suffer a disadvantage connected to that characteristic, or if their participation in an activity is disproportionately low and they wish to take steps to address this.

Examples of positive action:

1. Advertising vacancies in particular publications that would reach under-represented groups.
2. Recognising that participants at events are predominantly white, non-disabled people a theatre/gallery decides to carry out a focused marketing campaign to engage with members of a local BME community or to work with Disabled Person's group to increase attendance from these groups.

Positive Action should not be confused with Positive Discrimination. While advertising vacancies in particular places or through particular groups IS allowed, interviewing for that vacancy should be conducted in such a way that the best candidate gets the job regardless of their protected characteristic. Offering a position to a less qualified candidate simply because they are BME or belong to any other group is not allowed.

Reasonable adjustments – These are adjustments that you can carry out to your venue or place of work to make it more accessible to disabled people. This includes physical alterations, that are designed to remove disadvantages that confront certain disabled people eg: wheelchair ramps; alterations to materials such as large print, audio or BSL.

Occupational Requirements/Objectively Justified – Some employment opportunities may be advertised as only available for people with a particular protected characteristic. The prospective employer must be able to objectively justify their decision in such cases.

Examples:

1. Casting a black man to play Othello (although in 2013/14, Patrick Stewart played the part of Othello as the only white man in an otherwise all black cast).
2. Advertising a vacancy at a refuge for female victims of domestic abuse as only available to a woman.

Public Sector Equality Duty – The Equality Act 2010 includes a duty for Public bodies and authorities to:

- have due regard to the need to eliminate discrimination.
- advance equality of opportunity.
- foster good relations between different people when carrying out their activities.

This is also supported and reinforced by the Welsh Government under the Equality Act 2010 (Statutory Duties) (Wales) Regulations 2011. This requires publicly funded bodies in Wales to:

- Publish equality objectives, including a gender pay objective and review them within 4 years in a Strategic Equality Plan and to report on progress annually and publicly.
- Publish a statement setting out the steps they have taken or intend to take to fulfil each equality objective and a timescale for fulfilling each one and arrangement for monitoring progress.
- Engage with individuals from each protected characteristic group or their representative organisations when setting and amending equality objectives, undertaking Equality Impact Assessments, or carrying out other parts of the duty.
- All published information must be accessible to persons who share one or more protected characteristic.
- Make arrangements to identify relevant information with regard to equality and to collect relevant information it does not hold at present. (e.g. equality monitoring for employees and customers and pay differences).
- Assess the likely impact of any policy or practice proposed or being reviewed on its ability to comply with the general duty.
- Promote knowledge of the general and specific duties amongst their employees and address staff training needs.
- Have due regard as to whether award criteria in procurement should include considerations relevant to performance of the general duty.

The Arts Council of Wales is recognised under Schedule 19 (Equality Act 2010) as a Public Authority and as this Equality Guide seeks to address these duties, we encourage all our staff and recipients of funding to have due regard to the above aspects when carrying out their day to day responsibilities.

[Return to Contents page](#)

Resources & Contacts

The list below gives some organisations working in the fields of arts and/or diversity in Wales. It is not a comprehensive or exhaustive list, but the organisations listed can often provide advice on many aspects of diversity and the arts – and point you in the right directions for further contacts and further information.

Equality/Diversity and the Arts

Celf o Gwmpas, <http://celfogwmpas.org/>
Butetown History and Arts Centre, www.bhac.org/
Disability Arts Cymru, www.disabilityartscymru.co.uk
Arts Care Gofal Celf, <http://www.acgc.co.uk/>
Women's Arts Association, <http://www.womensarts.co.uk/>

Age

Age Connect Wales, www.ageconnectswales.org.uk
Age Cymru, www.ageuk.org.uk/cymru
Carers UK, www.carersuk.org/
Relatives and Residents Association, www.relres.org

Sex/Gender

Welsh Womens Aid, <http://www.welshwomensaid.org.uk/>
Chwarae Teg, <http://chwaraeteg.com>
Men's Aid, www.mensaid.co.uk

Race

Ethnic Youth Support Team (EYST), <http://eyst.org.uk>
Minority Ethnic Women's Network (MEWN Cymru), www.mewn-cymru.org.uk
North Wales Race Equality Network (NWREN), www.nwren.org
Race Equality First (REF), www.refweb.org.uk
Refugee Council for Wales, <http://welshrefugeecouncil.org.uk>
South East Wales Regional Equality Council (SEWREC), <http://www.sewrec.org.uk/>
Swansea Bay Regional Equality Council (SBREC), <http://sbrec.org.uk>
Valleys Race Equality Council (VALREC), www.valrec.org

Disability

How do you go about getting advice on making your work more accessible for audiences? For example, 'How can I go about organising a BSL performance?' 'What about subtitles?' The best place to start is organisations that represent disabled people, for example the Action on Hearing Loss Cymru website gives information on different methods of communication; Disability Arts cymru has wide experience and knowledge of involving people who are disabled in the arts as both audience and performers/ artists.

Disability Arts Cymru, www.disabilityartscymru.co.uk

ABCD Cymru, www.abcdcymru.org.uk

Disability Wales, Anabledd Cymru, www.disabilitywales.org

Diverse Cymru, www.diversecymru.org.uk

RNIB Cymru, www.rnib.org.uk/wales-cymru-1

Scope Cymru, www.scope.org.uk/support/wales

SNAP Cymru, www.snapcymru.org

SENSE Cymru, <http://www.sense.org.uk/content/sense-cymru-wales>

Learning Disability Wales, <https://www.ldw.org.uk/>

All Wales People First, <http://www.allwalespeople1st.co.uk/>

Mind Cymru, <https://www.mind.org.uk/about-us/>

Action on Hearing Loss Cymru, <http://www.actiononhearingloss.org.uk/>

Disability Advice Project, <http://www.dapwales.org.uk/>

Sexual Orientation and Gender Identity

Bi Cymru, www.bicymru.org.uk

LGCM De Cymru (Lesbian and Gay Christian movement),

www.lgcm.org.uk/groups/southwales/

My Genderation www.mygenderation.com

Pink Parents, <http://www.pinkparents.org.uk/>

SPLAG Wales, www.splagwales.org.uk/

Stonewall Cymru, www.stonewallcymru.org.uk/cymru/english

Transgender Awareness Wales, <http://www.tgawales.co.uk/>

Transgender Wales, <http://transgenderwales.bravepages.com/>

Unique Transgender Network, www.uniquetg.org.uk

Unity Group Wales, www.unityproject.org.uk

How the Guide has been put together

This guide was put together by interviewing over 30 organisations and individuals (see list below). This research focused particularly on practice - what people do to improve diversity in their artistic work, both in terms of audience and participation in making art. We would like to thank all the interviewees for the time they gave to be interviewed and for all the opinions, ideas and examples of good practice they provided.

To the information collected from these interviews were added reflections from the authors, Diverse Cymru, on what examples show us and some questions for taking the ideas forward in your organisation.

Interviewees

Interviewee	Description
Christine Matthews	Christine Matthews is a freelance, individual producer and professional who works with community organisations and individual artists.
Leanne Rahman	A freelance Arts Consultant specialising in programming, curating and developing diverse arts product, as well as offering support and advice on innovative ways in which to diversify audiences.
Fireworks Studio	Fireworks Clay Studio is a co-operative formed by artists predominantly working with clay.
National Companies	
Theatr Genedlaethol Cymru	Theatr Genedlaethol Cymru is the Welsh language national theatre, touring work across Wales and beyond. From its home in Carmarthen the company has toured extensively for 10 years across Wales, the UK and internationally.
National Theatre Wales	Operating from a small base in Cardiff city centre, National Theatre Wales creates theatre across Wales, and each production has a unique relationship to local communities and audiences.
Welsh National Opera	Welsh National Opera puts on award winning performances of fully staged opera and concerts which combine a sense of adventure with the highest possible quality.

Clwyd Theatr Cymru	Clwyd Theatr Cymru (CTC) is the largest producing arts centre in Wales and is based in Mold, Flintshire.
Voluntary/Amateur Sector	
Voluntary Arts Wales	Voluntary Arts Wales works to promote and increase active participation in cultural activities across Wales. They work with policy makers, funders and politicians to improve the environment for everyone participating in the arts, and provide information and training to the many thousands of groups and individuals who participate in the voluntary arts sector.
Disability Arts Cymru	Disability Arts Cymru is a national organisation, working strategically to promote equality in the arts for disabled people.
Artlink Edinburgh	Artlink is an arts and disability organisation established in 1984, that aims to increase opportunities to take part in the arts for those who experience disadvantage or disability in the East of Scotland. Artlink offers practical support so people can get involved and work with venues to increase opportunities to enjoy the arts. Artlink establishes partnerships with artists, venues and organisations to help encourage positive change.
Canolfan Gerdd William Mathias	Canolfan Gerdd William Mathias (CGWM) is dedicated to providing music training and performance experiences of the very highest quality for the benefit of all members of the community in Wales whilst promoting the region nationally and internationally
Circus Eruption	Circus Eruption exists to promote the social inclusion and integration of young people aged 3 to 19 through the medium of circus skills. Its main aims are integration, inclusion, participation, the learning of new skills in a safe environment, empowerment, creative expression, and the challenging of inequality, disadvantage and discrimination.

Festivals/Circus/Carnivals	
South Wales Intercultural Carnival Association (SWICA)	SWICA Carnival is dedicated to be celebrating the cultural diversity of South Wales through creating new arts opportunities to be enjoyed by everyone. As a non-profit making company SWICA aims to develop carnival arts, celebrate the cultural diversity of South Wales and to pursue cultural equity i.e. 'arts for all'.
National Eisteddfod	National Eisteddfod The Eisteddfod is one of the world's greatest cultural festivals, and brings together people from all ages and backgrounds to enjoy an eclectic mix of music, literature, dance, theatre, visual arts and much more.
NofitState Circus	NoFit State is the UK's leading large-scale contemporary circus company, producing professional touring productions and a wide variety of community, training, and education projects for people of all ages.
Gwanwyn	<p>The Gwanwyn Festival is a month long national festival held across Wales in May celebrating creativity in older age.</p> <p>The festival offers greater opportunities for greater participation by older people in the arts and is also an opportunity to highlight and promote the participation of older people in the arts throughout the year.</p>
Community Organisations	
Community Music Wales	<p>Since 1992 Community Music Wales (CMW) has supported musicians across Wales through the provision of a wide range of activity, including training, workshops and events.</p> <p>Activity is run on an outreach basis in partnership with range of organisations, whether voluntary, statutory or commercial from our office bases in Cardiff and Caernarfon.</p>
Dawns i Bawb	Dawns i Bawb is the umbrella organisation for community dance in North West Wales. Dawns i Bawb works with local people, with amateur and professional dance practitioners and with choreographers to encourage dance in the area.

Romani Cultural and arts company	<p>The Romani Cultural and Arts Company was formed in September 2009. Working through the arts the Company raises funds to take community development and educational projects onto Gypsy, Roma and Traveller sites and into Gorjer and 'country-folk' communities across Wales.</p> <p>We are a Gypsy, Roma and Traveller community development organisation at heart. We are led by Gypsies and Travellers, we are about Gypsies and Travellers, we are for Gypsies and Travellers. We believe that the community can be developed to become fully accepted participants in mainstream society while still retaining their distinct culture and heritage.</p>
Riverside Festival	One of Cardiff's longest running community Festivals that brings together the members of one of Wales's most culturally diverse areas.
Iris Prize Festival	Cardiff's International gay and lesbian short film prize is the only short film prize in the world which allows the winner to make a new film. The Iris Prize is presented annually during the Iris Prize Festival. The programme includes new feature films, panel sessions, parties and screenings of all 30 short films competing for the Iris Prize.
Presenting Venues	
Galeri	Galeri Caernarfon Cyf. is a not for profit community enterprise operating as a Development Trust. Its vision is that "anything is possible . . . through creative thought and sustainable action". The company implements sustainable projects in a creative way to realise the cultural, economic and environmental potential of the local community and its environs.
Chapter	Chapter is a multi-artform venue that presents, produces and promotes international art, live performance and film alongside a dynamic social space, and welcomes over 800,000 visitors every year.

Wales Millennium Centre	Wales Millennium Centre opened in 2004 and has already established its reputation as one of the World`s iconic arts and cultural destinations. The vision of the Centre is to be an internationally significant cultural landmark and centre for the performing arts, renowned for inspiration, excellence and leadership.
Taliesin	The emphasis here at Taliesin is on quality and innovation - providing a vital service to both students and the people of Swansea and acting as a regional centre of excellence. As well as events within the building, recently, thanks to increased funding from the Wales Assembly Government and the Arts Council of Wales, we have begun to take our productions outside of the theatre, holding Dance Days, an annual festival in the city centre, and touring our own productions and co-productions to other venues across Wales & beyond.
Venue Cymru	Venue Cymru is the largest Arts and Conference centre in North Wales. It accommodates large scale touring musicals from the West End, top class Opera from the Welsh National Opera and many other genres including pantomime, contemporary dance ballet and outreach and educational activities.
Producing Companies	
Theatr Arad Goch	Arad Goch creates exciting and relevant theatre for children and young people. We aim to create a theatrical experience that inspires, motivates and is memorable. Our work draws on indigenous Welsh material and traditions as well as contemporary and challenging themes and styles.
Torch	The Torch Theatre is a modern and vibrant centre for the arts situated in Milford Haven, priding itself on extending a warm Pembrokeshire welcome to all visitors.
Volcano	Volcano is an original voice in theatre. We produce original theatre productions and site-specific events; and tour productions in Wales, the UK and all over the world. We curate events that bring other artists and participants together. We teach and inspire through workshops and residencies.

Mess Up The Mess	<p>Mess Up The Mess Theatre Company Ltd is a not for profit organisation which has been established to offer dynamic theatre making experiences to young people, to increase opportunities for newly graduated theatre practitioners and create an inclusive company for innovative theatre that reaches out to new diverse audiences breathing life into theatre in Carmarthenshire and beyond.</p> <p>Mess Up The Mess successfully uses theatre creatively to inspire and engage young people through transformative learning experiences.</p>
Galleries	
Glynn Vivian	Glynn Vivian Art Gallery is part of the City & County of Swansea and is supported by the Arts Council of Wales, the Heritage Lottery Fund and Friends of the Glynn Vivian.
Mostyn	<p>In its six galleries MOSTYN shows varied and exciting exhibitions which showcase the best contemporary art being produced in Wales and bring to Wales some of the most interesting art being made internationally. Mostyn does not have a collection but displays a wide range of exhibitions which change seasonally, and vary from large-scale shows to small projects and video projections.</p> <p>MOSTYN also has a very wide and highly imaginative programme of learning activities aimed at school, college, university, youth and special needs groups as well as individuals and lifelong learners.</p>



Cyngor Celfyddydau Cymru
Arts Council of Wales

www.artscouncilofwales.org.uk