



Arty Parky, Head4Arts

# Annual Report 2018 - 2019

## Well-being of Future Generations

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September 2019



Cyngor Celfyddydau Cymru  
Arts Council of Wales



Noddir gan  
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## Contents

Introduction .....	5
Environmental performance .....	6
Management information .....	6
Well-being of Future Generations Monitoring Group .....	10
Terms of Reference .....	10
Meeting our Legislative Responsibilities .....	10
Evidence of the 5 Ways of Working .....	11
Stepping up to the Plate .....	13
How are we doing ourselves as an organisation? .....	14
What have we learnt? .....	15
What did we say we would do better this year? .....	17
Appendix 1 .....	19
Appendix 2 .....	27

## Annual Report 2018 - 2019

### Well-being of Future Generations



“This is a time for radical action, art and culture is for everyone.

With all the complexities of the world around us, we are creating a new cultural context with sustainable development as its central organising principle. There is room for all people, all languages and all cultures, especially our young people, the most important and valuable asset of all.”

**Melanie Hawthorne**

Chair, Wellbeing of Future Generations Monitoring Group

## Introduction

The Wellbeing of Future Generations Act is a landmark piece of legislation in Wales. It has committed ourselves and 43 other public bodies to using the Sustainable Development Principle as the organising principle of everything that we do with public money.

Enshrined in the legislation is a new determination to ensure that this generation doesn't, through indifference or carelessness, leave them as challenges for the next. The vision is for Wales to be a fair, prosperous and sustainable country, improving the quality of life of people in all its communities. So it's about behaving and doing things differently – looking forward into the future so that the choices we make today secure a safe and prosperous future for us, for our children and for our grandchildren.

In Wales, we now all work to the same 7 Well-being Goals for Wales and use the 5 Ways of Working enshrined in the Act to guide our corporate behaviours. In this way we can:

- consciously start to think longer term and have regard for future generations and fair and sustainable use of the planet's resources
- integrate our work with that of others
- collaborate more with people and organisations that want to achieve the same things as us
- involve the potential users and beneficiaries in the design of our services and policies
- plan -and act - to prevent harm occurring in the first place.

We believe passionately that a thriving arts sector - committed to excellence, innovation and inclusion - contributes to the cultural, social, economic and environmental well-being of Wales. A country with confident and flourishing artists and arts organisations is one that it delivers well against all 7 of the Well-being Goals for Wales.

The Arts Council of Wales is committed to investing in the future of the people of Wales and we aim to ensure all our organisational actions and policies are resilient and sustainable.

From the day-to-day management of our offices to the conduct of policy reviews, we have committed to placing the sustainable development (SD) principle at the heart of our thinking and planning through our Sustainable Development Policy.

It isn't always easy, but we're determined to serve the people of Wales and future generations as best we can.

## Environmental performance

We take our environmental performance seriously and have, in recent years, focussed our efforts on initiatives that offer longer term benefits.

All capital projects in which Council invests are expected to meet BREEAM sustainability standards. We've established an ambitious Environmental Policy for our own operations and have, during the year, retained our Green Dragon Level 5 Accreditation.

We have invested further in our information technology infrastructure to provide business and environmental benefits. This has promoted changes in our organisational behaviour that has reduced our carbon footprint and use of fossil fuels, in addition to generating operational efficiencies. It has made it possible to work more flexibly in order to help us to both diversify our workforce and promote a better work/life balance and look after the wellbeing of our own staff. We promote the minimisation of waste by encouraging reduction, re-use and recycling and separate our waste, thus reducing the amount sent to landfill. We re-use or recycle our surplus and redundant IT and office equipment. In addition, we use licensed and appropriate organisations to dispose of our waste responsibly.

All our major suppliers of office equipment and other supplies must have environmental policies and reporting mechanisms in place, and we consider environmental performance and awareness when selecting contractors and suppliers.

## Management information

Managers and staff are provided with monthly reports analysing printing and copying activity, to encourage lower overall usage. Our internal reporting systems enable us to capture and measure details of our use of consumables, waste, energy, and staff travel, and thus our carbon dioxide equivalent (CO<sub>2</sub>e) emissions so that staff can manage their consumption of resources.

However, as all three of our offices are leased on a shared occupancy basis, with certain costs included within our service charges, this continues to restrict our ability to accurately assess our total environmental impact from energy usage. Our major use of electricity is in our Cardiff office and the landlord has confirmed that 100% of the supply is from verifiable Natural Renewable sources (wind, water and hydro).

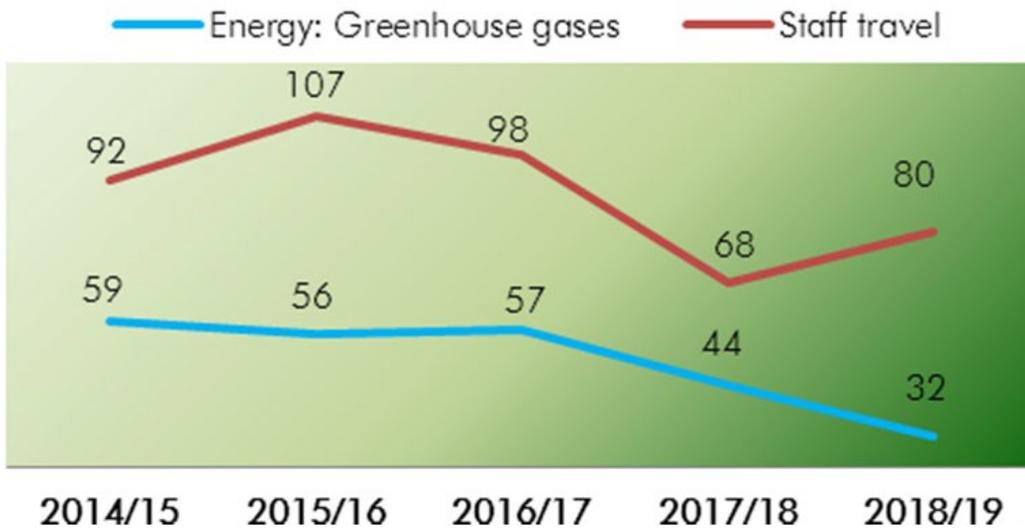
We promote the use of environmentally friendly means of transport. We pay staff a mileage rate for using their bikes for work purposes. We have bike racks at our office. We encourage staff to make journeys by the most efficient means possible, taking account of both environmental and financial considerations.

We have to balance this against the delivery of our strategic priorities to develop the arts in Wales, and to promote Welsh arts and artists internationally.

As a result, there are inevitable fluctuations in the level of CO<sub>2</sub> emissions attributable to travel, especially when we are active internationally. In a world where the international marketplace is increasingly important, we have during this year, complementing Welsh Government priorities, undertaken considerable programmes of international work in India and China.

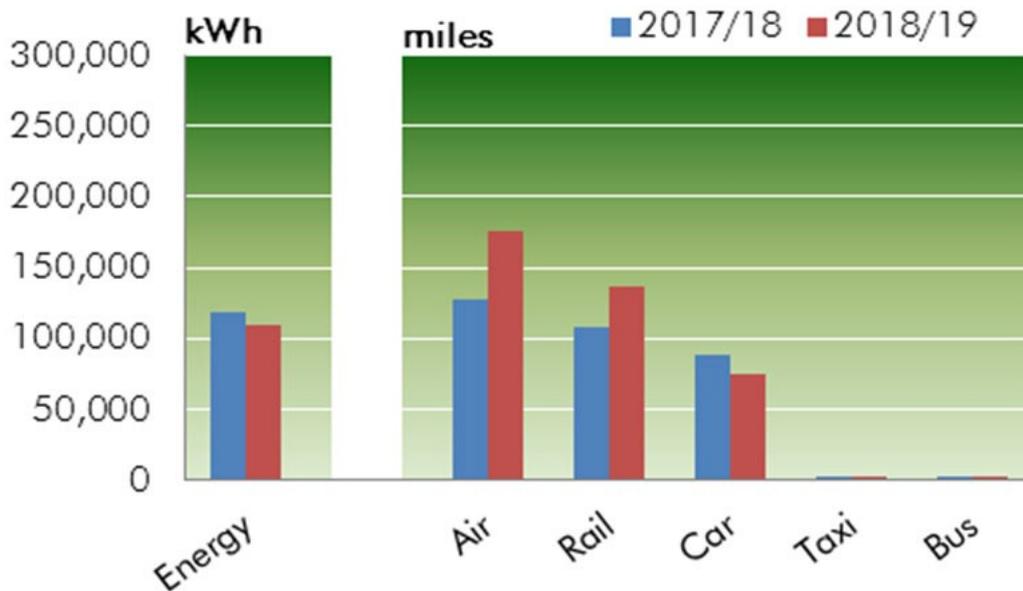
2019 is also the year of a Venice Biennale, so our work on the Wales Pavilion there has accrued some international travel. We are, however, getting better at both minimising the negative and maximising the positive impacts of such work, by collaborating and partnership with other public bodies in Wales such as the Welsh Government and local agents in the countries we work in. With the Venice Biennale we've ensured that there are stronger linkages to other visual arts opportunities in Wales, such as our Invigilators Programme to further demonstrate the value of public investment. We're also looking at ways of including carbon offsetting costs into project budgets where flights are involved.

### CO<sub>2</sub>e emissions (tonnes) - 5 year trend



Our *Creative Learning through the Arts* Programme, which began in 2015/16, is delivered through schools across the whole of Wales. This inevitably adds to our levels of travel and amounted to 16 tonnes of CO<sub>2</sub>e included in our reported totals for 2018/19 (2017/18: 8 tonnes).

### Energy Consumption within our offices & Business mileage



WASTE	2018/19	2017/18
<b>Waste:</b>		
Non-financial (tonnes)		
Landfill	0.14	0.13
Reused/recycled	3.81	3.37

ENERGY	2018/19	2017/18
<b>Greenhouse gas emissions (CO<sub>2</sub>e tonnes)</b>		
Gross emissions, scope 2&3 (indirect)	32	44
<b>Energy consumption (kWh)</b>		
Electricity (renewable)	100,212	108,424
Gas	9,827	10,464
<b>Financial indicators (£)</b>		
Expenditure – energy	14,936	15,468
Water supply costs (office estate) – currently unable to assess, included in service charge	N/A	N/A

STAFF TRAVEL	2018/19	2017/18
<b>Travel emissions (CO<sub>2</sub>e tonnes)</b>		
Rail	10	8
Air <sup>1</sup>	47	33
Car/vans	23	27
<b>Travel cost (£)</b>		
Rail	39,344	30,413
Air	19,500	12,604
Car/vans	34,382	40,126
<b>Travel (miles)</b>		
Rail	135,984	107,476
Air	175,620	127,876
Car/vans	73,944	88,218

<sup>1</sup>Includes the influence of radiative forcing in air travel emissions to capture the maximum climate impact. Radiative forcing is a measure of the environmental impact of emissions of NO<sub>x</sub> (nitrous oxides) and water vapour when emitted at high altitude. Our air travel reflects the fact that, complementing Welsh Government priorities, we undertook programmes of international work in India and China.

## Well-being of Future Generations Monitoring Group

The monitoring of the Arts Council of Wales' responsibilities under the Well-being of Future Generations Act (WFGA) is something that Council has taken very seriously. It has set the bar high and is keen - not only to meet our obligations fully - but to champion the principles underpinning the legislation.

The day-to-day responsibility for ensuring that we are making progress with this work has been delegated to a WFG Monitoring Group with Council member, Melanie Hawthorne, as Chair. Working alongside her on the group were fellow Council member Alan Watkin, the Director of Enterprise and Regeneration (who is the Council's Director with the strategic lead in this area) and colleagues from across other directorates.

### Terms of Reference

Council's work is initiated, managed and monitored by Council itself and a series of specialist Monitoring Groups to which Council delegates certain powers.

Monitoring Groups are subordinate to Council within our governance structure but have an important scrutiny role reporting to Council on the performance of those activities that fall within their remit. They will bring any issues of concern, or areas for improvement to Council's attention.

This is the fourth year of operation for the group. The processes of implementing the Act have now been put in place, and our monitoring and scrutiny of progress has led to more of a 'deep dive' into 7 well-being goals. We've also been able to develop a better understanding of what was being achieved by the Arts Council in support of them through the 5 Ways of Working.

Lead officers and directors for specific areas of work such as Welsh language, Equalities, Finance and Education were invited to join the monitoring group and discuss progress, issues and barriers to achieving the ambitions of the legislation. The Monitoring Group was then able to make observations, report back to Council and thereby instigate any changes necessary to our operations to ensure continuous improvement in our services.

### Meeting our Legislative Responsibilities

During 2018/19 we monitored our progress with the day to day tasks required to meet our obligations under the WFG Act at every meeting.

Our headline achievements include:

- Publishing an Operational Plan based on the 7 Well-being Goals.
- Publishing an Environmental Policy
- Documenting our corporate progress in delivering the WFGA by introducing explicit consideration in board and management decision making papers.
- Undertaking induction sessions about the Act and our commitment to it with every new member of staff joining our organisation
- Retaining our Green Dragon Level 5 certificate for our Environmental performance
- Attending all the relevant workshops and training sessions run by the WFG Commissioner's Office and the Welsh Audit Office (WAO).
- Ensuring that our new website met AAA standards of accessibility

## Evidence of the 5 Ways of Working

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

- We have participated in the network of public bodies affected by the act to facilitate best practice and information sharing. We have worked on developing partnerships beyond the obvious in programmes such as Ideas: People: Places. These pioneering testbed projects have provided much important learning for us as an organisation. Not least of which, is how to be a better partner ourselves and the need to invest time, energy and people power in getting the partnerships right to deliver well for citizens.
- We have acted on the key findings Arts and Health in Wales Mapping Report. Our MoU with the NHS Confederation in Wales and investment in the Wales Arts and Health Network (WAHN) to develop their existing network and provide training opportunities has been very positive
- We have worked with organisations such as Natural Resources Wales, National Parks and the National Trust (amongst others) over the last three years to promote the use of our natural and historical assets in a creative way. Many of these projects have been transformational and we are looking to continue to work with these organisations beyond the life of the existing programme.
- We work with other organisations such as local authorities and Welsh Government in promoting the role of the arts and cultural sector in a vibrant and thriving local economy. There is a growing recognition of the importance of the arts and cultural sector in contributing to economic prosperity. From growth statistics and future

planning around the increase in importance of the creative industries sector with the rise in automation, creativity is a premium skill that cannot be replicated.

- We have worked extensively with Welsh Government to develop the Creative Learning through the Arts programme, to champion the use of creativity in stimulating productive and successful learning and support the introduction of the new curriculum for Wales.

### **Increasing the number of collaborations and partnerships we are involved in**

- Strong collaborations and partnerships are critical to most of our work going forward. It also emerged as a theme in our consultation sessions around the new corporate plan and the lottery fund. The arts sector is keen to see itself as part of creative and dynamic partnerships in communities and neighbourhoods in the future. Through our involvement with Public Service Boards (PSBs) and local authorities, we are involving ourselves in a number of joint projects such as Resilient Communities, Healthy Wales and Get Wales Moving.
- Our partnerships with broadcasters such as the BBC Cymru Wales and S4C have led to collaborations such as Get Creative (a nationwide campaign to promote everyday creativity) and Y Lab (to develop new writers/producers/directors).
- We have also worked with the BBC on the Horizons project for new contemporary music talent and with organisations such as PRSF to nurture musical talent.
- We have developed a partnership with NESTA (the National Endowment for Science, Technology and the Arts) to investigate arts and health developments.
- We have partnered with numerous trusts and foundations to develop collaborations such as the Baring Foundation and the cARTrefu project to take the creative arts into care home.
- We were a major partner in the launch of the North Wales Arts and Health Concordat
- an association of public bodies and organisations who want to work together to promote arts and health opportunities in the north of Wales.

### **Listening to our staff, stakeholders and beneficiaries**

- We have involved staff in the development of our new corporate plan, operational plan and lottery consultation.
- There is a Staff Wellbeing Group that is responsible for harnessing the feedback from staff and feeding it into better processes, procedures and staff management. The group organises a staff survey every 6 months to capture the mood of the organisation and take actions arising from it.

- A recent staff survey has highlighted that there is still much more to be done – in particular to convince staff that their opinions are listened to and acted upon.
- Consulting with stakeholders, partners and organisations and individuals we have funded – as well as trying to speak to those we don't – was very much part of the development of the new corporate plan and lottery strategy. We were guided by experts in the field as to how to do this as well as possible. Whilst we have achieved an improvement, we recognise that there is still much more that can be done to broaden the range of participants at these events and to reach out to those who aren't so familiar with us or our work.
- Broadening our reach and widening engagement is a core principle of our new corporate plan.

### Preventing Harm

- We have begun to think about unintended consequences when developing our new lottery guidelines and new corporate plan.
- We are improving our communications strategy to help us keep people informed about our work and our thinking to encourage better dialogue and engagement
- We are increasingly recognising the downside of project by project funding and 'parachuting in and parachuting' out methodologies of engagement and audience development.
- We are exploring ways of creating new models of funding that offer better pay and conditions for artists.

### Thinking Long Term

- We are developing ways of longer-term funding and recognising that a 5-10-year timeline may be more appropriate for meaningful and sustainable arts development work.

## Stepping up to the Plate

We realise that, as a public body and a funder, we are in a position of power and influence and that we need to be bold and brave and share that power responsibly.

We have purposefully chosen to step outside our sphere of influence too in order to bring imagination and creativity to the major challenges of our day.

- During this year, a senior member of our staff was seconded to the WFG Commissioner's office as a Cultural Goal convenor to promote best practice and

bring creativity and imagination to all aspects of public life. This proved to be a very productive partnership for both organisations.

- We have continued to manage the Ideas: People: Places programme working with different partners in communities (such as housing associations) to support social change.
- We developed advocacy material and engaged in high level strategic work to involve the arts sector in several areas of public life - most notably through the Public Service Boards, City Regions and Arts and Health agenda.
- We have prioritised supporting arts projects and artists using the arts to stimulate interest in - and debate around - environmental concerns and social change.
- We have pioneered the role of creativity in education through our Creative Learning for the Arts programme in partnership with Welsh Government.
- We have instigated a network of public bodies involved in developing a Welsh language audience in support of the Welsh Government's target of 1M Welsh speakers by 2050.

## How are we doing ourselves as an organisation?

Making sure that the Arts Council of Wales is compliant with all the relevant statutory and regulatory sustainable development requirements and the associated general and specific duties is an important function of the Monitoring Group. We have mapped out the requirements and progress are checked at every meeting. That said, resisting a tick box mentality is important to us.

We are tasking ourselves to being mindful and efficient in the way that we implement any requirements, and not reduce them down to the point where they lose meaning and create work for no purpose.

During this year we have:

- Routinely used the 5 Ways of Working when developing strategies, programmes and projects.
- Consider how every £1 we invest can contribute to the Well-being Goals by having an analysis in each policy paper considered by our Senior Leadership Team and Council.
- Increased involvement of staff in the design of operations

- Retained Green Dragon Level 5 for our Environmental performance.
- Developed a new International Strategy that recognises our wellbeing and environmental responsibilities and recognises and looks to reduce the impact of flights on our carbon footprint.
- Aligned our Corporate Plan to the WFGA.
- Upped our game in relation to our Equalities and Diversity work
- Recognised the need to prioritise sustainable futures for our talented artists and arts organisations. Without them we have no functioning arts sector, never mind a sustainable one.

## What have we learnt?

During the year we have learnt the following:

- Interrogating our data on a regular basis to inform our strategy and policy making has highlighted that we need to improve the way we collect and use data, to maximise our quest for continuous improvement in the areas highlighted by the WFGA. This has been an ongoing process this year and will continue into next. By improving this we can be clearer about what we are doing and why.
- Our audit session with the Welsh Audit Office team around one of our Operational Plan objectives showed us how we can build a better rationale for what we do and why, based on the 5 Ways of Working and better evaluation and monitor data and testimony on what works and doesn't.
- By spending more time informing our staff about the WFGA and the alignment with our Corporate Plan – For the Benefit of All - their confidence to advocate for the WFG Act of their own accord has increased. Our Council and staff members are supportive of the Sustainable Development Principle and keen to make a positive contribution to the WFGA. We need to do more to join up our internal reporting work and external communication so that our successes and learning can be shared more widely and our networks broadened even further.
- The importance of being bold and holding your nerve through the chaos of changing to a fairer way of working. We need to be continually reminding ourselves of the need to commit to the 5 ways of working and resist the temptation to revert to the 'command and control' mode that is our historical default position. What at first seems awkward and difficult soon becomes easier to deliver with practise and by working with partners.
- The importance of a clear planning framework being in place and simple and

efficient mechanisms of monitoring, evaluating - and communicating - about our work within that.

- The need to build on our existing strengths to achieve new purposes. For example, using what operational systems and processes we already know works e.g. using staff 121 sessions and our funding agreements with our Arts Portfolio Wales organisations as means of encouraging changed behaviours and feedback.

## What did we say we would do better this year?

In last year's report, we said that we would improve the following:

### **Make sure that we share information internally and externally by implementing the Communications Strategy**

We have adopted a new internal and external communications policy. We have also built a new website and intranet. Both will achieve AAA accessibility standard. Our use of social media and audio visual material is improving. We believe that our advocacy of the arts sector in Wales has improved this year but have ambitions to improve it even further now we have a fully functioning website and our staff can re- focus their time.

### **Continue to strengthen relationships and connections with the work of other Monitoring Groups**

The WFG Monitoring Group has worked differently this year and the 'deep dive' approach has encouraged connections between departments and functions. We have also looked at making our reporting mechanisms as simple and meaningful as possible and use our staff capacity as efficiently and effectively as possible. We are aware that reporting and accounting for ourselves can become very labour intensive and doesn't always help the public understand what we do and why. It is important that they do engage with our work and can challenge and encourage us to serve them better.

### **Work with our Arts Portfolio Organisations to improve the environmental performance and overall sustainability**

We haven't made as much progress as we'd like in monitoring environmental performance partly because it didn't prove cost effective to translate existing calculation software into Welsh and capacity issues within our own organisation in terms of assessment and advice. However we are working closely with our APW organisations to improve where possible. Our Resilience programme is helping the APW organisations developing sustainable business models to enable them to thrive in the future. In our lottery consultation paper we floated the idea of prioritising environmental and access improvements to arts buildings with any Capital lottery funds and this has received a good response during the initial consultation phase.

We are also looking to embed environmental and sustainable development statements into the business plans our Arts Portfolio Wales organisations submit to us on an annual basis as a practical and useful way of embedding good practice.

## **Ensure that the way we make decisions about funding takes account of the WFGA**

All of our corporate templates now include a standard format that does this.

## **Continue to integration of our work with the work of other public bodies**

We have taken the lead in bringing public bodies with an interest in growing the Welsh language audience together to see if our individual efforts could be brought together for greater impact and effectiveness. The inaugural meeting was held in the National Eisteddfod in Cardiff. We have also been part of growing a sense of 'cultural sector' by working with bodies such as Sports Wales, National Museum and Fusion.

## **Increase the number of collaborations and partnerships we are involved in**

As our own resources have shrunk, collaborating has become a way of life for the Arts Council of Wales. From health boards to local education networks, we have built good solid partnerships with others.

## **Continue to listen to our staff, stakeholders and beneficiaries and be prepared to make changes where necessary.**

We have a culture change project in train and have involved staff in key pieces of planning work throughout the year.

## **Work on embedding the Sustainable Development Architecture within the Arts Council (Appendix 1)**

This has been included in our Sustainable Development Policy Statement.

## **Ensuring that we have appropriate ways of evaluating our new Operational Plan against the Well-being Goals**

We are continuing to experiment with difference formats for monitoring and creating the operational plan. We held an all-Wales Staff Day this year to involve our team in design. We have now made our Corporate Plan priorities our Well-being Goals to assist us in simplifying this process and this has been very helpful.



# Year of Wales, Festival Interceltique de Lorient

A CELEBRATION OF WELSH CULTURE AS THE NATION OF HONOUR IN ONE OF EUROPE'S LARGEST FESTIVALS.

Festival Interceltique Lorient is the largest annual celebration of Celtic culture of its kind attracting around 750,000 people over 10 days in Lorient, Brittany. As the Honoured Nation, Wales presented 18 music acts from Wales, programmed over the 10 days at the Wales Pavilion and other festival stages.

As a special project, in collaboration with Eisteddfod Genedlaethol, Pendevig was created and led artistically by members of the folk group Calan. The project involved 15 musicians and 3 other performers in dance and poetry. The band premiered at the Lorient festival on Monday 6th

August, before a main concert performance at Eisteddfod Genedlaethol on Thursday 9th August at the Wales Millennium Centre.

A visual art exhibition entitled 'Cynefin' took place at Galerie du Faouëdic from 4 August to 2 September. The exhibition was a collection of work by winners of Eisteddfod Gold Medals or Ivor Davies Awards, with additional artists, Helen Powell and Mike Perry (in collaboration with Ffotogallery).

Overall this was an opportunity to present Wales's cultural traditions to the world as well as to support our artists to create work to celebrate this.

### Key Outcomes:

- Approx. 5000 per day attendance at the Wales Pavilion (open over 10 days) giving an approx. total of 50,000.
- 11 festival press conferences, newspaper, TV, Radio interviews.
- A 50 minute programme for S4C, was broadcast at least 4 times and was also available via S4C Clic.
- Wales received wide press coverage that included appearances in Le Monde, Ouest France, Le Telegramme, France 3 Ouest, France Bleu
- The First Minister's visit included meetings with the French Foreign Minister and the President of Brittany.



PROSPERITY



CULTURE



GLOBAL

# Altered Images

ARTS OUTREACH AT TY NEWYDD APPROVED PREMISES WITH NATIONAL PROBATION,  
CONWY/GWYNEDD ARTS SERVICES AND YSBYTY GWYNEDD



Escape Artists CiC, (established 2013) provides opportunities to take part in the arts for those furthest away from accessing these whether for social, economic or health reasons. It's a small artist led organisation that works primarily with ex-offenders for whom arts involvement has been shown to play a significant part in their rehabilitation and general well-being. Escape Artists hosted Altered Images project at Ty Newydd Approved Premises Bangor, a hostel for men from all over Wales who are released from prison on license.

The project embodies the Arts Council of Wales's Inspire strategy by making the arts inclusive; reaching diverse

participants through community organisations and supporting sustainable projects.

Altered Images offers a unique opportunity for ex-offenders in Wales to try a wide range of art forms with professional artists, and supports men who have been involved in art previously (for many this starts in prison) to continue that interest. Increasing numbers of ex-residents continue to attend and others from probation system have asked to take part. Experienced artists devise weekly sessions with residents where taking part is as important as the creative output. Art forms include photography, ceramics, printing, illustration and environmental art.

## Key Outcomes:

- Individuals involved have had solo exhibitions at prominent galleries including Oriol Colwyn and Llandudno's Rotunda
- Opportunities for group exhibitions in Gwynedd County Council's Arts in Health Gallery at Ysbyty Gwynedd, Bangor
- Opportunities for individuals to sell their work in North Wales' leading art gallery shops
- 20 awards from the national Koestler Awards for artists within criminal justice settings
- Participants part of creating larger pieces of art work for Gwledd Conwy Feast, one of North Wales' biggest festivals
- Individual pieces part of a major touring installation by artist Tim Iliffe displayed in Bangor Cathedral, Venue Cymru and MOMA Machynlleth



PROSPERITY



HEALTH



EQUALITY



COMMUNITY



CULTURE



# Ysgol Llanddulas

## BEING CREATIVE IN THE OUTDOORS

This group of pupils were selected as they struggled with a normal classroom environment and had low confidence.

Ysgol Llanddulas identified a group of year 3 pupils to work with Creative Agent Alana Tyson to support them to develop confidence and improve their language and literacy skills. The school could see that their low self-confidence was leading to a drop in attainment in other areas of the curriculum and a struggle to be within the confines of a classroom environment.

Certain pupils also had Additional Learning Needs with many not spending time outdoors during the course of their daily lives.

It was felt that giving pupils experience in the outdoors would have a positive impact

on their wellbeing. With support, pupils grew confident in their own ideas and created animation and drawings, made kites and story stones as a way of telling their stories. Included in this were many ICT elements to develop skills in this area.

“One particular pupil, found it difficult to work with other pupils prior to the project. We noticed a significant improvement to his social skills and how he collaborated with others. His self-esteem grew considerably due to the project”.

## Key Outcomes:

- Improved attitudes to learning overall, with pupils being more calm and able to focus on tasks
- As a result of the impact on pupils' confidence, there were developments in pupils' literacy skills as well as softer skills such as persistence and dealing with uncertainty
- Apart from 2 pupils, every learner had an improvement in their Value Added Sublevels in writing assessments
- More local resources being utilised to enrich pupils' learning across the school
- Teachers more confident adopting different ways of teaching with more drama and ICT being used to develop self-esteem and literacy skills



PROSPERITY



RESILIENCE



EQUALITY



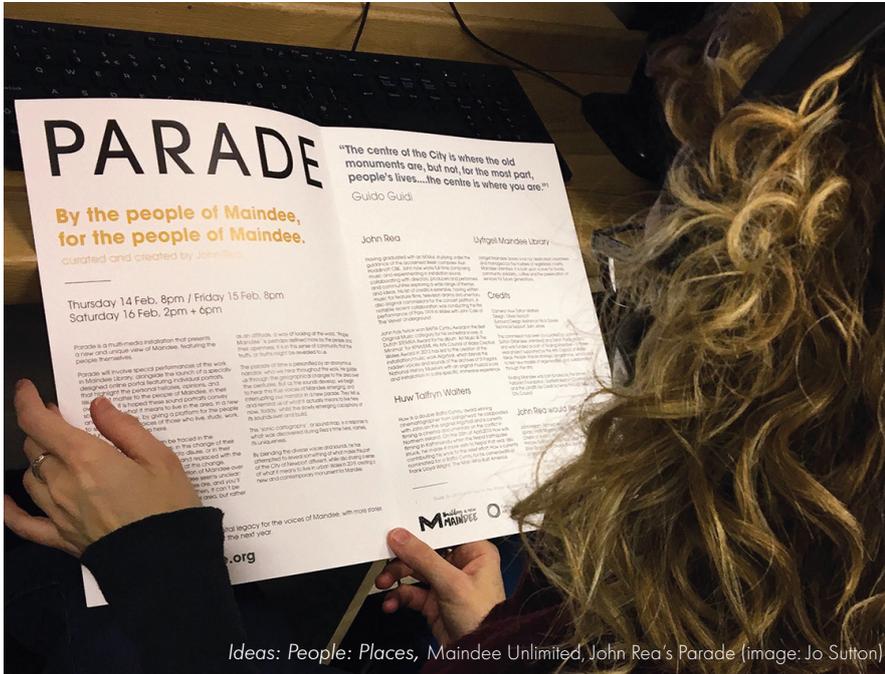
COMMUNITY



CULTURE

# Finding Maindee

## AN ARTS BASED APPROACH TO REGENERATION



Ideas: People: Places, Maindee Unlimited, John Rea's Parade (image: Jo Sutton)

Finding Maindee was a one of the Ideas People Places projects that looked to regenerate the Maindee area of Newport by focusing on the viability and sustainability of the local community. The project sat within the larger programme of activities delivered by Maindee Unlimited.

The project's programme looked to bring both cohesion to the community and a diverse range of activities to the area. This programme included: providing a locally managed pot for small-scale interventions; a communications project for young people; redevelopment of the local, community-owned

library; and the creation of new literal and metaphorical local maps to inform the broader community engagement work.

The focal point of the programme was the community-owned library. The local community, library volunteers worked alongside artists, designers & architects to reconfigure the space ensuring it is responsive to the needs of the community. The space now boasts fully accessible toilets, meeting rooms, a fully fitted kitchen, IT area & library. The library is open daily and run by volunteers with the space used for regular classes & groups including ESOL, knit & natter etc.

### Key Outcomes:

- An improved sense of identity and of place
- Increased community spirit
- The creation of more attractive streets and public spaces - Edible Incredible Maindee are improving outdoor spaces
- Re-opened Llyfrgell Maindee Library under community ownership
- Retail occupancy rates up in Maindee District Centre
- Over £0.5m project finance raised



PROSPERITY



RESILIENCE



HEALTH



EQUALITY



COMMUNITY



CULTURE



GLOBAL



Artist: Sophie McKnead

# cARTefu II

ARTS EXPERIENCES FOR OLDER PEOPLE PLACING THEIR AMBITIONS AT CENTRE OF DESIGN DELIVERY.

The Arts Council of Wales in partnership with Age Concern Cymru, was successful in securing £171,911 from Baring Foundation (matched by Arts Council of Wales) to support a 2 year project *cARTefu II* to deliver arts provision in Care Homes across Wales. Baring Foundation’s programme aims to develop arts in care settings across UK.

*cARTefu* is a strategic project for the Arts Council of Wales and Welsh Government, meeting ambitions both in Inspire and the Ageing Well in Wales Action Plan focussing upon tackling

social isolation and loneliness amongst older people. The programme supports Age Cymru to build upon existing learning from their award winning *My Home Life Cymru* programme.

Through the project, older people in residential care have had the opportunity to experience a range of artistic experiences, unlocking and developing their creative talents. The programme plans to utilise the expertise of care staff, allowing them to develop skills and continue creative activities beyond life of programme.

## Key Outcomes:

- A meaningful *cARTefu* legacy across Wales with creative skills of care staff developed.
- 12 artists employed to deliver 5 residencies each with over 60 care homes engaged, offering 720 + sessions overall.
- Specialist training delivered to mentors and artists relating to older people and dementia, delivered by the Mental Health League Centre team – supporting an increased infrastructure of arts professionals able to work in healthcare settings.
- Social isolation addressed collaboratively through arts provision



HEALTH



EQUALITY



COMMUNITY



CULTURE

# Helpa Gelf Open Studios

STRATEGIC CULTURAL REGENERATION INITIATIVE ENGAGING DIVERSE AUDIENCES ACROSS RURAL AREAS OF NORTH WALES.



Helpa Gelf Cyfyngedig is an innovative company supporting the arts in North Wales. It supports artists to raise their profile in their community and beyond as well as developing new arts audiences. It offers economic benefit to the local economy through cultural tourism and cultural regeneration, developing the local arts market and increasing sales opportunities for participating artists. It also offers practical business development advice and supports the development of individual artist practice. This as a whole creates an artist support network that can enable groups of artists to work collaboratively.

Helpa Gelf Open Studios is the largest open studio annual event in north Wales across five counties, with more than 300 artists participating every September. Art Trail during this time presents over 100 artist Open Studios and Artists Open Houses with events located in studios, galleries, village halls and even garden sheds. Although an independent body, it seeks external sponsorship, and is supported by agencies including Wrexham, Flintshire, Denbighshire, Conwy and Gwynedd county councils, BCUHB, Ruthin Craft Centre, RCA Conwy, Galeri, Ty Pawb and MOSTYN. The art trail guide book is available free from local Tourist Information Centres, hotels, shops and galleries.

## Key Outcomes:

- 150 + studios, and 250+ artists taking part
- 30,000 artists directory printed/distributed
- 70,000 + visitors to exhibitions, residencies, festivals, workshops
- 15,000 + participants
- Collaborators include Blind Veterans, Disability Arts Cymru, BCUHB Health Centres, GISDA, and 5 local authority arts services



PROSPERITY



EQUALITY



COMMUNITY



CULTURE

# Night Out Promoter Projects at Pillgwenlly Millennium Centre and Oasis Refugee Centre

WORKING TO CONNECT COMMUNITY GROUPS AND ARTS ORGANISATIONS THROUGH COLLABORATIVE MULTICULTURAL EVENTS.



## Key Outcomes:

- A collaborative approach to promoting arts events with funding from divergent sources
- A new way of approaching working with multicultural communities.
- Working with socially deprived communities to change the perception of the Arts

Young Promoter Facilitator Naz Syed worked with Night Out and Cardiff based theatre company Fio to create two promoter led performances of The Island in multicultural areas of Newport and Cardiff. These projects created a completely new way to bring together disparate groups within a community to work in partnership.

In Newport volunteers and staff from social justice charity SEWREC were initially engaged and then Newport City Radio came on board, providing a

meeting space and volunteers. Other local groups and individuals joined to create a varied group of promoters from across Newport. Additional funding from Newport Resilient Communities and Fusion all added to an incredibly successful event at the Pillgwenlly Millennium Centre, with standing room only for the diverse audience.

In Cardiff Naz worked with the Oasis Refugee Centre, Cardiff Student's Union Oasis Volunteers and the Oasis Choir.

The performance was packed and food was served from the Oasis kitchen. Fusion funded food so that those who could not afford could eat for free and tickets were provided for asylum seekers so that everyone was able to access to the play and be involved in a wider community celebration.



PROSPERITY



RESILIENCE



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GLOBAL

## Appendix 2

### 2018-2019 National Statistics

Employment	2014/15	2015/16	2016/17	2017/18	2018/19
Total No. of Employees APW Organisations (including volunteers)	5,445	5,570	5,222	4,577	4,797
Total No. of Employees APW Organisations (excluding volunteers)	4,135	4,217	3,937	3,198	3,527

Investment	2014/15	2015/16	2016/17	2017/18	2018/19
<b>Training and learning opportunities</b>					
No. of Trainees within APW Organisations	61	45	37	31	62
No. of training sessions run by APW Organisations	4,189	7,372	6,512	5,474	3,760
Attendances at training sessions run by APW Organisations	23,955	14,488	14,599	9,624	25,731

Funding allocated for training - Organisations	2014/15	2015/16	2016/17	2017/18	2018/19
No. of successful applications	34	33	23	22	28
Total amount funded	£677,657	£656,550	£519,585	£518,031	£648,110

Funding allocated for training - Creative Professionals (Professional Development)	2014/15	2015/16	2016/17	2017/18	2018/19
No. of successful applications	19	28	17	15	22
Total amount funded	£37,918	£60,776	£37,679	£26,029	£40,946

<b>APW Organisations activity</b>	<b>2014/15</b>	<b>2015/16</b>	<b>2016/17</b>	<b>2017/18</b>	<b>2018/19</b>
No. of Events run by APW Organisations	21,747	18,336	24,026	22,132	23,149

<b>Protected Characteristics:</b>	<b>2015/16</b>	<b>2016/17</b>	<b>2017/18</b>	<b>2018/19</b>
<b>Events targeted at:</b>				
Disabled people	875	791	810	1,493
Black & Minority Ethnic groups	275	339	393	557
Children and young people	1,461	2,525	3,212	2,749
Older people (50+)	319	283	3,675	1,610
Lesbian, Gay or Bi-sexual people	511	71	286	726
Pregnant women and new mothers	410	451	277	76
People with Specific religious beliefs or other purposes connected to religion	7	21	107	452
Transgender people who have undergone or are undergoing gender re-assignment	41	26	41	105
<b>Total Targeted Events</b>	<b>3,899</b>	<b>4,396</b>	<b>8,801</b>	<b>7,768</b>

<b>Participation sessions targeted at:</b>	<b>2015/16</b>	<b>2016/17</b>	<b>2017/18</b>	<b>2018/19</b>
Disabled people	11,127	4,167	3,978	3,797
Black & Minority Ethnic groups	317	1,349	693	2,605
Lesbian, Gay or Bi-sexual people	1	142	76	55
Older people (50+)	1,709	1,636	1,678	2,455
Pregnant women/ new mothers	39	126	132	369
People with Specific religious beliefs or other purposes connected to religion	81	16	39	34
Transgender people who have undergone or are undergoing gender re-assignment	2	107	76	163
Children & Young People	42,545	37,953	37,572	51,571
<b>Total Targeted Participatory Sessions</b>	<b>55,821</b>	<b>45,496</b>	<b>44,204</b>	<b>61,049</b>

<b>Employment within APW</b>	<b>2014/15</b>	<b>2015/16</b>	<b>2016/17</b>	<b>2017/18</b>	<b>2018/19</b>
Total number of disabled employees	65	102	102	181	159
Total number of BaME employees	163	136	159	119	175
Total Lesbian, Gay or Bisexual people	113	120	134	133	206
Total Older People	602	805	729	850	785
Total People with specific religious beliefs	70	157	202	230	443
Total Women who are pregnant or on maternity	36	43	40	40	41
Total transgender people	0	*	*	*	5

\*cell count below 5 is suppressed

<b>Boards of management within APW Organisations</b>	<b>2014/15</b>	<b>2015/16</b>	<b>2016/17</b>	<b>2017/18</b>	<b>2018/19</b>
Total number of Disabled people on Boards of Management/Advisory Committees	25	17	17	16	32
Total Number of people from a BaME group on Boards of Management/Advisory Committees	11	8	12	13	17
Total Number of Lesbian, Gay or Bisexual people on Boards of Management/Advisory Committees	34	22	16	19	21
Total number of Older people (50 +) on Boards of Management/Advisory Committees	386	360	377	410	355
Total number of people with specific religious beliefs on Boards of Management/Advisory Committees	31	20	27	20	32
Total number of Pregnant women or women on maternity leave on Boards of Management/Advisory Committees	*	5	6	*	0
Total number of Transgender people on Boards of Management/Advisory Committees	*	0	*	*	*

<b>Attendance &amp; Participation:</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>
% of Adults living in Wales attending arts events at least once a year	79.8	78.6	78.1	80.7	84.6
% of Children / Young People living in Wales attending arts events at least once a year	85.9	88.7	82.9	86.5	89.3
% of Adults living in Wales participating in the arts at least once a year	40.1	41.2	44.1	45.8	45.6
% of Children / Young People living in Wales participating in the arts at least once a year	82.3	88.5	86.3	87.4	87.0

<b>Social Grade:</b>					
% of ABC1 Adults living in Wales attending arts events at least once a year	87.6	84.8	85.2	86.4	88.8
% of C2DE Adults living in Wales attending arts events at least once a year	74.2	74.6	70.8	75.0	80.4
% of ABC1 Children / Young People living in Wales attending arts events at least once a year	88.9	90.5	87.9	89.5	92.9
% of C2DE Children / Young People living in Wales attending arts events at least once a year	83.4	87.0	78.5	84.3	86.4
% of ABC1 Adults living in Wales participating in the arts at least once a year	48.4	45.8	51.5	52.1	51.4
% of C2DE Adults living in Wales participating in the arts at least once a year	34.1	38.3	36.3	40.1	39.7
% of ABC1 Children / Young People living in Wales participating in the arts at least once a year	83.2	89.8	90.8	88.5	90.1
% of C2DE Children / Young People living in Wales participating in the arts at least once a year	81.5	87.3	82.3	86.5	84.5

<b>Gender:</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>
% of Male adults living in Wales attending arts events at least once a year	79.1	76.7	75.8	78.9	78.9
% of Female adults living in Wales attending arts events at least once a year	80.5	80.5	80.3	82.3	85.7
% of Male Children / Young People living in Wales attending arts events at least once a year	84.3	86.0	80.4	83.4	85.1
% of Female Children / Young People living in Wales attending arts events at least once a year	87.7	91.6	85.9	89.7	93.7
% of Male adults living in Wales participating in the arts at least once a year	40.3	37.6	39.0	41.1	41.2
% of Female adults living in Wales participating in the arts at least once a year	40.0	44.6	48.9	50.2	49.7
% of Male Children / Young People living in Wales participating in the arts at least once a year	80.8	87.8	82.3	85.6	84.5
% of Female Children / Young People living in Wales participating in the arts at least once a year	83.9	89.3	90.4	89.2	89.6

<b>Welsh Language:</b>					
% of Welsh speaking adults living in Wales attending an arts event at least once a year	81.0	80.7	79.6	90.6	86.9
% of non-Welsh speaking adults living in Wales attending an arts event at least once a year	79.5	77.9	77.7	77.4	84.0
% of Welsh speaking Children / Young People living in Wales attending an arts event at least once a year	90.6	88.4	86.8	89.9	94.0
% of non-Welsh speaking Children / Young People living in Wales attending an arts event at least once a year	83.0	88.9	80.4	84.9	86.2
% of Welsh speaking adults living in Wales participating in the arts at least once a year	47.2	48.9	50.0	52.7	45.1
% of non-Welsh speaking adults living in Wales participating in the arts at least once a year	38.2	38.1	42.3	43.5	45.8
% of Welsh speaking Children / Young People living in Wales participating in the arts at least once a year	83.4	90.3	90.6	89.9	91.9
% of non-Welsh speaking Children / Young People living in Wales participating in the arts at least once a year	79.7	87.4	83.5	85.9	84.1