

Arts Council of Wales  
 Equality Impact Screening and Assessment

<b>Section / Department:</b>	Arts Development Team
<b>Person undertaking the Assessment:</b>	Siri Wigdel
<b>Date of Assessment:</b>	11 <sup>th</sup> July 2011
<b>New or Existing strategy, policy, project or decision:</b>	The Creative Producer is a new dance initiative aimed at providing Creative producer services for the development of new dance product in Wales. It is funded by our Grant in Aid funding, and is a new 3-year investment for dance.
<b>Name of strategy, policy, project or decision:</b>	Creative Producer (Dance)

**1. Describe the aims and purpose of the Strategy, Policy, Project or Decision:**

Following the completion of its Investment Review, the Arts Council of Wales announced that from 2011/12 it would look at the current pattern of support for dance. In particular, the Arts Council wished to open up a new approach to dance development, focussed on the creation of dance, and new opportunities to make and develop new work within dance in Wales.

The Creative Producer for Dance in Wales will:

- Actively initiate the creation of more high quality work in Wales involving a range of different dance artists and companies.
- Act as a commissioner and producer or co-commissioner/producer and collaborator in new, high quality dance product suitable for programming, touring, and/or site-specific productions.
- Initiate and develop nationally significant projects that give rise to development opportunities and a range of different experiences for dance artists.

- Develop dance productions which offer exemplary best practice in their approach to diversity and equalities and for this to be a hallmark of the initiative.
- Pro-actively lever in additional funding from other sources to complement Arts Council funding in order to extend the impact of the initiative.
- Encourage collaboration and partnership across the dance sector in Wales.
- Play an active part in developing and growing dance audiences across Wales.

## 2. Who is affected by the policy or who is intended to benefit from the proposed policy and how?

Ultimately it would be the audiences, who would be the main beneficiaries in the end, as this new initiative will encourage the development of more dance product of high quality aimed at presenting and touring to various traditional venues and non-traditional sites across Wales.

Other obvious beneficiaries of this new initiative would of course also be the dance artists, whose work the Creative Producer is aimed at supporting. This should be of great help to those artists who have felt that they have very much been working in "isolation" for many years, endeavouring to get their work made, and then toured. The aim is to support both individual artists and companies to develop their capabilities in whatever areas are appropriate to their stage of development.

This should lead to the venues and programmers benefitting in turn, in that we would expect to see more and better quality dance work being available for touring, and work of different scales and sizes, to suit different size venues and locations.

## 3. How has the policy been, or will be put into practice, and who is or will be responsible for delivering it?

Following a public consultation process involving written responses and hosted discussion sessions. Council agreed the establishment by tender of the Creative Producer and approved the brief. A sum of £325,000 per annum was committed for the next three years, starting from the date of contract. Siri Wigdel (Senior Dance Officer) will be overseeing the tender, recruitment and delivery of the Creative Producer initiative.

## ANY GENERAL COMMENTS RELATING TO EACH OF THE EQUALITY STRANDS BELOW

Following the completion of its Investment Review, the Arts Council of Wales announced that from 2011/12 it would want to look at the current pattern of support for dance, in particular it wanted to open up a new approach to dance development, focussing on the creation of dance product, and also to develop new opportunities to make and develop new work within dance in Wales.

This new initiative offers the dance sector in Wales and its audiences new opportunities for the development of professional dance product in and from Wales.

Information about the tender brief will be advertised and distributed widely to a range of diverse groups. We would want to see this new initiative embedding diversity and equalities as a hallmark of the project.

## RACE

### Could the policy have a differential impact on different Racial Groups?

Yes

### If YES – give justification and reasons and identify the issues and concerns

One of the main aims behind the wish to start this new initiative in dance was the desire to open up new opportunities for making work from a whole range of artists and companies.

During the formal consultation period it became overwhelmingly clear that the respondents welcomed the initiative, and that they also welcomed the emphasis on quality over a single and personal aesthetic when it comes to choosing and programming work. They also welcomed the emphasis on creation of work that would be audience focused.

We would envisage that this new initiative which specifically states that it wants to see the development of new high quality work from a whole range of artists, would do exactly that. We would therefore expect to see work being developed with groups and individuals from all racial groups in Wales.

We would expect the Creative Producer to take a pro-active approach to promote equality and diversity through its work with the dance sector, by for example reaching new audiences who might be unsure of how to access dance, because it doesn't feel like "it's for them". The opportunity to commission work from different cultural backgrounds will have the potential to widen dance audiences perceptions of what cultural diversity means.

It will be our responsibility to ensure that in our support of the Creative Producer we make it very clear that we would expect to see work being

developed with artists and for audiences from all racial groups.

The project will be monitored so that the contributions by artists from different racial groups are captured.

## DISABILITY

**Could the policy have a differential impact on different Disabled People?**

Yes

**If YES – give justification and reasons and identify the issues and concerns**

Just as with the above question around race and equality, one would expect this new initiative to also have a positive impact on both disabled dance artists/choreographers and audiences alike and on inclusive practice in dance.

We would expect that within that the initiative would take a pro-active approach to encouraging further production of work from a more diverse group of artists.

It would be our responsibility to ensure that the Creative Producer takes a leading role in helping to support the development of dance from disabled dance makers and choreographers; this would in turn naturally lead to a more diverse audience wanting to access the work, as it would be work with appropriate role models and issues to identify with.

It would be our wish that this would in turn help to support a move towards equality and diversity becoming the "norm" and also for it to set an example to become more mainstream within all the dance companies in Wales, rather than something that is seen as "other."

The project will be monitored throughout its duration so that contributions from disabled artists are captured.

## GENDER

**Could the policy have a differential impact on Men or Women?**

No

**If NO – give clear justification and reason**

There is nothing in the Creative Producer brief that would cause it to have a differential impact on one sex or the other.

As we have stated in the brief we would want the Creative Producer to work with as wide a range of artists as possible, and promote the work to as wide an audience as possible, it is our belief that it would do so regardless of gender.

There can however be a tendency to see dance as a more female activity, but

the art form of dance often takes care of the issue of “male dance” itself, by commissioning male dance pieces, and encouraging companies such as “Dynion” to develop work that is specifically focused on “male energy” and using male role models to encourage more boys to take part in dance.

We would expect the Creative Producer to engage with the male dance agenda through its collaborative projects.

## **SEXUAL ORIENTATION**

**Could the policy have a differential impact due to Sexual Orientation?**

No

**If NO – give clear justification and reason**

There is nothing in the Creative Producer brief that would make sexual orientation an issue. During the consultation period and in the tender document we state that we want the Creative Producer to initiate projects and ideas that involve working with a whole range of artists and companies, which should by its nature, encourage work for and from people of different sexual orientation.

We are aware that we currently lack statistics to monitor this area of Equalities. It is clear however, that dance as an artform and vocation has traditionally attracted people from different sexual orientation. We would expect to see the work of the Creative Producer embracing this and making sure it encourages work from LBG people.

## **BELIEF**

**Could the policy have a differential impact due to belief?**

Yes

**If YES – give justification and reasons and identify the issues and concerns**

The Creative Producer brief is deliberately very broad, so that people of diverse backgrounds and all beliefs can apply to the tender. Commissions can be encouraged to be applied from a wide background and of all beliefs.

This should mean that belief would not be a factor that would exclude anyone from either applying or making work with the Creative Producer.

We are aware that we have little evidence based information on this category within the Equalities portfolio. It is likely that within the parameters of artistic

freedom someone could create a dance production that either deals with issues of belief, or uses imagery or nudity that some people from a certain belief background may find offensive, and may choose not to attend. This is all part of the artistic integrity, and a separate issue from the point of inclusiveness and equality.

## AGE

**Could the policy have a differential impact due to Age?**

No

**If NO – give clear justification and reason**

We make it clear in the Creative Producer tender document that we have a very open brief, which means that there is a wide range of people who are invited to apply. We state that we are open to appoint a single person, organisation or a consortium to apply to become the Creative Producer.

We need to be aware during the assessment of bids that we do not allow negative assumptions concerning age, of either end of the spectrum to influence our decisions.

Subsequently, the work commissioned by the Creative Producer has the potential to promote a better understanding of age related issues, particularly as dance tends to be viewed as a “young persons” activity or art form. The Creative Producer could generate activity or product that deliberately challenges this notion. We have funded projects in the past such as the latest dance film by Striking Attitudes, which is a dance company for the over 40’s mature dancer. More collaborations of this nature could happen through the work of the Creative Producer.

## LANGUAGE

**Could the policy have a differential impact as a result of Welsh Language or other language issues?**

Yes

**If YES – give justification and reasons and identify the issues and concerns**

In the tender document for the Creative Producer we state that submissions can be submitted in either Welsh or English.

We also specified that we would want to see the delivery taking a joined-up, collaborative approach, working with existing companies and resources in order to provide better support to dance artists, venues and audiences We would expect this to mean working with existing revenue clients and others who

all endorse the Arts Council's policy of commitment to a bi-lingual delivery.

We would also expect to see dance productions commissioned by the Creative Producer possibly encompassing more than one language and potentially also including sign language. We also state that we would want the Creative Producer to put the emphasis on work that is audience focused; this would naturally mean embracing language in all its forms.

Terminology can potentially also be a barrier at times, we have attempted to use accessible language throughout the Creative Producer tender document, in order to make it as clear and accessible as possible to a wide range of groups.

It is worth noting that dance is a non verbal artform that can often cross some of the divides that the use of language can sometimes create. By being a physical art form it has a language of its own.

### Summary of Equality Impact Screening and Screening

The Equality Impact Screening and Assessment has been completed during the drafting of the Creative Producer Tender document. It has been carried out in accordance with guidance given to staff in the Information Booklet (2009). As the lead officer for the development of this new initiative, I believe that we have considered fully the possible implications of the Creative Producer.

Arriving at this new initiative follows a long period of research, thorough consultation with the sector, and discussions with colleagues far and wide. There are however many unknowns. We have aimed to make this initiative as accessible and open as possible, without losing the tightly focused brief it needs in order to be successful. We need to make sure however that from the beginning it will be monitored closely and be open to feedback, which will assist in the evaluation for future options at the start of the third year of operation.

### Equality Impact Screening and Assessment completed by:

Name	Job Title
Siri Wigdel	Senior Dance Officer
Service Area	Date Completed
AMT	21 <sup>st</sup> July 2011
Signed	

## Actions / Tasks Identified through the Screening and Assessment

Issue	Action / Task	Lead Officer	Timescale	Resource Implications	Expected Outcomes
Information about the Tender brief not being advertised and distributed widely enough, and therefore not attracting a diverse range of applicants.	Ensure that the Creative Producer Tender is advertised and distributed widely to include a range of diverse groups.	Siri Wigdel and Comms team	At the point of publication.	None	Applicants from unexpected or underrepresented groups of the population.
Not enough strong applications received for the Creative Producer bid, which offer exemplary best practice in their approach to diversity and equality.	Identify the reasons why this might be the case, and work with the successful candidate to incorporate best practise in this field into all its projects.	Siri Wigdel	Following the appointment of the successful bidder.	None	Improve this area of work during the course of the project.
Judging whether the Creative Producer fulfils the ambition to see diversity and equalities at the heart of the work.	Build monitoring of the approach taken to diversity and equalities into the overall evaluation of the Creative Producer projects.	Siri Wigdel	Throughout the duration of the contract.	None	Project fulfils the ambition for more diverse work.
Lack of numerical evidence of artists participating in this initiative from various equalities strands.	Arts Council of Wales to start collecting data in relation to tender awarded for contributions from artists from different backgrounds, and feed this into the statistics for dance.	Siri Wigdel and Jennifer Stoves	Throughout the duration of the project.	Some resource implications in terms of data collection and research.	Improved analysis and increased evidence of artists from different equalities strands contributing to the arts in Wales.

Who will approve / authorise? Arts Director				
How will these be monitored? By the Lead Officer, in regular review meetings with the Creative Producer.				
How and where will this be published? On the Arts Council of Wales' website.				
Assessment No.	Issue No.	Date	Process Owner	Authorisation