CLWSTWR PROGRAMME REPORT

DIVERSITY MONITORING REPORT 1

DIVERSITY WITHIN THE CLWSTWR PROGRAMME IN RELATION TO WALES'
CREATIVE SECTORS

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clwstwr

Introduction

CLWSTWR IS COMMITTED TO SUPPORTING THE DEVELOPMENT OF AN INCLUSIVE NEWS AND SCREEN SECTOR FOR WALES, ONE WHICH REFLECTS OUR COMMUNITIES BOTH ON AND OFF-SCREEN.

Clwstwr's aim is to put innovation at the core of media production in South Wales and we recognise that the Cardiff Capital Region is a diverse and growing hub with 6% BAME people, 4.5% people identifying as disabled, 19% Welsh language speakers and is an area which includes 7 of the 10 most deprived areas within Wales.

Diversity is integral to developing truly innovative and transformative ideas and we are working to build an inclusive culture by enabling fair and equitable access to our programme, for people of all social and cultural backgrounds. Across the first two years of the Clwstwr programme, our cohorts have become increasingly diverse and we have funded a number of projects focusing on creating a more inclusive screen and/or news sector. We are keen to develop our work in this field, and further details of our diversity and inclusion activity can be found on our website.

This report gives a first look into the composition of the Clwstwr programme participants in terms of some of the Protected Characteristics outlined in Equality Act 2010. Our data is contextualised within the wider population of the Cardiff Capital Region using a number of existing data sources such as the Office for National Statistics and Creative Skillset's Annual Assessment of the UK screen sector. We use population figures in this report to understand how representative we are of the creative industries and our communities. However, this is not simply our goal and we use it only as an indication of our impact. We also give a brief overview of some of the work we have undertaken to create a more inclusive programme. Our work for greater diversity across all areas will continue across the life of Clwstwr.

This report is broken down into the following sections:

- Methodology
- Gender
- Sexual orientation and trans identity
- Age
- Ethnicity
- Welsh language
- Disability
- Religion

- Clwstwr's challenges and our interventions
- Final thoughts

Methodology

Clwstwr's diversity monitoring form

Our diversity monitoring survey helps us to determine how successfully Clwstwr has funded and engaged with people from different backgrounds and communities. We use the data we receive to set priorities in terms of the support we offer to the sector, the expertise we work with, and the way we communicate our work. This process helps us to identify and overcome possible barriers people may experience when engaging with a research and development (R&D) programme, such as Clwstwr.

The Clwstwr diversity monitoring form draws from the Equality Act 2010 which means we are able to benchmark data against Government and other organisations. The nine protected characteristics listed in the Equality Act 2010 are:

- age
- being a trans person (referred to as 'gender reassignment' in the Equality Act)
- being married or in a civil partnership
- being pregnant or on maternity leave[1]
- disability[2]
- race, including colour, nationality, ethnic or national origin
- religion, belief or lack of religion/belief
- sex (often used interchangeably with 'gender')
- sexual orientation

Additionally, Clwstwr aims to go beyond legal requirements (inspired by ScreenSkills[3]) and considers additional measures of inclusivity including:

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[1] Married and partnership status as well as pregnancy and maternity leave status are partly considered in the below outlined socio-economic background.
[2] We recognise the Social Model of Disability which identifies systemic barriers which inhibit individuals with impairments within society, rather than the Medical Model of Disability as referenced in the Equality Act 2010.

- caring responsibilities and parents and carers re-entering the industry
- employment status
- geographical location (including representation of nations and regions)
- socio-economic background

These will be reflected on in more detail in follow-up reports. Based on these characteristics, Clwstwr developed a diversity monitoring process to capture the composition and protected characteristics of those engaging with the Clwstwr programme. This process was informed by best practice examples from Creative Skillset,[4] the Civil Service,[5] Literature Wales, The Other Room Theatre and Frân Wen. You can see a preview of our monitoring form here.

Data gathering strategy

Clwstwr launched our first R&D funding call in mid-2019. Recognising the need to understand the diversity of our funded cohort and a desire to understand the impact we were making, we launched our diversity monitoring form in January 2020 which captured data from our first Seed Call in February 2020 onwards.

The Equality Act 2010 makes discrimination unlawful at all stages of employment and this is reflected in Clwstwr's strategy to measure diversity and inclusion along the whole programme structure of our R&D processes.

We ask the following programme participants to complete the survey:

- Clwstwr funding application leads (full application and expression of interest)
- Clwstwr funded project leads
- Clwstwr funded project team members

See Table 1 for an overview of the response rates:

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[3] ScreenSkills, 'Monitoring diversity and inclusion', *ScreenSkills*, 2019, Available at: https://www.screenskills.com/about-us/diversity-and-inclusivity/guide-to-diversity-and-inclusivity-monitoring/ [Accessed: 27 July 2021].

[4] ScreenSkills, 'Monitoring diversity and inclusion', *ScreenSkills*, 2019, Available at: https://www.screenskills.com/about-us/diversity-and-inclusivity/guide-to-diversity-and-inclusivity-monitoring/ [Accessed: 27 July 2021].

[5] Cabinet Office, 'Socio-economic background (SEB)', *Gov.UK*, 2019, Available at: https://www.gov.uk/government/publications/socio-economic-background/socio-economic-background-seb [Accessed: 27 July 2021].

Clwstwr Funding Call	Survey Group	Total in the group	Responses received	Response rate
Open Call June 2019	Application leads	114	4	3.5%*
	Funded project leads	24	2	8.3%*
Seed Call February 2020	Application leads	71	22	30.9%
	Funded project leads	9	9	100%
Open Call June 2020	Application leads	76	45	59.2%
	Funded project leads	33	28	84.8%
Seed Call February 2021	Application leads	35	35	100%
	Funded project leads	8	8	100%
Totals (to date)	Application leads	n.a.**	95	n.a.**
	Funded project leads	67	46	68.6%
	Funded project team members (based on payment claim forms including leads)	116	64 (including 18 team members)	55.2%
	All programme participants (application leads, funded project leads and funded team members)	n.a.**	113	n.a.**

Table 1: Response rates and total population per Clwstwr process stage

*this was before we started monitoring diversity within our projects.

**note that there is overlap as for example, individuals may have applied more than once.

Data analysis: Limitations

This report uses the Equality Act of 2010 as a basis for its data gathering and analysis which has its limitations. Firstly, by focusing on each protected characteristic, our data does not adequately represent intersectional experiences. This means it does not consider how having multiple protected characteristics may influence a participant's experience with Clwstwr. We hope to address this in more detail in our next report.

Where there are small numbers meaning that respondents would be identifiable, we have presented the data in an aggregated form to protect individuals' privacy. Therefore, in some sections such as 'Sexual orientation and trans identity', we have had to forgo more detailed lines of inquiry in order to fulfil our safeguarding duties.

We understand the importance of language and are keen to ensure our questions, and the way we are gathering information is appropriate. We continually improve the diversity monitoring form so that we are in line with current thinking and so we can capture all characteristics relevant to our work. *In April 2021, the form was updated to include other categories including socio-economic characteristics and language around the social model of disability*. In our next report, these changes in the survey will be reflected on.

Additionally, high declaration and response rates of our programme participants ensure a reliable picture of the profile of the Clwstwr programme and provide us with a better understanding of how our practices may impact on different groups. Currently, we have not reached our goal for response rates at all levels. This introduces a level of uncertainty into the calculations in this report. The reason for the low response rate for Open Call June 2019 is that the monitoring form was not live at the moment of application. It is also worth noting that *Clwstwr participants who have not declared a protected characteristic, by not responding or by stating that they would 'prefer not to say', are partly excluded from calculations.*

To increase response rates from previous funding calls, we will *invite those programme participants who have not previously completed the form to fill in the survey in 2021*. We hope that this will increase response rates and help us to make our data more representative in the future.

For future use and reporting, we will also start *collecting data from the Clwstwr team and stakeholders*. By having a representative team, this can also reflect and create more inclusion in the overall Clwstwr programme and wider media sector.

We believe publishing this report now gives us a good starting point and provides transparency of our actions for the future.

Diversity in the Clwstwr programme

Gender

The overall gender balance in the Clwstwr programme is to date fairly stable at **46.4% female participants**. This compares favourably to other sector-related report data of women participating in the creative industry and digital sector workforce in the UK. Non-binary people form **less than 1% of our participants**.
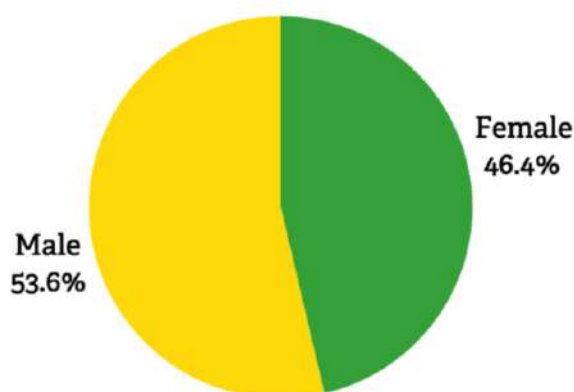

Figure 1: Gender distribution for Clwstwr programme participants (note, that this excludes non-binary characteristics due to low representation of below 1% in the data).

A 2020 report by Creative Industries' Policy & Evidence Centre (PEC) found that 37% of employees in the creative industries in the UK are women, with media mentions around the creative industries at 40% female pronouns.[6] Looking more closely at the sector in which Clwstwr operates – research and development (R&D) within the screen and news sector – the difference in gender representation increases. In the UK, only 26% of the workforce in the

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[6] Rebecca Fulleylove, 'Using big data to highlight the creative industries' gender imbalance', *Creative Review*, 2019, Available at: https://www.creativereview.co.uk/using-big-data-to-highlight-the-creative-industries-gender-imbalance/ [Accessed: 27 July 2021].

digital sector are women and only 37% of the TV and film workforce are women.[7]

Clwstwr has increased the share of female applicants in the programme continuously during the last two years. By actively reaching out to organisations such as Chwarae Teg to help us raise awareness about the programme, across the last four funding calls we have moved from our initial 22% female funded project leads to having 66% female leads in the latest cohort.
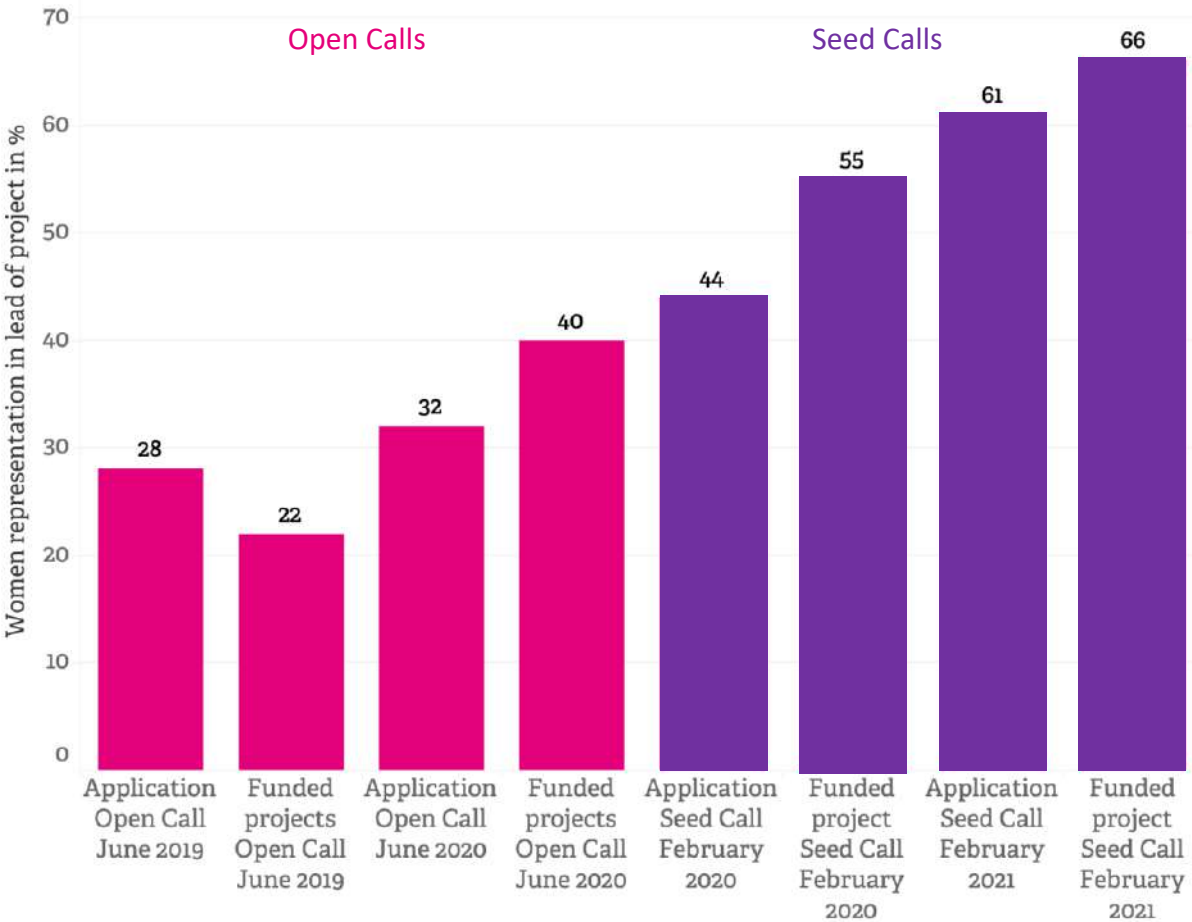

Figure 2: Percent of female leads throughout Clwstwr funding calls.[8]

[7] Sophia Taglialavore, 'Women in creative industries', *Salad Creative*, year unknown, Available at: https://saladcreative.com/blog/women-in-creative-and-digital-industries/ [Accessed: 27 July 2021].
[8] Data of the monitoring form has been complemented with data from the application form analysis in order to fill the gap of representativeness of Open Call June 2019.

In the first application phase of Clwstwr for the Open Call June 2019, **only 28% of lead applicants were women**. This increased to **32%** in the Open Call June 2020. A similar trend can be seen for the Seed Calls which are aimed at freelancers and micro-businesses. With the exception of the first Call, Clwstwr has managed to maintain or increase the number of female leads from application to funding stage.

Considering leadership within Clwstwr applicants, the gender balance stays fairly equal across both leading and supporting roles. This is surprising as less than 33% of the managers in the cultural industries are women in the UK.[9] In terms of female representation within the Clwstwr delivery team, this is only marginally smaller than the national average at **45.1%**.

Sexual orientation and trans identity

The representation of sexual orientation[10] among Clwstwr participants is **86.8% heterosexual**, **5% bisexual**, **3% gay men**, and **2% lesbians or gay women**. 3% of the respondents chose to self-describe their sexual orientation. The total percentage for lesbian, gay and bisexual participants is **13.1%**. Less than **1%** of our survey respondents are trans.
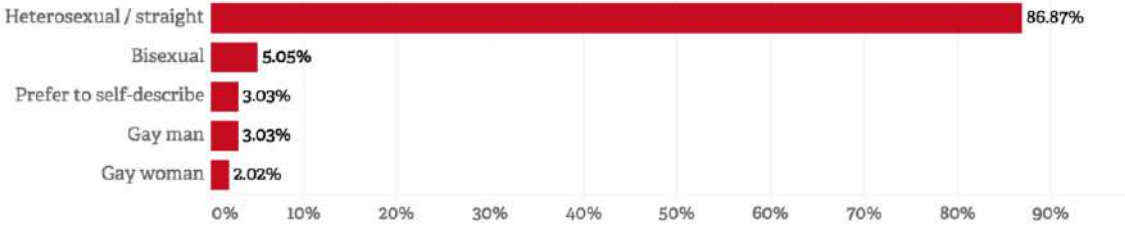

Figure 3: Sexual orientation distribution for Clwstwr programme participants.

According to the Annual Population Survey results from 2018, gay, lesbian and bisexual people comprise 3.1% of Wales' population.[11] In terms of the creative economy, the Creative Skillset Workforce Survey[12] from 2014 estimates that 7%

[9] Sophia Taglialavore, 'Women in Creative Industries', *Salad Creative*, year unknown, Available at: https://saladcreative.com/blog/women-in-creative-and-digital-industries/ [Accessed: 27 July 2021].
[10] In this characteristic, a large share of respondents decided to not declare anything or chose "prefer not to say" (n=13) and "prefer to self-describe" (n=3) . These have been taken out of the calculations.
[11] StatsWales, 'Sexual identity by year', *StatsWales*, 2021, Available at: https://statswales.gov.wales/Catalogue/Equality-and-Diversity/Sexual-Orientation/sexualidentity-by-year-identitystatus [Accessed: 27 July 2021].
[12] The Creative Skillset Workforce Survey has collected information about sexual orientation since 2014. The DCMS and Creative Skillset census do not collect this information (CAMEO Workforce Diversity report for BFI, 2018).

of the UK creative industries workforce is lesbian, gay or bisexual.[13] Based on the Creative Skillset data, the film sector has one of the highest proportions of lesbian, gay and bisexual people at 10%, cable and satellite TV at 14% and cinema exhibition is at 11%, next to games at 5% this shows the great differences among sectors. **This places the Clwstwr total of 13.1% higher than the creative industries estimate and its sub-sectors, and above the Welsh national average of 3.1%.[14]**

Trans and non-binary people make up 1% of workers in animation, visual effects and post-production, according to the UK Screen Alliance survey from 2019.[15] With 1% of our survey respondents being trans, **our findings are comparable with estimates from across the creative and cultural sectors. However, we recognise there is currently a scarcity of research on the experiences of trans workers in the creative industries.**

Age

The majority of Clwstwr programme participants are above 35 years old **(78.6%).** Still, compared with the workforce age distribution in the UK, **the programme is fairly young**.
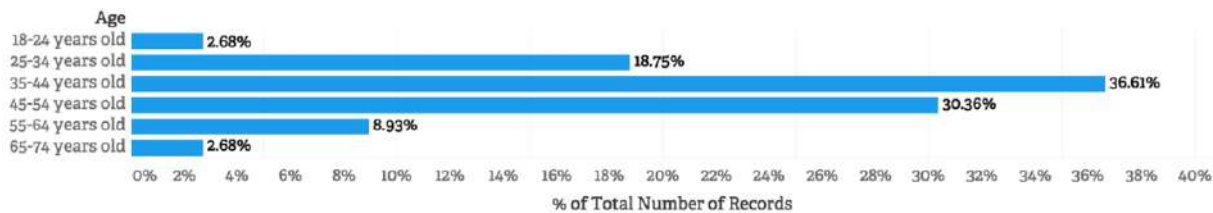

Figure 4: Age distribution for Clwstwr programme participants.

According to Creative Skillset's Annual Assessment of the UK screen sector from August 2019, the screen industry sectors have a higher proportion of

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[13] Creative Skillset, *The Creative Media Workforce Survey 2014: Summary Report* (2015), p. 3, Available at: https://www.screenskills.com/media/1559/creative_skillset_creative_media_workforce_survey_2014-1.pdf [Accessed: 27 July 2021].

[14] Creative Skillset, *The Creative Media Workforce Survey 2014: Summary Report* (2015), p. 25, Available at: https://www.screenskills.com/media/1559/creative_skillset_creative_media_workforce_survey_2014-1.pdf [Accessed: 27 July 2021].

[15] Anna Maria Ozimek, *Equality, Diversity and Inclusion in the Screen Industries: Scoping Report* (2020), p. 29, Available at: https://eprints.whiterose.ac.uk/170698/1/EDI_report.pdf [Accessed: 27 July 2021].

workers aged below 40 (57%) compared to the UK economy (46%)[16], they also have a lower proportion of workers aged 50+ (20%) compared to the UK economy (31%). This can be supported by our programme data with 58% aged below 45 and only about 10% aged 55+. **Despite using different age categories in our data collection, we can still see that our programme participants tend to be younger compared to the UK workforce and screen sector in the UK.**

Ethnicity

At this point, the representation of racial and ethnic groups among Clwstwr participants is **86.2% white British people, 3.6% Black and Black British people, 2.7% Asian and Asian British people and 0.9% Arabs and British Arabs. The total percentage for people from Black, Asian, and Minority Ethnic backgrounds is 13.8%.**

We have decided to use the unabbreviated term 'Black, Asian and Minority Ethnic' in this report, as it is the term most recently used by official bodies such as Statistics for Wales and the Office for National Statistics. However, we recognise the ongoing cultural conversations surrounding the usefulness and acceptability of umbrella terms for diverse ethnic groups.
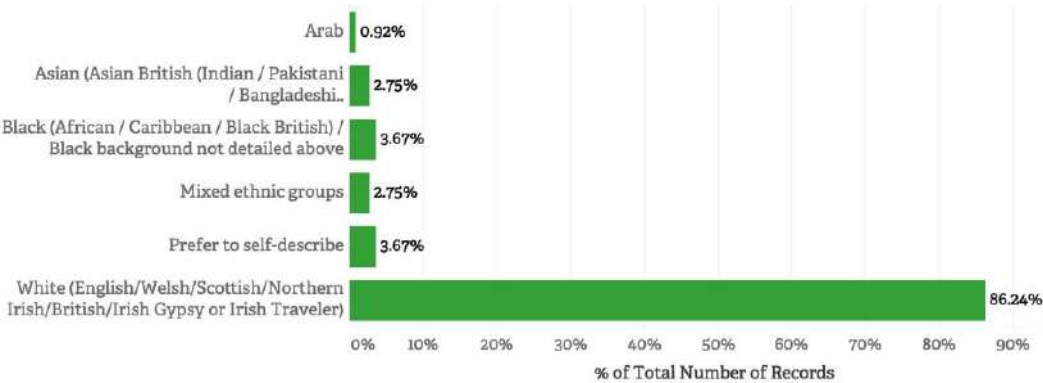

Figure 5: Ethnicity distribution of Clwstwr programme participants.

According to the Annual Population Survey from 2020, 94.8% of people living in Wales were of a white ethnic background, while 5.2% were from Black,

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[16] ScreenSkills, *Annual ScreenSkills Assessment, August 2019* (2019), p. 24, Available at: https://www.screenskills.com/media/2853/2019-08-16-annual-screenskills-assessment.pdf [Accessed: 27 July 2021].

Asian and Minority Ethnic backgrounds. People from Black, Asian and Minority Ethnic backgrounds make up 8% of the Cardiff Capital Region's population. **Therefore, our findings compare favourably with national and regional population figures in this regard.**[17]

The Creative Skillset's [workplace census](#) found 0.7% of Wales' creative sector workforce to be from Black, Asian and Minority Ethnic backgrounds in 2012.[18] Whereas a 2015 report by the Department for Digital, Culture, Media and Sport ([DCMS](#)) found that Black, Asian and Minority Ethnic workers formed 11% of the UK creative industries. Similarly, the Annual Screen Skills Assessment of the UK screen sector from 2019, identified 90% of workers to have a white ethnic background in the sector.[19]

In comparison to this data, Clwstwr have achieved a higher representation of Black, Asian and Minority Ethnic groups than across the screen and other creative industries as well as the UK and regional population.

Welsh language

The majority of programme participants at Clwstwr have **English as their first language (87.4%), while 8.1% are first language Welsh speakers and 4.5% had a different first language** including Arabic, Spanish, and other languages. Half of the programme participants speak some level of Welsh, with **17.9% being fluent.**

[17] StatsWales, 'Ethnicity by Area and Ethnic Group', *StatsWales*, 2021, Available at: https://statswales.gov.wales/Catalogue/Equality-and-Diversity/Ethnicity/ethnicity-by-area-ethnicgroup [Accessed: 27 July 2021].
[18] Creative Skillset, *2012 Employment Census of the Creative Media Industries* (2013), p. 19, Available at: https://www.screenskills.com/media/1552/2012_employment_census_of_the_creative_media_industries.pdf [Accessed: 27 July 2021].
[19] ScreenSkills, *Annual ScreenSkills Assessment, August 2019* (2019) p. 24. Available at: https://www.screenskills.com/media/2853/2019-08-16-annual-screenskills-assessment.pdf [Accessed: 27 July 2021].
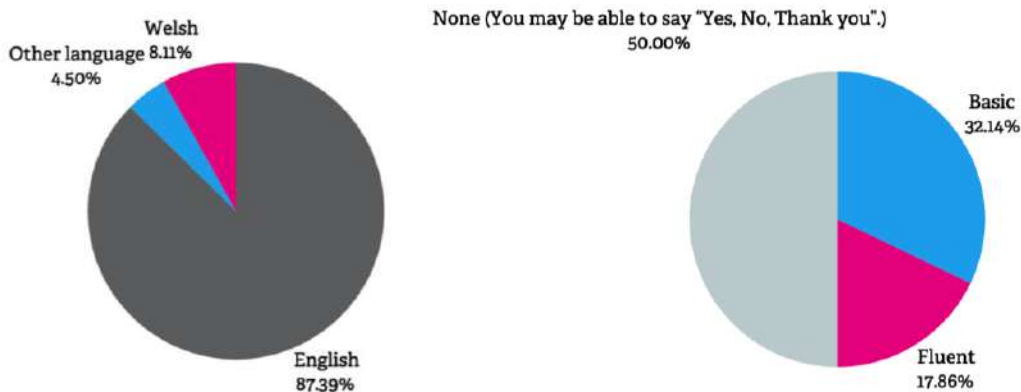
Figure 6: First pie chart represents the share of first languages spoken and the second pie chart represents the ability of programme participants to speak Welsh.

According to the Annual Population Survey for the year ending September 2020, 28.8% of people in Wales aged three and over are able to speak Welsh.[20] In the Cardiff Capital Region, 21.1% report being fluent in Welsh. **Based on this data, at 17.9%, there is a slight underrepresentation of fluent Welsh speakers in the Clwstwr programme, and this is clearly an area for development within the programme.**

Disability

Based on the data, we found that **92.5% of participants are not disabled** and **7.5% are disabled**.

Figure 7: Distribution of self-identified disability among Clwstwr programme participants. Please note: we recognise the Social Model of Disability and this is reflected in our current survey.

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[20] Welsh Government, Welsh Language Data from the Annual Population Survey: October 2019 to September 2020', *Welsh Government*, 2021, Available at: https://gov.wales/welsh-language-data-annual-population-survey-october-2019-september-2020 [Accessed: 27 July 2021].

The Annual Population Survey for 2020 for Wales states that 21.8% of people of working age (ages 16 – 64) in the whole of Wales are disabled.[21] This is similarly reflected in the figures for the Cardiff City Region as reported in the Annual Population Survey for 2013 stating that 23.49% of people in this region are disabled.

Figures for the creative industries in Wales are not available as we write, but within the UK creative industries, the 2019 DCMS Employment Survey states that 12.3% of people employed in the UK creative industries are considered disabled under the Equality Act, with 16.4% of employees in the cultural sector being disabled.[22] According to the Annual ScreenSkills Assessment of the UK screen sector from May 2019, disabled people make up 10% of the screen industry sectors.[23]

Considering the data we have available for the screen and creative industries within the UK, this is clearly an area for development for Clwstwr. We believe that many of the measures we have been implementing since our first funding call including working with organisations such as Disability Arts Cymru, reviewing all our processes and undertaking awareness raising events and activities, will help us to welcome more disabled people to engage in our R&D programme and we will continue to review our impact in this area.

Religion

We found that **75.8% of Clwstwr participants indicated they have no religion**, **15.2% are Christians**, **4.04% are Muslims and 1.01% are Buddhists**. Other religions are represented, but to a lesser degree.

[21] StatsWales, 'Disabled status by region', *StatsWales*, 2020, Available at: https://statswales.gov.wales/Catalogue/Equality-and-Diversity/Disability/disabledstatus-by-region [Accessed: 27 July 2021].
[22] Department for Digital, Culture, Media and Sport, 'DCMS Sectors Economic Estimates: Employment in DCMS Sectors', *Gov.UK*, 2020, Available at: https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2019-employment [Accessed: 27 July 2021].
[23] ScreenSkills, *Annual ScreenSkills Assessment: Executive Summary* (2019), p. 6, Available at: https://www.screenskills.com/media/2710/2019-05-20-executive-summary-annual-screenskills-assessment.pdf [Accessed: 27 July 2021].
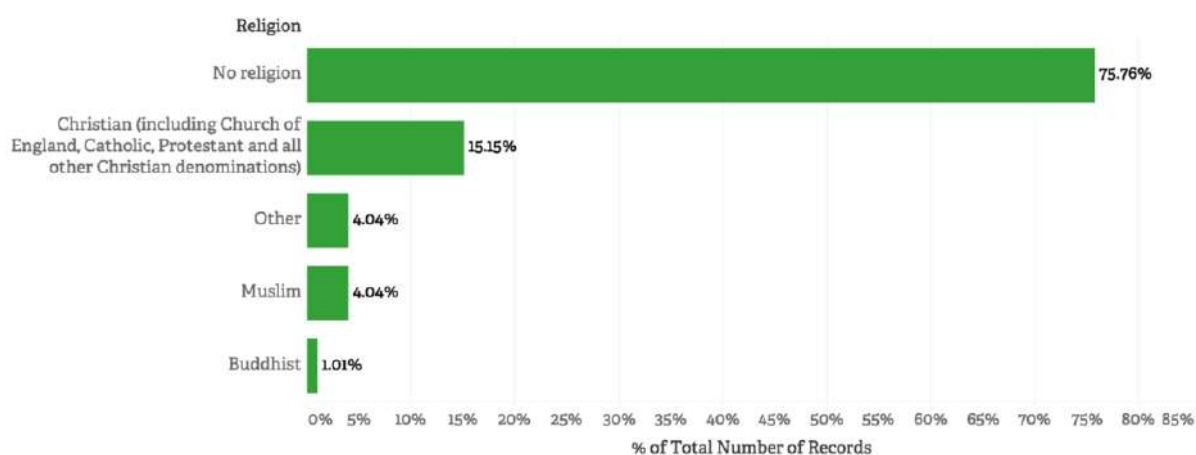
Figure 8: Distribution of religion among Clwstwr programme participants.

According to the Annual Population Survey of 2020, the distribution of Wales by religion was 47.9% Christian, 47.3% no religion and 1.8% Muslim. Religion is under-researched in the screen sector and according to Leicester University's Diversity evidence report for the British Film Institute in 2018, there was no quantitative research in the evidence base 'of sufficient scope and relevance that explicitly analysed' how religion 'might affect workforce participation and advancement'.[24] Ofcom has been collecting data on religious belief in the television sub-sector across the UK. They have found that this data is not widely collected across all employers, and that some workers do not feel comfortable disclosing their religious beliefs for a variety of reasons. This contributes to Ofcom's reporting rate for religious data being 'significantly lower' (at 22%), than the general UK workforce reporting rate of 67%.[25]

We look forward to more research into the religious diversity of the UK cultural industries and the impact of religious discrimination in the media sector.

24 CAMEo, *Workforce Diversity in the UK Screen Sector: Evidence Review* (2018), p. 39, Available at: https://www.bfi.org.uk/industry-data-insights/reports/workforce-diversity-uk-screen-sector-evidence-review [Accessed: 27 July 2021].
25 Anna Maria Ozimek, *Equality, Diversity and Inclusion in the Screen Industries: Scoping Report* (2020) p. 37, Available at: https://screen-network.org.uk/wp-content/uploads/2021/02/Equality-Diversity-and-Inclusion-in-the-Screen-Industries.pdf [Accessed: 27 July 2021].

Clwstwr's challenges and our interventions

From Clwstwr's inception, we recognised that the screen and news sector and, more specifically, those undertaking R&D did not reflect our society at large. There is a growing appreciation around the real and perceived barriers that people face in participating in these sectors and Rewriting The Script is a useful report into Diversity in Film and TV in Wales in 2016, which was undertaken by Diverse Cymru on behalf of Welsh Government.[26] Within our own work, we identified some of the biggest barriers people may experience for participating in our R&D programme and took measures to address them.

1. **R&D innovation events and funding calls tended to attract predominantly male, white British, abled participants.**

To address this, we undertook a targeted engagement strategy reaching out to organisations such as Chwarae Teg, Digital Women Wales, The Privilege Café, Race Council Cymru, Disability Arts Cymru and we also widened our engagement across Wales' broader creative sector at events such as What Next?

As a result of the actions we took after our first funding call in 2019, we have achieved far greater parity in gender representation since our first Ideas Lab in 2020 and in the resulting Seed-funded 2020 cohort. We achieved a rise in female applicants from 28% in our first Open call, to 44% in the second Ideas Lab call, and this rise has continued into our subsequent calls. We also saw a significant rise in individuals applying to our funds with all attendees on the Ideas Lab being sole traders.

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[26] Diverse Cymru, *Rewriting the Script: A report into Diversity in Film and TV by Diverse Cymru funded by the Welsh Government* (2016), Available at: https://www.diversecymru.org.uk/wp-content/uploads/Rewriting-the-script-Full-Report.pdf [Accessed: 27 July 2021].

It is also worth reflecting here that while there is gender parity across the Delivery and Management teams at Clwstwr, across the wider teams we know there is an opportunity to build greater diversity. To identify where there is underrepresentation, we are in the process of surveying the diversity of our Delivery and Management teams as well as our Co-Investigators, Steering Board and International Advisors. This will inform our thinking as we expand our team and the expertise we work with.

2. **We identified that there were real and perceived barriers around time and financial capacity of people to invest in applying for funds, as well as perceptual barriers around the nature of R&D and the skills needed to do it.**

One of our actions was to develop a new Seed funding package supported by a two-day Ideas Lab with our partners at PDR, a design consultancy and applied research facility. This was aimed exclusively at freelancers and micro-businesses and we offered a stipend and carer support for those attending.

We also reviewed our language, funding processes and the way we presented our programme. This meant, for example, stressing that R&D in the creative industries was a creative process, with as much to do with storytelling as it was with technology. We offered one-to-one meetings at community venues across the 10 local authorities of the Cardiff Capital Region, and we also took simple steps, like avoiding significant religious or national holidays.

We realised that good examples of what creative industry R&D looked like would be key to spreading R&D skills more widely and so from an early stage, we have encouraged funded projects to write about their experiences in Perspective blogs to help explain their own unique R&D process. Every completed project is supported to create a written, or video, case study and we also host online Cipolygon (Welsh for 'insight') events where projects share lessons from their R&D journey.

The success of these initiatives has informed our approach across the whole programme and we have also built in ongoing R&D support with PDR, advice around identifying protecting and exploiting Intellectual Property (IP) with Acuity Law, business development advice with Upstarter, and Landsker, budgeting one-to-one meetings with our Finance team and we actively encourage contact between our projects to create a collaborative and supportive network.

3. **Clwstwr is based within a bilingual community, with 17.8% fluent Welsh speakers and 32.1% basic-level Welsh speakers in our funded cohorts.**

Cardiff is the UK's most significant centre of bilingual production and we know there are significant opportunities, both at home and internationally, in harnessing this expertise within our screen and news sectors.

To ensure we are compliant with Welsh Government's Welsh Language Standards, Clwstwr is a fully bilingual brand with all official communications in both Welsh and English. This goes across our website, emails, social media, research publications as well as offering simultaneous translation at our events. By funding organisations such as Golwg and Y Pod we are aiming to further build on media innovation through the medium of Welsh.

4. Clwstwr recognises the need to overcome the 'mismatch of human interaction'.[27]

We are pleased that we are seeing an increase in projects exploring ways to create a more accessible screen and news sector and you can see more about them on our Equality, Diversity and Inclusion page here. The whole team at Clwstwr continues our work in making all our processes and structures more accessible. This has been our own research and development journey, employing a user centred design approach to continually research, create, test and alter our methods to reflect the feedback we've received.

Disability Arts Cymru have kindly worked with us to review our application processes and upskill our team and cohort, and we are continually reviewing how and where we communicate our messages. You can see the steps that we have taken to make our communications more accessible on our website.[28]

Recognising that many of our funded projects and collaborators do not have the time or resources to organise training and development sessions for themselves, we also deliver training days for our team and funded projects such as those with Disability Arts Cymru around Disability Equality Action Training, Overcoming Unconscious Bias with Cardiff University, Mental Health First Aid At Work with Elemental Health Ltd and Autism Awareness with Autistic

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[27] A term used by Chris Hardess, an accessibility champion at Microsoft. See: https://www.microsoft.com/en-us/accessibility
[28] Clwstwr, 'Equality, Diversity and Inclusion', *Clwstwr*, 2021, Available at: https://clwstwr.org.uk/about/equality-diversity-and-inclusion [Accessed: 27 July 2021].

UK. This is an ongoing process and we welcome feedback and suggestions for how we can make all our work accessible.

We also know that products, services and experiences designed and tested on an average white, male, cisgender, abled subject will not serve the diverse nature of audiences and creatives, and we are working on ways to help our funded organisations to create more inclusive R&D processes for themselves.

FINAL THOUGHTS

Clwstwr is committed to developing an R&D community in screen and news which is inclusive and representative of our communities.

Throughout this report we have used quantitative data from a range of sources to give an indication of where we stand in relation to our communities and to the screen sector as a whole. This is not without its challenges in terms of consistency, and it is clear that there is more work to be done across the Clwstwr programme and the sector to bring together a coherent and up-to-date data-picture of the diversity of the Welsh screen, news and creative sectors.

While further robust quantitative and qualitative research is needed to evaluate our progress, the importance of the strategies put in place cannot be overstated and, as our data stands, we recognise we have made positive impact in some areas – notably gender and disability. However, there is still work to be done in engaging and funding a more diverse group of people, and in upskilling people into the R&D sector. For this activity to have sustained and meaningful impact, we cannot work in isolation and this work must be undertaken in conjunction with representational bodies, the public sector, and the community at large.

The reflections in this report are useful as an indication of the impact we have made over our previous funding calls, but quantitative data can only tell us part of the story and we will continue to engage with people to understand their experience of R&D and what we can do to help overcome barriers and inspire unique and innovative and ground-breaking research and development.

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