



# Theatre Diversity Action Plan

[www.bectu.org.uk/theatrediversity](http://www.bectu.org.uk/theatrediversity)



**BECTU**

sector of Prospect  
a sector of Prospect



**BECTU**

sector of Prospect  
a sector of Prospect

Published by BECTU, a sector of Prospect, 373-377 Clapham Road, London SW9 9BT  
Printed by Priority Mailing & Digital Print Salisbury SP5 3HU

[www.bectu.org.uk/theatrediversity](http://www.bectu.org.uk/theatrediversity)



# Theatre Diversity Action Plan

## Contents

Foreword	4
Supporting statements	5
Introduction	6
The action plan	7
Case study	10
Case study	12
Appendix one	15
Appendix two	18



The Theatre diversity action plan for Wales is organised by BECTU and the joint-union learning programme CULT Cymru – supported by the Wales Union Learning Fund



**Philippa Childs**  
Head of BECTU

## Foreword

---

The publication of the theatre industry's first joint union-employer action plan for diversity marks a major step forward towards bringing about greater diversity in the workforce.

It has long been a matter of concern that insufficient progress was being made across the UK to make theatre more diverse, not only on stage and in the work being performed but also backstage. A theatre that claims to have its roots in the community cannot truly make that claim if whole sections of that community are nowhere to be found within that theatre.

Failure to reflect in the workforce the diversity of the community that the theatre serves has an adverse impact on the theatre, by limiting its potential audience. But it also has an adverse impact on the black, Asian and minority ethnic (BAME) population by reducing economic opportunities for those that are excluded.

It has long been regarded as best practice to conduct equality monitoring and publish the data, and then set realistic targets for improvement. BECTU believes that theatres with the courage to make public the diversity of their workforce would also make action a greater priority.

This action plan for diversity, developed by BECTU and supported by theatre employers across Wales, follows best practice and aims to work alongside the strategic equalities priorities and policies recently published by the Arts Council of Wales (ACW). ACW's new corporate plan - *For the benefit of all* - has set ambitious targets to significantly diversify the arts workforce of Wales, particularly focussing on the need to increase employment by disabled people and those from BAME backgrounds.

We hope our diversity action plan will help theatre managers, directors and boards of management to quickly and simply recruit much greater numbers of backstage and front of house workers from BAME backgrounds. Moreover, we believe that implementation of this plan with the adoption of best practice recruitment policies will benefit all protected characteristic groups, particularly disabled people wanting to join the theatre sector.

Some of the employers supporting this action plan already have highly developed diversity strategies. A few are not so far down the road. But one key factor that will determine success or failure is a theatre's ability to reach wider sources of talent than they have hitherto been attracting. As this is an issue for every theatre, the partners supporting this diversity action plan intend to work together to identify new talent pools both within the wider live entertainment industry or with transferable skills in other industries.

We are delighted that this initiative brings together both public sector and private sector companies, and the employers with the unions, as working in partnership to bring about change for the better will make success easier to achieve. For the prize will be glittering: building more diverse audiences, greater employment opportunities for minority ethnic workers, and theatres that can truly say that they serve all their communities, culturally, artistically and economically.

*Philippa Childs*





# Supporting statements

---

## **Cassie Chadderton, Head of UK Theatre**

UK Theatre and BECTU share the aim of working with the theatre industry to increase the employment of under-represented groups. UK Theatre and the Society of London Theatre supports BECTU's initiative as a series of signposts, actions and measures that our members may find useful as they go about recruiting and developing their workforce.

A more inclusive workforce will lead to an industry that is more relevant to the UK as a whole, and to broader and more engaged audiences.

## **Martin Mansfield, General Secretary, Wales Trades Union Congress**

The Wales TUC welcomes the launch of BECTU's Theatre Diversity Action Plan (Wales). The arts make a significant contribution to our economy and theatre brings communities together supporting the wellbeing of all. Workers from black, Asian and minority ethnic backgrounds as well as disabled people are severely under-represented in this growing sector, so we need prompt action to tackle discrimination and prevent exclusion.

We urge theatres and arts organisations in Wales sign up to BECTU's action plan – work with trade unions to tackle discrimination to ensure all our communities can access great job opportunities in this important sector for our culture and economy.

## **Nick Capaldi, Chief Executive, Arts Council of Wales**

Improving lives and increasing opportunities for everyone are goals enshrined in law in Wales. The Welsh Government has set a radical agenda with its Future Generations legislation to ensure that we don't leave our present-day difficulties as tomorrow's unresolved problems. Our mission reflects this commitment: "making the arts central to the health and wellbeing of the nation". However, the social and cultural outcomes are equally important and we believe passionately that these matter for Wales.

We remain steadfast in our belief that a generous, fair minded and tolerant society is one that embraces inclusivity and celebrates difference, where our culture is enriched and expanded by the diverse, the distinctive, and even the dissident voice. We warmly welcome this BECTU initiative and add our wholehearted support. We urge theatres and arts centres across Wales to do the same.

## **Simon Dancey, Chief Executive, CC Skills**

Diversity and inclusion is at the heart of what we do. The persistent inequalities in the creative and cultural sector mean that we are still excluding people from the workforce. This is bad for our sector and our society. A diverse workforce enables the widest possible range of people to be involved in the sector. Our recently launched workforce data compares the characteristics of the arts and cultural workforce with the total UK workforce at UK-wide, national and regional levels.

We can only change the sector we work in through partnership working and collective action. I think we should be bold and radical and use research as the legitimiser of what we're doing. We wish to cultivate a workforce that is fit for the future by supporting and driving a stronger and more diverse supply of talent into the sector, and support actions such as BECTU's, that positively contribute to this.



**Janice Turner**  
*BECTU Diversity  
Officer*

## Introduction

---

Why has BECTU developed and produced this action plan for diversity in theatre? It is because the union recognises that the theatre industry is overwhelmingly not reflecting the diversity of those communities that they claim to serve.

We are not alone in recognising this shortfall in representation in the theatre sector's workforce across Wales. Arts Council of Wales (ACW) have recently made equalities one of their only two priorities for the arts until 2023 – aiming to see a doubling of the number of black, Asian and minority ethnic (BAME) workers and disabled people in the arts workforce. By publishing this action plan at this time, BECTU can play a vital role in enabling theatre employers, particularly in South Wales, increase the number of BAME workers, including in the often overlooked role of casual employees. Also joining BECTU in this drive to diversify the theatre workforce in Wales, and across the UK, is Creative and Cultural Skills (the sector skills council for theatre workers). Their CEO, Simon Dancey, recently stated that helping arts employers to diversify their workforces is their number one priority, "We will be shouting more loudly about the sector's need to improve recruitment patterns and we'll ensure we have clear support and guidance in place to help employers do this."

Arts and culture can indeed do all these things. But the failure to employ a diverse staff in theatre discourages diverse audiences and acts as a barrier to theatres succeeding in being a part of the community rather than merely talking to it.

Much research has been carried out to demonstrate how the under-representation of minority ethnic workers is linked to race discrimination in employment, and applications for employment, across British industry as a whole<sup>1</sup>.

And failure to employ a diverse workforce impacts on BECTU and its fellow unions that work in theatre. If the workforce from which we recruit is overwhelmingly white then it will be difficult for the union's own membership not to reflect this. So this action plan is part of the union's strategy to increase its own diversity.

It is our experience of the broadcasting industry that has led us to focus this action plan on BAME under-representation. Attempts to address all equality strands together in TV production produced a dramatic increase in the number of women being employed (which was good news) but it also led to a substantial fall in BAME employment and no change for disabled workers. So we concluded that the best way to make real and sustained progress towards achieving a more representative workforce is to focus on one group at a time. We recognise that disabled people are also under-represented in the arts and theatre workforces, and we are confident that this plan could be applied to other under-represented groups in the near future.

In drafting the plan we have utilised the excellent guidance available for example from the Equality and Human Rights Commission and the advice and conciliation service ACAS and we have signposted where to find more.

BECTU members and theatre managers are needed to play a leading role together in bringing about changes to the way recruitment takes place. It is imperative for the industry, the union and for the economic and social development of our society that the theatre industry stands up to be counted at this crucial time, and we are delighted that so many theatres have done so.

<sup>1</sup>Eg *The 60-76 Report*; and *A test for Race Discrimination in Seven British Cities*



# The action plan

---

The diversity action plan is a step-by-step practical guide to addressing diversity in your workplace. It draws on existing good practice and shows you where you can find additional assistance if you need it.

## **1. We recommend that your theatre sets up a joint working group of the union and management**

BECTU and our partners want staff and managements to work together taking this forward. It is important to be able to communicate with both staff and management about the need for changes to the way things 'have always been done', what is being done and why the working group is proposing such action. The most successful initiatives bring everyone along with them.

One of the first things your working group can do is familiarise itself with the Equality and Human Rights Commission's guidance in this area, titled *Good equality practice for employers: equality policies, equality training and monitoring* (downloadable at <https://www.equalityhumanrights.com/en/publication-download/good-equality-practice-employers-equality-policies-equality-training-and>).

This very useful guidance explains how the law applies to your organisation and what good equality practice looks like. It focusses on three key areas: equality policies, equality training and monitoring. It gives examples and makes suggestions.

## **2. Check your equality policy**

In Wales we recognise that the majority of theatres are publically funded, by ACW and their local authority, or often both. Many theatres are also ACW Arts Portfolio Wales organisations (meaning they receive annually recurring grant funding) and as a result already undertake a range of equality and diversity based compliance actions which are monitored by ACW.

These actions include updating annual equality action plans and submitting annual equalities data for their activities and their staff. Given ACW's recent new targets for the arts workforce in Wales we would expect all theatres to include a specific action point in their equality plans to increase the representation of BAME staff in their workforce, especially those staff working backstage and front of house.

If your theatre is not funded by ACW, it is good practice to have a written document that you can use to set out your theatre's commitment to tackle discrimination and promote equality and diversity. This is an equality policy. Having one shows your theatre's commitment to equality for its workers, audiences and others who use or work with the theatre. The policy should not only set out what you would like to achieve, but also how you are going about achieving it – your action plan.

The working group should review your theatre's existing plan, if it has one. In the light of the group's work it might want to revise it. If you don't currently have one you can create one. The EHRC guide (above) contains good advice on how to do this and what it should contain.



You can check the minimum percentage of BAME staff your theatre should be aiming to recruit by your local authority's latest data published in 2018 here: <https://stats.wales.gov.wales/Catalogue/Equality-and-Diversity/Ethnicity/ethnicity-by-area-ethnicgroup>

### **3. Achieve an accurate assessment of your theatre's workforce**

If your theatre has not carried out equality monitoring then it will need to be done. The purpose of equality monitoring is to establish the real picture which will help you to work out whether there is an issue to be addressed. It will help you assess whether your theatre is recruiting workers from the whole community in the area in which your theatre is based or whether some appear to have been excluded. It can reveal whether progress is being made towards the aims set out in your equality policy.

As the EHRC says, it can also help you identify where taking positive action can be appropriate, by highlighting parts of your workforce where people with certain 'protected characteristics' (eg minority ethnic workers, women, disabled people) are disproportionately underrepresented.

There are several aspects of employment in which monitoring can be carried out but here we focus on staffing and recruitment.

Your HR department or person responsible for recruitment will need to tell your workforce why they are asking them for monitoring information and give them details of the process they have in place for collecting, storing and using the information.

In larger organisations it would be useful to ensure that those completing the equality monitoring state which department they are in so that it can be identified whether some departments are leading, or falling behind, with regard to diversity. With this information it is possible to produce a strategy that aims to address the specific department(s) in your theatre if you have identified a particular problem.

**4. Study the results** within the working group and compare the data with the ethnic demographic of your area (this is particularly relevant if your theatre is based in South Wales, see below) and those for Wales as a whole where the current percentage of BAME people is nearly 5% of the population. Does your theatre's workforce reflect these demographics?

**5. Arrive at a consensus** within your group about a realistic target to achieve and a timeframe in which to achieve it. The idea that every workplace should reflect the Wales national demographic is not realistic because there are wide variations in ethnic diversity across the country. It is more appropriate to take into account the local population demographic as well, meaning that your target could well be higher than 5%. For example, nearly 16% of Cardiff's population is from BAME backgrounds so all Cardiff theatres should be aiming for at least 16% of their staff to be BAME, whereas theatres in Powys can aim for around 3% and those in Pembrokeshire or Anglesey are lower at around 1%.

### **6. If you have concluded that action needs to be taken, fill in the table**

set out in appendix one, excluding the last column for now. An online version can be downloaded from [www.bectu.org.uk](http://www.bectu.org.uk) which you can amend as appropriate to your theatre.

The point is to set out the basic requirements of the role and how your organisation usually recruits them. Ask the person responsible for making the hiring decisions how they are usually recruited if your working group is unsure.



Here is an example:

Role	Are they permanent staff, casual, fulltime or part-time?	What qualifications or experience are required?	Where are they usually recruited from?	Who is responsible for deciding who to hire?	What other sources of talent are there that we could utilise?
<i>Stage hands</i>	<i>All of the above</i>	<i>On-the-job vocational training. Capable of doing physical labour</i>	<i>Casuals: informal networks &amp; students. Permanent: from among the casuals</i>	<i>John Smith</i>	

**7. Establish through discussion** with the hirer whether BAME candidates are applying but are not successful, or very few/no BAME candidates are applying.

While overt racism is no doubt still present in every industry, unconscious bias is an important issue that needs to be recognised and addressed. Unconscious bias refers to a bias that we are unaware of, and which happens outside of our control. It is a bias that happens automatically and is triggered by our brain making quick judgments and assessments of people and situations, influenced by our background, cultural environment and personal experiences.

The Department for Work and Pensions showed how much discrimination affects BAME job applicants in a study (see box, page 11) which concluded that while 4% of public sector employers discriminated against BAME job applicants, more than a third of private sector employers did.

If a lot of BAME applications are coming in but hardly any such applicants are offered the job, you may want to review your application and interview process (see point 10).

If hardly any BAME candidates are applying for posts, take a close look at how your organisation fills those posts and consider how likely it is that a potential BAME applicant would find out about the vacancy or be inclined to apply for it.

If some posts are being filled by word of mouth, or by friends of friends, without openly advertising the post more widely then this could potentially result in indirect discrimination.

When advertising the post consider how many BAME potential applicants are likely to see the notice of the vacancy.

**8. Attracting diverse applications:**

BECTU’s consultations with theatre reps indicate that the key to improving diversity in many theatres is success in attracting diverse applications. So your working group’s next step is to find sources of BAME talent appropriate to each job type.

Casual work should be included in this exercise. Many people enter the theatre industry through casual work and progress into staff roles and then progress into more senior positions so inclusion of casual vacancies is important for both the short and long term.





## Accessibility case study: the Young Vic

Step eight of the action plan asks employers to attract diverse job applications by finding BAME talent appropriate to each job type.

The Young Vic has set an example of this strategy. Associate Artistic Director Sue Emma says: “We recognised, especially in terms of casual show staff, that you tend to use your existing contacts and that often leads to a monocultural workforce. Often jobs are entry level, it is a key access point to jobs in theatres, whether that be stage crew, dressers or wardrobe.”

Young Vic Head of Costume Catherine Kodicek recognised this and decided to expand the pool from which she drew people for wardrobe. “To reach people who may not usually apply, we removed the customary “three years or more experience” barrier and committed to train some people,” she says. “We circulated the details of

the opportunities months before the shows we were employing for, through our Taking Part’s communities groups, ushers, several Facebook groups and twitter and encouraged people to share with anyone they thought would be interested stressing the training that would be available. We met with a huge number of people and as a result we had a more representative pool to draw from.

“This has resulted in having makers, dressers and maintenance people working on our most recent shows, *Fun Home* and *Twelfth Night* who are new to the Young Vic.”

“It was time-consuming but we recognised the benefit to us,” says Emma. “To make change you have to honestly ask: ‘Do you want to change, how much are you willing to change and what does success look like?’”

**Pictured below left: Deputy HOD Costume Kinnetia Isidore (foreground) and Naomi Thompson, costume show maintenance; right: costume maker Francesca Duval**





Fill in the right-hand column on the form in appendix one, setting out the alternative sources of BAME talent with contact details.

Some examples:

If some casual work is often done by students then the working group could ask itself where it would find BAME students. The nearest university may have student societies run by and for different groups.

For specialist roles the working group could identify BAME-focussed companies and forge links with them (including BAME-led theatres and arts centres), Some roles can transfer in such as accountancy and marketing, so it may be possible to link in to BAME professional networks and find BAME-led companies or institutions that employ a higher proportion of BAME staff with transferable skills.

Many higher education colleges offer qualifications in theatrical skills such as a Higher National Diploma in Production Arts, a media hair and makeup (theatre special effects) diploma level 3, technical theatre (lighting sound and stage) level 3 and theatrical costume, hair and makeup level 3.

Find out what media is used by the BAME communities in your area, whether printed newspapers, radio or online media.

BECTU is planning to work with willing theatres to divide up the search for sources of BAME talent and pool the knowledge. If your theatre would like to join in please get in touch with BECTU.

## Discrimination in employment

Many studies have shown that discrimination in employment is real. The Department for Work and Pensions commissioned *A test of racial discrimination in recruitment practice in seven British cities* to collect factual evidence about whether discrimination is a significant factor affecting labour market outcomes for ethnic minorities. Matched pairs of job applications were sent in response to job advertisements in the public sector and private sector in seven British cities. Ethnic identity was conveyed using names widely associated with the ethnic groups included in the survey, randomly assigned to each application.

The survey found that, looking at the pairs of applications in which either or both were called to interview, 39% of BAME applicants got through compared with 68% of white applicants. It also found that 4% of public sector employers were likely to have discriminated on the grounds of race – but 35% of private sector employers were likely to have done so.

*The 60/76 report* by the Business Commission on Race Equality in the Workplace surveyed 1,000 businesses. Among the rationales they heard for why companies were not taking any action were that white staff resent measures to tackle race inequality; all they want to do is “hire the best” and in promoting race equality they are being asked to lower standards; and that race equality is not an issue because they do not have any ethnic minority employees.

More recently the authoritative McGregor-Smith report into race equality in the workplace pointed out that an integrated workforce has far wider benefits than companies and their shareholders: they substantially impact the economy as a whole.

It states: “As McKinsey identified in 2015, companies in the top quartile for racial and ethnic diversity are 35% more likely to have financial returns above their respective national industry medians ... The potential benefit to the UK economy from full representation of BME individuals across the labour market through improved participation and progression is estimated to be £24-billion a year, which represents 1.3% of GDP.”





## Positive action case study: Sheffield Theatres

Throughout 2017 and into 2018 Sheffield Theatres has been developing new recruitment initiatives to help increase the diversity of its staff. Alongside recruiting seven new members of the Board of Trustees, we were also delighted to be accepted on the Arts Council's Change Maker Programme which brought Javaad Alipoor, Theatre Maker and Director, onto our Senior Management Team as an Associate Director for 18 months.

In 2017 Sheffield Theatres created three new trainee positions thanks to support from the Change Makers fund. These Positive Action Traineeships were established as a specific way to address the lower levels of Black, Asian and Minority Ethnic diversity within our workforce. In order to reach a more diverse range of applicants we expanded our recruitment channels. This ranged from more active use of, and collaboration with relevant partners on social media within the recruitment process. Facebook and Twitter were particularly useful tools for reaching applicants directly 'where they live'. We utilised our existing community networks which had grown and developed through initiatives such as Fun Palaces and Sheffield People's Theatre (which brings around 100 people from the community together every year to create work for our stage), as well as actively developing new links and partnerships with contacts at the university, other theatres and arts organisations and charities.

We successfully attracted a wider range of applicants and recruited three new roles in three

areas of the organisation: technical theatre; events and theatre management; and producing and programming. The roles have an 18-month term and the learning contracts are devised between the trainee and their line managers to offer a bespoke and beneficial experience to each of them.

"I truly feel like an integral part of the Sheffield Theatres - not only with something to learn, but with something uniquely important to contribute also."

*Lauren Townsend, Programming & Producing Trainee*

We hope that the programme we've established will enable the trainees to move into assistant technician; producer; and event management roles once they have concluded their traineeships. In the meantime, we have seen enormous benefit from the skills and talents that the trainees have brought to the organisation. We have expanded our 'Positive Action' approach to other trainee roles and have recently recruited into the post of Finance Trainee on that basis. Our approach to diversifying the workforce has continued with further support from our Agent for Change who has a remit to focus on D/deaf and disabled engagement, our involvement in Stage Sight which is designed to diversify the backstage workforce and our work with Artistic Directors of the Future on a programme which will bring BAME artists into the Board environment at five Yorkshire Theatres over the course of 2019.







**9. Make contact** with your new sources, establish a good relationship and a method of alerting them to job vacancies as they arise.

### **10. Ensure a level playing field**

Ensure that your recruitment procedure follows good practice and does not inadvertently indirectly discriminate.

Check that a standard application form is used for all recruitment.

Check that job descriptions and selection criteria are made clear to all potential applicants.

We particularly recommend:

- that you adopt a policy of 'name-blind applications', in which the applicant's name is detached before the application is considered. Many organisations have been surprised at the increase in BAME appointments after this small change was implemented;
- that more than one person sifts applications, conducts the interviews and makes the hiring decision.

Appendix two is an easy guide to the recruitment procedure provided by ACAS.

Have those who draw up the shortlist, conduct the interviews and make the hiring decisions undertaken equality training?

## **What the law says**

The Equalities and Human Rights Commission says that the underlying principle of the Equality Act 2010 ('the Act') is that everyone should be treated fairly and have equal opportunities to fulfil their potential. This means that selecting people for jobs and roles must be on merit, demonstrated through fair and transparent criteria and procedures. The Act prohibits discrimination based on nine 'protected characteristics': age; disability; gender reassignment; marriage and civil partnership; pregnancy and maternity; race; religion or belief; sex; and sexual orientation.

People sharing particular protected characteristics, such as women, ethnic minorities or disabled people, who are under-represented on boards or in companies are often referred to as 'under-represented groups'.

If you can demonstrate that there is under-representation in the workforce then you may take positive action. Positive action can mean working hard to ensure that the vacancy is seen by the under-represented groups and that they are encouraged to apply. It can mean holding an event to encourage BAME talent to consider working in theatre. The positive action is designed to encourage a diverse range of candidates to apply for a job who can be considered on their merits.

The appointment process must not treat one candidate less favourably than another, or unjustifiably put candidates who share a protected characteristic at a disadvantage as this would be unlawful.

You may decide to use the positive action 'tie-break provision' contained in the Equality Act 2010. This allows you to treat a candidate from an under-represented group more favourably at any stage of the recruitment or promotion process, from longlisting to selection. However, it can only be used if two or more candidates are equally qualified. It will be more difficult to satisfy yourself of this at the earlier stages of the recruitment process.

For further guidance you can read the EHRC's Code of Practice on Employment, [www.equalityhumanrights.com/en/publication-download/employment-statutory-code-practice](http://www.equalityhumanrights.com/en/publication-download/employment-statutory-code-practice)



*If you are achieving success, please let us know so that we can celebrate your achievements and pass on to others your examples of how you achieved it*

ACAS, which exists to provide help and advice for employers and employees, has a wealth of resources that can be downloaded from [www.acas.org.uk/index.aspx?articleid=1392](http://www.acas.org.uk/index.aspx?articleid=1392)

It includes a simple outline of a job description, a person specification, job application forms, job offer letters and pre-employment checks.

- Acas can also provide training on interview skills, avoiding discriminatory practices in recruitment and other matters.
- ACAS has an equality and diversity advisory service. They have a network of specialist equality and diversity advisers around the country. They will look at your current policies and practices with you, recommend improvements, help put them in place and provide training if you need it.

For example, they can help you with your equal opportunities policies, recruitment systems, monitoring and targets, training programmes and how you deal with harassment.

Their first visit is free of charge and usually takes no more than an hour. After that, it's up to you to decide if you need further help. You can find out more about these services by contacting your local Acas office which can be found by going to [www.acas.org.uk/index.aspx?articleid=2030](http://www.acas.org.uk/index.aspx?articleid=2030)

Also CULT Cymru can offer a range of diversity training throughout Wales ([cultcymru.org](http://cultcymru.org)).

### **11. Review your progress**

Once you have put your plan into action, continue reviewing the progress you're making at each stage to see whether you need to make changes or adopt a different approach.

### **12. Communicate**

With your union branch: it is important to discuss the diversity strategy with your branch and especially the case for doing it, so that everyone understands why this is happening.

With the union: if you are encountering problems please get in touch. But also if you are achieving success in making new links with BAME communities and professionals, securing more diverse job applications and achieving a more diverse workforce, please let us know so that we can celebrate your achievements and pass on to others your examples of how you achieved your success.



# Appendix one

You can download this form at [www.bectu.org.uk/theatrediversity](http://www.bectu.org.uk/theatrediversity) and fill it in in order to work out how and from where you might attract more diverse staff in relevant areas. You can change the form on the downloaded file to fit your own theatre's needs.

Role	Are they permanent staff, casual, fulltime or part-time?	What qualifications or experience are required?	Where are they usually recruited from?	Who is responsible for deciding who to hire?	What other sources of talent are there that we could utilise?
<b>STAGE CREW</b>					
Stage hands					
Flyman					
Stage machinery/ automation					
LX including lighting and sound					
Wardrobe - maintenance and running wardrobe					
Sound and video					
Maintenance					



Role	Are they permanent staff, casual, fulltime or part-time?	What qualifications or experience are required?	Where are they usually recruited from?	Who is responsible for deciding who to hire?	What other sources of talent are there that we could utilise?
<b>ADMINISTRATION</b>					
Admin					
Accounts					
Box office/ front of house					
Stage door					
Cleaners and security					
<b>MANAGEMENT</b>					
Theatre manager					
Artistic director					
Director					
Stage manager					
Education and outreach					



Role	Are they permanent staff, casual, fulltime or part-time?	What qualifications or experience are required?	Where are they usually recruited from?	Who is responsible for deciding who to hire?	What other sources of talent are there that we could utilise?
<b>WORKSHOPS (IN RELEVANT THEATRES)</b>					
Draughtsperson					
Carpentry					
Metal					
Scenic art					
Wigs/props/hair & makeup					
Props (making)					
Costume and wardrobe					
Making and design					
Lighting and sound design					
Armoury and SFX including pyrotechnics					



## Appendix two

---

### Recruiting staff

#### **STEP 1 Hiring options**

- Work out what is really needed - more staff, new skills, specific duties
- Make sure the employment terms and conditions on offer are attractive in the current labour market
- Don't forget the benefits of training and developing current staff

#### **STEP 2 Essential documents**

- Consider factors, such as has the role changed or is it a completely new role, before preparing the documents
- The six documents:  
**1.** Job description **2.** Person specification **3.** Job application form **4.** Equality and diversity monitoring form **5.** Information about the employer **6.** Job offer letter template

#### **STEP 3 Advertise the job**

- Consider the range of media and advertise opportunities in at least two channels
- Make important decisions, such as how the successful candidate will be picked, before compiling the job ad
- Compile the ad, including asking applicants to say if they need any 'reasonable adjustments' for any part of the recruitment process

#### **STEP 4 Sift and select**

- Check again if applicants need any 'reasonable adjustments'
- Make 'reasonable adjustments' if the candidate is disabled
- At least two people should sift applications to select candidates for interviews etc
- Prepare for the interview/ tests
- Conduct the interview/ tests and score candidates
- Select the best candidate for the job

#### **STEP 5 Complete final details**

- Offer the job and make necessary pre-employment checks
- Resolve any queries over the contract of employment and the checks
- File documentation e.g. candidate's written acceptance of the job offer
- Start to prepare for the new recruit's arrival



# Atodiad dau

## Recrwtio staff

### CAM 1 Opsynau cyflogi

- Penderfynwch beth sydd ei angen mewn gwirionedd - mwy o staff, sgiliau newydd, dyletswyddau penodol
- Gnewch yn siŵr bod yr amodau a'r telerau cyflogaeth a gynigir yn ddeniadol yn y farchnad lafur sydd ohoni
- Peidiwch ag anghofio am fanteision hyfforddi a datblygu staff cyfiredol

### CAM 2 Y dogfennau hanfodol

- Ystyriwch ffactorau fel a yw'r rôl wedi newid neu a yw hi'n rôl hollol newydd, cyn mynd ati i baratoi'r dogfennau
- Y chwe dogfen:
  1. Swydd-ddisgrifiad
  2. Manyleb y person
  3. Ffurflen gais am swydd
  4. Ffurflen fonitro cydraddoldeb ac amrywiaeth
  5. Gwybodaeth am y cyflogwr
  6. TEMPLIED llythyr cynnig swydd

### CAM 3 Hysbysbu'r swydd

- Ystyriwch yr amrywiaeth o gyfryngau sydd ar gael, a hysbyswch gyflieoedd gan ddefnyddio o leiaf dwy sianel
- Gnewch y penderfyniadau pwysig, fel sut y caiff yr ymgeisydd llwyddiannus ei ddewis, cyn llunio'r hysbysbê am y swydd
- Llunwch yr hysbysbê, gan gynnwys gofyn i'r ymgeisydd ddweud a oes arnynt angen unrhyw 'addasiadau rhesymol' ar gyfer unrhyw ran o'r broses recrwtio

### CAM 4 Sifftio a dehol

- Edrchwch eto a oes angen unrhyw 'addasiadau rhesymol' ar yr ymgeisydd
- Gnewch yr 'addasiadau rhesymol' os yw'r ymgeisydd yn anab
- Dylai o leiaf dau berson sifftio'r ceisiadau i ddewis ymgeisydd ar gyfer cyfwelliadau ac ati
- Paratwch ar gyfer y cyfwelliad/prifion
- Cyflawnwch y cyfwelliadau/prifion a rhoch sgôr i'r ymgeisydd
- Dewiswch yr ymgeisydd gorau ar gyfer y swydd

### CAM 5 Cwblhewch y manylion terfynol

- Cynigiwch y swydd a chyflawnwch yr archwiliadau angenrheidiol cyn cyflogi
- Datyswch unrhyw ymholiadau am y contract cyflogaeth a'r dilysiadau
- Feiliwch y ddogfennau e.e. y ddogfen lle mae'r ymgeisydd wedi derbyn y cynnig yn ysgrifenedig
- Dechreuwch baratoi i'r person newydd gychwyn y swydd

GWEITHDAI (MEWN THEATRAU PERTHNASOL)					
Rôl	Ai staff parhaol, achysurrol, llawn-amser neu ran-amser ydyn nhw?	Pa gymwysterau neu broffad sydd eu hangen?	O ble maen nhw'n cael eu recriwtio fel rheol?	Pwy sy'n gyfrifol am benderfynnu pwy i gyflwg?	Pa ffynonellau eraill o dalent y gellid eu defnyddio?

Dratffwyr					
Saer coed					
Metel					
Celf golgyfeydd					
Wigiau/propiau/gwallt a choluro					
Propiau (creu)					
Gwisgoedd a wardrob					
Creu a dylunio					
Dylunio golau a sain					
Storfydd ac effeithiau arbennig gan gynwys pyrotechneg					



GWEINYDDIAETH					
<b>Rôl</b>	<b>Ai staff parhaol, achysurrol, llawn-amser neu ran-amser ydyn nhw?</b>	<b>Pa gymwysterau neu broffad sydd eu hangen?</b>	<b>O ble maen nhw'n cael eu recriwtio fel rheol?</b>	<b>Pwy sy'n gyfrifol am benderfynnu pwy i gyflog?</b>	<b>Pa ffynonellau eraill o dalent y gellid eu defnyddio?</b>

Gweinyddu					
Cyfrifon					
Swyddfa docynnau/ Blaen tŷ					
Drws y llwyfan					
Glanhawyr a diogelwch					
RHEOLI					
Rheolydd y theatr					
Cyfarwyddydd artistig					
Cyfarwyddydd					
Cyfarwyddydd					
Rheolydd llwyfan					
Addysg a gwaith yn y gymuned					



# Atodiad un

Gallwch lawrlwytho'r ffurflen hon trwy fynd i [www.bectu.org.uk/theatrediversity](http://www.bectu.org.uk/theatrediversity) a'i llenwi er mwyn canfod sut y gallech fynd ati i ddenu staff mwy amrywiol i'r meysydd priodol, ac o ble. Gallwch ddiwygio'r ffurflen ar ôl lawrlwytho'r ffeil i'w chysoni ag anghenion eich theatr chi.

CRIW LLWYFAN					
Rôl	Ai staff parhaol, achysuroi, llawn-amser neu ran-amser ydyn nhw?	Pa gymwysterau neu broffad sydd eu hangen?	O ble maen nhw'n cael eu recriwtio fel rheol?	Pwy sy'n gyfrifol am benderfynnu pwy i gyfllog?	Pa ffynonellau eraill o dalent y gellid eu defnyddio?
Cynorthwyr llwyfan					
Pobl set					
Peirianau/ awtomatïddio llwyfan					
LX gan gymwys goleo a sain					
Wardrob - cynnal a wardrob chadw a rhedeg y wardrob					
Sain a Fideo					
Cynnal a Chadw					

**Os ydych chi'n llwyddo, rhowch wybod i ni fel y gallwn ddathlu eich gorchestion a rhannu esiamplau am sut aethoch chi ati ag eraill**

Mae gan ACAS, sy'n bodoli i ddarparu cymorth a chynghor i gyflogwyr a gweithwyr, gyfoeth o adnoddau y gellir eu lawrlwytho o [www.acas.org.uk/index.aspx?articleid=1392](http://www.acas.org.uk/index.aspx?articleid=1392). Mae'n cynnwys amlinelladau syml ar gyfer swydd-ddisgrifiadau, manylebau person, ffurfienni cais am swyddi, llythyrau cynnig swyddi a dilysiadau cyn cyflogi.

- Gall ACAS ddarparu hyfforddiant ar sgiliau cyfweid, osgoi arferion sy'n gwahanu aethu wrth recriwtio, a materion eraill hefyd.
- Mae gan ACAS wasanaeth cynghori ar gydraddoldeb ac amrywiaeth hefyd. Mae ganddynt rwydwaith o gynghorwyr cydraddoldeb ac amrywiaeth arbenigol o amgylch y wlad. Byddan nhw'n edrych ar eich polisiau a'ch arferion cyfweidol gyda chi, yn argymhell gwellaidd, yn helpu i'w rhoi ar waith ac yn darparu hyfforddiant os oes ei angen arnoch. Er enghraifft, gallant eich cynorthwyo â'ch polisiau cyfweidd cyfartal, systemau recriwtio, monitro a thargedau, rhaglenni hyfforddi a sut rydych chi'n deio ag ationyddu.

Mae'r ymweliad cyntaf yn rhad ac am ddim, ac nid yw'n cymryd mwy nag awr fel rheol. Ar ôl hynny, chi sy'n penderfynu a oes arnoch angen cymorth pellach ai peidio. Gallwch gael rhagor o wybodaeth am y gwasanaethau hyn trwy gysylltu â'ch swyddfa ACAS lleol, sydd ar gael yn [www.acas.org.uk/index.aspx?articleid=2030](http://www.acas.org.uk/index.aspx?articleid=2030)

Mae CULT Cymru'n gallu cynnig gwahanol fathau o hyfforddiant ar amrywiaeth ar draws Cymru hefyd ([cultcymru.org](http://cultcymru.org)).

### 11. Adolygwch eich cynnydd

Ar ôl rhoi'ch cynllun ar waith, dalwch ati i adolygu eich cynnydd ar bob cam o'r ffordd er mwyn gweld a oes angen i chi wneud newidiadau neu a oes angen mabwysiadu dull arall o fynd ati.

### 12. Cyfathrebwch

Gyda changen eich undeb: mae hi'n bwysig trafod y strategaeth amrywiaeth gyda'ch cangen, ac yn enwedig yr achos dros ei chyflawni, fel bod pawb yn deall pam fod hyn yn digwydd.

Gyda'r undeb: os ydych chi'n cael problemau, cofiwch gysylltu. Ond hefyd, os ydych chi'n llwyddo i fethrin cysylltiadau newydd â chymunedau a phroffesiynion BAME, diogelu gwell amrywiaeth o ymgeiswyr am swyddi a chyflawni gweithlu mwy amrywiol, rhowch wybod i ni fel y gallwn ni ddatnui'ch gorchestion a rhannu esiamplau am sut aethoch chi ati i gyflawni eich llwyddiant ag eraill.

# Beth mae'r gyfraith yn ei ddweud

Mae'r Comisiwn Cydraddoldeb a Hawliau Dynol yn dweud taw egwyddor sylfaenol Deddf Cydraddoldeb 2010 ('y Ddeddf') yw y dylai pawb gael eu trin yn deg a chael cyfleoedd cyfartal i wireddu eu potensial. Mae hynny'n golygu bod rhaid i bobl gael eu dethol ar gyfer swyddi a rolau ar sail teilyngdod, a bod rhaid dangos hynny trwy feini prawf a gweithdrefnau teg a thryloyw. Mae'r Ddeddf yn gwahardd gwahaniantau'n seiliedig ar naw 'nodwedd warchoddedig' set: oedran; anabled; allbennu rhywedd; priodas a phartneriaeth sifil; beichiogrwydd a mamolaeth; hili; crefydd neu gredo; rhyw a chyfeiriadaeth rywoli.

Yn aml, cyfeirir at bobl sy'n rhannu nodweddion gwarchoddedig penodol, fel menywod, lleiafrifedd ethnig neu bobl anabl, nad ydynt yn cael eu cynrychioli'n ddigonol ar fyrdau neu mewn cwmnïau, fel 'grwpiau heb gynrychiolaeth ddigonol'.

Os gallwch chi ddangos nad oes yna gynrychiolaeth ddigonol yn y gweithlu, yna gallwch gymryd camau cadarnhaol. Gall camau cadarnhaol olygu gweithio'n galed i sicrhau bod y grwpiau heb gynrychiolaeth ddigonol yn gallu gweld y swydd sydd ar gael, a'u bod yn cael eu hannog i ymgeisio amdani. Gallai hynny olygu cynnal achlysur i annog pobl BAME ddawnsus i ystyried gweithio ym myd y theatr. Bwrriad gweithredu cadarnhaol yw annog amrywiaeth eang o ymgeiswyr i gyflwyno cais am swydd lle gallant gael eu hystyried ar sail eu teilyngdod.

Rhaid i'r broses benodi beidio â thrin unrhyw ymgeisydd yn llai ffafriol nag un arall, na rhoi ymgeiswyr sy'n rhannu nodweddion gwarchoddedig dan anfantais heb gyflwynhad, am y byddai hynny'n anghyfreithlon.

Gallech ddewis defnyddio cam cadarnhaol 'y ddarpariaeth torri dadl' a bennir yn Neddf Cydraddoldeb 2010. Mae hyn yn caniatáu i chi drin ymgeisydd o grŵp heb gynrychiolaeth ddigonol yn fwy ffafriol ar unrhyw gam yn y broses recriwtio neu ddatblygu, o lunio'r rhestr hir i ddechol. Fodd bynnag, yr unig amser y gellir gwneud hyn yw pan fo dau neu ragor o ymgeiswyr yn gyfartal o ran eu cymhwyster. Byddai'n anos eich bodloni'ch hun yn hynny o beth ar gamau cynharach yn y broses recriwtio.

I gael rhagor o arweiniad yn hyn o beth, darllenwch God Ymarfer CCHD ar Gyflogaeth [www.equalityhumanrights.com/en/publication-download/employment-statutory-code-practice](http://www.equalityhumanrights.com/en/publication-download/employment-statutory-code-practice)

## 9. Cysylltwch â'ch ffynonellau newydd, sefydlwch berthynas dda a dulliau i fynd ati i dynnu eu sylw at swyddi wrth iddynt godi.

**10. Sicrhewch fod pawb yn cael eu trin yn deg**

Sicrhewch fod eich gweithdrefn recriwtio'n dilyn arferion da, ac nad yw'n gwahaniantau'n anuniongyrchol yn anffriadol.

Sicrhewch fod ffurflen gais safonol yn cael ei defnyddio bob tro wrth recriwtio.

Sicrhewch fod y swydd-ddisgrifiadau a meini prawf dethol yn glir i'r holl ddarpar-ymgeiswyr.

Rydyn ni'n argymhell yn benodol:

- eich bod chi'n mabwysiadu polisi 'ceisadau heb enw', lle mae enw'r ymgeisydd yn cael ei ddatgysylltu cyn ystyried y cais. Mae llawer o sefydliadau wedi synnu gan y cynnydd mewn penodadau BAME yn sgil gweithredu newid mor fach;
- bod mwy nag un person yn sifftio ceisadau, yn cyflawni'r cyfweiliadau ac yn gwneud y penderfyniad i gyflogi.

Yn atodiad dau mae canllaw syml i'r broses recriwtio gan ACAS.

A yw'r bobl sy'n llunio'r rhestr fer, yn cyflawni'r cyfweiliadau ac yn gwneud y penderfyniadau cyflogi wedi cael hyfforddiant cydraddoldeb?



# Astudiaeth achos ar weithredu cadarnhaol: Sheffield Theatres

Trwy gydol 2017 ac i mewn i 2018 bu Sheffield Theatres yn datblygu mentrau recriwtio newydd i helpu i gynyddu amrywiaeth ei staff. Yn ogystal a recriwtio saith aelod newydd i Fwrdd yr Ymddiriedolaeth, roeddem wrth ein bodd i gael ein derbyn ar Raglen Change Maker Cyngor Celfyddydau Lloegr, a gyflwynodd Javaad Aliipoor, y Creawdwr a Chyfarwyddwr Theatr, i'n Tim Rheoli Uwch fel Cyfarwyddwr Cyswilt am gyfnod o 18 mis.

Yn 2017 creodd Sheffield Theatres dair swydd newydd dan hyfforddiant diolch i gefnogaeth cronfa Change Makers. Sefydlwyd y Swyddi Hyfforddiaeth Gweithredu Cadarnhaol yma fel ffordd o fynd i'r afael â'r lefelau is o amrywiaeth o ran pobl Dduon, Asaidd a Lelafrfoedd Ethnig oedd yn ein gwethlun. Er mwyn estyn allan at amrywiaeth ehangach o ymgeiswyr, fe ehangon ni ein sianeli recriwtio. Roedd hyn yn amrywio o ddefnyddio'r cyfryngau cymdeithasol mewn ffyrdd mwy ymarferol, a chydweithio â phartneriaid o fewn y broses recriwtio. Bu Facebook a Twitter yn offer arbennig o ddefnyddiol i estyn allan at yr ymgeiswyr yn uniongyrchol 'yn eu milltir sgwâr'. Fe ddefnyddion ni ein rhwydweithiau cymunedol a oedd eisoes yn bodoli, a oedd wedi tyfu a datblygu trwy fentrau fel *Fun Palaces* a *Sheffield People's Theatre* (sy'n tynnu rhyw 100 o bobl o'r gymuned ynghyd bob blwyddyn i greu gwath i'w llwyfanu yma), ac aethom ati'n ymarferol i feithrin cysylltiadau a phartneriaethau newydd a phobl gyswilt yn y prifysgol, theatrau eraill a chyrrff ac elusennau eraill ym myd y celfyddydau.

Fe lwyddon ni i ddenu amrywiaeth ehangach o

ymgeiswyr, a recriwtiwyd i dair rôl newydd mewn tri maes allweddol: yr ochr dechnegol; digwyddiadau a rheoli'r theatr; a chynhyrchu a rhaglennu. Bydd y rôlau'n para am gyfnod o 18 mis, a'r hyfforddai a'r rheolwr llinell sy'n llunio'r contractau dysgu ar y cyd er mwyn cynnig profiad pwrpasol a manteisiol i bawb.

"Rydw i wir yn teimlo fy mod i'n rhan o Sheffield Theatres - nid yn unig fel rhywun sydd â rhywbeth i ddysgu, ond fel rhywun sydd â rhywbeth unigryw o bwysig i'w gyfrannu hefyd."

*Lauren Townsend, Hyfforddai Rhaglennu a Chynhyrchu*

Ar ôl iddynt gwblhau eu hyfforddiant, rydyn ni'n gobethio y bydd y rhaglen a sefydlwyd yn galluogi'r hyfforddion i symud i mewn i rôlau technegydd cynorthwylol; cynhyrchu; a rheoli digwyddiadau. Yn y cyfamser, rydyn ni wedi gweld manteision aruthrol o'r sgiliau a'r doniau y mae hyfforddion wedi eu cyflwyno i'r sefydliad. Rydyn ni wedi ehangu ein dull gweithredu ar sail 'Gweithredu Cadarnhaol' at rôlau dan hyfforddiant eraill, ac wedi recriwtio i swydd Hyfforddai Cyllid yn ddiweddar ar yr un sail hefyd. Rydyn ni wedi dal ati gyda'n dulliau gweithredu i amrywio'r gweithlun, gyda chymorth pellach gan ein Hasiant Newid, sydd â chylch gorchwyl i ganolbwyntio ar ymgylltu ym maes D/pobl fyddar ac anabl, trwy ein cysylltiad â Stage Sight, sydd â'r nod o amrywio'r gweithlun gefn llwyfan, a'n gwath gyda Chyfarwyddwyr Artistic y Dyfodol ar raglen a ddaw ag artistiaid BAfE i amgylchedd y Bwrdd mewn pum Theatr yn Sir Efrog yn 2019.



Pob swydd a arhennir yn Sheffield Theatres



Dyllid cynnwys gwaith achysurrol yn yr ymarfer yma. Mae llawer o bobl yn dod i fyd y theatr trwy waith achysurrol ac yn symud ymlaen i rolau staff, ac wedyn ymlaen i swyddi uwch, felly mae cynnwys swyddi achysurrol yn bwysig ar gyfer y tymor byr a'r tymor hir. Llenwch y golofn dde ar y ffurflen yn atodiad un, gan bennu ffynonellau eraill o dalent BAME, ynghyd â'r manylion cyswilt.

Esiamplau:

Os oes rhywfaint o'r gwaith achysurrol yn cael ei gyflawni gan fyfyrwr yn aml, yna gallai'r gweithgor ofyn i'w hun ymhle y gallai ddod o hyd i fyfyrwr BAME. Efallai bod gan y brifysgol agosaf gymdeithasau myfyrwr sy'n cael eu cynnal gan ac ar gyfer gwahanol grwpiau.

Yn achos rolau arbenigol, gallai'r gweithgor glustnodi cwmnïau sydd â'u ffocws ar BAME, a meithrin cysylltiadau â nhw (gan gynnwys theatrau a chanofannau ceifyddau BAME).

Gall rhai rolau drosglwyddo i mewn, fel cyfrifeg a marchnata, felly gallai fod yn bosibl cysylltu â rhwydweithiau profesiynol BAME a dod o hyd i gwmnïau neu sefydliadau BAME sy'n cyflogi cyfran uwch o staff BAME a sgiliau trosglwyddadwy.

Mae llawer o gollegau addysg uwch yn cynnig cymwysterau mewn sgiliau theatr fel Diploma Cenedlaethol Uwch yn y Ceifyddau Cynhyrchu, diploma lefel 3 gwallt a choluro (effeithiau arbenigol i'r theatr), theatr dechnegol (goluo, sain a llwyfan) lefel 3,

a gwisgoedd, gwallt a choluro theatraidd lefel 3.

Holwch ba gyfryngau y mae'r cymunedau BAME yn eich ardal yn eu defnyddio, boed yn dapurau newydd print, radio neu gyfryngau ar-lein.

## Gwahaniaethu mewn cyflogaeth

Mae llawer o astudiaethau wedi dangos bod gwahaniaethu mewn cyflogaeth yn beth real. Comisiynodd

yr Adran Gwaith a Phensiynau *brawf o wahaniaethu hillol mewn arferion recriwio mewn sailth dinas ym Mhyrdain* i gasglu gwybodaeth ffëithiol er mwyn canfod a yw gwahaniaethu'n ffactor arwyddocaol sy'n

effeithio ar ddeiliannau ar gyfer lleiafrifedd ethnig yn y farchnad lafur. Anfonwyd parau tebyg o geisiadau am swyddi mewn ymateb i hysbysbion gan y sector cyhoeddus a'r sector preifat mewn sailth dinas ym

Mhyrdain. At ddibenion yr arolwg, cafodd hunaniaeth ethnig ei chyflieu trwy ddefnyddio enwau a oedd yn gysylltiedig â'r grwpiau ethnig yn gyffredinol, a chatodd y rhain eu hasenio ar hap i bob cais.

O edrych ar y parau o geisiadau lle'r oedd y naill neu'r llall, neu'r ddau wedi cael eu galw am gyfweiliad, canfyddiad yr arolwg oedd bod 39% o'r ymgeiswyr BAME wedi llwyddo i gael cyfweiliad o gymharu â 68% o'r

ymgeiswyr gwyrn. Canfu hefyd bod 4% o'r cyflogwyr sector cyhoeddus yn debygol o fod wedi gwahaniaethu ar sail hill - ond roedd 35% o'r cyflogwyr o'r sector preifat yn debygol o fod wedi gwneud hynny.

Arolygodd yr adroddiad 60/76 gan y Comisiwn Busnes ar Gydraddoldeb Hillol yn y Gweithle 1,000 o fusnesau. Ymysg y dadleuon a glywsant o ran pam nad oedd cwmnïau'n cymryd unrhyw gamau o ran

cydraddoldeb hillol oedd bod staff gwyrn yn diglo yn erbyn mesurau i fynd i'r afael ag anghydraddoldeb hillol; y cyfran roedden nhw am ei wneud oedd "cyflogi'r goreuon" ac wrth hyrwyddo cydraddoldeb hillol bod

gofyn iddyn nhw ostwng safonau; ac nad yw cydraddoldeb hillol yn broblem am nad oes unrhyw weithwyr ganddynt o leiafrifedd ethnig.

Yn fwy diweddar, nododd adroddiad awdurdodol McGregor-Smith ar gydraddoldeb hillol yn y gweithle bod gan weithlu integredig fanteision ehanagach o lawer na dim ond i'r cwmnïau a'u cyfranddallwyr; maen nhw'n

cael effaith sylweddol ar yr economi ar led.

Mae'n datgan: "As McKinsey identified in 2015, companies in the top quartile for racial and ethnic diversity are 35% more likely to have financial returns above their respective national industry medians ... The potential benefit to the UK economy from full representation of BME individuals across the labour market through improved participation and progression is estimated to be £24-billion a year, which represents 1.3% of GDP."





# Astudiaeth achos ar hygyrchedd: The Young Vic

Mae cam wyth yn y cynllun gweithredu'n gofyn i gyflogwyr ddenu ceisadau am swyddi gan amrywiaeth o trwyddod o hyd i dalent BAME sy'n briodol ar gyfer pob math o swydd.

Mae The Young Vic wedi gosod esiampl ar gyfer y strategaeth hon. Meddatr Cyfarwyddwr Artistic Cyswilt, Sue Emmas: "Fe sylweddolom ni eich bod chi'n dueddol o ddefnyddio'r cysylltadau sydd gennych eisoes, yn enwedig yn nhermau staff achlysurol ar gyfer sioeau, ac mae hynny'n aml yn creu gweithlu un divylliant. Mae swyddi'n aml ar lefel fynediad, mae hi'n bwylt mynediad allweddol i swyddi mewn theatrau, boed hynny'n grŵp llwyfan, yn wisgwyr neu'n bobl wardrob."

Roedd Pennaeth Gwisgoedd yr Young Vic, Catherine Kodiek yn cydnabod hyn, a phenderynodd fynd ati i ehangu'r gronfa yr oedd hi'n tynnu pobl wardrob ohoni. "Er mwyn estyn allan at bobl na fyddai'n gwneud cais fel rheol, fe

godon ni'r rhwystr "tair blynedd o brofiad neu ragor" arferol, ac ymrwymo i hyfforddi pobl," meddatr. "Dosbarthwyd manylion y cyfleoedd fisoedd cyn y sioeau roeddem ni'n cyflogi ar eu cyfer, trwy ein cynunedau, ein grwpiau Taking Part, porthorwyr, sawl grŵp Facebook, a Twitter ac anogwyd pobl i rannu'r manylion ag unrhyw un a fyddai â diddordeb, gan bwysleisio y byddai hyfforddiant ar gael. Fe gwrrddon ni â nifer arturolo o bobl, ac o ganlyniad roedd gennym gronfa fwy cynrychiadol i dynnu arni. "Dioch i hyn, bu gwneuthurwyr, gwisgwyr a phobl cynnal a chadw sy'n newydd sbon i'r Young Vic yn gweithio ar ein sioeau diweddaraf, Fun Home a *Twelfth Night*." "Do, fe gymerodd hi dipyn o amser, ond roedden ni'n cydnabod y manteision i ni," meddatr Emmas. "I sbarduno newid, rhaid gofyn yn onest: 'Ydych chi eisiau newid, faint ydych chi'n fodlon newid a sut bydd llwyddiant yn edrych?'"

Yn y llun isod ar y chwith: Dirprwy Pennaeth Gwisgoedd Kinneta Isidore (yn y blaen) a Naomi Thompson, cynnal a chadw gwisgoedd sioeau; ar y dde: gwneuthurwr gwisgoedd Francesca Duvall



Mae ymgynghoridau BECTU gyda chynrychiolwyr theatrau'n dangos taw'r allwedd i wella amrywiaeth mewn llawer o theatrau yw llwyddo i ddenu amrywiaeth o geisiadau. Felly'r cam nesaf i'ch gweithgor yw dod o hyd i ffynonellau o dalent BAME sy'n briodol i bob math o swydd.

**8. Denwch amrywiaeth o geisiadau:**

Does dim amheuaeth bod hiliath agored yn dal i fodoli ym mhob diwydiant, ond mae rhagfarn nad ydym yn ymwybodol ohoni, ac sy'n digwydd y tu hwnt i'n rheolaeth, yw rhagfarn ddiarwybod yn fater pwysig y mae angen ei gydnabod a mynd i'r atael ag ef. Sbarduno gan ein hymennydd yn gwneud beirriadethau ac asesiadu cyflym am bobl a sefyllfaoedd yn seiliedig ar ein cefndiroedd, ein hamgylchedd diwyllianol a'n profiadau personol.

Dangosodd yr Adran Gwaith a Phensynau faint o wahaniaethu sy'n effeithio ar bobl BAME sy'n ymgeisio am swyddi trwy astudiaeth (gweler y blwch ar dudalen 11) a ddangosodd, er bod 4% o gyflogwyr yn y sector cyhoeddus yn gwahaniaethu yn erbyn pobl BAME a oedd yn ymgeisio am swyddi, roedd mwy na thraean o gyflogwyr y sector preifat yn gwahaniaethu.

Os oes llawer o geisiadau'n dod i law gan bobl BAME, ond nad oes fawr neb o'r ymgeiswyr yn cael cynnig swydd, hwyrach y byddai'n syniad da i chi adolygu eich prosesau ymgeisio a chyftweld (gweler pwynt 10).

Os nad oes fawr ddim ymgeiswyr BAME yn ymgeisio am swyddi, dylech edrych yn ofalus ar sut mae'ch sefydliad yn llenwi'r swyddi hynny, ac ystyried pa mor debygol yw hi y gallai ymgeisydd BAME gael gwybod am y swydd neu gael ei ddenu i wneud cais amdan!

Os yw rhai swyddi'n cael eu llenwi trwy lafar gwlad, neu gan ffrindiau i ffrindiau, heb hysbysbeu'r swydd yn ehangach, yna mae yna botensial y gallai hynny arwain at wahaniaethu anuniongyrchol.

Wrth hysbysbeu'r swydd, ystyriwch sawl darpar-ymgeisydd BAME sy'n debygol o weld yr hysbysiad am y swydd.

**7. Holwch y person sy'n gyfrifol am gyflogi** a oes ymgeiswyr BAME yn cyflwyno geisiadau heb fod yn llwyddiannus, neu a oes ychydig iawn/dim ymgeiswyr BAME yn ymgeisio.

Rôl	Ai staff	Pa gymystrerau neu broffad sydd eu hangen?	O ble maen rhw'n cael eu recriwtio fel rheol?	Pwy sy'n gyfrifol am benderfynnu pwy i gyflogi?	Pa ffunonellau eraill o dalent y gellid eu defnyddio?
Caportswrwr Murfon	Rob - m o'r uchod	Hfforddiant gawddogochol rps y swydd yn gallu gwneud gwaith corfforol	Qwesthwr achlysurol rhwystron anffurfiol a mwystron. Qwesthwr partnrol - o'r gwsthwyr achlysurol	John Smith	

Dyma esiampl:



Os nad yw eich theatr wedi cyflawni gwaith monitro cydraddoldeb eisoes, yna bydd angen gwneud hynny. Pwmpas monitro cydraddoldeb yw cael gwir ddarlun o'r sefyllfa, a fydd yn eich cynorthwyo chi i ganfod a oes yna fater i'f tynnu i'f atafael ag ef neu beidio. Bydd yn eich cynorthwyo chi i asesu a yw eich theatr yn recriwtio gweithwyr o'r gymuned gyfan yn yr ardal lle mae eich theatr, neu a yw'n ymddangos bod rhai grwpiau wedi eu heithrio. Gall ddangos a oes cynnydd yn cael ei wneud tuag at y nodau a bennir yn eich polisi cydraddoldeb ai peidio hefyd.

**3. Cyflawnwch asesiad manwl o weithlu eich theatr**

Mae yna sawl agwedd ar gyflogaeth lle gellir cyflawni gwaith monitro, ond rydyn ni'n canolbwyntio ar staffio a recriwtio yn y fan yma. Bydd angen i'ch adran Adnoddau Dynol (AD) neu'r person sy'n gyfrifol am recriwtio ddweud wrth eich gweithlu eu bod nhw'n gofyn am wybodaeth fonitro ganddynt, a rhoi manylion y broses a benwyd ar gyfer casgliu, storio a defnyddio sicrhau bod y rhai sy'n cymryd rhan yn y gwaith monitro cydraddoldebau'n nodi ym mha adran y maen nhw'n gweithio hefyd fel y gellir gweld a yw rhai adranau'n arwain, neu'n syrthio ar ei hól hi o ran amrywiaeth. Gyda'r wybodaeth yma, gellir llunio strategaeth gyda'r i'f tynnu i'f atafael ag adran benodol/adranau penodol yn eich theatr os ydych chi wedi clustnodi problem benodol.

**4. Astudwch y canlyniadau** o fewn y gweithgor, a chymharwch y data â demograffeg ethnig eich ardal (mae hyn yn arbennig o berthnasol os yw eich theatr yn ne Cymru, gweler isod) a demograffeg ethnig Cymru gyfan, lle mae pobl BAME i gyfrif am bron i 5% o'r boblogaeth ar hyn o bryd. A yw gweithlu'ch theatr yn adlewyrchu'r demograffeg yma?

**5. Dewch i gonsensws** o fewn eich grŵp am darged realistaidd i'w gyflawni a'r amserlen ar gyfer gwneud hynny. Nid yw'r syniad y dylai pob gweithle adlewyrchu demograffeg genedlaethol Cymru'n reasistaidd, am fod yna amrywiadau helaeth mewn amrywiaeth ethnig ar draws y wlad. Mae hi'n fwy priodol cymryd demograffeg y boblogaeth leol i ystyriaeth, ac mae hynny'n golygu ei bod hi'n ddigon posibl y gallai'r targed fod yn uwch na 5%. Er enghraifft, mae bron i 16% o boblogaeth Caerdydd o boblogaethau BAME, felly dylai holl theatrau Caerdydd anelu at sicrhau bod o leiaf 16% o'u staff o gefndiroedd BAME, gall theatrau ym Mhowys anelu at ryw 3%, ac mae'r targed ar gyfer y rhai sydd yn Sir Benfro neu Nys Môn yn is, tua 1%.

**6. Os ydych chi wedi dod i'r casgliad bod angen gweithredu, llenwch y tabl**

yn atodiad un, gan hepgor y golofn olaf am y tro. Gallwch lawrlwytho fersiwn arlein o [www.bectu.org.uk](http://www.bectu.org.uk) a'i diwygio fel y bo'n briodol i'ch theatr chi.

Y nod yw disgrifio gofynion sy'faenol y rôl, a sut mae'ch sefydliad yn recriwtio i'r rôl fel rheol. Gofynnwch i'r person sy'n gyfrifol am wneud penderfyniadau cyflogi sut maen nhw'n mynd ati i recriwtio fel rheol os yw eich gweithgor yn ansicr.

Gallwch ddilysu'r isafswm canrannol o staff BAME y dylai eich theatr fod yn anelu at ei recriwtio yn seiliedig ar ddata diweddaraf eich awdurdod lleol a gyhoeddwyd yn 2018 yma: [https://stats.wales.gov.wales/catalogue/equality-and-diversity/Ethnicity/ethnicity-by-area-ethnicgroup](https://stats.wales.gov.wales/catalogue/equality-and-diversity/Ethnicity/)

# Y cynllun gweithredu



Canllaw ymarferol gam wrth gam yw'r cynllun gweithredu ar amrywiaeth i'ch cynorthwyo i fynd i'r afael ag amrywiaeth yn eich gweithlu. Mae'n tynnu ar arterion da cyffredol ac yn dangos ble y gallwch droi am gynngor ychwanegol os oes ei angen.

## 1. Rydyn ni'n argymhell bod eich theatr yn sefydlu gweithgor ar y cyd rhwng yr undeb a'r rheolwyr

Mae BECTU a'n partneriaid am i staff a rheolwyr gydweithio i gyflawni hyn. Mae hi'n bwysig bod modd cyfathrebu â staff a rheolwyr am yr angen sydd yna i newid y ffordd y mae'r pethau wedi cael eu gwneud erioed, am beth sy'n cael ei wneud a pham fod y gweithgor yn cynnig camau o'r fath. Bydd y mentrau mwyaf llwyddiannus yn mynd â phawb gyda nhw.

Un o'r pethau cyntaf y gall eich gweithgor ei wneud yw ymglyfarwyddo â chanllawiau'r Comisiwn Cydraddoldeb a Hawliau Dynol (GCHD) yn y maes, sef *Arferion cydraddoldeb da ar gyfer cyflogwyr: polisiau, cydraddoldeb, hyfforddiant cydraddoldeb a monitro* (sydd ar gael i'w lawrlwytho trwy fynd i <https://www.equalityhumanrights.com/en/publication-download/good-equality-practice-employers-equality-policies-equality-training-and>).

Mae'r canllawiau hynod ddefnyddiol yma'n esbonio sut y mae'r gyfraith yn berthnasol i'ch sefydliad chi a sut mae arterion cydraddoldeb da yn edrych. Mae'n canolbwyntio ar dri phrif faes: sef: polisiau cydraddoldeb, hyfforddiant cydraddoldeb a monitro. Mae'n rhoi esiamplau ac yna'n cynnig awgrymiadau.

## 2. Darllenwch eich polisi cydraddoldeb

Yng Nghymru, rydyn ni'n cydnabod bod y mwyafrif o theatrau'n cael eu hariannu'n gyhoeddus, gan Gynngor Celfyddydau Cymru neu'r awdurdodau lleol, neu'r ddau yn aml. Mae llawer o theatrau'n sefydlu Portffolio Celfyddydol Cynngor Celfyddydau Cymru (sy'n golygu eu bod yn cael cyllid grant fwyddyn ar ôl blyddyn) ac o ganlyniad, maent eisoes yn cyflawni nifer o gamau cydymffurfiaeth ar faterion cydraddoldeb ac amrywiaeth sy'n cael eu monitro gan Gynngor y Celfyddydau. Mae'r camau hyn yn cynnwys diweddaru cynlluniau gweithredu blynyddol ar gydraddoldeb, a chyflwyno data blynyddol ar gydraddoldeb mewn perthynas â'u gweithgareddau a'u staff. O feddwl am dargedau newydd diweddaru Cynngor y Celfyddydau ar gyfer gweithlu'r celfyddydau yng Nghymru, byddem yn disgwyl i bod theatr gynnwys pwynt gweithredu penodol yn eu cynlluniau cydraddoldeb i gynyddu cynrychiolaeth staff BAME yn eu gweithluoedd, ac yn enwedig staff cefn llwyfan a blaen ty.

Os nad yw eich theatr yn cael ei ariannu gan Gynngor y Celfyddydau, mater o arfer da yw bod â dogfen ysgri-fenedig y gallwch ei defnyddio i ddisgrifio ymrwymiad eich theatr i daclo gwahaniaethu a hyrwyddo cydraddoldeb ac amrywiaeth. Polisi cydraddoldeb yw bod â dogfen ysgri-fenedig y gallwch ei defnyddio i ddisgrifio ymrwymiad eich theatr hwn. Mae cael polisi o'r fath yn dangos ymrwymiad eich theatr i gydraddoldeb ar gyfer ei weithwyr, cynulleidfaoedd a phobl eraill sy'n defnyddio neu'n gweithio gyda'r theatr. Yn ogystal â disgrifio beth yr hoffech ei gyflawni, dylai'r polisi dddwued sut rydych chi'n bwriadu mynd ati i gyflawni hyn - sef eich cynllun gweithredu.

Dylai'r gweithgor adolygu cynllun cyffredol eich theatr, os oes un yn bodoli. Yng ngoleuni gwaith y gweithgor, mae'n bosibl y byddwch am ddiwygio'ch polisi. Os nad oes un gennyich eisoes, gallwch lunio un. Mae canllawiau CCHD (uchod) yn cynnig cynngor gweithfwr ar sut i wneud hyn a beth y gallai ei gynnwys.

Pam aeth BECTU ati i ddatblygu a chynhyrchu'r cynllun gweithredu yma ar gyfer amrywiaeth yn y theatr? Y gwir amdani yw bod yr undeb yn cydnabod nad yw diwydiant y theatr yn adlewyrchu amrywiaeth y cymunedau hynny y mae'n hawlio ei fod yn eu gwasanaethu ar raddfa lethol.

Nid ydym ar ein pennau ein hunain wrth gydnabod y diffyg yma mewn cynrychiolaeth yng ngweithlu sector y theatr ar draws Cymru. Mae Cyngor Celfyddydau Cymru (CC) wedi gwneud cydraddoldeb yn un o gwta ddyfodol ym 2023 - gada'r nod o ddyblu nifer y gweithwyr duon, Asiaidd a lleiafrifoedd ethnig (BAME) a phobl anabl sydd yng ngweithlu'r celfyddydau. Trwy gyhoeddi'r cynllun gweithredu yma nawr, gall BECTU chwarae rhan hanfodol wrth alluogi cyflogwyr o fyd y theatr, yn ne Cymru yn benodol, i gynyddu nifer eu gweithwyr BAME, ac mae hynny'n cynnwys rolau gweithwyr achysurrol, sy'n cael eu dystyru'n aml. Un arall sy'n ymuno â BECTU yn yr ymgyrch yma i amrywio gweithlu'r theatr yng Nghymru ac ar draws y DU yw Creative and Cultural Skills (cynngor sgiliau'r sector ar gyfer gweithwyr theatr). Yn ddiweddar, dywedodd eu Prif Weithredwr, Simon Dancey taw helpu cyflogwyr o fyd y celfyddydau i amrywio eu gweithluoedd yw eu blaenoriaeth bennaf, "Byddwn ni'n bloeddio'n uwch am angen y sector i wella patrymau recriwtio, a byddwn ni'n sicrhau bod gennyngymorth ac arweiniad clir i'w cynnig er mwyn helpu cyflogwyr i wneud hyn."

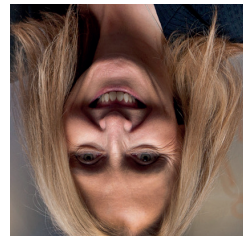
Mae hi'n wir y gall y celfyddydau a diwylliant wneud yr holl betheu hyn. Ond mae methu â chyflogi amrywiaeth o staff yn y theatr yn cadw cynulleidfaoedd amrywiol draw, ac yn gweithredu fel rhwystr i lwyddiant theatrau i fod yn rhan o'r gymuned yn hytrach na dim ond siarad â hi.

Mae llawer o waith ymchwil wedi cael ei gyflawni i ddangos sut mae diffyg cynrychiolaeth ddigonol o weithwyr o leiafrifoedd ethnig yn gysylltiedig â gwahaniantu hiliol mewn cyflogaeth, ac o ran ceisadau am gyflogaeth, ar draws diwydiant Prydain yn gyffredinol. Ac mae methiant i gyflogi gweithlu amrywiol yn effeithio ar BECTU a'i gyd-undebau sy'n gweithio ym myd y theatr. Os yw'r gweithlu rydym yn recriwtio ohono'n llethol o w'n, yna bydd yn anodd i aelodaeth yr undeb ei hun beidio ag adlewyrchu hynny. Mae'r cynllun gweithredu yma felly'n rhan o strategaeth yr undeb i gynyddu ei amrywiaeth ei hun.

Ein profiad o'r diwydiant darlledu sydd wedi peri i ni osod ffocws y cynllun gweithredu yma ar ddiffyg cynrychiolaeth ddigonol o beth pobl BAME yn benodol. Arweiniodd teledu at gynnydd drammatig yn nifer y menywod a gyflogwyd (a oedd yn newyddion da) ond arweiniodd hefyd at ostyngiad sylweddol yn nifer y pobl BAME a gyflogwyd, heb unrhyw newid ran y gweithwyr anabl. Ein casgliad ni felly oedd taw'r ffordd orau o sbarduno newid gwirioneddol barhaus er mwyn creu gweithlu mwy cynrychiadol oedd canolbwyntio ar un grŵp ar y tro. Rydym ni'n cydnabod nad yw pobl anabl yn cael eu cynrychioli'n ddigonol yng ngweithluoedd y celfyddydau a'r theatr hefyd, ond rydym ni'n hyderus bod modd cymhwyso'r cynllun hwn i grwpiau eraill heb gynrychiolaeth ddigonol yn y dyfodol agos. Wrth ddratfio'r cynllun, rydym ni wedi defnyddio'r canllawiau rhagorol sydd ar gael, er enghraifft gan y Comisiwn Cydraddoldeb a Hawliau Dynol ac ACAS, y gwasanaeth cynghori a chymodi. Rydym ni wedi cyfeirio at ffynonellau y gellir troi atynt am ragor o wybodaeth hefyd.

Mae angen i aelodau BECTU a rheolwyr theatrau chwarae rhan arweiniol, gyda'i gilydd, wrth newid sut y mae recriwtio'n digwydd. Mae hi'n hanfodol i'r diwydiant, yr undeb ac ar gyfer datblygiad economaidd a chymdeithasol ein cymdeithas bod diwydiant y theatr yn cymryd safiad ar yr adeg hanfodol yma, ac rydym ni wrth ein boddau bod cynifer o theatrau wedi gwneud hynny.

# Cyflwyniad



**Janice Turner**  
Swyddog  
Amrywiaeth BECTU

# Datganiadau o gefnogaeth

## Cassie Chadderton, Pennaeth UK Theatre

Mae UK Theatre a BECTU yn rhannu'r nod o weithio gyda byd y theatr i gynyddu nifer y bobl o grwpiau sydd heb gynrychiolaeth ddigonol yn y sector sy'n dod i weithio yn ein diwydiant. Mae UK Theatre a Chymdeithas Theatr Llundain yn cefnogi menter BECTU fel cyfres o arwyddbyst, camau a mesurau allai fod o gymorth i'n haelodau wrth iddynt fynd ati i recriwtio a datblygu eu gweithlu.

Bydd gweithlu mwy cynhwysol yn creu diwydiant sy'n fwy perthnasol i'r DU yn gyffredinol, ynghyd â chynulleidfaoedd ehangach a mwy cysylltiedig.

## Martin Mansfield, Ysgrifennydd Cyffredinol, Cynngres Undebau Lafur Cymru

Mae TUC Cymru'n croesawu lansiad Cynllun Gweithredu ar Amrywiaeth mewn Theatrau BECTU (Cymru). Mae cyfraniad y ceffnyddiau at ein heconomi'n aruthro, ac mae'r theatr yn tynnu cymunedau ynghyd er lles pawb. Nid yw gweithwyr o gefndiroedd du, Asiaidd a lleiaffroedd ethnig, ynghyd â phobl anabl, yn cael eu cynrychioli'n ddigonol o bell ffordd yn y sector yma sydd ar dwf, felly mae angen i ni gymryd camau breision i dacio gwahaniaethu ac atal allgau.

Rydyn ni'n annog theatrau a sefydliadau'r ceffnyddiau yng Nghymru i danysggrifio i gynllun gweithredu BECTU - a gweithio gyda'r undebau llafur i dacio gwahaniaethu er mwyn sicrhau y gall ein holl gymunedau fanteisio ar gyfleoedd gwaith benigedig yn y sector yma sydd mor bwysig i'n diwylliant a'n heconomi.

## Nick Capaldi, Prif Weithredwr, Cyngor Celfyddydau Cymru

Mae gwella bywydau a chynyddu'r cyfleoedd i bawb yn nodau sydd wedi eu diogelu gan y gyfraith yng Nghymru. Trwy ei deddfwriaeth Cenedlaethau'r Dyfodol, mae Llywodraeth Cymru wedi pennu agenda radical i sicrhau nad ydym yn gadael awsterau heddiw fel problemau sydd heb eu datrys ar gyfer yfory. Mae cenhadaeth Cyngor Celfyddydau Cymru'n adlewyrchu'r ymrwymiad yma: "i osod y celfyddydau wrth galon iechyd a lles y genedl". Fodd bynnag, mae'r deilliannau cymdeithasol a diwyllianol yr un mor bwysig, ac rydyn ni'n angherddol o'r farn bod y rhain yn bwysig i Gymru.

Rydyn ni'n gadael yn ein cred bod cymdeithas hael, teg a goddefgar yn un sy'n cofleidio cynhwysiant ac yn datlu gwahaniaethau, ble bynnag y bont, lle mae ein diwylliant yn cael ei gyfoethogi a'i ehanu gan y lleisiau amrywiol, neilltuo, a hyd yn oed lleisiau anghydfurfiol weithiau. Rydyn ni'n croesawu menter BECTU yn wresog, ac yn ychwanegu ein cefnogaeth lwyr. Anogwn theatrau a chanolfannau'r celfyddydau ar draws Cymru i wneud yr un fath.

## Simon Dancy, Prif Weithredwr, CC Skills

Yma yn Creative & Cultural Skills, mae amrywiaeth a chynhwysiant wrth galon popeth a wnawn. Mae'r anghydraddoldeb parhaus yn y sector creadigol a diwyllianol yn golygu ein bod ni'n dal i allgáu pobl o'r gweithlu. Mae hyn yn beth drwg i'n sector, ac i'n cymdeithas. Mae gweithlu amrywiol yn caniatáu i'r amrywiaeth ehangaf bosibl o bobl chwarae rhan yn y sector. Ym mis Chwefror, fe lansion ni ddata newydd am y gweithlu, sy'n cymharu nodweddion gweithlu byd y celfyddydau a diwylliant â holl weithlu'r DU ar lefel DU-eang, cenedlaethol a rhanbarthol.

Dim ond trwy weithio mewnartneriaeth a gweithredu gyda'n gilydd y gallwn newid y sector yr ydym yn gweithio ynddo. Rwy'n credu y dylem fod yn feiddgar ac yn radical, a defnyddio gwaith ymchwil i ddilysu beth rydyn ni'n ei wneud. Rydyn ni am feithrin gweithlu sy'n addas at y dyfodol trwy gynorthwyo a deu cyflenwad cadarnach a mwy amrywiol o dalent i'r sector, a chefnogi gweithredoedd, fel rhai BECTU, sy'n cyfrannu at hyn mewn ffordd positif.



*Philippa Childs*

ar eu calon eu bod yn gwasanaethu eu cymuned gyfan, yn ddiwyllianol, yn artistig ac yn cyflogaeth i weithwyr o grwpiau lleiafrifoedd ethnig, a theatrau sy'n gallu dwed â'u llaw y bydd y wobwr yn un disglair: set creu cynulleidfaoedd mwy amrywiol, mwy o gyfleoedd partneriaeth i sbarduno newid er gwel yn gwneud llwyddiant yn haws ei gyflawni. Am a phreifat ynghyd, a'r cyflogwyr ynghyd â'r undebau hefyd, am y bydd gweithio mewn Rydlyn ni wrth ein bodd bod y fenter hon yn tynnu cwmnïau o'r sectorau cyhoeddus ddiwydiannau eraill.

o fewn y diwydiant addoliant byw ehangach, neu sydd â sgiliau y gellir eu trosglwyddo i gweithredu yma'n bwrriadu cydwethio i geisio dod o hyd i gronfeydd newydd o dalent yn hyn. Am taw mater i bob theatr unigol yw hwn, mae'r partneriaid sy'n cefnogi'r cynllun theatr i fanteisio ar ffynonellau ehangach o dalent nag y maent wedi bod yn eu denu hyd Un o'r ffactorau allweddol a fydd yn pennu llwyddiant neu fethiant cynlluniau fydd gallu datblygedig awn o ran amrywiaeth eisoes. Ond nid yw eraill wedi mynd yr un mor bell.

Mae gan rai o'r cyflogwyr sy'n cefnogi'r cynllun gweithredu hwn strategaethau weithio yn sector y theatr.

yn fuddiol, i'r holl grwpiau â nodweddion gwarchoddedig, ac yn arbennig pobl anabl sydd am gweithredu'r cynllun hwn, a mabwysiadu polisiau recriwtio sy'n seiliedig ar arferion gorau blaen tŷ o gefndiroedd BAME yn gyflym ac yn ddifftwdan. At hynny, rydlyn ni'n credu y bydd cyfarwyddwyr a byrddau rheoli theatrau i recriwtio mwy o lawer o weithwyr cefn llwyfan a Rydlyn ni'n gobethio y bydd ein cynllun gweithredu ar amrywiaeth yn helpu rheolwyr, a'r rhai sy'n dod o gefndiroedd BAME a gyflogir.

Cyrru'n sylweddol, gan ganolbwyntio'n benodol ar yr angen am gynyddu nifer y pobl anabl Cyngor - Er budd pawb - yn pennu targedau uchelgeisiol i amrywio gweithlu celfyddydol Gyngor Celfyddydau Cyrru (CC) yn ddiweddar. Mae cynllun corfforaethol newydd y gweithio gyda'r blaenoriaethau a'r polisiau cydraddoldeb strategol a gyhoeddwyd gan chefnogaeth cyflogwyr o fyd y theatr ar draws Cymru, yn dilyn arferion da, a'i nod yw Mae'r cynllun gweithredu hwn ar amrywiaeth, a ddatblygwyd gan BECTU gyda gweithredu'n fwy o flaenoriaeth hefyd.

yn credu y byddai theatrau sy'n ddigon dewr i gyhoeddi amrywiaeth eu gweithlu'n gwneud gwneud hynny'n caniatáu ar gyfer pennu targedau realistidd i wella wedyn. Mae BECTU Mae monitro cydraddoldeb a chyhoeddi'r data wedi bod yn arfer da ers amser, ac mae hefyd trwy gwtogi ar gyfleoedd economaidd y pobl hynny sy'n cael eu heithrio.

cael effaith andwyo ar y boblogaeth o bobl dduon, Astaidd a lleiafrifoedd ethnig (BAME) gweithlu'n cael effaith andwyo ar y theatr, trwy gyfyngu ar ei darpar-gynulleidfa. Ond mae'n Mae methu ag adlewyrchu amrywiaeth y gymuned y mae'r theatr yn ei gwasanaethu yn y honno yn y theatr o gwbl.

wreiddiau yn y gymuned hawlio hynny go lawn os na ellir gweld rhannau cyfan o'r gymuned y gwaith sy'n cael ei berfformio, ond gefn llwyfan hefyd. Ni all theatr sy'n hawlio fod ei i wneud byd y theatr yn fwy amrywiol ar draws y DU, nid yn unig ar y llwyfan ac o ran Mae hi wedi bod yn destun pryder ers amser nad oes digon o gynnydd yn cael ei wneud gweithlu.

chyllogwyr ym myd y theatr yn gam pwysig ymlaen i sbarduno mwy o amrywiaeth yn y Mae cyhoeddi'r cynllun gweithredu cyntaf ar amrywiaeth ar y cyd rhwng undebau a



**Philippa Childs**  
*Pennaeth BECTU*

# Rhagair

# Cynllun Gweithredu Amrywiaeth Theatr

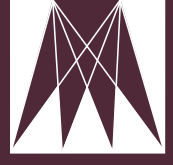


Cymwys

Rhagair	4
Datganiadau o gefnogaeth	5
Cyflwyniad	6
Y cynllun gweithredu	7
Astudiaeth achos	10
Astudiaeth achos	12
Atodiad un	15
Atodiad dau	18



BECTU sy'n trefnu'r Cynllun Gweithredu Amrywiaeth Theatr yng Nghymru gyda rhaglen ddysgu undebau CULT Cymru – cefnogwyd gan Cronfa Ddysgu Undebau Cymru.



**BECTU**

sector of Prospect  
a sector of Prospect

Cyhoeddwyd gan BECTU, sector o Prospect, 373-377 Clapham Road, Llundain SW9 9BT  
Argraffwyd gan Priority Mailing & Digital Print Caersallg SP5 3HU

[www.bectu.org.uk/theatrediversity](http://www.bectu.org.uk/theatrediversity)



# Cynllun Gweithredu Amrywiaeth Theatr

[www.bectu.org.uk/theatrediversity](http://www.bectu.org.uk/theatrediversity)

a sector of Prospect

BECTU

