

Arts Council Equality Analysis: ***Delivery Plan for Let's Create***

PART 1: Information about the policy, programme, activity or decision, and assessment as to whether an Equality Analysis is required

What is being assessed? *State which policy, programme, activity or decision, and, if relevant, which stage or aspect of it*

Delivery Plan for Let's Create – 1 April 2021-31 March 2024

General background/wider contextual information *For example, what is the driver for the programme and is it related to any known equality issues? Is it part of a wider suite of programmes for which equality impact needs to be viewed as a whole? Does the programme involve partnership working which might influence the equality or diversity action which may be built into the programme?*

This Equality Analysis builds on the [Arts Council's 10-year Strategy Equality Analysis](#), which was an analysis of the development of the Strategy.

When we published *Let's Create* in early 2020, we proposed to establish a series of time limited plans to support delivery of the Strategy. This Delivery Plan sets out our intentions and expectations for the period 2021-24.

The cultural sector is in a very different place to a year ago and this Plan is set out in five themes which respond to the last 12 months during the pandemic and what we have heard from the sector in that time about how we should move forward.

It aims to provide a clear road map for the sector as we move from crisis to build towards a clearer future. It will take us on the first steps towards achieving the ambitions set out in *Let's Create*.

This plan is intended to be a live document. At the moment it provides detail of our plans for 2021/22, while setting out in outline only some of our ambitions for 2022/23 and 2023/24. The realisation of those ambitions will depend to a large degree on what future resources we are able to secure from the Government so is subject to change.

Main aims/objectives of policy, programme, activity, decision being assessed

[Let's Create](#), our strategy for the next 10 years, describes our vision that, by 2030, England will be a country in which the creativity of each of us is valued and given the chance to flourish and where everyone has access to a remarkable range of high-quality cultural experiences.

To help us achieve this vision, we will publish a series of Delivery Plans over the next decade. These will set out in more detail the steps we will take

to deliver *Let's Create* and how we will resource them. The first Delivery Plan covers 2021-24.

We will be publishing the first Delivery Plan in two stages. In this first phase, we're sharing the context for the Plan and the themes we'll be focusing on, as well as how our existing funding programmes will resource our plans. We are also introducing our Equality Objectives for the next three years.

The Delivery Plan is a live document, which we'll be adding to and updating over the coming months and years.

The Delivery Plan is intended to support arts organisations, museums and libraries and those who work in them to reset themselves as they exit from the pandemic.

We believe that the pandemic has created an opportunity for change. We will therefore work with individuals and cultural organisations to help them use our four Investment Principles (below) to reset the way they work and be better prepared for the world that will follow the pandemic.

Our four Investment Principles

- 1/. Ambition & Quality – Cultural organisations and individuals are ambitious and committed to improving the quality of their work**
- 2/. Inclusivity & Relevance – England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce**
- 3/. Environmental Responsibility – Cultural organisations and individuals lead the way in their approach to environmental responsibility**
- 4/. Dynamic – Cultural organisations and individuals are dynamic and able to respond to the challenges of the next decade**

As we start our work on delivering the three Outcomes – *Creative People*, *Cultural Communities* and *A Creative & Cultural Country* – laid out in [Let's Create](#), we will organise our work initially around **five themes**. These themes reflect what we have heard from people working in the cultural sector in the last year as the most pressing areas that we all need to focus on as we prepare ourselves for the post-pandemic world.

1. Building a 'fit for the future' cultural sector

To be 'fit for the future' for the new post-pandemic world, many of our arts organisations, museums and libraries will need to achieve significant

change, altering the way they are organised and the way they operate. For some, this will involve them re-examining their values, their mission, their creative and cultural plans and their working culture and practices. Others will want to undertake major change to the way they are structured, including exploring mergers, shared services and new partnerships with organisations and people inside and outside the cultural sector. For individuals, change will be about developing skills, knowledge and behaviours, so they can work in new ways to fulfil their creative ambitions.

2. Increasing our support for individuals

We recognise that freelancers and individual creative practitioners have been especially badly hit by Covid-19. Over the next three years, we aim to create a more equitable and sustainable cultural ecology, in which individual practitioners from across a wide range of artforms and disciplines are better able to establish and sustain independent creative careers. To do this, we will provide more direct support to individual creative practitioners, especially those from currently under-represented backgrounds, and will work in partnership to develop and promote stronger pathways into the sector for all young people. The Arts Council will work with a range of freelancer networks and take the Actions listed below hand in hand with the individuals they are intended to support. We will listen and learn, work collaboratively, build and share our collective resources and strengthen our understanding of and positioning of individuals. We will ensure that freelancers are better represented in our consultations and governance, and we will make sure that our actions respond to need and add value to the creative freelance community. This will help us to identify what more might be needed beyond the actions we have set out here, and to consider how best to address that need.

3. Strengthening our place-based approach and supporting levelling up

We will focus more of our resources on ‘place-based working’ ie the way in which the Arts Council works within different geographic areas to realise the ambitions of *Let’s Create*. To do this, we will ensure that partners in place have access to data and evidence that is relevant to the local area. We will publish guidance on how to use this data alongside consultation to develop Joint Cultural Needs Analyses to map need, identify opportunity, and form partnerships. We will support the development of delivery capacity in places by supporting more Cultural Compacts and help strengthen good practice by supporting the development of a Cultural Compacts network. We will work with the DCMS, MHCLG and other arm’s-length bodies (National Lottery Heritage Fund, Historic England, Sport England, National Lottery Community Fund, BFI, Visit Britain) to both influence and support the

delivery of government programmes. We will continue to work with the Department for Education, the public, and teachers to highlight the importance of creativity in education, and of a rich curriculum that includes art and design, dance, drama and music. We will respond to key national moments including the Platinum Jubilee and Festival UK 2022. Our aim is to help communities recover from the pandemic more quickly, building healthier and more prosperous communities and supporting the delivery of the Government's 'levelling up' agenda.

4. Helping the cultural sector to work internationally

In addition to the Actions below, we will support our cultural sector to rebuild international touring and exchange post-pandemic, helping it adjust to the UK's departure from the EU and giving more opportunities to emerging and diverse talent. We will strengthen our work with the other UK arts councils and the British Council and continue to support individuals looking to make a creative home in the UK through the Global Talent visa route. We will negotiate a series of bilateral collaborations – initially with Denmark, France, Germany and Hong Kong – enabling those working in our cultural sector to develop partnerships with their international peers. We will continue to invest in key showcases including in New York, Venice and at South By Southwest. We will encourage new approaches to international knowledge-sharing and research, particularly by our museums and libraries. We will invest in new, more environmentally responsible models of international touring, co-production and exchange.

5. How the Arts Council will change

To deliver *Let's Create* and become a more effective national development agency for creativity and culture, the Arts Council will change over the next three years. We will embody the same investment principles that we expect organisations we invest in to adopt. We will implement a new diversity action plan which will set targets for diversifying our workforce, leadership and governance. We will commit more of our staff development time to support communities and cultural practice with which the Arts Council has been historically less engaged. Driven by a new data strategy, we will invest in improving our data infrastructure and literacy to improve our policy making and insight. We will ensure our business processes are as efficient as they can be and adopt new ways of working to achieve greater organisational efficiency and better use of our office locations. In all of our work, we will be driven by the needs of all our 'customers' – the individuals and organisations seeking investment and development support from us, the local and national partners looking to work with us, the Government

holding us to account for the money we invest on their behalf, and the public who are the ultimate beneficiaries of everything we do.

Who will be principally affected by the policy, programme, activity, decision, and how? *eg: applicants; visitors, audiences, service users; wider community; workforce, leadership, artists/creators*

- *Individuals/organisations interested in working with the Arts Council*
- *Individuals/organisations applying to the Arts Council for funding*
- *Arts and culture sector workforce*
- *Arts and culture sector leadership*
- *Arts and culture sector governance*
- *Artists and creative practitioners*
- *Communities and public in general*
- *Audiences, visitors in arts and culture*
- *Arts Council workforce, leadership and governance*

Initial assessment of relevance to equality See Arts Council Equality Analysis guidance on how to assess this:
<http://newoneplace/AdviceAndSupport/planning/Pages/Equality.aspx>

Relevance to equality: **Yes/No**

If you decide that equality is not relevant to the policy, programme, activity or decision you must clearly demonstrate below how you have reached this conclusion and then complete the sign-off section at the end of this document.

Note: You may decide that there is no current known relevance to equality but that to ensure this is the case, you intend to monitor for future equality issues arising (eg through diversity monitoring of beneficiaries). If this is the case, please add this to your explanation/rationale for not carrying out an Equality Analysis at this stage.

PART 2: Equality Analysis

Evidence sources (other than engagement)

Evidence considered: Please list here all the documents, reports, web pages and other material that you have used in your evidence. The purpose of this section is to demonstrate that a sufficient but proportionate degree of evidence has been drawn upon.

- Arts Council England (2018) *10 Year Strategy Equality Analysis*
- Arts Council England (2018) *Britain Thinks: The Conversation*
- Arts Council England (2021) *Equality, Diversity and the Creative Case: A Data Report, 2019-20*
- Brook, O'Brien, and Taylor (2018) *Panic! Social Class, Taste and Inequalities in the Creative Industries*
- Centre for Ageing Better (2020) *A mid-life employment crisis: how COVID-19 will affect the job prospects of older workers*
- Centre for Economics and Business Research Ltd (CEBR) (2019) *Contribution of the arts and culture industry to the UK economy*
- Centre for Economic Performance (2020) *Work, Care and Gender during the Covid 19 crisis*
- Commonwealth Forum of National Human Rights Institutions (2020) *The Impact of CORONAVIRUS on Sexual Orientation and Gender Identity Rights*
- Creative and Cultural Skills (2019) *Workforce Analysis* (website)
- Department for Culture, Media and Sport (DCMS) (2020) *Taking Part Ad hoc statistical analysis: 2019/20 Quarter 4*
- Department for Culture, Media and Sport (2017) *Taking Part focus on: Diversity Trends, 2005 to 2015/16*
- Department for Culture, Media and Sport (DCMS) (2016) *Creative Industries: 2016 Focus on Employment. Key Findings*
- Disability at Work (2020) *Disability and the Economic Cycle – Implications for a Coronavirus Recession*
- ESRC Centre on Dynamics of Ethnicity (2012) *Dynamics of Diversity: Evidence from the 2011 Census*
- EW Group (2016) *Every Child: equality and diversity in arts and culture with, by and for children and young people*
- EW Group (2017) *Making a Shift – Disabled People and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities*
- Government Equalities Office (2019) *National LGBT Survey: Summary report*
- HM Government/EHRC (2016) *Pregnancy and Maternity Related Discrimination and Disadvantage First Findings: Surveys of Employers and Mothers*

- House of Commons Library (2020) *Coronavirus: Impact on the labour market*
- Indigo (2020) *National Audience Research - After the Interval & Act 2: Andrew Miller's (Arts Consultant & broadcaster, Government Disability Champion for Arts & Culture, ACE National Council member) analysis of the responses from disabled audience members*
- Indigo (2021) *Culture Restart: Disabled and Vulnerable Audiences, March 2021*
- Institute for Fiscal Studies (IFS) (2020) Are some ethnic groups more vulnerable to Coronavirus than others?
- Institute for Fiscal Studies (2020) *COVID-19 and the career prospects of young people*
- Institute for Public Policy Research [ippr] (2016) *Future proof: Britain in the 2020s*
- Intensive Care National Audit and Research Centre [ICNARC] (2020) report on Covid-19 in critical care: England, Wales and Northern Ireland, 9 October 2020
- Leonard Cheshire report (2020) *Locked out of the Labour Market*
- McKinsey and Company (2020) *COVID-19 and gender equality: Countering the regressive effects*
- McKinsey and Company (2020) *COVID-19 in the United Kingdom: Assessing jobs at risk and the impact on people and places*
- MIND (2020) *Covid-19*
- Office for National Statistics (2020) Annual Population Survey for 2019/20 (via nomis official labour statistics)
- Office for National Statistics (2012) *Ethnicity and national identity in England and Wales: 2011*
- Office for National Statistics (2020) *Coronavirus and self-employment in the UK*
- Office for National Statistics (2019) *Sexual orientation, UK: 2018*
- Office for National Statistics (2017) *Overview of the UK population: March 2017*
- Office for National Statistics (2020) *Coronavirus and the social impacts on older people in Great Britain: 3 April to 10 May 2020*
- Office for National Statistics report *Coronavirus and self-employment in the UK*
- Office for National Statistics (2020) *The Coronavirus and the social impacts on young people in Great Britain: 3 April to 10 May 2020*
- Office of National Statistics (2020) Coronavirus (COVID-19) roundup: October 13
- Office for National Statistics (2018) *Working age population*
- Office for National Statistics (2012) *Religion in England and Wales 2011*
- Office for National Statistics (2013) *2011 UK Census: Key Statistics and Quick Statistics for Local Authorities in the United Kingdom*

- Office for National Statistics (2020) *Coronavirus and the social impacts on disabled people in Great Britain*
- Office for National Statistics (2020) *Employment in the UK: July 2020*
- Office for National Statistics *Labour Market Bulletin (Apr-Jun) 2020*
- Oxford Economics (2020) *The Projected Economic Impact of Covid-19 On the UK Creative Industries*
- Parliamentary publication – *Impact of COVID-19 on DCMS Sectors: First report, July 2020*
- Public Health England (2020) *Beyond the data: Understanding the impact of COVID-19 on BAME groups*
- Scope (2020) *The disability report: Disabled people and the coronavirus crisis*
- The Audience Agency (2021) *Inequality through COVID*
- The Centre for Economic Performance (2020) *Self-employment in the Covid-19*
- The Centre for Economic Preference (2020) *Work, care and gender during the Covid-19 crisis*
- The Department for Work and Pensions (2014) *Family Resources Survey 2010/11*
- The House of Commons Library (2020) *People with disabilities in employment*
- The NHS (2020) *Who's at higher risk from Coronavirus*
- The UK Government (2012) *Ethnicity facts and figures: Employment, October 2019*
- TUC *Jobs and Recovery Monitor Issue 3: BME Workers, January 2021*
- UCL (2020) *Covid-19 Social Study*
- UK Disability Arts Alliance (2021) *We Shall not be removed – UK Disability Arts Alliance 2021 Survey Report: The impact of the Pandemic on Disabled People and organisations in Arts & Culture*
- Understanding Society (2020) *Covid-19 Survey: The Economic Effects*
- Yang Hu (2020) *Black, Asian and other minority groups are more likely to have lost their jobs in lockdown – new research, The Conversation*

Analysis of equality issues for those principally affected

Please set out in the appropriate box below, the equality issues arising for the protected characteristic in question (as identified from the evidence sources you have listed above) and your analysis of the impact of these within the context of your policy, programme, activity, decision.

Age (please add the evidence and then complete the impact analysis)

Population

The Office for National Statistics' *Overview of the UK Population: March 2017* refers to the UK's ageing population and for this trend to continue.¹

Workforce, leadership and governance

The Office for National Statistics' *Annual Population Survey for 2019/20* broke down the working age population as follows:

Age range	% of working age population
16-19	3.9%
20-24	9.5%
25-34	25.0%
35-49	35.7%
50-64	30.1%

National Portfolio Organisation (NPO) workforce

The Arts Council's *Equality, Diversity and the Creative Case: A Data Report 2019/20* presents the age range of NPO workforce (paid staff) for 2019/20, shown in the tables below.

As can be shown, in comparison to the APS, there is a lower percentage of workers aged 35-49 in the NPO workforce (26% compared to 35.7%) and a lower percentage of workers aged 50-64 (15% compared to 30.1%), noting that the age range of 18% of the workforce is unknown:

Age range	% of working age population
0-19	2%
20-34	34%
35-49	26%
50-64	15%
65+	1%
Prefer not to say	3%
Not known	18%

Arts Council England's *Equality, Diversity and the Creative Case: A Data Report 2019/20* further breaks down the age representation across the National Portfolio by job level (detailed below).

¹ The ippr report, *Future proof: Britain in the 2020s*, predicts that between 2016 and 2030, the UK population aged 65+ will grow by 33%, while the 16-64 population will only grow by 3%.

Artistic staff:

Age range	% of workforce
<19	2%
20-34	29%
35-49	24%
50-64	12%
65+	0%
Prefer not to say	4%
Unknown	27%

Managers:

Age range	% of workforce
<19	0%
20-34	19%
35-49	45%
50-64	30%
65+	2%
Prefer not to say	1%
Unknown	2%

Specialist staff:

Age range	% of workforce
<19	1%
20-34	33%
35-49	32%
50-64	16%
65+	1%
Prefer not to say	2%
Unknown	14%

Other staff:

Age range	% of workforce
<19	2%
20-34	42%
35-49	22%
50-64	16%
65+	2%
Prefer not to say	3%
Unknown	12%

Board:

Age range	% of Board
<19	<1%
20-34	8%
35-49	28%
50-64	38%
65+	15%

Prefer not to say	2%
Unknown	8%

This shows that: the age range with the highest percentage of 'artists' is between 20-34 (29%), with 27% unknown; the age range with the highest percentage of 'managers' is between 35-49 (45%, with 2% unknown; the age range with the highest percentage of 'specialists' is between 20-34 (33%), with 14% unknown; and the age range with the highest percentage of 'other' staff is between 20-34 (42%), with 12% unknown.

There was a high percentage of Board members aged 50-64 (38%) and lower percentages of younger Board members aged under 35 (9%).

The impact of Covid-19 on younger and older workers

A report published by Understanding Society (*Covid-19 Survey: The Economic Effects, 2020*) highlights that those aged between 20-29 are more likely to have had labour hours impacted by Covid-19.

Age	Employed (Feb 2020)	Employed (April 2020)	Change
20-29	79.80%	75.10%	-4.70%
30-39	86.80%	85.10%	-1.70%
40-49	86.20%	85.80%	-0.40%
50-59	81.80%	80.40%	-1.40%
60-65	58.80%	56.40%	-2.40%

The same report notes that, among those who have had labour hours affected, people in younger age groups are more likely to have been placed on furlough (54% for those aged 20-29, compared to 39% for those aged 50-59).

The Office for National Statistics report, *The Coronavirus and the social impacts on young people in Great Britain: 3 April to 10 May 2020*, highlighted that those aged between 25-29 are more likely to report having their work impacted by Covid-19. The report states that young people aged between 16 and 29 were the most likely to report their working arrangement as zero-hours contracts.

McKinsey and Company's *COVID-19 in the United Kingdom: Assessing jobs at risk and the impact on people and places* shows those aged under 35 are the most at risk from job losses as a result of Covid-19. The Institute for Fiscal Studies' *COVID-19 and the career prospects of young people* suggests that long-term career development prospects for young people have been significantly impacted by Covid-19.

Research undertaken by the Centre for Ageing Better (*A mid-life employment crisis: how COVID-19 will affect the job prospects of older workers*) highlights that unemployment claims among older workers doubled between February and June 2020. They mention the particular challenges older workers face if they lose their jobs. Older workers are less likely to be able to find new employment, with waged over-50s being twice as likely as young workers to be out of employment for more than 12 months.

Oxford Economics predict that as the 2020/21 financial year progresses, there will likely be a greater impact on employment and labour hours across the creative industries. Despite the job retention scheme, they are predicting that 122,000 jobs (employed) will be lost across the creative industries, with a further 287,000 job losses among self-employed workers. Redundancies for those in employment are expected toward the end of the financial year, while those who are self-employed have already experienced the most challenging time. The report estimates that 42% of freelancers in the creative industries expect to see their 2020 income decrease by over 75% in comparison to 2019. The Parliamentary publication, *Impact of Covid 19 on DCMS sectors*, highlights that ONS figures indicate that just over 30% of the creative industries workforce is self-employed compared to the UK average of 15%. The levels of self-employment vary significantly across the sector, eg in 2018, 72% of the music industry were self-employed, as were some 70% of the theatre workforce.

Audiences

CEBR data (*Contribution of the arts and culture industry to the UK economy*, 2019) suggests that average weekly household spending on recreation and culture is highest among those aged between 65-74.

IFS data (*Are some ethnic groups more vulnerable to Coronavirus than others?*) highlights that most (British) ethnic groups are on average younger than the white British population.

Using the most recent Taking Part statistical release data, the table below shows the proportion of adults, by age, who have engaged with the arts, visited a museum or gallery, used a library, participated digitally, and/or have used social media over the 2018-19 period.

Age	Arts	Museums and galleries	Libraries	Digital participation	Use of social media
16-24	76.8%	51.1%	25.9%	29.8%	99.4%
25-44	78.8%	53.9%	38.8%	31%	97.6%
45-64	79.9%	51.7%	30.5%	34.6%	87.8%
65-74	79.3%	50.8%	33.9%	31%	63.7%
75+	63.5%	31.5%	29.7%	13.6%	29.1%

Arts Council England's Britain Thinks survey provides a more detailed breakdown into participation in arts and cultural activities across different age groups:

Percentage of respondents who said they do the below activities at least once a year:

	16-24	25-34	35-44	45-54	55-64	65+
Read for pleasure	81%	86%	83%	86%	89%	89%
Go to theatre	53%	45%	44%	41%	38%	49%
Sing in a choir or group	14%	13%	12%	6%	4%	6%
Paint or draw or do crafts	49%	44%	42%	25%	18%	22%
Visit a museum	62%	64%	56%	56%	54%	50%
Visit an art gallery	46%	44%	34%	35%	33%	32%
Visit a historic site	58%	64%	57%	62%	56%	58%
Visit a library	60%	51%	57%	45%	38%	46%
Attend a music concert	56%	53%	44%	43%	35%	30%
Listen to music	97%	98%	97%	97%	95%	92%
Play a musical instrument	35%	30%	20%	18%	12%	7%
Go to a dance class (not for fitness)	18%	18%	10%	8%	4%	4%
Go to the cinema	91%	86%	81%	65%	56%	50%
Attend the ballet or opera	19%	19%	15%	11%	7%	11%
Write in a personal diary, journal or blog	45%	40%	26%	24%	27%	23%
Take part in a festival or a carnival	40%	35%	30%	19%	16%	7%
Watch an arts or culture performance	30%	32%	20%	18%	13%	10%
Use a computer or other device to create your own artwork or music	33%	33%	29%	21%	18%	12%

This Britain Thinks survey (2018) also found that age had a small and mixed impact on perceptions of how important the arts are to respondents and their families. Generally, older people tended to think that arts and cultural activities contribute to their quality of life. The survey also highlighted that across the age groups, arts and culture was most commonly seen as a source of entertainment for respondents and their families.

The table below shows that age had some impact as a variable on how respondents viewed barriers to their participation in arts and cultural activities. For example, lack of time appears to be much more of a problem for those in younger age groups.

	16-24	25-34	35-44	45-54	55-64	65+
The cost of participating is too high (eg entry fees)	36%	33%	33%	27%	38%	31%
I prefer to spend my spare time doing other things	31%	21%	24%	30%	37%	41%
The types of activities available are not relevant or of interest to me	23%	21%	20%	25%	24%	29%

It is difficult to travel to the places where these things happen	22%	26%	20%	18%	25%	27%
I don't have enough time	40%	29%	26%	21%	15%	9%
There aren't enough opportunities in my local area	28%	22%	23%	16%	16%	18%
I don't know what is available in my local area	24%	26%	25%	18%	13%	15%
I don't enjoy participating in artistic and cultural activities	14%	18%	16%	16%	23%	25%
Artistic and cultural activities don't feel relevant to me	16%	15%	16%	18%	20%	25%
None of my friends participate in artistic and cultural activities	25%	15%	13%	18%	13%	16%
I do not want to take part more regularly	13%	10%	10%	13%	17%	18%
None of the above prevent me	3%	7%	7%	11%	12%	18%

When asked if the arts, museums and libraries are accessible to everyone, there was some variance by age group across the artforms:

Age	16-24	25-34	35-44	45-54	55-64	65+
Arts	51%	52%	54%	54%	52%	52%
Museums	68%	73%	75%	78%	76%	81%
Libraries	75%	81%	84%	85%	85%	88%

The impact of Covid-19 on younger and older audiences

The Office for National Statistics report, *Coronavirus and the social impacts on older people in Great Britain: 3 April to 10 May 2020*, shows the public's attitude towards Covid-19 and states how this could impact on their wellbeing.

Percentage of the population aged 16 years and over very or somewhat worried about the impact of the coronavirus on their lives

Age	% of population
16-29	71.3%
30-59	80.3%
60-69	80.8%
70-79	79.2%
80+	67%

In their *The Coronavirus and the social impacts on young people in Great Britain: 3 April to 10 May 2020*, the Office for National Statistics highlights that young people are most concerned about the impact on their education and wellbeing.

The NHS' *Who's at higher risk from Coronavirus* states that people aged over 70 are *clinically vulnerable* to Covid-19. The Office of National Statistics *Coronavirus (COVID-19) roundup* (dated 13 October 2020) states the

majority of deaths involving Covid-19 have been among people aged 65 years and over. These factors mean older people are more likely to be shielding/self-isolating due to the disproportionate health impact, and risk contracting the virus (*Coronavirus and the social impacts on older people in Great Britain: 3 April to 10 May 2020*).

In terms of coping strategies, *Coronavirus and the social impacts older people in Great Britain* highlights that older people are more likely to be coping with lockdown by either reading or gardening. Younger people on the other hand are more likely to watch TV. Moreover, the report identifies that older people are less likely to think that their lives will get back to normal within six months.

Summary and analysis of the key impact of the age evidence within the context of this policy, programme, activity or decision:

Workforce, leadership and governance

The disproportionate impact of Covid-19 on the younger and older workforce in relation to young people being furloughed and losing their jobs and older workers being made redundant and potentially having more difficulties in finding new work, will all have an impact on the workforce of the arts and cultural sector. Workers in the sector who are clinically vulnerable or older may have reason to be cautious about returning to the workplace.

There is a need to support the sector in identifying and addressing the negative impact of Covid-19 including job losses for the older and younger workforce. For older people in the workforce, support may be needed to address/mitigate any health concerns.

NPO workforce age rates differ across artforms and disciplines, with theatre having the highest percentage of workers aged 20-34 and museums having the highest percentage of workers aged 65+. There is a need for the sector to identify and, if relevant, address workforce under-representation by age.

In NPOs there are lower percentages of younger Board members, with only 9% aged under 35. It is important to identify and address under-representation of younger people in governing bodies.

Audiences

The UK has an ageing population and those aged 75 and over have far lower engagement levels with arts and culture than other age groups. The impact of Covid-19 potentially resulting in shielding/self-isolation, particularly for older people, may influence audiences from this age group. As evidence suggests older people (aged 65-74) have the highest spend on recreation and culture, this is likely to have an impact on the sector. Monitoring will be required to identify any issues in this area.

Disability (please add the evidence and then complete the impact analysis)

Population

The House of Commons Library's *People with disabilities in employment* states that 19% of the working age population reported that they were disabled.

Workforce and leadership

The House of Commons Library's report on people with disabilities in employment highlights that there is a 30% disability employment gap and that the employment rate for disabled people (aged 16-64) is at 53.6%, compared to 81.7% for non-disabled people.

The Office for National Statistics' *Disability and Employment UK* shows a divergence between employment rates for disabled people identifying as male and as female, with 31.7% of disabled men and 25% of disabled women in employment.

In their *Workforce Analysis*, Creative and Cultural Skills used Office for National Statistics data to analyse the latest blueprint of the creative industry. It found that 12% of the creative industries workforce in England currently identify as being disabled.

National Portfolio Organisation workforce

The Arts Council's 2019/20 annual diversity report shows that within the National Portfolio Organisation workforce, 7% of permanent staff, 5% of contractual staff and 9% of voluntary staff are disabled.

The percentage of disabled people among paid job levels in NPOs (permanent and contractual staff) show low levels of disabled artistic staff and slightly higher levels of disabled managers at 8%, with only 6% total disabled staff.

Job function	Percentage of workforce disabled
Artistic staff	5%
Managers	8%
Specialist staff	7%
Other staff	6%
Total	6%

The percentage of disabled people in governance and leadership roles across the portfolio shows a higher level of disabled chief executives in NPOs at 11% but lower levels of disabled chairs at 6%.

Role	Percentage of leadership disabled
Board members	9%
Chairs	6%
Chief executives	11%
Artistic directors	8%

Identified workforce barriers

The *Making a Shift* report, by EW Group, found that disabled people in the sector reported barriers in accessing employment, which were felt to be linked to their disability status. They also highlighted a number of working practice barriers including attitudes towards disabled people, the culture of long hours, lack of part-time senior roles, high levels of travelling, a narrow view of reasonable adjustments, under-representation of disabled people on boards and a negative impact of changes to support funding and benefits.

The impact of Covid-19 on disabled workers

Scope's briefing, *Disabled People and the Coronavirus Crisis*, states that disabled people are disproportionately impacted by Covid-19. Many disabled workers have been negatively impacted by the Covid-19 emergency, especially if their impairment or condition means they are instructed to shield. However, the new ways of working during lockdown can offer flexibility that could benefit some disabled employees.

Locked out of the Labour Market, a Leonard Cheshire report (2020), includes an analysis from March to June 2020 by the Institute for Employment Studies which finds that 40% of disabled people were either furloughed or had their hours reduced, compared with 30% of non-disabled employees.

The 2020 Office for National Statistics' report *Coronavirus and the social impacts on disabled people in Great Britain* suggested that adults with a disability are less likely to report having their working life affected by Covid-19. Moreover, proportionally, disabled people find working from home easier than non-disabled people.

The *We Shall not be Removed* report, *UK Disability Arts Alliance 2021 Survey Report: The impact of the Pandemic on Disabled People and organisations in Arts & Culture* stated that nearly 50% of survey respondents said they had less work than before the pandemic or no work at all. Nearly two thirds felt they could possibly or definitely have to leave the arts due to lack of work. Only 7% of respondents have a full-time salaried job and about 1 in 10 are freelancers.

Audiences

The Office for National Statistics 2011 UK Census showed that nearly one in five (18%) of the UK population reported having a limiting long-term health problem or disability in 2011.

The Arts Council's 2019/20 annual diversity report shows that within the National Portfolio Organisations, 8% of audiences responded 'Yes' to 'Disability – limited a little/a lot' and this varied by discipline/artform.

Discipline	% of NPO audiences who identify as having a disability
Combined arts	9%
Dance	7%
Libraries	7%
Literature	11%
Museums	7%
Music	9%
Theatre	8%
Visual arts	9%

DCMS' Taking Part 2018/19 data shows that generally engagement across arts and culture for adults without a long-standing disability is higher than adults with a long-standing disability. This is not the case for libraries or digital participation, however.

Proportion of adults who had attended or participated in activities in the last year by disability status

Long-standing illness or disability	Arts	Museums and galleries	Libraries	Digital participation	Use of social media
No	78.3%	52.3%	32.8%	29.6%	87.7%
Yes	75.2%	45.3%	33.5%	31.6%	74.7%

EW Group's report *Every Child* summarises evidence regarding the impact of disability on children and young people's engagement with arts and culture. It found that:

- Non-disabled children and young people aged 11-15 are twice as likely to visit a museum with their school than their disabled peers, with special schools less likely to visit cultural venues.
- Disparities between disabled and non-disabled children and young people seem to be driven largely by in-school rather than out-of-school factors.

The Britain Thinks survey provides further insight into the impact of disability on participation in arts and cultural activities. Across most of the categories, respondents with a disability had lower participation rates.

The percentage of respondents saying that they participated in different activities at least once a year

	Disability Yes	Disability No
Read for pleasure	84%	87%
Go to the theatre	38%	47%
Sing in a choir	8%	10%
Paint or draw or do crafts	36%	29%
Visit a museum	46%	60%
Visit an art gallery	30%	39%
Visit an historic site	48%	62%
Visit a library	45%	51%
Attend a music concert	33%	46%
Listen to music	93%	97%
Play a musical instrument	17%	21%
Go to a dance class (not for fitness)	7%	11%
Go to the cinema	61%	74%
Attend the ballet or opera	9%	15%
Write in a personal diary or blog	32%	30%
Take part in a festival or carnival	20%	25%
Watch an art or culture performance via live streaming	14%	22%
Use a computer or other device to create your own artwork or music	20%	25%

The Britain Thinks survey also shows the variance (in %) between non-disabled and disabled adults' thoughts on how important arts and culture is to them and their families:

	Disability Yes	Disability No
Arts Important	58%	60%
Museums Important	71%	75%
Libraries Important	71%	72%

Disability status had little impact on which arts, museums and libraries respondents said had contributed most to their quality of life, although slightly more respondents with a disability selected music as an option than those without a disability (59% vs 55%).

When asked to select from a list of factors that had been a barrier to participation in the past, disabled respondents were more likely to select the cost of participating and travel as barriers. They were less likely to select 'not having enough time' as a barrier.

Here is a list of things that some people have said might prevent them from participating in arts and cultural activities. Have any of these things ever stopped you from taking part?

	Disability Yes	Disability No
The cost of participating is too high (eg entry fees)	42%	30%
I prefer to spend my spare time doing other things	30%	31%
The types of activities available are not relevant or of interest to me	30%	22%

It is difficult to travel to the places where these things happen	31%	21%
I don't have enough time	14%	25%
There aren't enough opportunities in my local area	22%	20%
I don't know what is available in my local area	23%	19%
I don't enjoy participating in artistic and cultural activities	22%	18%
Artistic and cultural activities don't feel relevant to me	19%	18%
I find it boring	19%	17%
None of my friends participate in artistic and cultural activities	15%	17%
I do not want to take part more regularly	16%	12%
None of the above prevent me	7%	11%

Disabled respondents were marginally less likely than non-disabled respondents to agree that arts, museums and libraries are currently accessible to anyone, whoever they are.

To what extent do you agree or disagree that arts, museums and libraries are currently accessible to anyone, whoever they are?

	Disability Yes	Disability No
Arts: Net Agree	51%	54%
Museums: Net Agree	72%	77%
Libraries: Net Agree	83%	84%

The impact of Covid-19 on disabled audiences

The Audience Agency's *Inequality through COVID* report shows that disabled people are already under-represented in audiences for funded culture and the impact of the pandemic is likely to accentuate this inequality.

The 2020 Office for National Statistics report *Coronavirus and the social impacts on disabled people in Great Britain* suggests that Covid-19 has had more of an impact on disabled adults' wellbeing than that of non-disabled adults. Disabled people are more likely to be self-isolating due to Covid-19. These suggestions are further supported by data gathered in the 2020 Indigo report which was analysed by Andrew Miller. Among disabled adults there is an increased perception that it is unsafe to be outside during the outbreak, leading to higher rates of loneliness. Andrew Miller states that health and wellbeing concerns are now a greater priority for disabled people in their decisions to engage with arts and culture.

The Indigo's *Culture Restart: Disabled and Vulnerable Audiences report in March 2021* states that vulnerable disabled audiences are less likely to have had a cultural experience in the period between national lockdowns. They are

also more likely to say they plan to attend less often in the future. The report highlights that digital experiences will continue to be important to this group. The data shows that 14% of vulnerable disabled audiences attended in-person cultural events since July 2020, compared to 27% of non-disabled/vulnerable respondents and that 13% of vulnerable disabled audiences plan to attend less often in future, compared to 9% of non-disabled/vulnerable respondents. The report notes that particular safety measures were essential to their return, including face coverings, socially distanced seating and temperature checks.

The *We Shall not be removed* report stated that the top three concerns on the culture sector re-opening were continued access provision for disabled people in general, health and safety issues, and failure to meet individual personal access needs.

Investment

The Arts Council's investment shows that in 2018/19, the value of grants given to disabled applicants was 10% for National Lottery Project Grants and 17% for Developing Your Creative Practice. Average success rates for National Lottery Project Grants was 43%. For applicants who reported having a disability the success rate was lower at 41%. For applicants to Developing Your Creative Practice the average success rate was 12% and for those reporting a disability the success rate was 13%.

Total investment in disability led (self-definition) National Portfolio Organisations amounts to £7,029,298 per annum:

Arts Council England

Arts Council England as an employer 2019/20

Arts Council England 2019/20	Total staff	Directors	Managers	Other staff
Disabled	7%	2%	4%	13%
Black, Asian and ethnically diverse	12%	16%	11%	14%
LGBT	14%	4%	13%	19%
Female	66%	56%	67%	67%

From: Arts Council England's Equality, Diversity and Creative Case Data Report 2019/20

Summary and analysis of the key impact of the disability evidence within the context of this policy, programme, activity or decision:

Workforce and leadership

The disability employment gap is prevalent across the country's workforce and throughout the creative industries which is reflected in the workforce of our National Portfolio. Disabled workers in the National Portfolio make up only 7% of the workforce which varies across artforms and disciplines, such as 5% in

dance and 8% in visual arts/theatre, and this picture is reflected in management, leadership and governance roles. Disability led organisations make up just 4% of our National Portfolio Organisations and there are only 6% disabled chairs.

Disabled people face employment barriers such as lack of access, narrow view of reasonable adjustments, negative impact of changes to support funding and benefits, as well as attitudes towards disabled people. However, new ways of working during lockdown can offer flexibility that could benefit some disabled employees.

Disabled people are disproportionately impacted by Covid-19. Many disabled workers have been particularly impacted by the Covid-19 pandemic, especially if their impairment or condition means they are instructed to shield. Evidence also shows that disabled workers are more likely to be employed as freelancers and many have been furloughed or had their hours reduced. Some disabled workers felt they may have to leave the arts due to lack of work.

There is a need for early, robust, sustainable and measurable actions to: address the under-representation of disabled people in the arts and cultural workforce; support an increase in disabled leaders and board members; tackle identified barriers and the negative impacts of the Covid-19 pandemic on disabled workers, leaders and board members; and expand on any opportunities resulting from new ways of working which have had a positive impact on some disabled workers, leaders and board members.

There is a need for specific and measurable actions to support disabled individual creative practitioners entering and remaining in the sector. It will be necessary to monitor our investment in individual disabled creative practitioners and disability led organisations in our open access funding and to address any identified issues.

Audiences

Evidence shows that disabled people are less likely to attend/participate in arts, museum and galleries and social media activity but that this is not the case for libraries and digital participation. Among the barriers identified, cost and travel are highlighted. Additionally, disabled children and young people (aged 11-15) are less likely to visit a museum with their school.

NPO data indicates lower representation of disabled audiences which varies across artforms and disciplines.

Covid-19 has had a more significant impact on disabled people's health and wellbeing and is a greater priority in their decisions to engage in arts and culture which is exacerbating existing barriers to access and creating new ones. Evidence shows that vulnerable disabled audiences are less likely to have had a cultural experience in the period between national lockdowns and more likely to say they plan to attend less often in the future.

The evidence shows a need for the sector to improve access for disabled audiences/visitors, taking into full account any identified Covid-19 health risks associated with physical engagement with arts and culture.

Investment

Our investment in disability led organisations and disabled individual creative practitioners is at a lower level, particularly investment in disability led National Portfolio Organisations. There is a need to invest in sector disability led organisations in and outside of the portfolio and in disabled individual creative practitioners.

Arts Council England as an employer

The Arts Council is under-represented by disabled staff and this is even lower in relation to directors and managers. The evidence identifies a need to recruit more disabled staff and identify/address barriers to disabled people becoming managers and directors in our organisation.

Race (please add the evidence and then complete the impact analysis)

Population

According to the 2011 Census, nearly two-thirds of the population in England and Wales were of working age (between 16-64). Of this, 14.4% of the working age population were from Black, Asian and ethnically diverse backgrounds.

Workforce, leadership and governance

The UK Government's *Ethnicity facts and figures: Employment October 2019* highlights that employment rates among ethnic minorities are lower than for white people (77% of white people were employed compared with 65% of people for all other ethnic groups combined).

DCMS' *Creative Industries: 2016 Focus on Employment* report stated that in the UK, across all industries, 11.3% of jobs were filled by Black, Asian and minority ethnic workers in 2015. The 2018 *Panic! Social Class, Taste and Inequalities in the Creative Industries* report (building on Office for National Statistics data) breaks down the wider creative and cultural industry workforce by ethnicity:

Artform	Black, Asian and minority ethnic % of total artform workforce
Advertising and marketing	6.8%
Architecture	6.8%
Crafts	6%
Design: product, graphic, and fashion	6.7%
Film, TV, video, radio, and photography	4.2%

IT, software, and computer services	13.5%
Publishing	8.3%
Museums, galleries, and libraries	2.7%
Music, performing, and visual arts	4.8%
Ns-sec i and ii	9.9%
Any other occupation	8.6%

The *Workforce Analysis* conducted by Creative and Cultural Skills in 2019 shows that while 18% of the creative industries workforce in London are from a Black, Asian and minority ethnic background, this compares to 35% of the total Black, Asian and minority ethnic workers in the capital.

National Portfolio Organisation workforce

The Arts Council's 2019-20 annual diversity report shows that the total percentage figures for the National Portfolio Black, Asian and ethnically diverse workforce is 13%, with 10% of permanent staff, 16% of contractual staff and 10% of voluntary staff.

The percentage of Black, Asian and ethnically diverse people among paid job levels (permanent and contractual staff) show a higher percentage of Black, Asian and ethnically diverse artistic staff, with lower levels as managers and other staff.

Job function	Percentage of workforce Black, Asian and ethnically diverse
Artistic staff	18%
Managers	10%
Specialist staff	13%
Other staff	10%
Total staff	14%

The percentage of Black, Asian and ethnically diverse people in governance and leadership roles across the portfolio show a higher percentage of Black, Asian and ethnically diverse Board members, with lower levels as chairs and chief executives.

Role	Percentage of leadership Black, Asian and ethnically diverse
Board members	17%
Chairs	11%
Chief executives	11%
Artistic directors	12%

EW Group's *Every Child* report suggests that perceptions of a predominately white arts and culture and creative industries workforce may play a role in discouraging people from Black and minority ethnic backgrounds in seeking employment in this area.

The impact of Covid-19 on Black, Asian and minority ethnic workers

Yang Hu's 2020 research study on the impact of Covid-19 on Black, Asian and minority ethnic groups clearly demonstrates the economic effects and longer-term impact of Covid-19 on the Black, Asian and minority ethnic workforce. His analysis highlights Black, Asian and minority ethnic people were more likely to experience job loss during lockdown (Black and minority ethnic: 5.1%; white: 3.3%). With regards to the Government's job retention scheme, Hu's report suggests that those from Black, Asian and minority ethnic backgrounds were 40% less likely than white Britons to benefit from such schemes.

Data published by the House of Commons Library about the impact of Covid-19 on the workforce (*Coronavirus: Impact on the labour market*), highlights that people from minority ethnic groups are more likely to have had their employment status placed at risk due to Covid-19. For example, Bangladeshi people were more likely than those from other ethnic backgrounds to no longer be in employment while those from white British backgrounds were least likely to have lost their job.

The TUC Jobs and Recovery Monitor, January 2021 (source: TUC analysis of the Labour Force Survey Q3 2019 and Q3 2020) highlights that the number of Black and minority ethnic workers in employment fell by 5.3% between Q3 2019 and Q3 2020, compared to a fall of just 0.2% of the number of white workers. It also showed that the number of Black and minority ethnic women working in the 'arts and entertainment sector' has fallen by 44% across the period of Q3 2019 and Q3 2020.

A poll undertaken by BMG Research for the Independent states that approximately 46% of Black and minority ethnic people reported their

household income had reduced as a result of coronavirus, compared to around 28% of people from a white British ethnic group.

The 2020 IFS report, *Are some ethnic groups more vulnerable to Coronavirus than others?* shows that financial disproportionalities mean that people from ethnic minority groups are more vulnerable to contracting Covid-19 than their white contemporaries.

Audiences

The 2011 Census showed that England had become more diverse. Analysis of Census data by the Centre on Dynamics of Ethnicity noted that the ethnic group population other than white British accounted for 20% of the population of England and Wales in 2011, compared with 14% in 2001. Office for National Statistics analysis (*Ethnicity and national identity in England and Wales*) has shown that this increase spans both minority ethnic groups and 'other white' populations.

The Arts Council's 2019-20 annual diversity report shows that NPO Black, Asian and ethnically diverse audiences vary across artforms and disciplines, with a higher percentage in visual arts and lower levels in music and theatre.

Discipline	% of NPO audiences who described their ethnicity as Mixed, Asian/Asian British, Black/Black British or Other
Combined arts	10%
Dance	15%
Libraries	9%
Literature	12%
Museums	9%
Music	6%
Theatre	8%
Visual arts	18%

The ippr *Future Proof* report states that:

- during the 2020s, diversity will spread beyond the cities and become more commonplace
- nearly a third of the UK's population will be from a Black, Asian and minority ethnic background by 2030
- net migration is expected to account for almost half of population growth in the 2020s, even accounting for lower and more controlled immigration post-Brexit

The Taking Part 2018/19 data provides a breakdown on arts and cultural engagement by four ethnic groups:

Ethnicity	Arts	Museums and galleries	Libraries	Digital participation	Use of social media
White	79%	51.1%	31.8%	30.9%	82.6%
Mixed	89%	60.3%	39.6%	38.6%	94.7%
Asian	60%	43.7%	42.5%	24.4%	89.6%
Black	69%	33.5%	33.8%	20.8%	90.8%
Other	67%	51.4%	37.5%	35.6%	90.0%

Generally, engagement with arts and culture is lower among those from Black and Asian backgrounds. The exceptions are libraries and social media which have more engagement from these ethnic groups.

The Britain Thinks survey suggests that ethnicity has an impact on arts and cultural activity participation rates.²

Percentage of respondents who participate in below activities at least once every year

	White	Black, Asian and minority ethnic
Read for pleasure	86%	83%
Go to the theatre	45%	47%
Sing in a choir	8%	26%
Paint or draw or do crafts	49%	44%
Visit a museum	56%	62%
Visit an art gallery	36%	46%
Visit an historic site	60%	54%
Visit a library	49%	60%
Attend a music concert	43%	41%
Listen to music	96%	93%
Play a musical instrument	19%	33%
Go to a dance class (not for fitness)	9%	22%
Go to the cinema	70%	78%
Attend the ballet or opera	13%	23%
Write in a personal diary or blog	29%	46%
Take part in a festival or carnival	22%	43%
Watch an art or culture performance via live streaming	18%	38%

² Due to sample sizes, it is unfortunately only possible to aggregate Black and minority ethnic respondents into one group for reporting purposes.

Use a computer or other device to create your own artwork or music	22%	42%
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With regards to children and young people, EW Group's *Every Child* report notes that Black and minority ethnic people are less likely to have been taken to arts events while growing up but there are differences between ethnic groups and by different artforms.

The Britain Thinks survey found that Black, Asian and minority ethnic respondents were much more likely to say that arts, museums and libraries are important to them and their family. Black, Asian and minority ethnic respondents were more likely to think that libraries, visual arts and combined arts contributed most to their lives.

The survey found that the costs associated with participation and difficulties travelling to arts and cultural venues were the two main barriers to Black, Asian and minority ethnic people taking part in arts and cultural activities.

Here is a list of things that some people have said might prevent them from participating in arts and cultural activities. Have any of these things ever stopped you from taking part?

	White	Black, Asian and minority ethnic
The cost of participating is too high (eg entry fees)	32%	35%
I prefer to spend my spare time doing other things	32%	19%
The types of activities available are not relevant or of interest to me	25%	14%
It is difficult to travel to the places where these things happen	22%	28%
I don't have enough time	22%	26%
There aren't enough opportunities in my local area	20%	22%
I don't know what is available in my local area	20%	19%
I don't enjoy participating in artistic and cultural activities	20%	8%
Artistic and cultural activities don't feel relevant to me	19%	8%
I find it boring	18%	15%
None of my friends participate in artistic and cultural activities	17%	17%
I do not want to take part more regularly	13%	14%
None of the above prevent me	10%	11%

Research by Doink, *An ACE Future*, found that there was a noticeable difference in responses to the question of ‘what is culture’ between young people from minority or mixed backgrounds and those from white British backgrounds. Young people from Black and minority ethnic backgrounds were more likely to link the notion of ‘culture’ to rituals or practises they shared with their families and centred this around a celebration of traditions or practises from their parents’ native cultures. In all, 35% of young people who were from minority or mixed backgrounds cited their family as someone they would engage in culture with for this reason.

The impact of Covid-19 on Black, Asian and ethnically diverse audiences

The 2020 IFS report, *Are some ethnic groups more vulnerable to Coronavirus than others?* shows that minority ethnic groups in the UK are more likely to have a long-term health condition that makes them particularly vulnerable to coronavirus. Public Health England’s *Beyond the data: Understanding the impact of COVID-19 on BAME groups* report suggests that people from Black and Asian ethnic groups are four times as likely to die from Covid-19 than white people.

Data from an online survey published by MIND suggests that Covid-19 has exacerbated existing inequalities in mental health for those from Black, Asian and minority ethnic communities. The same report also shows that many ethnic minorities are also more economically vulnerable to the current crisis than are white ethnic groups. For example, Bangladeshi men are four times as likely as white British men to have jobs in shut-down industries. Compared with the white British majority, most minority ethnic groups are on average younger – placing them at greater economic risk (now and in the future).

Investment

Open access programme	Total percentage of successful applicants	Total percentage of Black, Asian and ethnically diverse applicants
National Lottery Project Grants	43%	44%
Developing Your Creative Practice	12%	16%
Grants for the Arts	35%	34%
All programmes	35%	35%

From: Arts Council England’s Equality, Diversity and Creative Case Data Report – 2018/19

Data shows that the value of grants awarded to Black, Asian and ethnically diverse applicants for National Lottery Project Grants was 13% and for

Developing Your Creative Practice this was 28%. Black, Asian and ethnically diverse applicants have a slightly higher than average success rate as indicated.

The Equality Analysis of the 2018-22 National Portfolio showed a total investment in Black, Asian and ethnically diverse led organisations (self-defined) of £18,685,397.

Arts Council England

Data on the Art Council's workforce (*Equality, Diversity and Creative Case: A data report*) shows that Arts Council England is under-representative of Black, Asian and ethnically diverse staff (11% in total), particularly at management levels (10%).

Analysis of the impact of the evidence based on race within the context of this policy, programme, activity or decision:

Workforce, leadership and governance

There is under-representation of Black, Asian and ethnically diverse people in the workforce, leadership and governance of the arts and culture sector, which in NPOs varies across artforms and disciplines. Data on NPO job roles shows that Black, Asian and ethnically diverse workers in the sector primarily occupy job roles such as 'artists' or 'specialist' professions.

There are less people from Black, Asian and ethnically diverse backgrounds in management and leadership roles across the sector. In National Portfolio Organisations, Black, Asian and ethnically diverse people are under-represented at leadership levels, particularly as chief executives/chairs.

Evidence across the labour market has shown a greater fall in employment for Black, Asian and ethnically diverse workers compared to white workers. With proportionally more Black, Asian and ethnically diverse people occupying non-management, non-leadership, non-specialist and temporary roles, there is a risk that Black, Asian and ethnically diverse workers who are already working in the sector will be driven out through redundancy and the wider economic effect of Covid-19. Evidence shows greater job losses for Black, Asian and ethnically diverse women in arts and entertainment.

There is a need to support and encourage the sector to address under-representation of Black, Asian and ethnically diverse people in the workforce, leadership and governance. It will be important to collect data to assess the impact of Covid-19 specifically on the arts and culture sector for the Black, Asian and ethnically diverse workforce and leadership and, if possible, Black, Asian and ethnically diverse women. It is essential to enable more people from Black, Asian and ethnically diverse backgrounds to enter and remain in the sector, to progress into management and leadership positions and to be appointed onto governance bodies. It should be recognised that within Black, Asian and ethnically diverse groups there may be dissimilar levels of representation for

those from different ethnic backgrounds and that this may also differ across art form and discipline..

Audiences and engagement

Engagement with arts and culture varies across Black, Asian and ethnically diverse backgrounds. Generally, engagement with arts and culture is lower among those from Black and Asian backgrounds. The exceptions are libraries and social media which have more engagement from these ethnic groups.

There is a need to address Black, Asian and ethnically diverse under-representation in audiences/visitors of arts, museums and galleries. If possible, data on audiences should be broken down by ethnic background to take a more nuanced approach to audience participation as this could differ across Black, Asian and ethnically diverse populations.

The economic impact of Covid-19 will affect access and engagement with arts and culture. The IFS report's findings suggest that the disproportionate economic effect of Covid-19 may mean that those from Black, Asian and ethnically diverse backgrounds will have an additional finance barrier. The health effects of Covid-19 will disproportionately impact upon people from Black, Asian and ethnically diverse communities.

Covid-19 has exacerbated barriers to access (physically due to the disproportionate effect on health among those from Black, Asian and ethnically diverse backgrounds, as well as financially). It is necessary to address barriers to Black, Asian and ethnically diverse people accessing arts and culture and the inequalities raised due to both the economic and health impacts of Covid-19.

Investment

Investment in Black, Asian and ethnically diverse applicants through open access programmes has been improving and this trend should continue. There is a need to regularly review our investment in Black, Asian and ethnically diverse led organisations and individual creative practitioners, along with success rates.

It is necessary to improve the representation of Black, Asian and ethnically diverse led organisations both inside and outside of the portfolio.

Arts Council England

There is under-representation of Black, Asian and ethnically diverse staff in the Arts Council, particularly at management level and this needs to be addressed.

Sex (please add the evidence and then complete the impact analysis)

Popluation

The 2011 Census showed that there were 31 million men and 32.2 million women in the UK.

The Office for National Statistics' *Annual Population Survey for 2019/20* shows that 47.6% of employed 16 to 64 year olds are female.

Workforce, leadership and governance

The Creative and Cultural Skills *Workforce Analysis* suggested that 46% of workers in the creative industries in England are women, compared to 54% men. There are some regional differences, and variations by artform. For example, of those employed in museums, galleries and libraries, 65.9% are women, while the music, performing and visual arts industries employ 48%.

National Portfolio Organisation workforce

The Arts Council's 2019-20 annual diversity report shows that within the National Portfolio Organisation workforce, 50% of the total workforce are female, with 58% of permanent staff, 45% of contractual staff and 51% of voluntary staff.

The percentage of female staff at paid job levels (permanent and contractual staff) show higher levels at management levels and lower levels of artistic staff:

Job function	Percentage of workforce female
Artistic staff	42%
Managers	61%
Specialist staff	57%
Other staff	52%
Total staff	49%

The percentage of females in governance and leadership roles across the portfolio shows a higher percentage as chief executives and lower levels as chairs and artistic directors:

Role	Percentage of leadership female
Board members	49%
Chairs	42%
Chief executives	66%
Artistic directors	42%

It is noted also that NPO female workforce representation varies across artforms and disciplines, for example at 55% in dance and museums and 41% in music.

The impact of Covid-19 on the female workforce, leadership and governance

The Centre for Economic Performance's *Work, care and gender during the Covid-19 crisis* shows that females are over-represented in those sectors that were locked-down and males were more likely to work in sectors that allowed them to work from home. The report highlighted the wider contextual factor that limited females' abilities to work from home; for example, women are more likely than men to raise children as single parents and are also more likely to take responsibility for childcare in two-parent households.

McKinsey and Company's *COVID-19 and gender equality: Countering the regressive effects* suggests that the jobs of females were 1.8 times more vulnerable to redundancy than male jobs. (While women made up 39% of global employment, they accounted for 54% of job losses). They argue that women are more vulnerable to Covid-19-related economic effects because of existing gender inequalities and are over-represented in some of the most affected sectors such as accommodation, food, retail and hospitality.

Office for National Statistics' Labour Force data shows that between March and May 2020, self-employed workers make up 14.7% of the UK's workforce. This is a sharp fall in the number of self-employed people, a fall not seen among the employed population. The Office for National Statistics' report, *Coronavirus and self-employment in the UK*, highlights that across the UK's workforce men are more likely to be self-employed. Across the self-employed population however women are more likely to work in artistic, literary and media occupations. Self-employed female workers are more likely to work part-time and it is suggested that this is due to caring responsibilities, with these commitments having been exacerbated by Covid-19.

Understanding Society's *Covid-19 Survey: The Economic Effects* report outlines the impact of Covid-19 on the workforce. From this we can see that Covid-19 has affected labour hours equally and the reduction in hours due to either redundancy or furlough are also comparable across the sexes. However, a preliminary survey by the Centre for Economic Performance (*Work, Care and Gender during the Covid 19 crisis*) suggests that overall, women are more likely to lose their jobs than men following Covid-19.

The House of Commons Library *Coronavirus: impact on the labour market* reports that women workers are disproportionately economically impacted by the coronavirus outbreak, with 57% of women being in a sector that has been shut down compared to a workforce average of 48%. According to the IFS, mothers are also more likely than fathers to have lost their job or quit since the start of lockdown and are more likely to have been furloughed.

As noted previously, the number of 'BME' women working in the 'arts and entertainment sector' has fallen by 44% across the period of Q3 2019 and Q 2020.

The Office for National statistics *Coronavirus and the impact on caring* report highlights that more adults across the UK are provided some help or support to someone, either inside or outside of their home. This is comparable across the sexes (51% female; 45% male).

Audiences

The Taking Part 2018/19 data shows that engagement in the arts, museums, galleries and libraries was higher for females and that use of digital (for participation and social media) was lower.

Gender	Arts	Museums and galleries	Libraries	Digital participation	Use of social media
Male	74.1%	49.6%	28.4%	31.9%	84.8%
Female	80.5%	50.8%	37.3%	28.6%	82.7%

The Arts Council's 2019-20 annual diversity report shows that NPO female audiences vary across artforms and disciplines, with a higher percentage in museums and libraries, literature and dance, and lower levels in music.

Discipline	% of NPO female audiences
Combined arts	66%
Dance	74%
Libraries	75%
Literature	74%
Museums	61%
Music	52%
Theatre	66%
Visual arts	63%

The EW Group report *Every Child* suggests girls are more likely than boys to engage in almost all arts activities, both inside and outside of school. This pattern becomes stronger as young people get older and it is also reflected in General Certificate of Secondary Education (GCSE) choices. Moreover,

the report finds that this difference is more pronounced in some artforms (eg dance, visual arts and music) than others.

The impact of Covid-19 on female audiences

The Intensive Care National Audit and Research Centre's *report on Covid-19 in critical care: England, Wales and Northern Ireland, 9 October 2020*, shows that men accounted for around 70% of intensive care admissions related to Covid-19.

Investment

Open access programme	Total percentage of successful applicants	Total percentage of female applicants
National Lottery Project Grants	43%	42%
Developing Your Creative Practice	12%	11%
Grants for the Arts	35%	35%
All programmes	35%	33%

From: Arts Council England's Equality, Diversity and Creative Case Data Report – 2018/19

Data shows that the value of grants awarded to female applicants for National Lottery Project Grants was 41%, for Developing Your Creative Practice this was 51%, and for Grants for the Arts was 44%.

The Equality Analysis of the Arts Council 2018-22 National Portfolio showed a total investment in female led organisations (self-defined) of £103,961,075 per annum.

Arts Council England

In terms of Arts Council England's workforce, the *Equality, Diversity and the Creative Case: A Data report* shows that there are more female than male employees (66% female and 34% male). This picture is reflected across all levels of the organisation. The gap reduces slightly at a director level, with 56% being female and 44% being male.

Analysis of the impact of the sex evidence within the context of this policy, programme, activity or decision:

Workforce, leadership and governance

Overall, our sector is made up of proportionately more female workers than males, although this varies across artforms/disciplines. At a leadership level this balance changes slightly, with less female chairs/artistic directors within National Portfolio Organisations.

The economic impact of Covid-19 is likely to affect labour hours equally for men and women. Females were more likely to have lost their jobs than males as a result of the impact of Covid-19. Additionally, the arts and cultural sector employs proportionally more female freelancers than the wider workforce.

Evidence shows that Black, Asian and ethnically diverse women workers in the arts and entertainment sector have been particularly impacted by job losses as a result of Covid-19.

While there is high representation of women in the workforce of some parts of the sector, there is a need to address female workforce under-representation in specific artforms/disciplines and in leadership, particularly the role of chairs/artistic directors. It is also important to ensure that there is gender balance in Board representation.

There is a need to address any identified disproportionate impact of Covid-19 on female workers in the arts and culture sector, including Black, Asian and ethnically diverse women.

Audience and engagement

Female engagement in arts, museum/galleries and libraries is higher than male engagement. From NPO data, female audiences were fairly high across all artforms and disciplines.

Investment

Continued monitoring of investment levels for female applicants will be required.

Arts Council England

Female staff make up a higher proportion of the Arts Council workforce and management levels.

Gender reassignment (including transgender)

(please add the evidence and then complete the impact analysis)

Note: There is a lack of data on gender reassignment. Arts Council England has updated our definition of 'diverse led' National Portfolio Organisations to include LGBT (lesbian, gay, bisexual and transgender) led, this will assist us in monitoring on gender reassignment in the future.

Population

There is a lack of data in relation to gender reassignment and gender fluidity in England. There are plans for the 2021 census to extend its focus to include categories such as non-binary and transgender.

Workforce, leadership and governance

Data examined by the Government's Equalities Office suggests that trans people are less likely to be in paid employment, indicating that this might be

due to discrimination in the workplace and the feeling that someone needs to hide their gender identity.

From the data available³ we can see that across Arts Council England's National Portfolio workforce, 2% classify themselves as non-binary. This breaks down to 1% for the permanent workforces, 1% for the voluntary workforce and 3% for the contracted workforce. Most of these roles are classified as 'artists' or 'other' job functions. Less than 1% of managers in the National Portfolio workforce are non-binary and this is the same at senior leadership level, where less than 1% of chief executives, artistic directors and chairs are non-binary. There are similar levels at Board level.

The Arts Council is committed to reviewing whether we need to further develop our evidence base for this protected characteristic.

Analysis of the impact of the gender reassignment evidence within the context of this policy, programme, activity or decision:

It is not possible to assess the impact of gender reassignment on the Delivery Plan due to a lack of evidence.

Sexual orientation (please add the evidence and then complete the impact analysis)

Population

Data released by the Office for National Statistics (in response to the National LGBT Survey) breaks down the 2018 UK population into the following sexual orientation classifications:

Sexual orientation	% of population
Heterosexual or straight	94.4%
Gay or lesbian	1.4%
Bisexual	0.9%
Other	0.6%
Don't know or refuse	2.8%

Office for National Statistics' *Sexual orientation, UK: 2018* shows that younger males are more likely to identify themselves at LGB.

Workforce, leadership and governance

There is a lack of robust data in relation to sexual orientation in arts and culture and in the workforce more generally. The Arts Council has updated our definition

³ The Arts Council's 2018/19 *Equality, Diversity and the Creative Case: A Data Report*

of 'diverse led' National Portfolio Organisations to include LGBT (lesbian, gay, bisexual and transgender) led, this will assist us in future monitoring.

The Arts Council is committed to reviewing the need for further developing our evidence base for this protected characteristic.

The Arts Council's 2018/19 *Equality, Diversity and the Creative Case: A Data report* shows that overall, 6% the National Portfolio's workforce classify themselves as LGBT. This equates to 8% of the permanent workforce, 7% of the contracted and 3% of the volunteer workforce. Across artforms, theatre and the visual arts tend to have a higher proportion of LGBT employees (9%), while in libraries less than 1% of the workforce is LGBT. The breakdown of LGBT workers across job levels is relatively similar (between 7-9%).

At a leadership level, 13% of chief executives and 8% of chairs identify as LGBT; 7% of Boards are made up of LGBT people.

National Portfolio Organisation workforce

The Arts Council's 2019/20 annual diversity report shows that within the National Portfolio Organisation workforce, 8% are LGBT, with 10% of permanent staff, 10% of contractual staff and 5% of voluntary staff.

The percentage of LGBT staff at paid job levels (permanent and contractual staff) show that there are higher percentages of LGBT people as managers and specialist staff and a lower level as artistic staff.

Job function	Percentage of workforce LGBT
Artistic staff	9%
Managers	11%
Specialist staff	11%
Other staff	9%
Total staff	10%

The percentage of LGBT people in governance and leadership roles across the portfolio show a higher percentage as chief executives and lower levels on Boards/chairs:

Role	Percentage of leadership LGBT
Board members	8%
Chairs	8%
Chief executives	17%
Artistic directors	12%

We continue to see high levels of 'not known' for sexual orientation data.

Audiences

There is a lack of evidence data in this area.

Investment

Open access Programme	Total percentage of successful applicants	Total percentage of LGBT applicants
National Lottery Project Grants	43%	41%
Developing Your Creative Practice	12%	13%
Grants for the Arts	35%	40%
All programmes	35%	33%

From: Arts Council England's *Equality, Diversity and Creative Case Data Report – 2018/19*

Data shows that the value of grants awarded to LGBT applicants for National Lottery Project Grants was 9%, for Developing Your Creative Practice this was 18% and for Grants for the Arts was 9%.

The Equality Analysis of the Arts Council 2018-22 National Portfolio showed a total investment in LGBT led organisations (self-defined) of £26,099,268 per annum.

Arts Council England

In terms of Arts Council England's workforce, the *Equality, Diversity and the Creative Case: A Data report*, shows that 14% of staff identify as LGBT, with 4% at director level and 13% managers.

Analysis of the impact of the sexual orientation evidence within the context of this policy, programme, activity or decision:

Evidence on sexual orientation is limited.

Workforce, leadership and governance

The NPO data shows varying levels of the workforce, leadership and governance identifying as LGBT across artforms and disciplines, eg less than 1% in libraries and 3% in museums and 9% in theatre and visual arts, but the high levels on 'not known' has an impact on our evidence data. The Delivery Plan will therefore need to support the continuation of LGBT data collection and to increase the percentage of responses.

Audiences

As there is lack of evidence in this area, there is a need to support LGBT audience data collection in arts and culture.

Investment

It is important to continue to monitor investment levels related to LGBT/LGBT led funding applications and address any identified issues.

Arts Council England

Current data does not identify any specific issues in relation to LGBT representation.

Religion or belief (please add the evidence and then complete the impact analysis)

Population

An Office for National Statistics article, *Religion in England and Wales*, showed that Christianity remains the largest religion in England and Wales although numbers are falling. Muslims are the next biggest religious group and have grown in the previous 10 years (according to the 2011 Census). Also, the number of people that were non-religious has grown.

Religion	2011% of population	2001 % of population
Christian	59.3%	71.5%
No religion	25.1%	14.8%
Muslim	4.8%	2.9%
Hindu	1.5%	1.0%
Sikh	0.8%	0.6%
Jewish	0.5%	0.5%
Buddhist	0.4%	0.2%
Other	0.4%	0.2%

Workforce

There is currently a lack of evidence in relation to religion or belief in the arts and cultural sector and how findings may be used to support our approach to equality and diversity.

The Arts Council is committed to reviewing the need for further developing our evidence base for this protected characteristic.

Audiences

Recent Taking Part data shows the breakdown of engagement across Christian and non-Christian populations in the UK:

Religion	Arts	Museums and galleries	Libraries	Digital participation	Use of social media
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No religion	81%	53.5%	30.4%	47.1%	90.5%
Christian	79%	49.4%	33.2%	41.2%	77.9%
Other religion	59%	40.1%	42.2%	45.0%	87.9%

Analysis of the impact of the religion or belief evidence within the context of this policy, programme, activity or decision:

It is not possible to assess the impact of religion or belief on the Delivery Plan due to lack of evidence

Marriage and civil partnership (please add the evidence and then complete the impact analysis)

Population

Data released by the Office for National Statistics in 2020, *Sexual orientation, UK: 2018*, shows breakdown of the UK population's marital status as:

Sexual orientation	Single	Married opposite sex	Married same sex	Divorced/ dissolved civil partnership	Widowed/ surviving civil partnership	Civil partnered
Heterosexual or straight	34.2%	49.7%	0.0%	9.1%	6.8%	0.0%
Gay or lesbian	67.6%	4.7%	11.6%	5.6%	0.6%	10.0%
Bisexual	70.4%	23.0%	0.6%	4.3%	0.6%	1.1%
Other	52.5%	28.6%	0.5%	10.6%	7.3%	0.5%
Don't know or refuse	47.6%	35.1%	0.5%	8.3%	8.0%	0.5%

There is currently a lack of evidence in relation to marriage and civil partnership in the arts and cultural sector.

The Arts Council is committed to reviewing whether we need to further develop our evidence base for this protected characteristic.

Analysis of the impact of the marriage and civil partnership evidence within the context of this policy, programme, activity or decision:

It is not possible to assess the impact of marriage and civil partnership on the Delivery Plan due to lack of evidence.

Pregnancy and maternity (please add the evidence and then complete the impact analysis)

Workforce

The summary of key findings in the 2016 HM Government/EHRC report on pregnancy and maternity related discrimination and disadvantage shows that the arts, culture and leisure sector was among the sectors in which pregnant

women and mothers were 1.5 to 2 times more likely than the average to report a negative experience.

The headline findings for all employers (not specific to arts, culture and leisure) showed that for reasons of staff retention and better morale, the majority of employers felt it was in their interests to support pregnant women and the majority were positive about statutory rights. However, 27% felt pregnancy put an unreasonable cost burden on the workplace, 70% felt pregnant women should declare their pregnancy up front in recruitment, 17% believed pregnant women and mothers were less interested in career progression and promotion than other employees and 7% did not think mothers returning from maternity leave were as committed as other members of their team.

We do not have any other statistical data in this area and the Arts Council does not currently collect data on pregnant women and mothers.

The Arts Council is committed to reviewing whether we need to further develop our evidence base for this protected characteristic.

Audiences

Public Health England's latest guidance highlights that pregnant women are clinically vulnerable to Covid-19, stating that they are at moderate risk from the illness. The guidance emphasises the importance of social distancing, staying at home as much as possible and other Covid-19 precautions.

Analysis of the impact of the pregnancy and maternity evidence within the context of this policy, programme, activity or decision:

It is not possible to assess the impact of pregnancy and maternity on the Delivery Plan due to lack of evidence.

Other identified groups (including socio-economic groups)
(please add the evidence and then complete the impact analysis)

Socio-economic groups

Population

All categories: NS-SEC	100%
1. Higher managerial, administrative and professional occupations	10.4%
2. Lower managerial, administrative and professional occupations	20.9%
3. Intermediate occupations	12.7%
4. Small employers and own account workers	9.4%
5. Lower supervisory and technical occupations	6.8%
6. Semi-routine occupations	13.9%
7. Routine occupations	11.0%
8. Never worked and long term unemployed	5.6%

From: Official Labour Market Statistics 2011 Census, England (Nomis ks611uk)

Workforce, leadership and governance

The DCMS' *Creative Industries: Focus on Employment* report, using the occupationally based National Statistics Socio-economic Classification (NS-SEC) shows:

- 91.9% of employment in the creative industries were carried out by people from more advantaged groups, with 8.1% by those from less advantaged groups
- Museums, galleries and libraries had the highest proportion of jobs filled by the less advantaged group, 22.2% of jobs, compared with an average of 8.1% across all creative industries

Breaking down the wider creative and cultural industries by socio-economic background, the 2018 *Panic! Social Class, Taste and Inequalities* in the creative Industries report found that across the board those from higher socio-economic backgrounds (NS-SEC) make up the majority of the creative and cultural industries workforce.

	NS-SEC 1 PARENTS	NS-SEC 2 PARENTS	NS-SEC 3-5 PARENTS	NS-SEC 6-8 PARENTS
Advertising and marketing	30.2%	22.6%	26.4%	20.8%
Architecture	24.6%	23.8%	38.5%	10.4%
Crafts	10.8%	11.5%	46.2%	32.3%
Design: product, graphic, and fashion	22.5%	20.3%	38.9%	18.9%
Film, tv, video, radio, and photography	25.8%	28.9%	34.2%	12.4%
It, software, and computer services	22.6%	22.6%	33.1%	21.1%
Publishing	37.1%	26.3%	25.4%	12.6%

Museums, galleries, and libraries	25.8%	28.3%	21.7%	20.8%
Music, performing, and visual art	28.9%	20.5%	31.6%	18.25%
Ns-sec i and ii	13.2%	14.6%	36.5%	35.8%
Any other occupation	20.9%	20.2%	34.8%	24.2%

There is a lack of data to understand the socio-economic makeup of the Arts Council's National Portfolio workforce. The Arts Council is committed to reviewing whether we need to further develop our evidence base for this.

The impact of Covid 19 on workers from lower socio-economic backgrounds

McKinsey and Company's *COVID-19 in the United Kingdom: Assessing jobs at risk and the impact on people and places* shows that there is a significant correlation between those with a low income and a job that is at risk of redundancy due to the effect of Covid-19. The same report also highlights that the UK regions with lowest incomes tend to have a larger proportion of jobs 'at risk', such as 'non-skilled' occupations and trade occupations.

Office for National Statistics Labour Force data shows that between March and May 2020, self-employed workers make up 14.7% of the UK's workforce. (This is a sharp fall in the number of self-employed people, a fall not seen among the employed population.) Proportionally the creative industries have a higher number of self-employed workers than the wider workforce.

The Centre for Economic Performance's *Self-employment in the covid-19 crisis* states the largest reductions in self-employment hours and income are among lower-income, older individuals without employees. Oxford Economics predict that as the 2020/21 financial year progresses, there will be 122,000 jobs lost (employed) across the creative industries, with a further 287,000 job losses among self-employed workers.

Audiences

The Arts Council's 2018/19 *Equality, Diversity and the Creative Case: A Data report* draws on the Audience Agency's Audience Finder Tool to report on the socio-economic profile of audiences across our funded activities:

Social grade	% of audience
A	8%
B	25%
C1	29%
C2	16%
D	10%
E	12%

The Taking Part data that breaks down participation in arts and cultural activity by upper and lower socio-economic group highlights that across the artforms (measures) those in the higher socio-economic group have higher engagement levels.

Socio-economic group (NS-SEC)	Arts	Museums and galleries	Libraries	Digital participation	Use of social media
Upper socio-economic group	85.4%	60.1%	36.7%	37.1%	87.2%
Lower socio-economic group	67.0%	36.1%	27.9%	21.3%	77.6%

The Britain Thinks survey suggests that social grade has a significant impact on participation rates in arts and cultural activities. The below table shows that, with only a very small number of exceptions, respondents in lower social grades have lower participation rates across all activities.

Percentage of respondents who participate in below activities at least once every year

	AB	C1	C2	DE ⁴
Read for pleasure	91%	87%	86%	78%
Go to theatre	61%	47%	40%	28%
Sing in a choir or group	15%	8%	9%	4%
Paint or draw or do crafts	38%	31%	35%	27%
Visit a museum	70%	56%	54%	43%
Visit an art gallery	49%	39%	34%	21%
Visit a historic site	73%	61%	55%	43%
Visit a library	59%	49%	47%	42%
Attend a music concert	56%	43%	40%	30%
Listen to music	98%	96%	96%	93%
Play a musical instrument	27%	19%	18%	13%
Go to a dance class (not for fitness)	16%	10%	8%	5%
Go to the cinema	80%	74%	69%	57%
Attend the ballet or opera	21%	15%	11%	5%
Write in a personal diary, journal or blog	33%	34%	31%	22%
Take part in a festival or a carnival	31%	24%	21%	17%
Watch an arts or culture performance	29%	21%	16%	12%
Use a computer or other device to create your own artwork or music	28%	24%	23%	19%

The EW Group's *Every Child* report shows that the strongest positive correlation between engagement in arts and culture as a child and continued engagement as an adult. The report states that parents from higher socio-

⁴ British National Readership Survey (NRS) classification system of social grading – **A**-High managerial, administrative or professional; **B**-Intermediate managerial, administrative and professional; **C1**-Supervisory, clerical and junior managerial, administrative and professional; **C2**-Skilled manual workers; **D**-Semi-skilled and unskilled manual workers; **E**-State pensioners, casual and lowest grade workers, unemployed with state benefits only.

economic groups are significantly more likely to take their children to arts events and to encourage them to participate in arts activities, compared with parents from lower socio-economic groups.

The Britain Thinks survey shows that perceptions of the arts and culture sector are significantly impacted by socio-economic background. Those from higher social grades are much likelier to think that the arts are important for them and their family and for wider society.

With regards to barriers in participation in arts and cultural activities, people from lower socio-economic backgrounds were generally more likely than those from upper socio-economic backgrounds to cite high costs, not enjoying participating in arts and cultural activities and not feeling that such activities were relevant to them.

Here is a list of things that some people have said might prevent them from participating in arts and cultural activities. Have any of these things ever stopped you from taking part?

	AB	C1	C2	DE
The cost of participating is too high (eg entry fees)	33%	32%	28%	37%
I prefer to spend my spare time doing other things	27%	32%	33%	32%
The types of activities available are not relevant or of interest to me	22%	24%	25%	25%
It is difficult to travel to the places where these things happen	23%	19%	24%	25%
I don't have enough time	27%	25%	21%	15%
There aren't enough opportunities in my local area	20%	22%	22%	17%
I don't know what is available in my local area	18%	20%	22%	20%
I don't enjoy participating in artistic and cultural activities	18%	18%	16%	24%
Artistic and cultural activities don't feel relevant to me	15%	18%	21%	21%
None of my friends participate in artistic and cultural activities	17%	15%	18%	17%
I do not want to take part more regularly	12%	14%	13%	15%
None of the above prevent me	12%	12%	6%	9%

Respondents categorised in higher social backgrounds were more likely to agree that the arts and museums are currently accessible to anyone, but marginally less likely to think this about libraries.

The impact of Covid-19 on audiences from lower socio-economic backgrounds

The Intensive Care National Audit and Research Centre's *Report on Covid-19 in critical care: England, Wales and Northern Ireland, 9 October 2020*, highlights that those from lower socio-economic backgrounds accounted for around 50% of intensive care admissions related to Covid-19. Data from

UCL's *Covid-19 Social Study* highlights that among those with lower household incomes, rates of depression have increased under Covid-19.

Analysis of the impact of socio-economic groups evidence within the context of this policy, programme, activity or decision:

Workforce

The arts and culture sector workforce tend to come from a higher socio-economic background. Covid-19 risks perpetuating inequalities across the sector. The self-employed, temporary workforce as well as those from lower socio-economic groups are the most at risk from the financial effects of Covid-19, including redundancies and a reduction in self-employment which are expected to hit those from lower socio-economic backgrounds the hardest.

The Arts Council does not currently have data on the socio-economic background of NPO workforces or its own workforce.

There is a need to collect workforce, leadership and governance data by socio-economic background and use this data to identify and address any under-representation, along with addressing the impact of Covid-19 on workers from lower socio-economic groups.

Audience and engagement

Audiences for arts and culture are more likely to be from higher socio-economic backgrounds. There is a strong link between engagement with arts and culture as a child and continued engagement as an adult. Cost and time are two common barriers to accessing arts and culture across all socio-economic groups. For those from lower socio-economic groups however, relevance and personal enjoyment are two additional barriers that affect their access/engagement. The impact of Covid-19 is having a disproportionate effect on the health of those from lower socio-economic groups.

There is a need to address the under-representation of audiences from lower socio-economic backgrounds, which may be exacerbated by the Covid-19 pandemic due to disproportionate impact on work, finances and health.

Investment

There is a need to collect data on the socio-economic backgrounds of applicants for open access and NPO investment.

Arts Council England

There is a need for the Arts Council to collect data on the socio-economic backgrounds of staff and governance.

Does the programme, policy, activity already have an equality and/or diversity objective built in? If yes, please give details.

Yes.

Context

The Delivery Plan 2021-24 for *Let's Create* is underpinned by four Investment Principles and has a strong focus on Inclusivity & Relevance. To support our work in this area we have developed Equality Objectives to inform our decision making and make sure we can deliver on these fundamental ambitions.

Delivery Plan 2021-24

Our four Equality Objectives:

1. We will ensure a more equitable distribution of our investment to improve opportunities for everyone, especially those with under-represented protected characteristics and from disadvantaged socio-economic groups.
2. We will invest in inclusive cultural organisations whose leadership, governance and workforce – and the independent creative and cultural practitioners they support – represent the diversity of contemporary England
3. We will invest in a cultural sector that is more relevant to all of England's communities, especially those that have been historically underserved by public investment in culture
4. We will become a more inclusive and relevant national development agency for creativity and culture that models good practice

Evidence gaps in sources used

Evidence gaps

We have identified evidence gaps for the protected characteristics of gender reassignment, sexual orientation, religion or belief, marriage and civil partnership, and pregnancy and maternity.

Steps taken to address gaps *This could include consultation or engagement with relevant groups (see box below), a call out for further evidence from key stakeholders, or possibly the commissioning of further research (although this is unlikely unless the programme is particularly significant/large in scope and the timeline can make allowance for this).*

As part of the implementation of a new data strategy, we will assess and identify appropriate actions to address relevant evidence gaps in relation to those protected characteristics where there is a lack of evidence to assess impact on our programmes and policies.

The Arts Council's data and research teams will regularly review the evidence available on the impact of Covid-19 on the arts and cultural sector and conduct/commission research with the sector as appropriate.

Engagement

Which stakeholders have you engaged with in relation to equality issues? *eg local authority, specialist RMs, sector experts, etc*

Sector organisations and individuals (from consultation on *Let's Create*)

Director, Diversity

Please outline the nature of the engagement activity carried out with these stakeholders *eg via the programme or project steering group, established advisory groups, etc*

Much of the evidence included is based on consultation with the sector, including organisations and individuals when developing our 10-year Strategy, *Let's Create*.

What were the outcomes of the engagement? *Please provide a summary of the findings/recommendations/feedback and attach any relevant documentation if appropriate*

Included as evidence in this Equality Analysis.

PART 3: Analysis conclusions

Identification of a need to advance equality of opportunity

If yes, what is the nature of this need within the context of your programme/policy?

Yes, to ensure the Delivery Plan provides opportunities to advance equality of opportunity in all our programmes.

Identification of a need to foster good relations

If yes, what is the nature of this need within the context of your programme/policy?

Identification of a need to address direct or indirect discrimination

If yes, what is the nature of this need within the context of your programme/policy?

Are there any potentially significant adverse equality impacts of the programme/policy?

If yes, can these be justified after considering all reasonable alternatives and mitigating actions?

Are there any inherently positive equality impacts of the policy/programme?

The Delivery Plan has a strong focus on Equality, particularly through the development and implementation of our Inclusivity and Relevance Investment Principle.

Other considerations

Are there any other considerations or dependencies which need to be taken into account? *eg if programme is part of a wider suite of programmes and cumulative effect on equality needs to be considered*

Is there equality activity already in place that will affect the identified equality needs or potential adverse impact?

The Arts Council continues to develop equality analyses for all our programmes and policies and to take action to address identified issues.

PART 4: Action to be taken

Please indicate which one of the following steps is to be taken as a result of your conclusions from the Equality Analysis:

☐ No major change to the policy as there is no evidence that there is potential for discrimination and we have already taken all appropriate opportunities to advance equality or foster good relations

☒ Adjust the policy by taking steps to remove barriers or better advance equality – this will involve developing an action plan to address the equality issues and will include consideration of how discrimination can be removed if it exists, how equality of opportunity can be advanced, and how good relations could be fostered, if there is an identified need for this

☐ Continue the policy or aspects of it despite adverse effects or missed opportunities to advance equality and on the basis that it does not unlawfully discriminate

☐ Stop and remove the policy because there are adverse effects that cannot be justified and cannot be mitigated, or there is unlawful discrimination

If you have indicated that you will be adjusting the policy, please complete the action plan in PARTS 5.

If you have indicated that you will be continuing the policy despite adverse effects or missed opportunities to advance equality, or that you will be stopping the policy, please provide a clear and comprehensive justification for continuation or cessation below.

FINALLY, WHICHEVER OF THE FOUR STEPS YOU HAVE SELECTED, PLEASE ENSURE YOU COMPLETE PART 6 AT THE END OF THIS FORM.

PART 5: Equality Analysis Action Plan for: *insert name of programme*

Eliminate discrimination, harassment and victimisation				
Issue	Action	By when	Lead	Review comments (see date for review stated below) – in terms of effectiveness of action taken and any further action required

Advance equality of opportunity				
Issue	Action	By when	Lead	Review comments (see date for review stated below) – in terms of effectiveness of action to date and any further action required
AGE				
Disproportionate impact of Covid-19 on younger workers being furloughed and losing their job	<p>Delivery Plan: Supporting Individuals – the development of stronger pathways into the sector for young people</p> <p>Delivery Plan: 2021-24 Equality Objectives – Implementation of objective to invest in inclusive cultural organisations whose</p>	<p>May 2021 onwards</p> <p>Launched April 2021</p>	<p>Director, Music Education</p> <p>Director, Diversity</p>	

	workforce represents the diversity of contemporary England			
Disproportionate impact of Covid-19 on older workers being made redundant and potentially having more difficulties in finding new work	Delivery Plan: 2021-24 Equality Objectives – Implementation of objective to invest in inclusive cultural organisations whose workforce represents the diversity of contemporary England	Launched April 2021	Director, Diversity	
Low percentage of younger Board members aged under 35	Delivery Plan: Fit for Future Cultural Sector – Delivery of a governance development programme (in partnership) to help increase board diversity and inclusivity	Autumn, 2021	Director, Skills & Workforce	
Those aged 75 and over have far lower engagement levels in arts and culture. The impact of Covid-19 could potentially result in lower engagement of older people	Delivery Plan: Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle (including audiences and communities) in National Lottery Project Grants (NLPG) and National Portfolio Organisations (NPO) 2023 applications	Publication of NLPG Guidance November 2021 Publication of NPO Guidance January 2022	Director, Touring & Cambridge Director, Touring & Cambridge	

	Delivery Plan: Equality Objectives 2021-24 – Implementation of investing in a cultural sector that is more relevant to all of England's communities, especially those that have been historically underserved	Launched April 2021	Director, Diversity	
DISABILITY				
Under representation of disabled workers in creative industries and NPO	Delivery Plan: Fit for Future Cultural Sector - Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance (including workforce diversity) Investment Principle in NLPG and NPO 2023 applications (with agreed targets) Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle including interactive resources, a thought leadership programme and practical toolkits	Publication of NPO Guidance January 2022 and publication of NLPG Guidance November 2021 Spring 2021 onwards	Director, Touring & Cambridge Director, Touring & Cambridge	

	<p>Delivery Plan: 2021-24 Equality Objectives – Implementation of objective to invest in inclusive cultural organisations whose workforce and the independent creative practitioners they support represents the diversity of contemporary England</p> <p>Delivery Plan: Supporting Individuals - Increased investment in Developing Your Creative Practice (DYCP) to support a broad range of creative practitioners in a way that responds to their needs</p>	<p>Launched April 2021</p> <p>April 2021 onwards</p>	<p>Director, Diversity</p> <p>Director, Dance & London</p>	
Under-representation of disabled leaders and disability led organisations in NPO	Delivery Plan: Fit for Future Cultural Sector - Extension of Elevate programme to support diverse led organisations to better position themselves to seek NPO funding from 1 April 2023	April 2021 onwards	Senior Manager, Diversity	
Under-representation of disabled Board members	Delivery Plan: Fit for Future Cultural Sector – Delivery of a governance development	Autumn 2021 onwards	Director, Skills & Workforce	

	<p>programme (in partnership) to help increase board diversity and inclusivity</p> <p>Delivery Plan: Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance (including governance) Investment Principle in NLPG and NPO 2023 applications (with agreed targets)</p> <p>Delivery Plan: Investment Principles – Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle including interactive resources, a thought leadership programme and practical toolkits</p>	<p>Publication of NLPG Guidance November 2021</p> <p>Publication of NPO Guidance January 2022</p> <p>April 2021 onwards</p>	<p>Director, Touring & Cambridge</p> <p>Director, Touring & Cambridge</p>	
Identified barriers for disabled workers in the sector include narrow view of reasonable	Delivery Plan: Investment Principles – Development and publication of material to support the use of the Inclusivity &	April 2021 onwards	Director, Touring & Cambridge	

adjustments, negative impact of changes to benefits, and attitudes to disabled people	Relevance Investment Principle including interactive resources, a thought leadership programme and practical toolkits			
<p>New ways of working during lockdown offered flexibility which could benefit some disabled workers</p> <p>Disabled workers impacted by Covid-19, particularly if instructed to shield. They are more likely to have been furloughed or had hours reduced</p>	<p>We are undertaking research into the impact of the Covid-19 pandemic across the cultural workforce including by protected characteristics. This will cover employment, job creation, redundancies, support schemes and how organisations have responded to the pandemic, with lessons learned.</p> <p>Investment Principles – Inclusivity & Relevance Requirement for evidence of implementing Inclusivity & Relevance Investment Principle in NLPG and NPO 2023 (with agreed targets) (For NPOs, baseline diversity data on communities and workforce</p>	<p>2021 onwards</p> <p>Publication of NPO Guidance January 2022 and publication of NLPG Guidance November 2021</p>	<p>Director, Research</p> <p>Director, Touring & Cambridge</p>	

	<p>required to evidence appropriateness of self-set targets)</p> <p>Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle, including 'Intersectionality' (people with more than one protected characteristic). Resources to include interactive resources, a thought leadership programme and practical toolkits</p> <p>Supporting Individuals – Increased investment in Developing Your Creative Practice (DYCP) to support a broad range of creative practitioners in a way that responds to their needs</p>	<p>April 2021 onwards</p> <p>April 2021 onwards</p>	<p>Director, Touring & Cambridge</p> <p>Director, Dance & London</p>	
Disabled people less likely to attend or participate in arts, museums and galleries and social	Delivery Plan: Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance Investment	Publication of NLPG Guidance November 2021	Director, Touring & Cambridge	

<p>media activity. Barriers of cost and travel identified. Low representation of disabled NPO audiences which varies across artform and disciplines</p> <p>Covid-19 – health and wellbeing is a greater priority in disabled people’s decisions to engage in arts and culture</p>	<p>Principle in NLPG and NPO 2023 applications (with agreed targets)</p>	<p>Publication of NPO Guidance January 2022</p>	<p>Director, Touring & Cambridge</p>	
	<p>Delivery Plan: Equality Objectives 2021-24 – Implementation of objective to invest in a cultural sector that is more relevant to all of England’s communities, especially those that have been historically underserved</p>	<p>Launched April 2021</p>	<p>Director, Diversity</p>	
	<p>Delivery Plan: Fit for Future Cultural Sector – Capital programme to invest in physical/digital infrastructure to help change buildings and equipment to include promoting access and inclusivity</p> <p>Opportunities within the Cultural Investment Fund to ensure that buildings and other capital assets are accessible</p>	<p>Autumn 2021</p> <p>Guidance published May 2021</p>	<p>Senior Manager, Capital</p> <p>Senior Manager, Libraries, Director, Museums and Collections</p>	

	We will work with UK arts councils and the BFI to launch an Access Card for disabled, D/deaf and neuro-divergent audiences to improve access and increase audience engagement	To be launched in 2022	Director, Diversity	
Low level of investment in disability led organisations and disabled creative practitioners	<p>Delivery Plan: Fit for Future Cultural Sector – Increase investment in diverse led NPOs in the new National Portfolio from April 2023 onwards</p> <p>Delivery Plan: Supporting Individuals – Increased investment in Developing Your Creative Practice (DYCP) to support a broad range of creative practitioners in a way that responds to their needs</p> <p>Delivery Plan: Fit for Future Cultural Sector – Extension of our</p>	<p>Publication of NPO Guidance January 2022</p> <p>April 2021 onwards</p> <p>April 2021 onwards</p>	<p>Executive Director, Communication & Public Policy & Director, Diversity</p> <p>Director, Dance & London</p>	

	Elevate programme for 12 months to support more diverse led organisations prepare to bid for National Portfolio funding from 1 April 2023		Senior Manager, Diversity	
Under-representation of disabled workers and leaders in the Arts Council	Delivery Plan: the Arts Council's Effectiveness – Implementation of a new Arts Council diversity action plan which will set targets for diversifying our workforce, leadership and governance and report on an annual basis against those targets. Target set for Arts Council staff to increase the headcount of disabled, deaf and neurodiverse staff from 7.7% to at least 14.5% in March 2024 and for Area Councils from 10% to at least 14.5% in March 2024.	January 2021 onwards	Director, HR	
RACE				
Under-representation of Black, Asian and ethnically diverse people in the arts	Delivery Plan: Fit for Future Cultural Sector – Investment Principles – requirement for evidence of implementing	Publication of NLPG Guidance November 2021 and publication	Director, Touring & Cambridge	

<p>and cultural sector workforce</p> <p>The under-representation of NPO Black, Asian and ethnically diverse workforce (and leadership and governance) varies across artform and disciplines</p>	<p>Inclusivity & Relevance (including workforce) Investment Principle in NLPG and NPO 2023 applications (with agreed targets)</p> <p>Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle including interactive resources, a thought leadership programme and practical toolkits</p> <p>Delivery Plan: 2021-24 Equality Objectives – Implementation of objective to invest in inclusive cultural organisations whose workforce and the independent creative practitioners they support represent the diversity of contemporary England</p> <p>Delivery Plan: Supporting Individuals – Increased investment in Developing Your Creative Practice (DYCP) to</p>	<p>of NPO Guidance January 2022</p> <p>Spring 2021 onwards</p> <p>Launched April 2021</p> <p>April 2021 onwards</p>	<p>Director, Touring & Cambridge</p> <p>Director, Diversity</p> <p>Director, Dance & London</p>	
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	support a broad range of creative practitioners in a way that responds to their needs			
Under-representation of NPO Black, Asian and ethnically diverse leaders, particularly as chief executives/chairs	<p>Delivery Plan: Fit for Future Cultural Sector – Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance (including leadership) Investment Principle in NLPG and NPO 2023 applications (with agreed targets)</p> <p>Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle including interactive resources, a thought leadership programme and practical toolkits</p> <p>Delivery Plan: Fit for Future Cultural Sector – Extension of our Elevate programme for 12 months to support more diverse led organisations prepare to bid for</p>	<p>Publication of NLPG Guidance November 2021 and publication of NPO Guidance January 2022</p> <p>Spring 2021 onwards</p> <p>April 2021 onwards</p>	<p>Director, Touring & Cambridge</p> <p>Director, Touring & Cambridge</p> <p>Senior Manager, Diversity</p>	

	National Portfolio funding from 1 April 2023			
<p>Evidence has shown that from Q3 2019 to Q3 2020 the number of Black, Asian and ethnically diverse workers in employment has fallen at a greater rate than white workers</p> <p>Evidence has shown that during the pandemic, the percentage of Black, Asian and ethnically diverse women workers in arts and entertainment has fallen substantially</p>	<p>Investment Principles – Inclusivity & Relevance Requirement for evidence of implementing Inclusivity & Relevance Investment Principle in NLPG and NPO 2023. (For NPOs, baseline diversity data on communities and workforce required to evidence appropriateness of self-set targets)</p> <p>Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle, including ‘Intersectionality’ (people with more than one protected characteristic). Resources to include interactive resources, a thought leadership programme and practical toolkits</p>	<p>Publication of NLPG Guidance November 2021 and publication of NPO Guidance January 2022</p> <p>April 2021 onwards</p>	<p>Director, Touring & Cambridge</p> <p>Director, Touring & Cambridge</p> <p>Director, Dance & London</p>	

	Supporting Individuals - Increased investment in Developing Your Creative Practice (DYCP) to support a broad range of creative practitioners in a way that responds to their needs	April 2021 onwards		
Engagement with arts and culture varies across Black, Asian and ethnically diverse backgrounds. Generally, engagement with arts and culture is lower among those from Black and Asian backgrounds. The exceptions are libraries and social media which have more engagement from these ethnic groups.	Delivery Plan: Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle (including audiences and communities) in NLPG and NPO 2023 applications (with agreed targets) Delivery Plan: Equality Objectives 2021-24 – Implementation of objective to invest in a cultural sector that is more relevant to all of England's communities, especially those that have been historically underserved	Publication of NLPG Guidance November 2021 and publication of NPO Guidance January 2022 Launched April 2021	Director, Touring & Cambridge Director, Diversity	

<p>Evidence suggests that the disproportionate economic effect of Covid-19 could result in those from Black, Asian and ethnically diverse backgrounds having an additional financial barrier. The health impact of Covid-19 disproportionately impacts Black, Asian and ethnically diverse communities</p>	<p>Delivery Plan: Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle in NLPG applications</p> <p>NLPG – New advice-giving framework to target those under-represented in our application data and those experiencing high levels of ineligibility</p>	<p>Publication of NLPG Guidance November 2021</p>	<p>Director, Touring & Cambridge</p>	
<p>Investment in Black, Asian and ethnically diverse led organisations and individuals through open access funds has started to improve and needs to be maintained/ improved</p>	<p>Delivery Plan: Fit for Future Cultural Sector – Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance (including leadership) Investment Principle in NLPG applications</p> <p>Fit for Future Cultural Sector: Supporting Individuals – Increased investment in</p>	<p>Publication of NLPG Guidance November 2021</p> <p>April 2021 onwards 2021</p>	<p>Director, Touring & Cambridge</p> <p>Director, Dance & London</p>	

Lower levels of investment in Black, Asian and ethnically diverse led organisations in the Portfolio	<p>Developing Your Creative Practice (DYCP) to support a broad range of creative practitioners in a way that responds to their needs</p> <p>Delivery Plan: Fit for Future Cultural Sector – Increase investment in diverse led NPOs in the new National Portfolio from April 2023 onwards</p>	Publication of NPO Guidance January 2022	Executive Director, Communication & Public Policy & Director, Diversity	
In the Arts Council, there is under-representation of Black, Asian and ethnically diverse staff, particularly at management level	<p>Delivery Plan: Arts Council's Effectiveness – Implementation of a new Arts Council diversity action plan which will set targets for diversifying our workforce, leadership and governance and report on an annual basis against those targets. Target for Arts Council staff to increase the headcount of Black, Asian and ethnically diverse staff from 14.3%</p>	January 2021 onwards	Director, HR	

	to at least 17% in March 2024 and for Area Councils to be at least 31% in March 2024			
SEX				
The arts and cultural sector have proportionally more female workers than males, although this varies across artform. For example, in NPOs there is a substantially lower percentage of females in music	Delivery Plan: Fit for Future Cultural Sector – Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance (including workforce) Investment Principle in NLPG and NPO 2023 applications (with agreed targets)	Publication of NLPG Guidance November 2021 and publication of NPO Guidance January 2022	Director, Touring & Cambridge	
At leadership level, there are less female chairs/artistic directors in NPOs	Delivery Plan: Fit for Future Cultural Sector - Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance (including leadership) Investment Principle in NPO 2023 applications (with agreed targets)	Publication of NPO Guidance January 2022	Director, Touring & Cambridge	

	Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle including interactive resources, a thought leadership programme and practical toolkits	April 2021 onwards	Director, Touring & Cambridge	
Evidence suggests that Covid-19 has resulted in females being more likely to have lost their jobs than males. There is a need for sector data on the impact of Covid-19 on the arts and culture female workforce and to identify and address any disproportionate impact	We are undertaking research into the impact of the Covid-19 pandemic across the cultural workforce including by protected characteristics. This will cover employment, job creation, redundancies, support schemes and how organisations have responded to the pandemic, with lessons learned	2021 onwards	Director, Research	
SEXUAL ORIENTATION				
There is a lack of LGBT NPO audience data	Delivery Plan: Arts Council's Effectiveness – Review this issue as part of implementation of new	January 2021 onwards	Chief Data Officer	

	Data Strategy and discussions on the development of the next NPO funding round			
SOCIO ECONOMIC GROUPS				
The arts and culture sector workforce tend to come from a higher socio-economic background	<p>Delivery Plan: Fit for Future Cultural Sector – Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance (including workforce) Investment Principle in NLPG</p> <p>Introduction of socio-economic questions to be included in NLPG application form</p> <p>Development and publication of material to support the use of the Inclusivity & Relevance Investment Principle including interactive resources, a thought leadership programme and practical toolkits</p>	<p>NLPG Guidance to be published November 2021</p> <p>Spring 2021 onwards</p>	<p>Director, Touring & Cambridge</p> <p>Director, Touring & Cambridge</p>	

	<p>Delivery Plan: 2021-24 Equality Objectives – Implementation of objective to invest in inclusive cultural organisations whose workforce and the independent creative practitioners they support represent the diversity of contemporary England</p> <p>Delivery Plan: Supporting Individuals – Increased investment in Developing Your Creative Practice (DYCP) to support a broad range of creative practitioners in a way that responds to their needs</p>	<p>Launched April 2021</p> <p>April 2021 onwards</p>	<p>Director, Diversity</p> <p>Director, Dance & London</p>	
Lack of workforce socio-economic data for NPO/arts and cultural sector	<p>Delivery Plan: Arts Council's Effectiveness – Recent introduction of socio-economic questions in two DYCP rounds</p>	Ongoing	Chief Data Officer/ Director, Dance & London	

	<p>Introduction of socio-economic questions to be included in NLGP application form</p> <p>Introduction of mandatory socio-economic questions to be included in next NPO funding round</p>	<p>November 2021</p> <p>January 2022</p>	<p>Chief Data Officer/ Director, Touring & Cambridge</p> <p>Chief Data Officer/ Director, Touring & Cambridge</p>	
<p>Covid-19 is likely to disproportionately impact workers from lower socio-economic groups</p>	<p>Delivery Plan: Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle in NLPG applications</p> <p>NLPG – New advice-giving framework to target those under-represented in our application data and those experiencing high levels of ineligibility</p>	<p>NLPG Guidance published November 2021</p>	<p>Director, Touring & Cambridge</p>	

<p>Audiences for arts and culture are more likely to be from higher socio-economic groups. Cost, time and relevance are identified as barriers for people from lower socio-economic backgrounds engaging in arts and culture</p>	<p>Delivery Plan: Investment Principles – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle (including audiences and communities) in NLPG and NPO 2023 applications</p> <p>Delivery Plan: Equality Objectives 2021-24 – Implementation of objective to invest in a cultural sector that is more relevant to all of England's communities, especially those that have been historically underserved</p>	<p>NLPG Guidance published November 2021</p> <p>NPO Guidance published January 2022</p> <p>Launched April 2021</p>	<p>Director, Touring & Cambridge</p> <p>Director, Diversity</p>	
<p>The Arts Council does not collect socio-economic data on our workforce, leadership and governance</p>	<p>Delivery Plan: Arts Council's Effectiveness:</p> <p>We will establish a baseline of the socio-economic background of our staff, benchmark it and set targets for future years</p>	<p>Ongoing</p>	<p>HR Director /Data Team</p>	

Promote good relations between groups				
Issue	Action	By when	Lead	Review comments (see date for review stated below) – in terms of effectiveness of action to date and any further action required

PART 6: Sign off *Please note the order of the teams/people involved in the checks and sign off*

Who carried out the assessment? Senior Manager, Diversity
Date of assessment June 2021
Date forwarded to Diversity SO for QA
Responsible Director Michelle, Dickson – Executive Director, Strategy
Sign off date by Responsible Director

Review of implemented action

Date due: Ongoing and full review January 2022
Name and job title of person responsible:
Date forwarded to Diversity SO for inclusion in EA action review log: