Equality Analysis:
Development of the Arts Council's 10 year strategy, 2020-30

Part 1: Information about the policy, programme, activity, or decision, and assessment as to whether an EA is required

What is being assessed?

The Equality Analysis covers our development work to date for the Arts Council's next 10 year strategy, to be published in Autumn 2019 and to cover the period 2020-2030.

It will continue to be developed and reviewed on an iterative basis through to the publication and implementation of our new strategy

Arts Council England has a legal duty to consider equality in its policy making. Through this we aim to prevent discrimination and promote equality and diversity for people from protected characteristic groups defined in the Equality Act 2010 – including age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation. We also seek to go beyond our legal duty and ensure that the work we invest in is reflective of the diversity of contemporary England.

This Equality Analysis reviews and identifies the impact of our decision-making on people from protected characteristic groups. An accompanying Equality Action Plan sets out the steps we will take to address any negative impact of our decisions on equality and diversity across the arts and cultural sector.

General background / wider contextual information

The new strategy will set out mission and goals for the next 10 year period and will be an opportunity to reassess our activities and refocus our approach. The document provide a framework for our Annual Plans, business plans and funding programmes. It will provide strategic direction for the way in which we fulfil our investment, development and advocacy roles. As such, it will impact on all areas of our work and all our relationships with individuals and organisations that we fund and who apply for funding or consider applying. It will influence our partnerships and interactions with stakeholders and potential stakeholders. It will set the tone for how we talk about the arts and culture in England.

It is vital that equality and diversity are embedded in all of our policies, programmes and funding opportunities. Equality and diversity considerations should underpin all of our decision making. We must ensure that we have considered the impact of our strategic approach on all protected characteristic groups, as well as recognising class and socio economic barriers. We are committed to engaging with a diverse range of individuals and organisations through both The Arts and Culture Conversation – our informal consultation

on a set of key questions about the arts and culture – and the formal consultation on the outline framework of the strategy document. We want to hear from those we fund and those we do not currently fund. We will take an active approach to encouraging engagement and will actively seek the views of those less likely to respond. We will use the Equality Action Plan to drive this approach forward.

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

- Publish a new Arts Council strategy in autumn 2019 which sets out our mission and goals and provides a framework below which Annual Plans and business plans fit seamlessly into a workable performance management framework.
- Ensure that the new strategy is evidence based, takes into account future trends and demonstrates lessons learnt during the lifetime of our current strategy.
- Involve, engage and capture the views of a diverse spectrum of stakeholders, partners and others from across the country, including: national and local government; artists; cultural organisations; thought-leaders; staff; and the public. Ensure that people feel listened to and involved in the process.
- Ensure that the new strategy which is clear about our future priorities, easy to understand, and accessible to all.
- Work with and through the Strategy Policy Development Group to plan for implementation and to ensure that international and external implications for delivery are planned for e.g. resources, systems, ways of working.

Who will be principally affected by the policy, programme, activity, decision and how?

The strategy will influence all areas of Arts Council work and, as such, will have a wide ranging impact, including:
- Applicants/potential applicants
- Staff
- Audiences/visitors/service users
- Partner organisations/potential partner organisations
- Stakeholders/potential stakeholders
- Sector workforces and boards

Initial assessment of relevance to equality

Relevance to Equality: **Yes**

Part 2: Equality Analysis

Evidence sources (other than engagement)

Please note that for all external reports cited in this Equality Analysis we will use the terminology as written in the report, which may be different to that normally used by Arts Council England.

Evidence considered:

- Office for National Statistics Annual Population Survey 2016 (Office for National Statistics, 2016)

- Overview of the UK population: March 2017 (Office for National Statistics, 2017)

- Arts Council England National Portfolio 2018-22 Equality Analysis (Arts Council England, 2017)

- Future proof: Britain in the 2020s (Institute for Public Policy Research, 2016)

- Trajectory and transience: Understanding and addressing the pressures of migration on communities (Coventry University and Institute for Public Policy Research, 2015)

- Equality, Diversity and the Creative Case: A Data Report 2016/17 (Arts Council England, 2018)

- Equality and diversity within the arts and cultural sector in England: Evidence and literature review (Arts Council England, 2014)

- A study of the UK Information Workforce – Mapping the Library, Archives, Records, Information Management and Knowledge Management and Related Professions (CILIP/ARA, 2015)

- Taking Part 2016/17 Quarter 2 statistical release report, England, October 2015 - September 2016 (Department for Culture, Media and Sport, January 2017)

- Taking Part focus on: Diversity Trends, 2005 to 2015/16 (Department for Culture, Media and Sport, 2017)

- Statistical bulletin: 2011 Census: Key Statistics and Quick Statistics for Local Authorities in the United Kingdom (Office of National Statistics, 2013)

- Arts Council England Analysis of Theatre in England (BOP Consulting,

September 2016)

- 'Making a Shift - Disabled People and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities', (EW Group, January 2018)

- Museum Consultancy, Diversity in the workforce and governance of Arts Council England's Major partner museums: Research project (Arts Council England, 2015)

- 'A study of the UK Information Workforce - Mapping the Library, Archives, Records, Information Management and Knowledge Management and Related Professions' (CILIP/ARA, 2015)

- Creative Diversity: The state of diversity in the UK's creative industries, and what we can do about it (Creative Industries Federation, 2015)

- Pregnancy and Maternity Related Discrimination and Disadvantage First Findings: Surveys of Employers and Mothers (HM Government, 2015)

- Inequality among lesbian, gay, bisexual and transgender groups in the UK: a review of evidence (National Institute of Economic and Social Research, 2016)

- DWP Office for Disability Issues, 'Guidance on accessible communication formats' (2014)

- Office for National Statistics, article on 'Religion in England and Wales 2011' (2012)

- Ethnicity and national identity in England and Wales: 2011 (Office for National Statistics, 2012)

- Strategic Review of DCMS Sponsored Museums, November 2017 (Department for Culture, Media and Sport)

- The Mendoza Review: An Independent Review of Museums in England, November 2017 (Neil Mendoza)

- Arts Council England: The Conversation (BritainThinks, not yet published)

- Every child: equality and diversity in arts and culture with, by and for children and young people (EW Group, 2016)

- ESRC Centre on Dynamics of Ethnicity, 'Dynamics of Diversity: Evidence from the 2011 Census' (2012).

- Breaking barriers: on class and social mobility in arts and culture (blog) (Arts Council England, April 2018)

Analysis of equality issues for those principally affected

Age

UK Population

The Office for National Statistics (ONS) Annual Population Survey (APS) for 2015/16 showed the age groups for the working age population as follows:

Age range	% of working age population
16-19	7%
20-24	10%
25-34	22%
35-49	32%
50-64	29%

ONS trend analysis (Overview of the UK Population: March 2017) shows that the percentage of the population that is 65 years or older is growing and is projected to continue to grow, as shown in the table below.

Year	UK population	% age 0-15 years	% age 16-64 years	% age 65 years +
2005	60,413,000	19.3	64.7	15.9
2015	65,110,000	18.8	63.3	17.8
2025	69,444,000	18.9	60.9	20.2
2035	73,044,000	18.1	58.3	23.6

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%.

National Portfolio Organisation (NPO)/Major Partner Museum (MPM) workforce

Due to an error in the 2016/17 annual survey, Arts Council has been unable to measure accurately the age profile of NPO and MPM workforces. The error resulted in a high level of 'unknowns' (55% for NPOs and 68% for MPMs). The result of this is that the data collected for that year is not meaningful.

The Arts Council's Equality, Diversity and the Creative Case data report 2015/16 presents the age range of NPO and MPM workforces for 2015/16:

NPO	Age range	% of workforce	MPM	Age range	% of workforce
	<19	2%		<19	2%
	20-34	34%		20-34	26%
	35-49	26%		35-49	28%
	50-64	10%		50-64	25%
	65+	2%		65+	5%
	Unknown	26%		Unknown	14%

The CILIP report mapping the library archives, records, information management and knowledge management (and related professions) also maps diversity. Libraries employ nearly 60% of this workforce; 21% in higher education and 16.6% in the public sector. This report highlights that the highest proportion of the workforce falls in the 45-55 age band and 55.3% are over 45 years of age.

Audiences and engagement

The Taking Part 2016/17 Quarter 2 statistic release shows that engagement in the arts (attendance and participation) was equally high across all age groups apart from the over 75s, where engagement declines.

Arts	Age	Proportion of adults who had attended or participated in activities over the last year %	Museums And galleries	Age	Proportion of adults who had attended or participated in activities over the last year %
	16-24	79.7%		16-24	50.3%
	25-44	78.9%		25-44	57.1%
	45-64	77.7%		45-64	56.2%
	65-74	79.2%		65-74	55.2%
	75+	62.4%		75+	36.8%

The same report shows a significant decrease in engagement with museums and galleries for the over 75s and a slightly lower figure for the 16-24 age group, compared to other groups.

Library engagement did not follow this pattern. The over 75s were found to be attending at a very similar level to 65-74 year olds and 25-44 year olds. Lowest library engagement was among the 16-24 group (28.8%).

Libraries

Age	Proportion of adults who had attended or participated in activities over the last year %
16-24	28.8
25-44	37.7
45-64	30.2
65-74	36.4
75+	36.3

From the evidence shown, the age profile of the NPO workforce is fairly similar to the Annual Population Survey figures, although on the whole the workforce is younger. The MPM workforce is fairly evenly spread across all ages. Audiences and engagement across age groups show lower levels for those aged 75 and over.

EW Group's report 'Every Child' (2016) summarises evidence and produces new findings on

children and young people's engagement with the sector. Findings from the report include:
- A lack of existing evidence makes it difficult to assess the extent to which children and young people with one or more of the protected characteristics have the opportunity to participate in arts and culture activities.
- Engagement in the arts at the most basic level (at least once a year) is almost universal in the 5-10 years old age range, and drops off as children grow older.
- Literature and reading activities and film and video have the highest participation rate amongst 11-15 year olds.
- Older children are more likely to have undertaken/ be interested in creative activities online.

A recent BritainThinks representative survey of 2,097 adults, undertaken on behalf of the Arts Council as part of the Strategy process, has given us further insight into participation in arts and cultural activities by different age groups. The table below shows that across several activities, the percentage of respondents saying they participate in an activity at least once a year was higher for younger age groups and lower for older age groups. In many cases, participation peaks in the 16-24 age group before declining as age groups increase, although this downward trend occasionally halts or reverses for the 65+ group (e.g. going to the theatre and visiting a library).

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

	Age Groups					
	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%

Research by Doink, "An ACE Future" (undertaken as part of the Strategy process), focussed on asking young people, primarily from traditionally hard to reach backgrounds, about their perceptions of, and engagement with, arts and culture. The study found that:
- Music and dance were by far the most accessible forms of expression for young people (59% listed music or dance as the art form they were most likely to engage with).
- 40% of young people said that one of the places they were most likely to partake in culture was at home. Most said that they primarily engage in arts/cultural activities with friends, at home or in their local area, and that they do it for fun.
- The majority of those participating in the study were in the 16-19 age bracket, and the

research found their engagement with arts and culture had tailed off since starting their Further Education course either due to constraints on their time, new focuses, or due to a perceived lack of opportunities for participation.

- Many young people felt unable to access opportunities based on both time and place. Some said they were not allowed to stray too far from home, too late in the evening.

Public Perceptions

The below comments are based on findings from the recent BritainThinks survey, undertaken as part of the Strategy process, which provides evidence on how different age groups perceive the sector and its value in their lives.

The survey found that, in general, age had a small and mixed impact on perceptions of how important the arts are to respondents and their family. For example, respondents in the 16-24 age group were less likely to rate museums as important to them and their family.

Respondents saying the below are important to them and their family (Net importance)

	16-24	25-34	35-44	45-54	55-64	65+
Arts	60%	61%	56%	58%	61%	61%
Museums	62%	79%	75%	73%	76%	76%
Libraries	67%	70%	74%	72%	70%	73%

The survey also found that all age groups most commonly selected 'providing entertainment' as the reason for thinking the arts are important for them and their family. 16-24 year olds were noticeably less likely to select education (either for themselves/their household or 'children and young people') as a reason for the arts being important, compared to other age groups.

The below table shows that age often impacted on how respondents answered when asked which artform or libraries or museums had contributed most to their quality of life. For example, respondents in the 65+ group placed greater emphasis on Literature and Theatre than other groups, whilst 16-24 year olds placed much less value on Museums and libraries than other ages.

Which of the following forms of arts, museums and libraries, if any, do you think have contributed most to your quality of life?

	16-24	25-34	35-44	45-54	55-64	65+
Music (e.g. jazz, pop, rock, classical etc)	63%	56%	50%	58%	57%	55%
Museums	29%	51%	44%	47%	44%	47%
Libraries	29%	36%	45%	46%	43%	54%
Literature	32%	38%	32%	35%	36%	49%
Theatre	26%	30%	22%	27%	27%	40%
Visual arts (e.g. Fine Art, drawing, sculpture etc)	21%	20%	14%	15%	13%	20%
Combined arts (e.g. festivals / carnivals)	18%	18%	15%	16%	7%	7%
Dance	17%	15%	13%	8%	10%	15%
None of the above	5%	5%	9%	7%	8%	6%
Don't know	7%	4%	8%	6%	7%	3%

The survey found that most respondents in all age groups said that they were not well informed about the opportunities available in their local area when it comes to arts, but were better informed with regards to libraries and museums. In general, older age groups thought they

were better informed than younger groups about libraries.

Percentage of respondents saying that they felt informed about local opportunities regarding:

	16-24	25-34	35-44	45-54	55-64	65+
Arts: Informed	40%	44%	35%	42%	48%	40%
Museums Informed	50%	60%	54%	64%	60%	59%
Libraries: Informed	59%	66%	64%	69%	74%	78%

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

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?

	16-24	25-34	35-44	45-54	55-64	65+
The cost of participating is too high (e.g. 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 how accessible the arts are to everyone, there was little variance by age group. However, there was slight variance in how accessible different age groups viewed museums and libraries – with those thinking libraries are accessible to all increasing as the age group increases (from 75% at 16-24 to 88% at 65+).

Percentage of respondents agreeing that arts, museums and libraries are currently accessible to anyone:

	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%

As highlighted in the table below, awareness of Arts Council England increases as the age group of respondents increases. Less than half of respondents in the 16-24 group had heard of the Arts Council when asked.

	16-24	25-34	35-44	45-54	55-64	65+
Heard of Arts Council England	42%	50%	57%	69%	76%	86%
Never heard of Arts Council England	52%	46%	39%	28%	21%	13%

The below two charts show that age can also have an impact on what priorities people think the Arts Council should have with regard to investing public money.

Which of the following types of organisations or individuals do you think Arts Council England should focus on when investing public money in the future? (results show which respondents selected)

	16-24	25-34	35-44	45-54	55-64	65+
Aim to get more people involved in art and culture	41%	44%	43%	48%	44%	56%
Provide arts and cultural activities for young people	34%	38%	36%	43%	33%	47%
Provide arts and cultural activities for disabled people or those with a long-term health condition or impairment	25%	25%	28%	38%	31%	35%
Can evidence having a positive impact on those who use them	26%	30%	20%	32%	26%	29%
Produce the very best quality art and culture	23%	19%	16%	25%	26%	36%
Target specific groups of society who have low engagement in art and culture	23%	27%	17%	21%	27%	27%
Do not receive any other sources of funding	19%	22%	20%	19%	24%	25%
Have a proven track record of delivering art and culture	13%	14%	14%	20%	22%	25%

Percentage of respondents who agreed with the below statements:

	16-24	25-34	35-44	45-54	55-64	65+
The most popular organisations and activities, in terms of the number of people who benefit, should take priority for funding	42%	42%	38%	41%	40%	44%
Artistic excellence should be the most important factor to consider when deciding which organisations and individuals to fund	33%	34%	31%	32%	30%	40%
Arts, museums and libraries should receive public funding only if they can evidence benefit to their local community	57%	54%	52%	64%	58%	60%
Public funding should be used to allow individuals and organisations to explore and develop new practices	62%	66%	50%	56%	48%	53%

Research by Doink, "An ACE Future", found that
- When asked, the young people engaged in the study thought of art and culture in a different way than it is often framed by ACE. The term 'art and culture' meant little to them, but when the terms were taken separately young people understood 'art' to be an opportunity for self-expression or connection, and in the first instance linked that opportunity to mediums such as drawing or painting. However, when questioned they were willing to expand their definition of what mediums constitute art to encompass a wide range of practises ranging from film/media to abstract installation, to fine art and dance. If art was an expression of 'the self', then the young people we spoke to were in agreement that 'culture' represents the expression of 'the wider self' and many linked it to their heritage and communities.
- Only a tiny minority of those engaged had heard of the Arts Council.

Research by EW Group (2016) also found that many young people, especially those from urban centres and diverse ethnic backgrounds, understand 'culture' in its broadest sense – including cooking, fashion, street festivals and online activity. When conducting interviews with young people, EW Group found that some drew few distinctions between traditional artforms, games, and online activity such as sharing photographs and videos. Some young people also considered the traditional artforms more as hobbies than either potential professions within the creative industries or cultural practices.

Summary of evidence and impact
With an ageing population, this may have a greater impact on the number of people aged 65+ in the sector workforce in the future. The current figures are2% in NPOs and 5% in MPMs. For audiences, with the fall off of engagement for over 75s the barriers for this age group will need to be better understood and taken into account in the strategy.

Evidence of the different levels, type of activity and barriers to participation by children and young people will play a key part in developing the strategy and the consultation process places an emphasis on specifically finding out the views of engaged and non-engaged young people.

Disability

UK population

The 2011 UK Census showed that nearly one in five (18 per cent, 11.4 million) of the UK population reported having a limiting long-term health problem or disability in 2011. This proportion has remained unchanged since 2001.

The 2015/16 Annual Population Survey/Labour Force Survey shows that 13.4% per cent of 16-64 year olds in employment have a work limiting disability.

Audiences and engagement

The DCMS Taking Part 2016/17 Quarter 2 statistic release shows that engagement in arts and museums and galleries has been lower for adults with a long-standing illness or disability than for adults with no disability. For libraries, engagement was higher for adults with a long-standing disability than for adults with no disability.

Proportion of adults who had attended or participated in activities in the last year by disability status, 2015/16, Q2

	No disability %	Longstanding illness or disability %
Arts	78.6	73.2
Museums and galleries	56.0	47.5
Libraries	33.2	35.3

DCMS Taking Part trend analysis shows that, over the period 2005 to 2015/16, arts engagement has been consistently lower for adults with a disability than for those without a disability, though there has been a slight narrowing of this gap during that period. During the period 2005/06 to 2015/16, engagement with the arts remained stable for adults with no disability and there has been a significant increase in arts participation by adults with a long-standing illness or disability. This has resulted in the engagement gap reducing from 9.2 to 4.6 percentage points.

Proportion of adults who have engaged in arts activities once or more in the last year, by disability status

	% 2005/06	% 2010/11	% 2015/16
No long-standing illness or disability	79.0	78.9	77.5

Long-standing illness or disability	69.8	69.7	72.9

For the period 2005/06 to 2015/16, engagement with museums and galleries has increased significantly for adults and without a long-standing illness or disability. The engagement gap by disability status has remained fairly stable.

Proportion of adults who have visited a museum or gallery once or more in the last year, by disability status

	% 2005/06	% 2010/11	% 2015/16
No long-standing illness or disability	44.7	48.8	55.1
Long-standing illness or disability	36.1	40.0	46.8

Library use has decreased for all groups over that ten year period and the trend data shows little difference now between engagement rates according to disability status.

Proportion of adults who have visited a library once or more in the last year, by disability status

	% 2005/06	% 2010/11	% 2015/16
No long-standing illness or disability	50.0	40.1	33.2
Long-standing illness or disability	43.8	38.5	33.8

EW Group's report 'Every Child' (2016) summarises evidence regarding the impact of disability on children and young people's engagement with arts and culture. It found that there is a clear pattern of very different levels of access to different artforms or cultural experiences among disabled and non-disabled children and young people. For example:
- 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.

BritainThinks survey provides further insight into the impact of disability on participation in arts and cultural activities. The table below shows the percentage of respondents saying that they participated in different activities at least once a year. It is evident that, with the exception of painting/drawing/crafts and writing in a personal diary or blog, respondents with disability had lower participation rates across these activities than those without disability.

	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%

National Portfolio Organisation/Major Partner Museum workforce

The Arts Council's 2017 equality and diversity report shows that within the National Portfolio Organisation workforce 5 per cent of permanent staff, 3 per cent of contractual staff and 5 per cent of voluntary staff are disabled, and the total permanent, contractual and temporary disabled staff is 4 per cent.

For Major Partner Museums, 6 per cent of permanent staff, 3 per cent of voluntary staff and 4 per cent of contractual staff are disabled and the total permanent, contractual and temporary disabled staff is 4 per cent.

The percentage of disabled people among paid job levels (permanent and contractual staff) are as follows:

National Portfolio Organisations

Job function	Percentage of workforce with a disability
Managers	6%
Artistic staff	3%
Specialist	5%
Other staff	4%
Total staff	3%

Major Partner Museums

Job function	Percentage of workforce with a disability
Managers	4%
Artistic staff	0%
Specialist staff	4%
Other staff	7%
Total staff	5%

Disabled people made up 7 per cent of National Portfolio Organisation boards and 4 per cent of Major Partner Museum boards. In key leadership positions for National Portfolio Organisation and Major Partner Museum, the data showed 6 per cent of chief executives, 6 per cent of artistic directors and 6 per cent of chairs are disabled.

The Equality Analysis of the 2018-22 National Portfolio notes our commitment to improving the quality of data we capture and the steps being put in place to address this. In particular, an increased number of 'prefer not to say' responses made it difficult to compare data.

The CILIP report mapping the library archives, records, information management and knowledge management (and related professions) also maps diversity. Libraries employ nearly 60 per cent of this workforce; 21 per cent are in higher education and 16.6 per cent work in the public sector. This report highlights that 15.9 per cent of the workforce suffers from long-term health issues. More than a third say that their illness affects their work.

The Making a Shift report by EW Group for Arts Council England (2018) on disabled people and the arts and cultural sector workforce in England draws attention to the monitoring data which shows the low numbers of disabled people in the National Portfolio Organisation/Major Partner Museum workforce. As there are substantial levels of no response and 'prefer not to says' the EW Group suggest that there is no way of knowing how many more staff have not declared themselves as having a disability for monitoring purposes.

The report 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 with disabilities, 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 report also suggests that capturing data to reflect the experiences of disabled people in the workforce was patchy and difficult due to some organisations' disability monitoring processes and the lack of confidence of (potential) employees in declaring themselves as having a disability.

The Theatre Review 2016 reports that disabled people continue to be under-represented in the theatre workforce and leadership, and raises concerns that changes in the benefit system will have a negative impact on disabled people working in the sector.

The Strategic Review of DCMS Sponsored Museums states none of the 16 chairs declared they have a disability. Of board appointments made by DCMS 0% declared a disability.

Public Perceptions
The below comments are based on findings from the recent BritainThinks survey, undertaken as part of the Strategy process, which collected evidence on how respondents with a disability perceive the sector and its value of arts and culture in their lives.

The survey found that the percentage of disabled respondents saying that the arts, museums and libraries are important for them and their family was marginally lower than for not disabled respondents. However, there were, in general, only very small differences in the reasons selected for why people thought the arts, museums and libraries are important.

Percentage of respondents who though the below are important to them and their family:

	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 how well informed they felt about opportunities in their local area, fewer disabled respondents than not disabled respondents said they felt well informed about arts (37% vs 42%) and museums (50% vs 60%).

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 (e.g. 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 only marginally less likely than not 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 are 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%

Disabled respondents were slightly more likely to have heard of the Arts Council than respondents without a disability (68% vs 63%).

When asked which types of organisations or individuals the Arts Council should focus on when

investing public money in the future, 40% of disabled respondents selected (from a choice of 5) that the focus should be on those that provide arts and cultural activities for disabled people or those with a long-term health condition or impairment. In contrast, only 28% of not disabled respondents selected this option.

Which of the following types of organisations or individuals do you think Arts Council England should focus on when investing public money in the future? (select up to 5)

	Disability? Yes	Disability? No
Aim to get more people involved in art and culture	48%	46%
Provide arts and cultural activities for young people	43%	39%
Provide arts and cultural activities for disabled people or those with a long-term health condition or impairment	40%	28%
Can evidence having a positive impact on those who use them	22%	28%
Produce the very best quality art and culture	24%	24%
Target specific groups of society who have low engagement in art and culture	29%	22%
Do not receive any other sources of funding	25%	21%
Have a proven track record of delivering art and culture	14%	19%
Create new and emerging forms of art	15%	17%
Are located in rural areas	18%	15%
Take risks in developing new forms of art and culture	12%	11%
Are located in cities	8%	10%
Generate a profit	5%	9%

Respondents agreeing with the below statements about the funding of arts, museums and libraries in England

	Disability? Yes	Disability? No
The most popular organisations and activities, in terms of the number of people who benefit, should take priority for funding	37%	42%
Artistic excellence should be the most important factor to consider when deciding which organisations and individuals to fund	29%	35%
Arts, museums and libraries should receive public funding only if they can evidence benefit to their local community	55%	58%
Public funding should be used to allow individuals and organisations to explore and develop new practices	59%	55%

Summary of evidence
The evidence shows that engagement levels in arts, museums and galleries for adults with a long standing illness or disability are lower than for non-disabled adults and for libraries there is little difference.

From the Britain Thinks survey, in relation to the majority of activities disabled respondents had lower participation rates than non-disabled respondents. Many disabled respondents believe the Arts Council should focus on providing arts and cultural activities for disabled people or focus on those with a long term health condition or impairment.

In the Arts Council NPO/MPM organisations there is a low percentage of the workforce who are disabled and a low percentage of disabled people in key leadership positions.

Impact

In developing the strategy, we will ensure that disabled people have the opportunity to access the consultation process. The final strategy will consider all the evidence and consultation responses related to disability. We will incorporate specific actions aimed at increasing engagement of disabled people in arts and culture, including better access and address the significant under representation of disabled people employed in the arts and cultural sector and in key leadership positions.

Race

UK Population

The 2011 Census showed that England had become more diverse over the ten years since the previous census and then ten years before that. Analysis of Census data by the Centre on Dynamics of Ethnicity (2012) noted that the ethnic group population other than White British accounted for 20% (or 11 million) of the population of England and Wales in 2011, compared with 14% (or 7 million) in 2001. The ethnic group population other than White doubled from 7% (3 million) in 2001 to 14% (8 million) in 2011. People identifying with the African ethnic group category rose more significantly than any other minority group in the last two decades, doubling in each decade to reach 990,000 in 2011. Between 2001 to 2011, there has also been significant growth in people identifying as Pakistani (up by 55% to 1.1 million), Indian (up by 34% to 1.4 million), Chinese (up by 69% to 393k) and Bangladeshi (up by 56% to 447k).

ONS analysis has also noted that those identifying in the 'Other White' category saw a large increase of 1.1 million between the 2001 and 2011 Censuses. This includes people with Poland as a country of birth, who were the second largest group of non-UK born residents in 2011. While White continued to be the majority ethnic group people identified with, it decreased between 1991 and 2011 from 94.1% to 86% of the population. Within the White ethnic group, White British had decreased from 87.5%in 2001 to 80.5% in 2011.

The ippr Future Proof report states that:
• During the 2020s, diversity will spread beyond the cities and become more common place.
• Nearly a third of the UK's population will be from a Black, Asian and minority ethnic (BAME) 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 2015/16 Annual Population Survey/Labour Force Survey shows that ethnic minorities make up 13.5% of employed 16-64 year olds.

Audiences and engagement

The Taking Part 2016/17 Quarter 2 release shows that engagement in arts and museums and galleries was significantly lower for the BAME group than for the white group. For libraries, engagement levels were significantly higher for the black and minority ethnic group than for the white group.

Proportion of adults who had attended or participated in activities in the last year by ethnicity, 2016/17 Q2.

	White %	BAME %
Arts	78.4	66.8

Museums and galleries	54.9	44.2
Libraries	32.4	43.9

DCMS Taking Part trend analysis shows that, between 2005 and 2015/16, arts engagement has been consistently lower for the Asian ethnic group than for the white and black ethnic groups. Engagement by the Asian ethnic group has also decreased significantly from 66.7% in 2005/6 to 59.3% in 2015/16. Engagement by the black ethnic group has also decreased over the 10 year period, from 73.8% to 69.7%. Engagement by the white group has remained stable.

Proportion of adults who have engaged in arts activities once or more in the last year, by ethnicity

	% 2005/06	% 2010/11	% 2015/16
White	77.0	77.4	77.6
Asian	66.7	64.0	59.3
Black	73.8	74.3	69.7
Other	73.3	67.5	78.3

For museums and galleries, engagement has increased over the ten year period for all the ethnic groups. However, across the ten year period, engagement with museums and galleries was higher for the white ethnic group than the black and Asian ethnic groups.

Proportion of adults who have visited a museum or gallery once or more in the last year, by ethnicity

	% 2005/06	% 2010/11	% 2015/16
White	43.0	47.3	53.1
Asian	34.8	38.0	49.9
Black	31.5	29.3	41.3
Other	41.2	49.2	52.9

The same trend data shows that public library use is higher for the black and Asian groups than the white group, over that ten year period. Decrease in library use has been highest amongst the white ethnic group.

Proportion of adults who have visited a library once or more in the last year, by ethnicity

	% 2005/06	% 2010/11	% 2015/16
White	47.2	38.3	31.6
Asian	58.8	50.0	46.6
Black	57.0	51.0	47.6
Other	54.6	48.4	39.7

BritainThinks survey provides further insight into the impact of ethnicity on participation in arts and cultural activities.[1] The table below suggests that ethnicity has an impact on participation rates, with black and minority ethnic respondents collectively saying there were more likely than white respondents to engage at least once every year in a number of activities.

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

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[1] Due to sample sizes, it is unfortunately only possible to aggregate BAME respondents into one group for reporting purposes

	White	BAME
Read for pleasure	86%	83%
Go to the theatre	45%	47%
Sing in a choir	8%	26%
Pain 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%
Use a computer or other device to create your own artwork or music	22%	42%

With regards to children and young people, EW Group (2016) 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. For example, Asian children are least likely to take part in library holiday activities.

National Portfolio Organisation/Major Partner Museum workforce

The *Creative Industries: Focus on Employment* (DCMS, 2016) report stated that in the UK, across all industries, 11.3 per cent of jobs were filled by people from Black and minority ethnic groups in 2015, which is an increase from 11 per cent in 2014 and 1 per cent in 2011.

The Arts Council's 2016/17 equality and diversity report shows that within the overall NPO workforce, 11% of staff at NPOs and 4% of staff at MPMs identify as Black and minority ethnic. It should be noted that although levels of reporting have improved, we still have no data on the ethnicity of 31% of the NPO workforce and 36% of the MP workforce. That report shows that within the NPO workforce, 9 per cent of permanent staff, 12 per cent of contractual staff and 9 per cent of voluntary staff are Black and minority ethnic and the total permanent, contractual and temporary Black and minority ethnic staff is 11 per cent.

For MPM, 4 per cent of permanent staff, 5 per cent of voluntary staff and 2 per cent of contractual staff are Black and minority ethnic and the total permanent, contractual and temporary Black and minority ethnic staff is 4 per cent.

Black and minority ethnic staff at paid job levels (permanent and contractual staff) are as follows:

National Portfolio Organisations

Job function	Percentage of workforce BME

Managers	9%
Artistic staff	14%
Specialist staff	10%
Other staff	9%
Total staff	11%

Major Partner Museums

Job function	Percentage of workforce BME
Managers	4%
Artistic staff	0%
Specialist staff	3%
Other staff	4%
Total staff	3%

Black and minority ethnic people made up 14% of National Portfolio Organisation boards and 2% of Black and minority ethnic people on Major Partner Museum boards. In key leaderships the data shows that in National Portfolio Organisations/Major Partner Museums, 8 per cent of chief executives, 10 per cent of artistic directors (32 per cent prefer not to say) and 10 per cent of chairs are Black and minority ethnic.

The museums consultancy report, *Diversity in the workforce and governance of Arts Council England's Major Partner Museums: Research project*, highlighted that Major Partner Museum boards are not representative of the communities museums serve; data needs to be improved, and women and Black and minority ethnic people are under-represented on museum boards. The report recommends that Major Partner Museums set targets for diversity of their boards where this is within their control.[2] The report highlighted the serious gaps in equality and diversity workforce data in Major Partner Museums and recommended improvements in the coverage of data on the demographics through the Major Partner Museums' annual surveys.

We continue to make progress in diversifying our National Portfolio but recognise that there is more to be done before arts and culture in England truly reflects the diversity of our society. The equality analysis of our 2018-22 National Portfolio shows there are 96 organisations that self define as Black and minority ethnic led (11% of the Portfolio), with 30% new to the portfolio and a 75% success rate. The equality action plan identifies a number of actions to further diversify the workforce and leadership of the sector including the need to address the low number of Black and minority ethnic led museums, to have greater diversity in leadership among organisations that receive over £1 million investment per year and improve the quality of the data.

The Theatre Review reported improvements in workforce diversity in recent years, but noted that further steps are needed. The report suggests that because the theatre sector is concentrated in large urban areas where the Black and minority ethnic population is higher, Black and minority ethnic theatre workers still continue to be under-represented in comparison with local labour markets (eg in London). Black and minority ethnic leadership levels in organisations remain low and the review recognises the continued need for greater diversity of leadership in the sector.

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[2] Many local authority museums do not have direct control of their boards

The Theatre Review 2016 uses Audience Agency and Purple Seven data to show that people from Black and minority ethnic backgrounds continue to be under-represented in the theatre audience, despite some limited recent growth in numbers. Contributing factors include a lack of diverse programming for Black and minority ethnic audiences but the report cautions against seeing Black and minority ethnic audiences as one homogenous group.

The Strategic Review of DCMS Sponsored Museums found that only one chair out of 16 (Geffrye), and no directors, are from a black, Asian and minority ethnic (BAME) background, although some members of executive teams are. Of board appointments made by DCMS 11% are from a BAME background. This is significantly less than UK population proportions.

The Mendoza Review states that 'The museums sector is predominantly White and female, according to recent research – although on average, men still earn more and are more likely to hold senior management positions.'

According to the EW Group (2016) report, people's perceptions of arts and culture and the creative industries as having a predominately white workforce may play a role in discouraging people from BAME backgrounds in seeking employment in this area.

Public Perceptions

The BritainThinks survey found that BAME respondents were much more likely to say that arts, museums and libraries are important to them and their family.

Percentage of respondents who said the below are important to them and their family

	White	BAME
Arts Important	59%	69%
Museums Important	73%	78%
Libraries Important	70%	83%

BAME respondents were more likely to think that libraries, visual arts and combined arts contributed most to their lives.

Which of the following forms of arts, museums and libraries, if any, do you think have contributed most to your quality of life?

	White	BAME
Music (e.g. jazz, pop, rock, classical etc)	56%	57%
Museums	44%	43%
Libraries	42%	50%
Literature	37%	36%
Theatre	29%	26%
Visual arts (e.g. Fine Art, drawing, sculpture etc)	16%	26%
Combined arts (e.g. festivals / carnivals)	12%	23%
Dance	13%	15%

BAME respondents were more likely to say that they were informed of local opportunities in their areas with regards to arts, museums and libraries.

Percentage of respondents saying that the felt informed about the opportunities available in their local area with regards to…

	White	BAME

Arts	40%	52%
Museums	57%	62%
Libraries	68%	75%

Ethnicity occasionally had an impact on the barriers that respondents said had previously prevented them from participating in arts and cultural activities. For example, white respondents were more likely to say that the types of activities not being relevant or of interest had been a barrier, and were also much more likely to say that their non-enjoyment in participating in activities had previously stopped them from taking part.

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	BAME
The cost of participating is too high (e.g. 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%

More respondents from BAME groups said that they agreed that arts, museums and libraries are currently accessible to anyone, whoever they are. Respondents from BAME groups also thought that the arts, museums and libraries would become more important to society over the next ten years.

Percentage of respondents who thought the following will become more important to society

	White	BAME
Arts	28%	50%
Museums	36%	52%
Libraries	25%	44%

Respondents identifying as white were much more likely to have heard of the Arts Council than respondents from BAME groups combined (65% vs 52%). And ethnicity also had a slight impact on what people considered to be the priorities for Arts Council funding:

Which of the following types of organisations or individuals do you think Arts Council England should focus on when investing public money in the future? (select up to 5 answers)

	White	BAME
Aim to get more people involved in art and culture	47%	41%
Provide arts and cultural activities for young people	40%	31%
Provide arts and cultural activities for disabled people or those with a long-term health condition or impairment	31%	23%

Can evidence having a positive impact on those who use them	27%	28%
Produce the very best quality art and culture	24%	25%
Target specific groups of society who have low engagement in art and culture	24%	23%
Do not receive any other sources of funding	22%	15%
Have a proven track record of delivering art and culture	18%	13%
Create new and emerging forms of art	16%	22%
Are located in rural areas	16%	18%
Take risks in developing new forms of art and culture	11%	18%
Are located in cities	9%	18%
Generate a profit	8%	9%

Percentage of respondents saying that they agree with each of the following statements:

	White	BAME
The most popular organisations and activities, in terms of the number of people who benefit, should take priority for funding	40%	55%
Artistic excellence should be the most important factor to consider when deciding which organisations and individuals to fund	32%	50%
Arts, museums and libraries should receive public funding only if they can evidence benefit to their local community	57%	66%
Public funding should be used to allow individuals and organisations to explore and develop new practices	54%	72%

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 of White British backgrounds. Young people from BAME communities 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 parent's native cultures. In all 35% of young people who were from BAME or mixed backgrounds cited their family as someone they would engage in culture with for this reason.

Summary of evidence
The evidence shows that engagement levels of Black, Asian and Ethnic Minorities in arts and museums are significantly lower than for the white group and that arts engagement has been consistently lower for the Asian group than for white and black ethnic groups.

From the Britain Thinks survey, BAME respondents collectively say they are more likely than white respondents to engage at least once a year in arts and cultural activities and that arts, libraries museums are important to them and their family, particularly local opportunities. Respondents identifying as white were much more likely to have heard of the Arts Council.

The Arts Council NPO/MPM workforce shows under representation of Black and Minority Ethnic people, which is particularly the case for museums. There are lower levels of BME people on museum boards and in key leadership positions. It should be noted that there are high levels of under reporting.

Impact
In the development of the strategy we will continue to ensure there are opportunities for individuals and organisations from all ethnic backgrounds to take part in the consultation process. The final strategy will consider all the evidence and consultation responses related to race equality. We will incorporate specific actions to increase engagement and participation of

BME groups in the arts and cultural sector and to significantly improve the diversity of the workforce and leadership.

Gender

UK Population

The 2015/16 Annual Population Survey/Labour Force Survey shows that 53.2% of employed 16 to 64 year olds are female. The 2011 Census showed that there were 31 million men and 32.2 million women in the UK.

Audiences and engagement

The Taking Part 2016/17 Quarter 2 statistic release shows that engagement in the arts and libraries was significantly higher for females than males. Engagement in museums and galleries was broadly similar for both.

Proportion of adults who had attended or participated in activities in the last year by gender, 2016/17 Q2

	Male %	Female %
Arts	73.7	80.2
Museums and galleries	54.1	53.2
Libraries	29.9	37.6

With regards to gender and children and young people, The EW Group report (2016) noted that research 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 (e.g. dance, visual arts and music) than others. Some studies suggest boys are more likely to engage in computer-based creative activity.

National Portfolio Organisation/Major Partner Museum workforce

The Creative Industries: Focus on Employment report highlighted that 37.2 per cent of all jobs in the creative industries were held by women, compared to 47.1 per cent in the whole UK economy.

Of those employed in museums, galleries and libraries, 65.9 per cent are women, while the music, performing and visual arts industries employ 48 per cent and publishing 49 per cent women.

The Arts Council's 2016/17 equality and diversity report shows that overall 46 per cent of the National Portfolio Organisation workforce are women – 50 per cent of permanent staff, 42 per cent of contractual staff and 51 per cent of voluntary staff.

Within the overall Major Partner Museum workforce 51 per cent are women – 44 per cent of permanent staff, 56 per cent of contractual staff and 54 per cent of voluntary staff.

Female staff at paid job levels (permanent and contractual staff) are as follows:

National Portfolio Organisations

Job function	Percentage of workforce female
Managers	57
Artistic staff	41
Specialist staff	43
Other staff	51
Total staff	51

Major Partner Museums

Job function	Percentage of workforce female
Managers	55
Artistic staff	29
Specialist staff	34
Other staff	54
Total staff	62

45% of National Portfolio Organisation boards and 40 per cent of Major Partner Museum boards are women. In key leaderships positions there are relatively high levels of under-reporting, but the data showed that in National Portfolio Organisation/Major Partner Museums 40 per cent of chief executives (16 per cent prefer not to say), 28 per cent of artistic directors (31 per cent prefer not to say) and 32 per cent of chairs (11 per cent prefer not to say) are women.

We have updated our definition of 'diverse led' National Portfolio Organisations to include female led. This will provide us with stronger baseline data going forward.

The Theatre Review 2016 reports that the gender distribution among theatre workers is balanced but that there are still imbalances at the top of the largest theatres.

The CILIP report mapping the library archives, records, information management and knowledge management and related professions maps diversity (libraries employ nearly 60 per cent of this workforce, 21 per cent in higher education and 16.6 per cent in public). This report highlights that women dominate the workforce (78 per cent), but men are more likely to occupy management positions than women (10.2 per cent of men, 5.9 per cent of women).

The Strategic Review of DCMS Sponsored Museums stated of the 16 museums, only four currently have a female chair (Science Museum Group, British Library, National Gallery and the Horniman). Of the 14 national museum directors only two are women (Tate and Imperial War Museums) and the two non-national directors are currently women (Geffrye and the Horniman). Of board appointments made by DCMS 43% are women.

The Mendoza Review states that 'The museums sector is predominantly White and female, according to recent research – although on average, men still earn more and are more likely to hold senior management positions.'

Summary of evidence
The evidence shows that engagement in the arts and libraries was significantly higher for females than males and broadly the same for men and women in museums and galleries.

Generally, in the creative industries there are lower employment levels for women than men. In museums, galleries and libraries women have higher employment levels than men.

Across Arts Council NPOs and MPMs there are similar levels of women and men in the workforce, although levels differ across job roles. In leadership positions (where there is a high level of under reporting) there are lower levels of women as Artistic Directors and Chairs.

Impact
In developing the strategy, we will continue to ensure fair gender representation in the consultation process. We will take into account the evidence on gender equality and related issues raised in the consultation process. We will endeavour to achieve greater gender parity, particularly at a leadership level.

Gender re-assignment (including transgender)

There is a lack of evidence in relation to gender reassignment and culture and the arts. We have now updated our definition of 'diverse led' national portfolio organisations to include LGBT (lesbian, gay, bisexual and transgender) led (see below). This will assist us in future monitoring on gender reassignment.

We have committed to further developing our evidence base for this protected characteristic and this is reflected in the action plan section of this Equality Analysis.

Sexual orientation

There is a lack of data in relation to sexual orientation and culture and the arts. However, following action taken after the equality analysis of the 2015-18 National Portfolio Organisation investment where insufficient data was highlighted, we undertook a consultation on the Arts Council definition of 'diverse led'.

In response to this consultation undertaken by Hybrid we have now extended our definition of diverse led organisations to include 'female led' and 'LGBT led' alongside 'Black and minority ethnic led' and 'disability led'.

The inclusion of LGBT led organisations in our definition of diverse led will assist us in future monitoring of sexual orientation.

We have committed to further developing our evidence base for this protected characteristic and this is reflected in the action plan section of this Equality Analysis.

Religion or belief

UK 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. Also, the number of people that were non-religious has grown.

	2011	2001
Religion	**% of population**	**% 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

Source: 2011 Census and 2001 Census

- 14.1 million people, around a quarter of the population of England and Wales, reported they have no religion in 2011.

- The religion question was the only voluntary question on the 2011 census and 7.2 per cent of people did not answer the question.

- Between 2001 and 2011 there had been a decrease in people who identify as Christian (from 71.7 to 59.3 per cent) and an increase in those reporting no religion (from 14.8 to 25.1 per cent). There were increases in the other main religious group categories, with the number of Muslims increasing the most (from 3 to 4.8 per cent).

There is currently a lack of evidence in relation to religion or belief in the arts and cultural sector.

We have committed to further developing our evidence base for this protected characteristic and this is reflected in the action plan section of this Equality Analysis.

Marriage and civil partnership

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

We have committed to further developing our evidence base for this protected characteristic and this is reflected in the action plan section of this Equality Analysis.

Pregnancy and maternity

UK population - 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 two times more likely than the average to report a negative experience.

In general (not specifically within the arts and culture sector) the findings showed that pregnant women and mothers were subject to harassment and negative comments around flexible working, with 11 per cent of mothers feeling forced to leave their job and 10 per cent of pregnant women being discouraged from attending antenatal appointments.

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 per cent felt pregnancy put an unreasonable cost burden on the workplace, 70 per cent felt pregnant women should declare their pregnancy up front in recruitment, 17 per cent believed pregnant women and mothers were less interested in career progression and promotion than other employees and 7 per cent 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.

We have committed to further developing our evidence base for this protected characteristic and this is reflected in the action plan section of this Equality Analysis.

Socio-economic groups

UK population – workforce

The *Creative Industries: Focus on Employment* report, using the occupationally based National Statistics Socio-economic Classification (NS-SEC) shows:
- 91.9 per cent employment in the creative industries was carried out by people from more advantaged groups, with 8.1 per cent by those from less advantaged groups.
- Museums, galleries and libraries had the highest proportion of jobs filled from the less advantaged group, 22.2 per cent of jobs, compared with an average of 8.1 per cent across all creative industries.

The Theatre Review 2016 reports that socio-economic disadvantage is increasingly a concern, with low average pay, low paid trainee positions, and the growth in sector specific post graduate courses and de-prioritisation of the arts in state education resulting in a decline in the range of those able to develop a career in theatre.

Audiences and engagement

The Taking Part 2016/17 Quarter 2 statistic release shows higher engagement levels for those in the upper socio-economic group[3] than those in the lower socio economic group across the

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[3] NS-SEC socio-economic classification -'This is a form of socio-economic classification based on the employment status and occupation of the household reference person. The household reference person is the person responsible for owning or renting, or who is otherwise responsible for the

arts, museums and galleries, and libraries. The gap between engagement levels is particularly large for arts and museums and galleries.

Proportion of adults who had attended or participated in activities in the last year by socio-economic status, 2016/17 Q2

	Upper socio-economic group %	Lower socio-economic group %
Arts	82.8	68.3
Museums and galleries	63.1	38.3
Libraries	35.9	29.7

DCMS Taking Part trend analysis shows that, over the period 2005-2015/16, engagement with the arts was consistently higher for adults in the upper socio-economic group than the lower socio-economic group, though there has been a slight narrowing of that gap over this period. The difference in engagement with the arts between the two groups has decreased slightly, from 20.0 percentage points in 2005/06 to 16.5 percentage points in 2015/16.

Proportion of adults who have engaged in the arts once or more in the last year, by socio-economic group

	% 2005/06	% 2010/11	% 2015/16
Upper socio-economic group	84.4	83.8	81.7
Lower socio-economic group	64.4	64.5	65.2

The difference in engagement levels between socio-economic groups is larger for museums and galleries than for the other three cultural activities, at 24.1 percentage points in 2015/16. This engagement gap has remained fairly stable over the period 2005/06 to 2015/16.

Proportion of adults who have visited a museum or gallery once or more in the last year, by socio-economic group

	% 2005/06	% 2010/11	% 2015/16
Upper socio-economic group	51.9	56.3	61.5
Lower socio-economic group	28.3	32.5	37.4

accommodation. In the case of joint householders, the person with the highest income is the household reference person. In the case of joint incomes, the oldest person is taken as the household reference person.'

Public library use has decreased significantly for both upper and lower socio-economic groups over the period 2005/06 to 2015/16. The decline has been greatest for the upper socio-economic group, which has led to a decrease in the engagement gap from 12.0 percentage points in 2005/06 to 5.2% points in 2015/16.

Proportion of adults who have visited a library once or more in the last year, by socio-economic group

	% 2005/06	% 2010/11	% 2015/16
Upper socio-economic group	52.1	43.9	35.5
Lower socio-economic group	40.1	33.6	30.3

The Theatre Review 2016 showed that audiences from higher social groups are disproportionately over-represented in the theatre audience and that literature and data demonstrate a link between educational background, affluence and attendance.

From the evidence shown, the lower socio-economic group is under-represented in the workforce. Attendance and participation for arts, museums and galleries was significantly higher among the upper socio-economic group. The Arts Council does not currently collect workforce and leadership data in relation to socio economic background and social mobility but has committed to exploring how we can capture data and report on social mobility in the future as part of our equality objectives for 2018-20. This work has now commenced.

The BritainThinks survey also 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 lowers 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%

[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

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 report (2016) shows that the strongest positive correlation around engagement in arts and culture by children and young people, and by the adults they become, is with parental socio-economic background and circumstances. The report states that parents from higher socio-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. Moreover, the report states that children from higher socio-economic backgrounds are much more likely to play an instrument, receive individual tuition and take a music exam than those from lower socio-economic backgrounds and circumstances. Both of these factors are associated with continuing to play musical instruments. Children from different socio-economic backgrounds also tend to play different instruments.

Workforce
The Mendoza Review of Museums states that 'the museum workforce is highly motivated, committed, skilled and educated: over 88% of employees hold a degree and 59% hold a postgraduate qualification. New research by the Museums Association has suggested that salary levels in museums are 7% lower than the market average in comparable sectors, rising to 25% below market rate for junior roles in curation and collections management. In addition, more than half of museum work placements (a route into the sector) are currently unpaid and many are for nine or more months. These factors affect who considers a career in museums: while there is limited information on socio-economic diversity, 20% of the workforce reported having attended a fee-paying school compared to 7% of the UK population. It has been suggested that museums volunteers are likely to be even less diverse than the paid workforce, which in some cases they are replacing.'

Perceptions of the Sector
The BritainThinks survey shows that perceptions of the arts and culture sector are significantly impacted by social class.

Those from higher social grades are much likelier to think that the arts are important for them and their family and for wider society, and are only slightly less likely to think this with regards to museums and libraries.

Percentage of respondents saying that the below are important for them and their family.

	AB	C1	C2	DE
Arts	70%	61%	55%	49%
Museums	80%	72%	75%	66%
Libraries	73%	70%	74%	68%

Percentage of respondents saying that the below are important for wider society

	Social Grade			
	AB	C1	C2	DE
Arts Important	83%	83%	78%	68%

Museums Important	91%	92%	90%	84%
Libraries Important	90%	91%	89%	83%

The below table shows that there is also a difference in how respondents from different social grades viewed the contribution of arts, museums and libraries to their quality of life.

Which of the following forms of arts, museums and libraries, if any, do you think have contributed most to your quality of life?

	AB	C1	C2	DE
Music (e.g. jazz, pop, rock, classical etc)	59%	61%	53%	50%
Museums	48%	44%	45%	38%
Libraries	46%	42%	42%	40%
Literature	45%	40%	31%	30%
Theatre	36%	32%	24%	20%
Visual arts (e.g. Fine Art, drawing, sculpture etc)	22%	17%	15%	14%
Combined arts (e.g. festivals / carnivals)	16%	12%	16%	9%
Dance	14%	14%	14%	11%
None of the above	4%	6%	7%	11%
Don't know	4%	4%	8%	8%

In general, respondents in lower social grades didn't feel as informed about opportunities in their local area with regards to the arts, museums and libraries. This was particularly the case for the arts.

Percentage of respondents saying that feel informed about the opportunities available you in your local area when it comes to...

	AB	C1	C2	DE
Arts: Net Informed	49%	44%	38%	31%
Museums: Net Informed	66%	58%	59%	45%
Libraries: Net Informed	70%	69%	71%	64%

With regards to barriers in participating in arts and cultural activities, people from poorer backgrounds were generally more likely than those from better off 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 (e.g. 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.

Net percentage of respondents agree that arts, museums and libraries are currently accessible to anyone, whoever they are.

	AB	C1	C2	DE
Arts - Net Agree	54%	53%	54%	50%
Museums - Net agree	80%	75%	74%	71%
Libraries - Net agree	82%	83%	84%	84%

Those from AB and C1 social grades were much more likely to have heard of the Arts Council than those from C2 and DE grades.

Percentage of respondents saying that they had heard of the Arts Council

	AB	C1	C2	DE
NET: Heard of Arts Council England	71%	68%	56%	59%
I have never heard of it	27%	30%	38%	36%

In general, respondents from different social grades selected a similar order of areas for that the Arts Council to prioritise in investing public money. However, those from poorer background were much more likely to say that they didn't know where the focus should be.

Which of the following types of organisations or individuals do you think Arts Council England should focus on when investing public money in the future? (select 5)

	AB	C1	C2	DE
Aim to get more people involved in art and culture	53%	50%	40%	39%
Provide arts and cultural activities for young people	41%	42%	36%	36%
Provide arts and cultural activities for disabled people or those with a long-term health condition or impairment	28%	35%	28%	31%
Can evidence having a positive impact on those who use them	34%	28%	23%	22%
Produce the very best quality art and culture	28%	24%	23%	21%
Target specific groups of society who have low engagement in art and culture	25%	26%	21%	22%
Do not receive any other sources of funding	22%	25%	18%	20%
Have a proven track record of delivering art and culture	20%	17%	18%	16%
Create new and emerging forms of art	19%	19%	12%	15%
Are located in rural areas	15%	14%	18%	16%
Take risks in developing new forms of art and culture	13%	12%	10%	11%
Are located in cities	12%	8%	10%	9%
Generate a profit	10%	7%	8%	8%
None of the above	2%	2%	2%	3%

	11%	16%	21%	25%
Don't know	11%	16%	21%	25%

Compared to others, respondents from higher social grades were much more likely to agree than disagree with the statements that artistic excellence and allowing individuals/organisation to explore and develop new practices.

Percentage of respondents agreeing minus those disagreeing with each of the following statements about the funding of arts, museums and libraries

	AB	C1	C2	DE
The most popular organisations and activities, in terms of the number of people who benefit, should take priority for funding	26%	22%	24%	25%
Artistic excellence should be the most important factor to consider when deciding which organisations and individuals to fund	18%	10%	15%	8%
Arts, museums and libraries should receive public funding only if they can evidence benefit to their local community	45%	41%	41%	37%
Public funding should be used to allow individuals and organisations to explore and develop new practices	51%	52%	42%	35%

Summary of evidence

The evidence shows there is a disparity between arts engagement and attendance between upper and lower socio economic groups and that socio economic background does impact on participatory levels. We have access to better quality data and evidence on participation, engagement and attendance compared to the workforce, leadership and governance structures of arts and cultural organisations.

Impact

We have committed to undertaking work during 2018-20 to develop our understanding of socio economic background and social mobility in the arts and cultural workforce. This includes undertaking research and a pilot study with the sector to help develop a set of metrics capture data and report on social mobility within the workforce.

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

Yes. The new strategy will be framed by our mission of *Great art and culture for everyone.* We want people from all backgrounds and groups to access, engage with and enjoy cultural experiences. We are committed to embedding diversity in our policies and plans to ensure that barriers to engagement are address and diversity is actively and positively pursued both by the Arts Council and by the organisations we work with and fund.

The Arts Council is committed promoting and embedding diversity in the work we fund through the Creative Case for Diversity, and arts based approach to equality and diversity. Our funded organisations are expected to show how they contribute to the Creative Case through the work they produce and present.

Evidence gaps in sources used

Evidence gaps

There is a lack of evidence regarding engagement with previous Arts Council consultations and 'conversations'. It would be useful to have a baseline of engagement levels by protected characteristic to inform our approach to the consultation phases of the development of the strategy. This would help us tailor our approach to consultation and engagement with the sector and public to ensure that we are hearing from a wide variety of individuals and groups which reflect the diversity of contemporary England.

There is a lack of evidence relating to gender reassignment, sexual orientation, religion and belief and pregnancy and maternity. This is across sector workforce and audiences and engagement.

Steps taken to address gaps

We will charge the consultants recruited to manage The Arts and Culture Conversation and the formal consultation on the outline framework of the strategy with designing tailored approaches to engaging individuals, and groups and/or organisations which represent their views and interests, across the protected characteristics. We will ensure that access needs are identified and met.

We will collect data on who engaged with the conversation and consultation processes and what approaches we found effective. We will ensure that this information is used in the future to inform Equality Analyses and improve our approach.

The new definitions of 'diverse-led' for the National Portfolio, which includes 'female led' and 'LGBT led', alongside 'Black and minority ethnic led' and 'disability led' will strengthen our data position in the future.

We will identify appropriate actions and put measures in place to develop our evidence base for the future with regard to those protected characteristics where we lack evidence. This includes gender reassignment, sexual orientation, religion and belief and pregnancy and maternity.

Engagement

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

Senior Officer, Diversity, Arts Council England.

Director, Diversity, Arts Council England.

External Peer Reviews conducted by:
- Morwenna Collett, Australia Council
- Fiona Bartels-Ellis, British Council

Please outline the nature of the engagement activity carried out with these stakeholders

Multiple meetings to help develop the Equality Analysis, update the evidence and check progress against the action plan.

What were the outcomes of the engagement?

Put in place process for reviewing and updating the evidence, using the action plan as a working document to inform project planning, and identifying milestone moments to share the Equality Analysis with National Council and to publish it externally.

Part 3: Equality Analysis Conclusions

Identification of a need to <u>advance equality of opportunity</u>

Yes. The new strategy must drive forward the Arts Council's commitment to embedding equality and diversity in all our work, both through our internal policies and procedures and through the work we fund and support, through the Creative Case for Diversity.

Identification of a need to <u>foster good relations</u>

Yes. The new strategy must be shaped by a wide range of voices, including individuals and organisations from across the protected characteristic groups. This is vital not just to ensure an inclusive strategy that is relevant to everyone in contemporary England, but also to ensure that people from all backgrounds and groups feel listened to and included in the development of our strategy.

Identification of a need to <u>address direct or indirect discrimination</u>

Yes. This work will set the strategic framework for our investment, development and advocacy work for the ten year period from 2020-30. It is vital that, in setting this framework, we actively work to ensure that we break down barriers to engagement in arts and culture and do not inadvertently create any new barriers.

Are there any potentially significant <u>adverse equality impacts</u> of the

programme / policy?

No.

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

The aim to listen to and involve people from all protected characteristic groups and from all types of organisations and backgrounds is integral to this work. The aim to ensure that the new strategy is relevant to and shaped by a wide range of voices is a central driving force in the work. Achievement of our current mission of *Great art and culture for everyone* is central to the development of any new goals and the identification of priorities for our future role. We are actively committed to embedding equality and diversity in all of our work, including this new strategy document.

Other considerations

Are there any other considerations or dependencies which need to be taken into account?

The new strategy will shape how we invest, develop and advocate for arts and culture in 2020-30 and, therefore, will impact on all our work across that time period.

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

Yes. As above.

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:

[   ] <u>No major change</u> 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

[✓] <u>Adjust the policy</u> 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

[   ] <u>Continue the policy</u> or aspects of it despite adverse effects or missed opportunities to advance equality and on the basis that it does not unlawfully discriminate

[   ] <u>Stop and remove the policy</u> because there are adverse effects that cannot be justified and cannot be mitigated, or there is unlawful discrimination

Part 5: Equality Analysis Action Plan for: *Development of the Arts Council's 10 Year Strategy: 2020-2030*

Please note: The Action Plan functions as a live document and is updated on an iterative process as the project develops. This version is update to date as of the 'last reviewed' date at the end of this document.

Eliminate discrimination, harassment & victimisation				
Issue	**Action**	**By when**	**Lead**	**Review comments (see date for review stated above) –** in terms of effectiveness of action taken and any further action required
Need to ensure that all access requirements are met, so that as wide a range of people as possible can participate in the consultations	Publicly promote that access requirements will be met as part of all consultations relating to the development of the strategy. Ask people to contact us with any access requirements that they have, so these can be accommodated for in their sessions/responses.	**September 2019**	**Director, Research**	**Underway -** Communicated availability of accessible materials for the Conversation and worked with BritainThinks to ensure individual access requirements were identified and met. Pyramid of Arts carried out their own exercise as part of the Conversation with their members and this has formed part of our wider evidence base. The report from this work has been published (Oct 2018) Use of online portal that meets Government access requirements for the autumn 2018 consultation and clear communication of availability of accessible materials/adjustments to accommodate individual needs

Advance equality of opportunity				
Issue	**Action**	**By when**	**Lead**	**Review comments (see date for review stated above) –** in terms of effectiveness of action to date and any further action required
Need to ensure that equality and diversity are considered and embedded throughout the strategy development process	Include diversity-focused representation on the Strategy Oversight Group to ensure expertise is contributed at all stages of strategy development	**April 2017**	**DCEO, Arts and Culture**	**Complete –** Director, Diversity sits on group
Need to ensure that we are consulting with protected characteristic groups and individuals	Include consideration of engagement of diverse and hard-to-reach/less engaged groups as a scoring category for assessing tenders for The Arts and Culture Conversation	**December 2017**	**Director, Research**	**Complete –** approach to engagement of hard to reach/less engaged groups used as a scoring category. BritainThinks appointed. Strategy Oversight Group signed off approach to engagement.
Need to ensure that we are consulting with protected characteristic	The Conversation includes: - Ethnographic studies exploring the needs of particular groups include protected characteristics	**May 2018**	**Director, Research**	**Complete -** Ethnographic case studies identified and undertaken, focusing on: o BME o Religion or belief

| groups and individuals | - Recruitment to stakeholder and public workshops is representative of protected characteristic groups
- Public survey represents views of protected characteristic groups
- CYP element including hard to reach/less engaged groups | | | o Disabled people
o Financially vulnerable people
o Children and Young People
o Older people
o Carers
o Families with young children

Recruitment to stakeholder and public workshops over-recruited for disability, ethnicity (specifically Asian – identified as gap in the Taking Part diversity report), lower social grades, young people. And this was reflected in participants – full attendance. Every public workshop had a table of 16-25 year olds.

Representative public survey over recruited less represented groups. Age, gender, region and social grade.

Table of young people (16-25) at each of the public workshop events run by BritainThinks.

CYP strand work with Beatfreeks to access the views of the hard-to-reach/not engaging groups. We will get a break down of participants in this exercise by ethnicity, age and gender. |

	The autumn 2018 consultation proactively engages with those from protected characteristic groups from lower socio economic groups	**January 2019**	**Director, Research**	CYP strand of work with Art31 – one element focusing on highly engaged, one element focusing on not engaged. Data and evidence from the Conversation added to the Equality analysis as appropriate and used to inform strategic direction setting phase. **Underway –** Children and young people dedicated strand of work to ensure that the voices of children and young people and those who work with them are heard. Online portal meets Government accessibility standards and availability of alternative formats/approaches to meet particular needs are publicised. Work with partner organisations to gather the views of particular groups whom we think might not otherwise engage/be reached through our social media channels.
Need to ensure that equality and diversity are	External Reference Group (ERG) includes membership from BME	**May 2018**	**DCEO, Arts and Culture**	**Complete -** ERG members recruited. The group is representative in terms of individuals and in

considered and embedded throughout the project	led/focused and disability led/focused organisations. ERG will review all project outputs and comment on approach.			terms of diverse led organisations.
Lack of baseline information relating to equality and diversity monitoring of external engagement exercises	The Conversation, the consultation on the outcomes and on the draft framework of the strategy will collect equality and diversity monitoring information where possible and we use this to establish a baseline for future consultation work.	**December 2018**	**Director, Research**	**Underway –** The Conversation – data collected for digital platform, surveys and workshops. Data received from BritainThinks on religion, ethnicity and disability of public survey respondents. Data analysed and used to inform planning for the consultation phase in autumn 18. Autumn consultation on the outcomes will collect equality and diversity monitoring information where possible.

Need to ensure equality and diversity considerations are embedded in policy development and in planning for implementation	Include diversity-focused representation on the Strategy Policy Development Group to ensure that all policy development and implementation plans consider and promote equality and diversity.	**April 2018**	**DCEO, Arts and Culture**	**Complete –** Director, Diversity, recruited to the Strategy Policy Development Group
Need to ensure that all project outputs have been scrutinised regarding equality and diversity and appropriate adjustments made	Strategy Oversight Group and Policy Development Group to scrutinise and test all outputs to ensure that equality and diversity issues are addressed and that equality of opportunity is embedded in the new strategy and implementation plan.

Review data and evidence base quarterly and update accordingly | **Ongoing to Sept 2019** | **Senior Manager, Policy** | **Underway –** Strategy Oversight Group identified points at which Equality Analysis and action plan will be reviewed and signed off by National Council (see below).

Equality Analysis data updated to reflect 16/17 NPO data. Equality action plan updated April 18 and reviewed by Strategy Oversight Group.

Data updated to include latest NPO/MPM data – March 18 Data updated to include outputs from the Research and evidence phase, including the Conversation – May 18 Data updated to include – Children and |

| | | | | Young People Research reports (Art31; Beatfreeks; Sound Connections; Bite the Ballot) – July 18

Draft reports on the Conversation and on the Research and evidence review scrutinised in terms of approach to equality and diversity. Feedback provided to consultants and incorporated into final versions.

BritainThinks provided breakdown of all answers to all survey questions by protected characteristic – incorporated into EA evidence base. |
|---|---|---|---|---|
| Need to ensure that National Council are abreast of equality and diversity context and actions for decision making and compliance | Equality analysis and action plan presented to National Council at key milestone moments to inform decision-making and ensure compliance. | **Ongoing to Sept 2019** | **DCEO, Arts and Culture** | **Underway –** Key milestones identified as:
 - 20th June 2018 (to review EA/action plan)
 - 19th Sept 2018 (to inform sign off of consultation materials)

 Further milestones being planned as project progresses. |

Further exploration required of protected characteristics where we lack data and evidence	Identify protected characteristics where we have evidence gaps. Plan and undertake work to address evidence gaps and increase Arts Council knowledge.	**Ongoing to Sept 2019**	**Director, Diversity**	**Underway –** Evidence gaps identified relating to: religion; sexual orientation; gender reassignment; class/social mobility; and marriage. Director, Diversity to work with the Research team to strengthen our knowledge and access to evidence on the following protected characteristics -religion, sexual orientation, gender reassignment and marriage. Class/social mobility – we will have recommendations from ongoing work on this area by September 2019 – assess again then.
Ensure adequate consideration of under-16s within the evidence base	Use existing equality analysis of Goal 5 to inform our approach Update data and action plan	**Sept 2019**	**Senior Manager, Policy**	**Underway –** Goal 5 Equality analysis reviewed and appropriate evidence added to Equality analysis.

Ensure Equality Analysis and action plan, and approach to equality and diversity are as robust as possible	Approach colleagues at partner organisations and invite them to peer review our Equality Analysis to gain expert insights and strengthen the evidence base and approach	**August 2018**	**Director, Diversity**	Peer reviews undertaken by peers at British Council and Australia Council. Feedback received and digested internally.
	Make improvements to the Equality Analysis and action plan as a result of the peer review.	**Sept 2019**	**Director, Diversity**	Initial changes incorporated into version published October 2018. Further actions identified to be implemented over the remaining period to publication of the strategy and final version of the Equality Analysis. These include: considerations of intersectionality; and further work on the evidence base around the protected characteristics where we lack data (as above).

Note – Additional actions will be added as subsequent phases of the project are more fully developed.

Promote good relations between groups				
Issue	**Action**	**By when**	**Lead**	**Review comments (see date for review stated above – 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? Jennifer Ngyou, Senior Manager, Policy (Project Manager) **Supported by:** Abid Hussain, Director, Diversity Collette Cork-Hurst, Senior Officer, Diversity Chris Steward, Senior Officer, Policy
Date of initial assessment: 12 December 2017
Date forwarded to Diversity SO for QA: 13 December 2017
Responsible Director: Simon Mellor, DCEO, Arts and Culture
Sign off date by Responsible Director: 15 February 2018

Review of implemented action

Last reviewed: 7 September 2018
Next due: 7th December 2018
Name of person responsible: Jennifer Ngyou, Senior Manager, Policy