**Equality Analysis:** 2023-26 Investment Programme

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

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| **What is being assessed?** This equality analysis focusses on the equality impacts of the National Portfolio process for 2023-26.The NPO equality analysis will be approached in two stages:* Stage one – focussed on process design, led by the Funded Organisations team with support from the Director, Diversity and Senior Manager, Policy & Research (Equality & Diversity)
* Stage two – focussed on an analysis of the application data, followed by analysis of recommendations, led by the Director, Diversity and Senior Manager, Policy & Research (Equality & Diversity) with support from the Funded Organisations team

The stage two equality analysis will accompany decision paperwork for the NPO process at Executive Board, Area and National Council meetings. A final version will be produced for external publication, which will include an impact analysis of decisions made. This stage one equality analysis draws on the evidence acquired for the extensive equality analysis carried out for the Delivery Plan 2021-24 – our plan for how we will use our full range of funding programmes towards achieving the vision of *Let’s Create* over its first four years. |
| **General background / wider contextual information** Arts Council England will invest circa 70% of its annual funding in the 2023-26 National Portfolio. Approximately £412 million was invested annually during the 2018-22 funding period. The National Portfolio Organisation investment programme is the largest ofour three key strands of our investment, providing essentialcore investment to cultural organisations and working alongside our Music Education Hubs, National Lottery Project Grants and Development Funds investment strands.Following the Government’s White Paper on 2 February 2022, the Secretary of State issued an instruction on how the Art Council should use our resources to further the Government’s Levelling Up priority. The policy direction requires that the Arts Council reduces its overallcurrent investment in the National Portfolio in London by £24 million peryear by the end of the 2024/25 Financial Year and reinvests that moneyoutside of London and, where possible, in ways that benefit Levelling Up forCulture Places. In the final equality analysis, an assessment will be made on the impact of money going out of London into other areas and we will be using our balancing criteria to help mitigate against any negative impact.Two open Development Fund programmes were launched in 2016 to increase the Portfolio’s potential for future delivery against equality and diversity:* **Elevate**

Developed in response to our equality analysis of our national investment process in 2014, Elevate aims to build the resilience and capacity of diverse led organisations outside the portfolio, supporting them to develop new partnerships and increase levels of contributed and earned income.In the first round of Elevate we invested £5.3 million in 40 diverse-led organisations. The success rate of Elevate: Round 1 organisations joining the 2018-22 National Portfolio is shown below:

|  |  |  |  |
| --- | --- | --- | --- |
| **Elevate organisations** | **NPO applications from Elevate organisations** | **Recommended** | **Success rate** |
| 40 | 30 | 20 | 67% |

In January 2020, the second round of Elevate invested £4.3 million into 45 diverse-led organisations. As part of our response measures to Covid-19, the planned 2022-26 National Portfolio process was postponed. In light of this, application for 2022/23 extension was opened to National Portfolio Organisations as well as to all Elevate round two recipients. In June 2021 a further £2.2 million was awarded to extend Elevate grants up to 31 March 2023. * **Change Makers**

In 2016 we invested £2.57 million through the Change Makers fund, to support 20 National Portfolio Organisations and Major Partner Museums to host training placements for disabled and Black minority ethnic leaders from across the country with bursaries.The primary aim of the fund was to increase the diversity of senior leadership in the arts and culture sector by helping to develop a cohort of leaders who are Black, minority ethnic and/or disabled by means of a targeted senior leadership training and development programme.An additional aim of the fund was to provide development opportunities, enabling organisations to improve their contribution to the Creative Case for Diversity.**Overview of the National Portfolio process in terms of Equality and Diversity** **Application****Diverse-led classification of applicants** For the 2018-22 National Portfolio Organisation investment process, wemade two key changes to our definition of diverse led:* our definition of diverse led organisations was extended to include ‘female led’ and ‘LGBT (lesbian, gay, bisexual and transgender) led’ organisations
* organisations were able to self-define as diverse led based on the person/s involved in making the key strategic decisions within an organisation

This meant we were able to report on the number of diverse led organisations across four protected characteristics from two different perspectives:1. those self-defining as diverse led based on person/s in key strategic decision-making roles
2. those organisations where 51 % or more of their board and senior management team declare as Black and minority ethnic[[1]](#footnote-2), disabled, LGBT and/or female

**2023-26 NPO - Definition of diverse led organisations**We will report on diverse led organisations across five categories. By ‘diverse led’ we mean organisations where 51% or more of the board and senior management team identify as:Black, Asian and Ethnically DiverseDisabledFemaleLGBT+From a lower socio-economic backgroundWe will also look at how representative of contemporary England the individuals that lead the organisation (the Chief Executive, Artistic Director, Executive Director, Chairperson, or equivalent positions) are in relation to disability, race, sex, sexual orientation as well as socio-economic background.**Introductory Conversations**As part of the 2023-26 NPO process it was mandatory for all new applicants to speak to the Arts Council so that we could provide them with in depth support before they decided whether to make an application or not. Conversations allowed us to find out about the organisation and the work they do; provide guidance on the appropriate level of funding to apply for; discuss governance arrangements and discuss how the work helps us realise our Outcomes and embed the Investment Principles. There was also an opportunity for existing NPOs to have a conversation with their Relationship Manager. Introductory conversations were informed by an internal data review.**Applications to the 2018-22 Portfolio**The overall success rate for the 2018-22 National Portfolio was 73%, compared with an average of 71% for diverse-led organisations across all categories.

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| --- | --- | --- | --- | --- | --- |
|  | **Total applications** | **Total recommended** | **% success rate** | **% of applications** | **% of portfolio** |
| **All organisations** | 1160 | 844 | 73% | - | - |
| **Classified BME**  | 133 | 98 | 74% | 11% | 12% |
| **Classified disability**  | 52 | 35 | 67% | 4% | 4% |
| **Classified female**  | 636 | 448 | 70% | 55% | 53% |
| **Classified LGBT**  | 67 | 46 | 69% | 6% | 5% |

This demonstrates that the success rate for diverse led applicants is broadly similar to non-diverse led applicants, but the number of applications received from BME, disability and LGBT led organisations is significantly lower than female and non-diverse led organisations. **Assessment**During assessment we will assess and apply scoring to the quality of the applicant’s contribution to, and evidence of ability to demonstrate progress against, the Arts Council’s Outcomes and Investment Principles, which include Inclusivity & Relevance.**Balancing**Balancing will use the proposed potential portfolio as the basis for a final balanced portfolio that considers the ways that organisations will work together in local ecologies and achieves the optimum spread of investment in terms of our balancing criteria: 1. Diverse-led organisations – we will look at:
* whether the organisation is diverse led – where 51% or more of the board and senior management team are Black, Asian or Ethnically Diverse or disabled or female or from a lower socio-economic background
* how representative of contemporary England the individuals that lead the organisation are and
* whether the board and senior management team has a mix of people with different protected characteristics (and socio economic background)
1. Range of artforms and disciplines
2. Geographical spread

**Decision Making****Area Councils**Area Council members are drawn from different roles across and beyond the arts and culture sector. They include practitioners, arts administrators and local authority representatives. They use their expertise and grassroots knowledge of local issues to help us create and implement our Strategy.Area councils provide advice on the design and delivery of the Arts Council’s main investment programmes and are informed of the launch of new programmes. Area councils make decisions on applications up to a threshold of £1m to join the National Portfolio in their area. Area councils will make recommendations to National Council on grants of over £1m per annum to organisations applying to join the National Portfolio. Area councils are to be informed of the outcome of National Council discussions, particularly where their recommendations have been rejected.Area councils are responsible for ensuring that equality and diversity implications are considered in all matters they decide.The percentage of diverse representation on Area councils over the past six years is shown below:

|  |  |  |  |
| --- | --- | --- | --- |
| **Year** | **BME** | **Disabled** | **Female** |
| 2014-15 | 15% | 9% | 41% |
| 2015-16 | 14% | 7% | 47% |
| 2016-17 | 15% | 7% | 50% |
| 2017-18 | 15% | 6% | 52% |
| 2018-19 | 15% | 6% | 52% |
| 2019-20 | 15% | 6% | 52% |

 **National Council** Our National Council are responsible for ensuring the achievement of our objectives, to develop and improve the knowledge, understanding and practice of the arts, and to increase the accessibility of the arts to the public. National Council decides on the budgets for the Arts Council’s main investment programmes and approves, following consultation with area councils, frameworks for major investment or funding programmes such as the National Portfolio, Capital, and Development Funds.During the National Portfolio (NPO) Investment Process, National Council decides on applications above an agreed limit (£1,000,001 and over for the 2023-26 Investment Process).Following the National Portfolio Investment Process, National Council takes the final decision on any re-assessment of an application, for instance where a complaint made by an unsuccessful applicant is upheld.National Council is responsible for ensuring that equality and diversity implications are considered on all matters that it decides.The percentage of diverse representation on National Council over the past six years is shown below:

|  |  |  |  |
| --- | --- | --- | --- |
| **Year** | **BME** | **Disabled** | **Female** |
| 2014-15 | 14% | 7% | 36% |
| 2015-16 | 14% | 7% | 36% |
| 2016-17 | 14% | 7% | 36% |
| 2017-18 | 13% | 7% | 53% |
| 2018-19 | 13% | 7% | 53% |
| 2019-20 | 13% | 7% | 53% |

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| **Main aims / objectives of policy, programme, activity, decision being assessed**The National Portfolio of cultural organisations is one of our principal investment streams, returning the greatest contribution to the delivery of the Outcomes of our strategy, *Let’s Create*:**Creative People**: Everyone can develop and express creativity throughout their life**Cultural Communities**: Villages, towns and cities thrive through a collaborative approach to culture**A Creative & Cultural County**: England’s cultural sector is innovative, collaborative and internationalFor the 2023-26 programme, National Portfolio Organisations will be expected to deliver against these Outcomes and embed our four Investment Principles within their organisations: **Ambition and Quality:** Cultural organisations are ambitious and committed to improving the quality of their work **Dynamism:** Cultural organisations are dynamic and able to respond to the challenges of the next decade **Environmental Responsibility:** Cultural organisations lead the way in their approach to environmental responsibility **Inclusivity and Relevance:** England’s diversity is fully reflected in the organisations and individuals that we support and in the culture they produce We expect portfolio organisations to lead or engage in collaborative, place-based partnerships, sharing good practice, engaging people in creative and cultural activity or/and helping creative practitioners, museums, libraries and arts organisations in England to carry out their work. In meeting our expectation to demonstrate commitment to and progress against the Investment Principles, Portfolio organisations will act as exemplars, stimulating change across the arts and culture sector as a whole and leading by example in terms of contribution to furthering our Equality Objectives and the Inclusion and Relevance ambitions of *Let’s Create.*  |
| **Who will be principally affected by the policy, programme, activity, decision and how?** * organisations interested in applying to the National Portfolio
* the current National Portfolio
* Arts & Culture Sector Workforce
* Arts & Culture Sector Leadership
* Arts & Culture Sector Governance
* Artists and creative practitioners
* Communities and public in general
* Audiences, visitors in Arts & Culture
 |
| **Initial assessment of relevance to equality** **Relevance to Equality:** Yes  |

**Part 2: Equality Analysis**

**Evidence sources (other than engagement)**

|  |
| --- |
| **Evidence considered:** * Office for National Statistics (2020), Annual Population Survey for 2019/20 (via nomis official labour statistics)
* Office for National Statistics Annual Population Survey 2018/19 (Office for National Statistics, 2020)
* Arts Council England National Portfolio 2018-22 Equality Analysis (Arts Council England, 2017)
* Arts Council England Equality Analysis: Development of the Arts Council’s 10 year strategy, 2020-30 (Arts Council England, 2018)
* Arts Council England (2020), Equality, Diversity and the Creative Case: A Data Report, 2018-19
* Taking Part Survey 2018/19: Statistical Report (Department for Culture, Media and Sport, September 2019)
* Arts Council England: The Conversation (BritainThinks, July 2018)
* Equality, Diversity and the Creative Case: A Data Report 2018/19 (Arts Council England, *not yet published*)
* Understanding Society (2020), Covid-19 Survey: The Economic Effects
* Centre for Economic Performance (2020), Work, Care and Gender during the Covid 19 crisis
* Office for National Statistics (2020), The Coronavirus and the social impacts on young people in Great Britain: 3 April to 10 May 2020
* Office for National Statistics Labour Market Bulletin (Apr-Jun) 2020
* The NHS (2020), Who’s at higher risk from Coronavirus
* Office of National Statistics (2020), Coronavirus (COVID-19) roundup: October 13
* Office for National Statistics (2020), Employment in the UK: July 2020
* Oxford Economics (2020), The Projected Economic Impact Of Covid-19 On The UK Creative Industries
* The Centre for Economic Performance (2020), Self-employment in the Covid-19
* Office for National Statistics (2020), Coronavirus and self-employment in the UK
* Arts Council England Analysis of Theatre in England (BOP Consulting, September 2016)
* Office for National Statistics, article on ‘Religion in England and Wales 2011’ (2012)
* Statistical bulletin: 2011 Census: Key Statistics and Quick Statistics for Local Authorities in the United Kingdom (Office of National Statistics, 2013)
* Taking Part focus on: Diversity Trends, 2005 to 2015/16 (Department for Culture, Media and Sport, 2017)
* Every child: equality and diversity in arts and culture with, by and for children and young people (EW Group, 2016)
* Pregnancy and Maternity Related Discrimination and Disadvantage First Findings: Surveys of Employers and Mothers (HM Government, 2015)
* A study of the UK Information Workforce - Mapping the Library, Archives, Records, Information Management and Knowledge Management and Related Professions (CILIP/ARA, 2015)
* Future proof: Britain in the 2020s (Institute for Public Policy Research, 2016)
* ESRC Centre on Dynamics of Ethnicity, ‘Dynamics of Diversity: Evidence from the 2011 Census’ (2012)
* National Readership Survey, Social Grade (2016)
* Creative Industries: Focus on Employment (Department for Culture, Media and Sport, 2016)
* Arts Council National Lottery Development Funds: Elevate, applicant guidance (2019)
* Arts Council England internal data review (2021)
* Locked out of the Labour Market, Leonard Cheshire report (2020)
* Parliamentary publication – Impact of COVID-19 on DCMS Sectors: First report, July 2020
* Centre for Economics and Business Research Ltd (CEBR) (2019)
* Contribution of the arts and culture industry to the UK economy
* Institute for Fiscal Studies (IFS) (2020), Are some ethnic groups more vulnerable to Coronavirus than others?
* Creative and Cultural Skills (2019), Workforce Analysis (website)
* Centre on the Dynamics of Ethnicity and Creative Access research (2022) The impact of Covid-19 and BLM on Black, Asian and Ethnically Diverse creatives and cultural workers
* Office for National Statistics (2020), Coronavirus and the social impacts on older people in Great Britain: 3 April to 10 May 2020
* EW Group (2017), Making a Shift - Disabled People and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities
* Office for National Statistics (2020), Coronavirus and the social impacts on disabled people in Great Britain
* TUC Jobs and Recovery Monitor Issue 3: BME Workers, January 2021
* The House of Commons Library (2020), People with disabilities in employment
* Scope (2020), The disability report: Disabled people and the coronavirus crisis
* Disability at Work (2020), Disability and the Economic Cycle – Implications for a Coronavirus Recession
* Brook, O’Brien, and Taylor (2018), Panic! Social Class, Taste and Inequalities in the Creative Industries
* Yang Hu (2020), Black, Asian and other minority groups are more likely to have lost their jobs in lockdown – new research, The Conversation
* ESRC Centre on Dynamics of Ethnicity (2012), Dynamics of Diversity: Evidence from the 2011 Census
* Office for National Statistics (2020) Coronavirus and self-employment in the UK
* Government Equalities Office (2019) National LGBT Survey: Summary report
* Commonwealth Forum of National Human Rights Institutions (2020), The Impact of CORONAVIRUS on Sexual Orientation and Gender Identity Rights
* HM Government/EHRC (2016), Pregnancy and Maternity Related Discrimination and Disadvantage First Findings: Surveys of Employers and Mothers
* The Department for Work and Pensions (2014) Family Resources Survey 2010/11
* Indigo (2020), National Audience Research - After the Interval & Act 2: Andrew Miller's (Arts Consultant & broadcaster, Government Disability Champion for Arts & Culture, ACE National Council member) analysis of the responses from disabled audience members
* Indigo, Culture Restart: Disabled and Vulnerable Audiences, March 2021
* Inequality through COVID, the Audience Agency, 2021
* The Centre for Economic Preference (2020), Work, care and gender during the Covid-19 crisis
* McKinsey and Company (2020), COVID-19 and gender equality: Countering the regressive effects
* House of Commons Library (2020), Coronavirus: Impact on the labour market
* Public Health England (2020), Beyond the data: Understanding the impact of COVID-19 on BAME groups
* MIND (2020), Covid-19
* McKinsey and Company (2020), COVID-19 in the United Kingdom: Assessing jobs at risk and the impact on people and places
* Institute for Fiscal Studies (2020), COVID-19 and the career prospects of young people
* The intensive care national audit and research centre (2020), report on Covid-19 in critical care: England, Wales and Northern Ireland, 9 October 2020,
* UCL (2020), Covid-19 Social Study
* We Shall Not Be Removed – UK Disability Arts Alliance 2021 Survey Report: The impact of the Pandemic on Disabled People and organisations in Arts & Culture, May 2021
* Centre for Ageing Better (2020), A mid-life employment crisis: how COVID-19 will affect the job prospects of older workers
* [www.artscouncil.org.uk](http://www.artscouncil.org.uk)
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**Analysis of equality issues for those principally affected**

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

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

**National Portfolio Organisation (NPO) workforce**The Arts Council’s Equality, Diversity and the Creative Case: A Data Report 2019/20 presents the age range of NPO workforce (paid staff) for 2019/20, shown in the tables below. As can be shown, in comparison to the APS, there is a lower percentage of workers aged 35-49 in the NPO workforce (26% compared to 35.7%) and a lower percentage of workers aged 50-64 (15% compared to 30.1%), noting that the age range of 18% of the workforce is unknown:

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

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

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

Managers:

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

Specialist Staff:

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

Other staff:

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

Board:

|  |  |
| --- | --- |
| **Age range** | **% of Board** |
| <19 | <1% |
| 20-34 | 8% |
| 35-49 | 28% |
| 50-64 | 38% |
| 65+ | 15% |
| Prefer not to say | 2% |
| Unknown | 8% |

The CILIP report mapping workforce in libraries, archives, records, information management and knowledge management (and related professions) also maps diversity. Of the estimated 86,376 people in the workforce, most fall in the 45 to 55 age band with 55% over 45 years of age (the equivalent figure for the UK as a whole is 41.1%).**The impact of Covid 19 on younger and older workers**A report published by Understanding Society (*Covid-19 Survey: The Economic Effects, 2020*) highlights that those aged between 20-29 are more likely to have had labour hours impacted by Covid-19.

|  |  |  |  |
| --- | --- | --- | --- |
| **Age** | **Employed (Feb 2020)** | **Employed (April2020)** | **Change** |
| 20-29 | 79.80% | 75.10% | -4.70% |
| 30-39 | 86.80% | 85.10% | -1.70% |
| 40-49 | 86.20% | 85.80% | -0.40% |
| 50-59 | 81.80% | 80.40% | -1.40% |
| 60-65 | 58.80% | 56.40% | -2.40% |

The same report notes, amongst those who have had labour hours affected, people in younger age groups are more likely to have been placed on furlough (54% for those aged 20-29, compared to 39% for those aged 50-59).The Office for National Statistics report *The Coronavirus and the social impacts on young people in Great Britain: 3 April to 10 May 2020* highlighted that those aged between 25-29 are more likely to report having their work impacted by Covid-19. The report states that young people aged between 16 and 29 years were the most likely to report their working arrangement as zero-hours contracts. McKinsey and Company’s *COVID-19 in the United Kingdom: Assessing jobs at risk and the impact on people and places* shows those aged under 35 are the most at risk from job losses as a result of Covid-19. The Institute for Fiscal Studies’ *COVID-19 and the career prospects of young people* suggests that long-term career development prospects for young people have been significantly impacted due to Covid-19. Research undertaken by the Centre for Ageing Better *(A mid-life employment crisis: how COVID-19 will affect the job prospects of older workers)* highlights that unemployment claims among older workers doubled between February and June 2020. They mention the particular challenges older workers face if they lose their jobs. Older workers are less likely to be able to find new employment, with waged over 50s being twice as likely than young workers to be out of employment for more than 12 months. Oxford Economics predict that as the 2020-21 financial year progresses there will likely be a greater impact on employment and labour hours across the creative industries. Despite the job retention scheme, they are predicting that 122,000 jobs (employed) will be lost across the creative industries, with a further 287,000 job losses among self-employed workers. Redundancies for those in employment are expected toward the end of the financial year, whilst those who are self-employed have already experienced the most challenging time. The report estimates that 42% of freelancers in the creative industries expect to see their 2020 income decrease by over 75% in comparison to 2019. In the Parliamentary publication ‘Impact of Covid 19 on DCMS sectors it highlights that ONS figures indicate that just over 30% of the creative industries workforce is self-employed compared to the UK average of 15%. The levels of self-employment varies significantly across the sector e.g. in 2018 72% of the music industry was self-employed, as was some 70% of the theatre workforce.**Audiences and engagement**CEBR data (Contribution of the arts and culture industry to the UK economy, 2019) suggests that average weekly household spending on recreation and culture is highest among those aged between 65-74. IFS data (Are some ethnic groups more vulnerable to Coronavirus than others?) highlights that most (British) ethnic groups are on average younger than the White British population. The Taking Part 2018/19 statistic release shows that engagement (attendance and participation) in the arts (broadly defined and not limited to Arts Council funded work) and museums was broadly equal across all age groups apart from the over 75s, where engagement declines. The engagement rate of over 75s with libraries was more in line with other age groups.

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| --- | --- | --- |
| **Arts** | Age | Proportion of adults who have engaged with the arts once or more in the last 12 months % |
| 16-24 | 76.8% |
| 25-44 | 78.8% |
| 45-64 | 79.9% |
| 65-74 | 79.3% |
| 75+ | 63.5% |

|  |  |  |
| --- | --- | --- |
| **Museums****And****galleries** | Age | Proportion of adults who have visited a museum or gallery once or more in the last 12 months % |
| 16-24 | 51.1% |
| 25-44 | 53.9% |
| 45-64 | 51.7% |
| 65-74 | 50.8% |
| 75+ | 31.5% |

|  |  |  |
| --- | --- | --- |
| **Libraries** | Age | Proportion of adults who have used a public library service at least once in the last 12 months % |
| 16-24 | 25.9 |
| 25-44 | 38.8 |
| 45-64 | 30.5 |
| 65-74 | 33.9 |
| 75+ | 29.7 |

**Public Perceptions**The data below is based on findings from the 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. When asked if the arts, museums and libraries are accessible to everyone there was some variance by age group across the artforms:

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

**The impact of Covid 19 on younger and older audiences**The Office for National Statistics report *Coronavirus and the social impacts on older people in Great Britain: 3 April to 10 May 2020* shows the public’s attitude towards Covid-19 and states how this could impact upon their wellbeing. *Percentage of the population aged 16 years and over very or somewhat worried about the impact of the coronavirus on their lives*

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

In their *The Coronavirus and the social impacts on young people in Great Britain: 3 April to 10 May 2020*, the Office for National Statistics highlights that young people are most concerned about the impact on their education and well-being.The NHS’ *Who’s at higher risk from Coronavirus* states that people aged over 70 are clinically vulnerable to Covid-19. The Office of National Statistics *Coronavirus (COVID-19) roundup* (dated October 13) states the majority of deaths involving Covid-19 have been among people aged 65 years and over. These factors mean older people are more likely to be shielding/self-isolating due to the disproportionate health impact, and risk of contracting the virus (*Coronavirus and the social impacts on older people in Great Britain: 3 April to 10 May 2020).*In terms of coping strategies, the *Coronavirus and the social impacts older people in Great Britain* highlights that older people are more likely to be coping with lockdown by either reading or gardening. Younger people on the other hand are more likely to watch TV. Moreover, the report identifies that older people are less likely to think that their lives will get back to normal within six months.**Summary and analysis of the key impact of the Age evidence within the context of this policy, programme, activity or decision:**Workforce, Leadership & GovernanceThe disproportionate impact of Covid 19 on the younger and older workforce in relation to young people being furloughed and losing their jobs and older workers being made redundant and potentially having more difficulties in finding new work, will all have an impact on the workforce of the arts and cultural sector. Workers in the sector who are clinically vulnerable or older may have reason to be cautious about returning to the workplace.There is a need to support the sector in identifying and addressing the negative impact of Covid 19 including job losses for the older and younger workforce. For older people in the workforce, support may be needed to address/mitigate any health concerns. NPO workforce age rates differ across art forms and disciplines with Theatre having the highest percentage of workers aged 20-34 and Museums having the highest percentage of workers aged 65+. There is a need for the sector to identify and, if relevant, address workforce under-representation by age.The majority of Board members in the Sector are aged over 50 and do not reflect the age range of contemporary England. It is important to identify and address under-representation of younger people in governing bodies.AudiencesThe UK has an ageing population and those aged 75 and over have far lower engagement levels with arts and culture than other age groups. The impact of Covid 19 potentially resulting in shielding/self isolation particularly for older people may influence audiences from this age group. As evidence suggests older people (aged 65-74) have the highest spend on recreation and culture, this is likely to have an impact on the sector. Monitoring will be required to identify any issues in this area. |
| **Disability** **UK population**The 2011 UK Census showed that nearly one in five (18 %, 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 2019/20 Annual Population Survey/Labour Force Survey shows that 22% & of 16-64 year olds in employment have a core or work limiting disability. The House of Commons Library’s report on disabled people in employment highlights that there is a 30% disability employment gap and that the employment rate for disabled people (aged 16-64) is at 53.6%, compared to 81.7% for non-disabled people.The Office for National Statistics’ *Disability and Employment UK* shows a divergence between employment rates for disabled people identifying as male and as female; with 31.7% of disabled men and 25% of disabled women in employment. In their *Workforce Analysis*, Creative and Cultural Skills used Office for National Statistics data to analyse the latest blueprint of the creative industry. It found that 12% of the creative industries workforce in England currently identify as being disabled.**National Portfolio Organisation disability led organisations**Analysis of the 2018-22 National Portfolio Organisation recommendations details 2 disability led (51% definition) organisations (less than 1% of the portfolio); with 35 self-defined disability led organisations (4% of the portfolio).Numbers of disability led organisations within the 2018-22 portfolio (using the 51% and self-defined definitions) are shown below:

|  |  |  |
| --- | --- | --- |
| **Funding period** | **# of orgs (51%)** | **# of orgs (self-defined)** |
| 2012-15 | 13 | - |
| 2015-18 | 9 | - |
| 2018-22 | 2 | 35 |

Disability led organisations (51% definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 4 | 2 | 50% | 1% |
| Midlands | 0 | 0 | 0% | 0% |
| North | 1 | 0 | 0% | 0% |
| South East | 2 | 0 | 0% | 0% |
| South West | 1 | 0 | 0% | 0% |

 Disability led organisations (self-definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 19 | 15 | 79% | 6% |
| Midlands | 6 | 4 | 67% | 3% |
| North | 12 | 8 | 67% | 3% |
| South East | 8 | 5 | 63% | 5% |
| South West | 5 | 3 | 60% | 3% |

Total 2018-22 NPO investment in disability led organisations: * (51% definition): £216,000 per annum
* (self-definition): £7,029,298 per annum, approximately 1.7% of overall funding

**National Portfolio Organisation workforce**The Arts Council’s 2019/20 annual diversity report shows that within the National Portfolio Organisation workforce 7% of permanent staff, 5% of contractual staff and 9% of voluntary staff are disabled. The percentage of disabled people among paid job levels (permanent and contractual staff) are as follows:

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

The percentage of disabled people in governance and leadership roles across the portfolio are as follows:

|  |  |
| --- | --- |
| **Role** | **Percentage of leadership disabled** |
| Board members | 9% |
| Chairs | 6% |
| Chief Executives | 11% |
| Artistic Directors | 8% |

The Making a Shift report, by EW Group, found that disabled people in the sector reported barriers in accessing employment, which were felt to be linked to their disability status. They also highlighted a number of working practice barriers including attitudes towards disabled people, the culture of long hours, lack of part time senior roles, high levels of travelling, a narrow view of reasonable adjustments, under-representation of disabled people on boards and a negative impact of changes to support funding and benefits.**The impact of Covid 19 on disabled workers**Scope's briefing *Disabled People and the Coronavirus Crisis* states that disabled people are disproportionately impacted by Covid-19. Many disabled workers have been negatively impacted by the Covid-19 emergency, especially if their impairment or conditions means they are instructed to shield. However, the new ways of working during lockdown can offer flexibility that could benefit some disabled employees. ‘Locked out of the Labour Market’, a Leonard Cheshire report (2020) includes an analysis from March to June 2020 by the Institute for Employment Studies which finds that 40% of disabled people were either furloughed or had their hours reduced, compared with 30% of non-disabled employees.The 2020 Office for National Statistics’ report *Coronavirus and the social impacts on disabled people in Great Britain* suggested that disabled adults are less likely to report having their working life affected by Covid-19. Moreover, proportionally disabled people find working from home easier than non-disabled people. The We Shall Not Be Removed report – UK Disability Arts Alliance 2021 Survey Report: The impact of the Pandemic on Disabled People and organisations in Arts & Culture stated that nearly 50% of survey respondents said they had less work than before the pandemic or no work at all. Nearly two thirds felt they could possibly or definitely have to leave the arts due to lack of work. Only 7% of respondents have a full time salaried job and about 1 in 10 are freelancers.**Audience and engagement** The DCMS Taking Part 2018/19 statistical release shows that engagement in arts and museums and galleries is 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, 2018/19:

|  |  |  |
| --- | --- | --- |
|  | **No disability %** | **Longstanding illness or disability %** |
| Arts | 78.3 | 75.2 |
| Museums and galleries | 52.3 | 45.3 |
| Libraries | 32.8 | 33.5 |

DCMS analysis shows that, over the period 2005 to 2018/19, arts engagement has been consistently lower for adults with a disability than for those without a disability.EW Group’s report *Every Child* summarises evidence regarding the impact of disability on children and young people’s engagement with arts and culture. It found that:* + Non-disabled children and young people aged 11-15 are twice as likely to visit a museum with their school than their disabled peers, with special schools *(schools with pupils aged 11 and older with special educational needs)* less likely to visit cultural venues.
	+ Disparities between disabled and non-disabled children and young people seem to be driven largely by in-school rather than out-of-school factors.

The Britain Thinks survey provides further insight into the impact of disability on participation in arts and cultural activities. Across most of the categories Disabled respondents had lower participation rates. *The percentage of respondents saying that they participated in different activities at least once a year.*

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

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

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

Disability status had little impact on which arts, museums and libraries respondents said had contributed most to their quality of life, although slightly more respondents with a disability selected music as an option than those without a disability (59% vs 55%). When asked to select from a list of factors that had been a barrier to participation in the past, disabled respondents were more likely to select the cost of participating and travel as barriers. They were less likely to select ‘not having enough time’ as a barrier.*Here is a list of things that some people have said might prevent them from participating in arts and cultural activities. Have any of these things ever stopped you from taking part?*

|  |  |  |
| --- | --- | --- |
|   | **Disability Yes** | **Disability No** |
| The cost of participating is too high (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 marginally less likely than non-disabled respondents to agree that arts, museums and libraries are currently accessible to anyone, whoever they are.*To what extent do you agree or disagree that arts, museums 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% |

**The impact of Covid 19 on Disabled audiences**The Audience Agency’s *Inequality through COVID* report shows that disabled people are already under-represented in audiences for funded culture and the impact of the pandemic is likely to accentuate this inequality.The 2020 Office for National Statistics report *‘Coronavirus and the social impacts on disabled people in Great Britain*’ suggests that Covid-19 has had more of an impact on disabled adults’ well-being than non-disabled adults. Disabled people are more likely to be self-isolating due to Covid-19. These suggestions are further supported by data gathered in the 2020 Indigo report which was analysed by Andrew Miller. Amongst disabled adults there is an increased perception that it is unsafe to be outside during the outbreak, leading to higher rates of loneliness. Andrew Miller states that health and wellbeing concerns are now a greater priority for disabled people in their decisions to engage with arts and culture.The Indigo’s *Culture Restart: Disabled and Vulnerable Audiences report in March 2021* states that vulnerable disabled audiences are less likely to have had a cultural experience in the period between national lockdowns. They are also more likely to say they plan to attend less often in the future. The report highlights that digital experiences will continue to be important to this group. The data shows that 14% of vulnerable disabled audiences attended in-person cultural events since July 2020, compared to 27% of non-disabled/vulnerable respondents and that 13% of vulnerable disabled audiences plan to attend less often in future, compared to 9% of non-disabled/vulnerable respondents. The report notes that particular safety measures were essential to their return, including face coverings, socially distanced seating and temperature checks.The *We Shall Not Be Removed* report stated that the top 3 concerns on the culture sector re-opening were continued access provision for disabled people in general, health and safety issues and failure to meet individual personal access needs.**Accessibility** All applications for 2023-26 portfolio funding will be made using our Grantium system which complies with all Web Content Accessibility Guidelines (WCAG). We will work with Business Systems team to ensure the system and the application process are as accessible to all applicants as possible and to mitigate against any barriers identified, including through user testing. An equality analysis was completed before the launch of Grantium in 2016 and the system was then tested for disability access by key stakeholders within the sector. In its guidance on accessible communication formats, the Government’s Office for Disability Issues states that people with learning disabilities including dyslexia are likely to have difficulty accessing information in written text. We will provide guidance documents in alternative accessible formats however the online guidance and application process could have a negative impact on some disabled people.**Summary and analysis of the key impact of the Disability evidence within the context of this policy, programme, activity or decision:** Workforce and LeadershipThe disability employment gap is prevalent across the country’s workforce and throughout the creative industries which is reflected in the workforce of our National Portfolio. Disabled workers in the national portfolio make up only 6% of the workforce which varies across art forms and disciplines, such as 3% in Dance and 8% in Visual Arts and this picture is reflected in Management, Leadership and Governance roles. Disability led organisations make up just 4% of our NPO and there are only 7% disabled people on NPO boards.Disabled people face employment barriers such as lack of access, narrow view of reasonable adjustments; negative impact of changes to support funding and benefits; as well as attitudes towards disabled people. However, new ways of working during lockdown can offer flexibility that could benefit some disabled employees.Disabled people are disproportionately impacted by Covid-19. Many disabled workers have been particularly impacted by the Covid-19 pandemic, especially if their impairment or conditions means they are instructed to shield. Evidence also shows that disabled workers are more likely to be employed as freelancers and many have been furloughed or had their hours reduced. Some disabled workers felt they may have to leave the arts due to lack of work.There is a need for early, robust, sustainable and measurable actions to: address the under-representation of disabled people in the arts and cultural workforce; support an increase in disabled leaders and board members; tackle identified barriers and the negative impacts of the Covid 19 pandemic on disabled workers, leaders and board members and expand on any opportunities resulting from new ways of working which have had a positive impact on some disabled workers, leaders and board members. AudiencesEvidence shows that disabled people are less likely to attend/participate in arts, museum and galleries and social media activity but that this is not the case for libraries and digital participation. Amongst the barriers identified, cost and travel are highlighted. Additionally, disabled children and young people (aged 11-15) are less likely to visit a museum with their school. NPO data indicates lower representation of disabled audiences which varies across art forms and disciplines.Covid-19 has had a larger impact on disabled people’s health and wellbeing and is a greater priority in their decisions to engage in arts and culture which is exacerbating existing and creating new barriers to access. Evidence shows that vulnerable disabled audiences are less likely to have had a cultural experience in the period between national lockdowns and more likely to say they plan to attend less often in the future. The evidence shows a need for the sector to improve access for disabled audiences/visitors, taking into full account any identified Covid 19 health risks associated with physical engagement with arts and culture.InvestmentOur investment in disability led organisations and disabled individual creative practitioners is at a lower level, particularly investment in disability led National Portfolio Organisations. Using our 51% definition our investment in Disability led organisations in the 2018-22 NPO is less than 1% and for self-definition is 1.7% of overall funding. There is a need to invest in Disability led organisations in the portfolio. |
| **Race****UK Population**The 2011 Census showed that England had become more diverse over the ten years since the previous census and the 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 2019/20 Annual Population Survey/Labour Force Survey shows that ethnic minorities make up 17% of employed 16-64 year olds.The UK Government's *Ethnicity facts and figures: Employment October 2019* highlights that employment rates amongst Black, Asian and Ethnically Diverse peoples are lower than for White people (77% of White people were employed compared with 65% of people for all other ethnic groups combined).DCMS’ Creative Industries: 2016 *Focus on Employment* report stated that in the UK, across all industries, 11.3% of jobs were filled by people from Black, Asian and Ethnically Diverse groups in 2015. The 2018 *Panic! Social Class, Taste and Inequalities in the Creative Industries* report (building on office for National Statistics data) breaks down the wider creative and cultural industry workforce by ethnicity:

|  |  |
| --- | --- |
| **Artform** | **Black, Asian and Ethnically Diverse% of total artform workforce** |
| Advertising and Marketing | 6.8% |
| Architecture | 6.8% |
| Crafts | 6% |
| Design: Product, Graphic, and Fashion | 6.7% |
| Film, TV, Video, Radio, and Photography | 4.2% |
| IT, Software, and Computer Services | 13.5% |
| Publishing | 8.3% |
| Museums, Galleries, and Libraries | 2.7% |
| Music, Performing, and Visual Arts | 4.8% |
| Ns-sec i and ii | 9.9% |
| Any other occupation | 8.6% |

The *Workforce Analysis* conducted by Creative and Cultural Skills in 2019 shows that whilst 18% of the creative industries workforce in London are from a Black, Asian and Ethnically Diverse background, this compares to 35% of the total Black, Asian and Ethnically Diverse workforce in the capital. EW Group’s *Every Child* report suggests that perceptions of a predominately white arts and culture and creative industries workforce may play a role in discouraging people from Black, Asian and Ethnically Diverse backgrounds in seeking employment in this area. **National Portfolio Organisation Black and minority ethnic led organisations**Analysis of the 2018-22 National Portfolio Organisation recommendations states there are 53 BME led (51% definition) organisations in the portfolio (an increase from 51 in 2015-18) and 96 self-defined BME led organisations (11% of the portfolio).The level of investment increased in BME led (51% definition) organisations from £9,510,980 per annum in 2017/18 to £10,729,620 per annum in 2018/19.Numbers of Black and minority ethnic led organisations within the 2018-22 portfolio (using the 51% and self-defined definitions) are shown below:

|  |  |  |
| --- | --- | --- |
| **Funding period** | **# of orgs (51%)** | **# of orgs (self-defined)** |
| 2012-15 | 56 | - |
| 2015-18 | 52 | - |
| 2018-22 | 53 | 96 |

BME led organisations (51% definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 34 | 22 | 65% | 8% |
| Midlands | 12 | 11 | 92% | 8% |
| North | 16 | 13 | 81% | 6% |
| South East | 9 | 5 | 56% | 5% |
| South West | 3 | 2 | 67% | 2% |

BME led organisations (self-definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 63 | 44 | 70% | 16% |
| Midlands | 16 | 15 | 94% | 11% |
| North | 30 | 25 | 83% | 11% |
| South East | 12 | 6 | 50% | 6% |
| South West | 7 | 6 | 86% | 6% |

Total 2018-22 NPO investment in BME led organisations:* (51% definition): £10,729,620 per annum, 2.6% of overall funding
* (self-definition): £18,685,397 per annum, 4.6% of overall funding

**National Portfolio Organisation workforce**The Arts Council’s 2019-20 annual diversity report shows that within theNational Portfolio Organisation workforce 10% of permanent staff, 16% of contractual staff and 10% of voluntary staff are Black and minority ethnic.The percentage of Black and minority ethnic people among paid job levels (permanent and contractual staff) are as follows:

|  |  |
| --- | --- |
| **Job function** | **Percentage of workforce BME** |
| Artistic staff | 18% |
| Managers | 10% |
| Specialist staff | 13% |
| Other staff | 10% |
| **Total staff** | **14%** |

The percentage of Black and minority ethnic people in governance and leadership roles across the portfolio are as follows:

|  |  |
| --- | --- |
| **Role** | **Percentage of leadership BME** |
| Board members | 17% |
| Chairs | 11% |
| Chief Executives | 11% |
| Artistic Directors | 12% |

**The impact of Covid 19 on Black, Asian and Ethnically Diverse Workers**Yang Hu’s 2020 research study on the impact of Covid-19 on Black, Asian and Ethnically Diverse groups clearly demonstrates the economic effects and longer-term impact of Covid-19 on the Black, Asian and Ethnically Diverse workforce. His analysis highlights Black, Asian and Ethnically Diverse people were over almost twice as likely to have lost their job during lockdown (Black and minority ethnic 5.1%; White 3.3%). With regards to the Government’s job retention scheme Hu’s report suggests that those from Black, Asian and Ethnically Diverse backgrounds were 40% less likely than white Britons to benefit from such schemes. Data published by the House of Commons Library about the impact of Covid-19 on the workforce *(Coronavirus: Impact on the labour market*), highlights that people from Black, Asian and Ethnically Diverse backgrounds are more likely to have had their employment status placed at risk due to Covid-19. For example, Bangladeshi people were more likely than those from other ethnic backgrounds to no longer be in employment while those from White British backgrounds were least likely to have lost their job.The TUC Jobs and Recovery Monitor, January 2021 (source: TUC analysis of the Labour Force Survey Q3 2019 and Q3 2020) highlights that the number of ‘BME’ workers in employment fell by 5.3% between Q3 2019 and Q3 2020, compared to a fall of just 0.2% of the number of White workers. It also showed that the number of ‘BME’ women working in the ‘arts and entertainment sector’ has fallen by 44% across the period of Q3 2019 and Q 2020.A poll undertaken by BMG Research for the Independent states that approximately 46% of people from a Black, Asian and Ethnically Diverse background reported their household income had reduced as a result of coronavirus, compared to around 28% of people from a White British ethnic group.The 2020 IFS report, *Are some ethnic groups more vulnerable to Coronavirus than others?* shows that financial disproportionalities mean that people from Black, Asian and Ethnically Diverse backgrounds are more vulnerable to contracting Covid-19 than their white contemporaries. Research carried out by the Centre on the Dynamics of Ethnicity (CoDE) and Creative Access *The impact of Covid and BLM on Black Asian and Ethnically Diverse cultural and creative workers* found that of all Ethnically Diverse respondents, 48% expressed that they are becoming financially unstable or need immediate assistance, and 70% were worried about job security. The report also found that 58% of Ethnically Diverse respondents have had their primary source of income changed, and 30% of respondents have left the creative and cultural industry for another sector. This is reflected in findings that the level of Ethnically Diverse respondents in employment fell from 51% pre-pandemic to 18% during the first lockdown in 2020, rising to 29% in March 2021. Those with more than 10 years’ experience in the sector expressed the most job insecurity. The data showed a negative impact of the pandemic on mental health, with the majority of Ethnically Diverse respondents reporting ‘feeling nervous, anxious or on edge’ and ‘having trouble relaxing’.**Audience and engagement** The Taking Part 2018/19 statistical release showed people of ‘Mixed’ ethnicity had the highest levels of arts engagement – significantly above those reported by people of White ethnicity, whilst people of Asian ethnicity had significantly lower rates of engagement. People in the Black and Asian ethnic groups were significantly less likely to have visited as museum or gallery than people in the White ethnic group. In contrast, public library use by people in the Black and Asian ethnic groups is significantly higher than for people in the White ethnic group.Proportion of adults who had attended or participated in activities in the last year by ethnicity, 2018/19:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **White %** | **Mixed %** | **Asian %** | **Black %** | **Other %** |
| Arts | 79.3 | 88.7 | 59.7 | 68.5 | 66.5 |
| Museums and galleries | 51.1 | 60.3 | 43.7 | 33.5 | 51.4 |
| Libraries | 31.8 | 39.6 | 42.5 | 33.8 | 37.5 |

Generally, engagement with arts and culture is lower amongst those from Black, Asian and Ethnically Diverse backgrounds. The exceptions are libraries and social media which have more engagement from these ethnic groups.The Britain Thinks survey suggests that ethnicity has an impact on arts and cultural activity participation rates.[[2]](#footnote-3)*Percentage of respondents who participate in below activities at least once every year.*

|  |  |  |
| --- | --- | --- |
|  | **White** | **black and majority ethnic** |
| 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’s *Every Child* report notes that Black, Asian and Ethnically Diverse people are less likely to have been taken to arts events while growing up but there are differences between ethnic groups and by different artforms. The Britain Thinks survey found that Black, Asian and Ethnically Diverse respondents were much more likely to say that arts, museums and libraries are important to them and their family. Black, Asian and Ethnically Diverse respondents were more likely to think that libraries, visual arts and combined arts contributed most to their lives. The survey found that the costs associated with participation and difficulties travelling to arts and cultural venues were the two main barriers to Black, Asian and Ethnically Diverse people taking part in arts and cultural activities.*“Here is a list of things that some people have said might prevent them from participating in arts and cultural activities. Have any of these things ever stopped you from taking part?”*

|  |  |  |
| --- | --- | --- |
|  | **White** | **Black and Majority Ethnic** |
| 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% |

Research by Doink, *An ACE Future*, found that there was a noticeable difference in responses to the question of ‘what is culture’ between young people from minority or mixed backgrounds and those from White British backgrounds. Young people from Black, Asian and Ethnically Diverse backgrounds were more likely to link the notion of ‘culture’ to rituals or practises they shared with their families and centred this around a celebration of traditions or practises from their parent’s native cultures. In all, 35% of young people who were from Black and minority ethnic or mixed backgrounds cited their family as someone they would engage in culture with for this reason.**The impact of Covid 19 on Black, Asian and Ethnically Diverse audiences**The 2020 IFS report, *Are some ethnic groups more vulnerable to Coronavirus than others?* shows that Black, Asian and Ethnically Diverse groups in the UK are more likely to have a long-term health condition that makes them particularly vulnerable to Coronavirus. Public Health England’s *Beyond the data: Understanding the impact of COVID-19 on BAME groups* report suggests that people from Black, Asian and Ethnically Diverse backgrounds are four times as likely to die from Covid-19 than White people. Data from an online survey published by MIND suggests that Covid-19 has exacerbated existing inequalities in mental health for those from Black, Asian and Ethnically Diverse backgrounds. The same report also shows that many ethnic minorities are also more economically vulnerable to the current crisis than are white ethnic groups. For example, Bangladeshi men are four times as likely as white British men to have jobs in shut-down industries. Compared with the white British majority, most minority ethnic groups are on average younger – placing them at greater economic risk (now and in the future).**Analysis of the impact of the evidence based on race within the context of this policy, programme, activity or decision:**Workforce, Leadership and GovernanceThe arts and culture sector is under representative of Black, Asian and Ethnically Diverse people in the workforce, leadership and governance, which varies across art forms and disciplines. Data on job roles show that Black, Asian and Ethnically Diverse workers in the sector primarily occupy job roles such as 'Artists' or ‘Other' professions. There are less people from Black, Asian and Ethnically Diverse backgrounds in Management and Leadership roles across the sector. In National Portfolio Organisations, Black, Asian and Ethnically Diverse people are under-represented at leadership levels, particularly as Chief Executives. Black, Asian and Ethnically Diverse led organisations make up c.11% of the portfolio.Evidence across the labour market has shown a greater fall in employment for Black, Asian and Ethnically Diverse workers compared to White workers. With proportionally more Black, Asian and Ethnically Diverse people occupying non-management, non-leadership, non-specialist and temporary roles, there is a risk that Black, Asian and Ethnically Diverse workers who are already working in the sector will be driven out through redundancy and the wider economic effect of Covid-19. Evidence shows greater job losses for Black, Asian and Ethnically Diverse women in arts and entertainment. There is a need to support and encourage the sector to address under-representation of Black, Asian and Ethnically Diverse workforce, leadership and governance. It will be important to collect data to assess the impact of Covid 19 specifically on the arts and culture sector, Black, Asian and Ethnically Diverse workforce and leadership and, if possible, Black, Asian and Ethnically Diverse women. It is essential to enable more people from Black, Asian and Ethnically Diverse backgrounds to enter and remain in the sector; to progress into management and leadership positions and to be appointed onto governance bodies. Recognition should be given to the differences of Black, Asian and Ethnically Diverse representation in the workforce, leadership and governance across art forms and disciplines.Audiences and EngagementEngagement with arts and culture varies across Black, Asian and Ethnically Diverse backgrounds. For people from all Black, Asian and Ethnically Diverse backgrounds combined, there are lower levels of engagement in arts, museums and galleries, but higher levels of library engagement. There are similar levels of digital participation (including social media) for people from all Black, Asian and Ethnically Diverse backgrounds combined, but within this there are lower levels of digital participation for those defining as ‘Black’.There is a need to address Black, Asian and Ethnically Diverse under-representation in audiences/visitors of arts, museums and galleries. If possible, data on audiences should be broken down by ethnic background to take a more nuanced approach to audience participation as this could differ across Black, Asian and Ethnically Diverse populations.The economic impact of Covid-19 will affect access and engagement with arts and culture. The IFS report’s findings suggest that the disproportionate economic effect of Covid-19 may mean that those from Black, Asian and Ethnically Diverse backgrounds will have an additional finance barrier. The health effects of Covid-19 will disproportionately impact upon people from Black, Asian and Ethnically Diverse communities. Covid-19 has exacerbated barriers to access (physically due to the disproportionate effect on health amongst those from Black, Asian and Ethnically Diverse backgrounds, as well as financially). It is necessary to address barriers to Black, Asian and Ethnically Diverse people accessing arts and culture and the inequalities raised due to both the economic and health impacts of Covid-19.InvestmentOur investment in Black, Asian and Ethnically Diverse led organisations is at a lower level, particularly investment in Black, Asian and Ethnically Diverse led National Portfolio Organisations. Using our 51% definition, Black Asian and Ethnically Diverse led organisations in the 2018-22 NPO make up 2.6% of investment and for self-definition this is 4.6% of overall funding. There is a need to invest in sector Black, Asian and Ethnically Diverse led organisations in the portfolio. |
| **Gender** **UK Population**The 2011 Census showed that there were 31 million men and 32.2 million women in the UK. The Office for National Statistics’ *Annual Population Survey for 2019/20* shows that 47.6% of employed 16 to 64 year olds are female. The Creative and Cultural Skills *Workforce Analysis* suggested that 46% of workers in the creative industries in England are women, compared to 54% men. There are some regional differences, and variations by artform. For example, of those employed in museums, galleries and libraries, 65.9% are women, while the music, performing and visual arts industries employ 48%.**National Portfolio Organisation female led organisations**Numbers of female led organisations within the 2018-22 portfolio (using the 51% and self-defined definitions) are shown below:

|  |  |  |
| --- | --- | --- |
| **Funding period** | **# of orgs (51%)** | **# of orgs (self-defined)** |
| 2018-22 | 330 | 257 |

Female led organisations (51% definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 129 | 98 | 76% | 37% |
| Midlands | 59 | 51 | 86% | 39% |
| North | 122 | 87 | 71% | 37% |
| South East | 58 | 40 | 69% | 38% |
| South West | 82 | 54 | 66% | 52% |

Female led organisations (self-definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 127 | 92 | 72% | 34% |
| Midlands | 43 | 35 | 81% | 27% |
| North | 104 | 69 | 66% | 29% |
| South East | 62 | 34 | 55% | 32% |
| South West | 57 | 27 | 47% | 26% |

Total 2018-22 NPO investment in female led organisations:* (51% definition): £99,285,233 per annum
* (self-definition): £103,961,075 per annum, approximately 25% of overall funding

**National Portfolio Organisation workforce**The Arts Council’s 2019-20 annual diversity report shows that within theNational Portfolio Organisation workforce 58% of permanent staff, 45% of contractual staff and 51% of voluntary staff are female.The percentage of female staff at paid job levels (permanent and contractual staff) are as follows:

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

The percentage of females in governance and leadership roles across the portfolio are as follows:

|  |  |
| --- | --- |
| **Role** | **Percentage of leadership female** |
| Board members | 49% |
| Chairs | 42% |
| Chief Executives | 66% |
| Artistic Directors | 42% |

**The impact of Covid 19 on female workforce, leadership and governance**The Centre for Economic Preference’s *Work, care and gender during the Covid-19 crisis* shows that females are overrepresented in those sectors that were locked-down and males were more likely to work in a sector that allowed them to work from home. The report highlighted the wider contextual factor that limited females’ abilities to work from home; for example, women are more likely than men to raise children as single parents and are also more likely to take responsibility for childcare in two-parent households.McKinsey and Company’s *COVID-19 and gender equality: Countering the regressive effects* suggests that the jobs of females were 1.8 times more vulnerable to redundancy than male jobs (while women made up 39% of global employment, they accounted for 54% of job losses). They argue that women are more vulnerable to Covid-19–related economic effects because of existing gender inequalities and are overrepresented in some of the most-affected sectors such as accommodation, food, retail and hospitality.Office for National Statistics Labour Force data shows that between March and May 2020 self-employed workers make up 14.7% of the UK’s workforce. This is a sharp fall in the number of self-employed people, a fall not seen amongst the employed population. The Office for National Statistics report *Coronavirus and self-employment in the UK* highlights that across the UK’s workforce men are more likely to be self-employed. Across the self-employed population however women are more likely to work in artistic, literary and media occupations. Self-employed female workers are more likely to work part-time and it is suggested that this is due to caring responsibilities, with these commitments having been exacerbated by Covid-19.Understanding Society’s *Covid-19 Survey: The Economic Effects* report outlines the impact of Covid-19 on the workforce. From this we can see that Covid-19 has affected labour hours equally and the reduction in hours due to either redundancy or furlough are also comparable across the sexes. However, a preliminary survey by the Centre for Economic Performance (*Work, Care and Gender during the Covid 19 crisis)* suggests that overall, women are more likely to lose their jobs than men following Covid-19.The House of Commons Library *Coronavirus: impact on the labour market* reports that women workers are disproportionally economically impacted by the coronavirus outbreak with 57% of women being in a sector that has been shut down compared to a workforce average of 48%. According to the IFS, mothers are also more likely than fathers to have lost their job or quit since the start of lockdown and are more likely to have been furloughed. As noted previously, the number of ‘BME’ women working in the ‘arts and entertainment sector’ has fallen by 44% across the period of Q3 2019 and Q 2020.The Office for National statistics *Coronavirus and the impact on caring* report highlights that more adults across the UK are providing some help or support to someone, either inside or outside of their home. This is comparable across the sexes (51% female; 45% male). **Audience and engagement** The Taking Part 2018/19 statistical release shows that engagement in the arts and libraries was 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, 2018/19:

|  |  |  |
| --- | --- | --- |
|  | **Male %** | **Female %** |
| Arts | 74.1 | 80.5 |
| Museums and galleries | 49.6 | 50.8 |
| Libraries | 28.4 | 37.3 |

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.**Analysis of the impact of the Sex evidence within the context of this policy, programme, activity or decision:**Workforce, Leadership & Governance Overall, our sector is made up of proportionately more female workers than males (although this varies across art forms/disciplines, e.g. 57% female in museums and 32% females in music). At a Leadership level this balance changes slightly, with less female Chairs within National Portfolio Organisations. Female led organisations (self-definition) make up 31% of the portfolio.The economic impact of Covid-19 is likely to affect labour hours equally for men and women. Females were more likely to have lost their jobs than males as a result of the impact of Covid-19. Additionally, the arts and cultural sector employs proportionally more female freelancers than the wider workforce. Evidence shows that Black, Asian and Ethnically Diverse women workers in the arts and entertainment sector have been particularly impacted by job losses as a result of Covid 19.Whilst there is high representation of women in the workforce of some parts of the sector, there is a need to address female workforce under-representation in specific art forms/disciplines and in leadership, particularly the role of Chairs. It is also important to ensure that there is gender balance in Board representation.There is a need to address any identified disproportionate impact of Covid 19 on female workers in the arts and culture sector, including Black, Asian and Ethnically Diverse women. Audience and EngagementFemale engagement in arts, museum/galleries and libraries is higher than male engagement. From NPO data, female audiences were higher across all art forms and disciplines.InvestmentOur investment in Female led organisations is at a lower level, particularly investment in Female led National Portfolio Organisations, approximately 25% of overall funding. There is a need to invest in sector Female led organisations in the portfolio. |
| **Gender reassignment (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.**POPULATION**There is a lack of data in relation to gender reassignment and gender fluidity in England. There are plans for the 2021 census to extend its focus to include categories such as Non-binary and Transgender. **WORKFORCE, LEADERSHIP & GOVERNANCE** Data examined by the Government’s Equalities Office suggests that Trans people are less likely to be in paid employment, indicating that this might be due to discrimination in the workplace and the feeling that someone needs to hide their gender identity.  From the data available[[3]](#footnote-4) we can see that across Arts Council’s National Portfolio workforce 2% classify themselves as nonbinary. This breaks down to 1% for the permanent workforces, 1% for the voluntary workforce and 3% for the contracted workforce. Most of these roles are classified as ‘artists’ or ‘other’ job functions. Less than 1% of managers in the National Portfolio workforce are non-binary and this is the same at senior leadership level, where less than 1% of Chief Executives, Artistic Directors and Chairs are non-binary. There are similar levels at Board level. Arts Council is committed to reviewing whether we need to further develop our evidence base for this protected characteristic. **Analysis of the impact of the Gender Reassignment evidence within the context of this policy, programme, activity or decision:**It is not possible to assess the impact of gender reassignment on the Delivery Plan due to a lack of evidence.  |
| **Sexual orientation** Data released by the Office for National Statistics (in response to the National LGBT Survey) breaks down the 2018 UK population into the following sexual orientation classifications:

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

There is a lack of robust data in relation to sexual orientation in arts and culture and in the workforce more generally. Arts Council has updated our definition of ‘diverse led’ National Portfolio Organisations to include LGBT (lesbian, gay, bisexual and transgender) led.**National Portfolio Organisation LGBT led organisations**Numbers of LGBT led organisations within the 2018-22 portfolio (using the 51% and self-defined definitions) are shown below:

|  |  |  |
| --- | --- | --- |
| **Funding period** | **# of orgs (51%)** | **# of orgs (self-defined)** |
| 2018-22 | 6 | 44 |

LGBT led organisations (51% definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 6 | 3 | 50% | 1% |
| Midlands | 1 | 1 | 100% | 1% |
| North | 2 | 2 | 100% | 1% |
| South East | 3 | 0 | 0% | 0% |
| South West | 2 | 0 | 0% | 0% |

LGBT led organisations (self-definition) by area:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Area** | **2018-22 applications** | **2018-22 recommendations** | **% success** | **% area recommendations** |
| London | 21 | 16 | 76% | 6% |
| Midlands | 10 | 7 | 70% | 5% |
| North | 15 | 11 | 73% | 5% |
| South East | 12 | 7 | 58% | 7% |
| South West | 5 | 3 | 60% | 3% |

Total 2018-22 NPO investment in LGBT led organisations: * (51% definition): £618,865 per annum
* (self-definition): £26,099,268 per annum, approximately 6.4% of overall funding

**National Portfolio Organisation workforce**The Arts Council’s 2019/20 annual diversity report shows that within theNational Portfolio Organisation workforce 10% of permanent staff, 10% of contractual staff and 5% of voluntary staff are LGBT.The percentage of LGBT staff at paid job levels (permanent and contractual staff) are as follows:

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

The percentage of LGBT people in governance and leadership roles across the portfolio are as follows:

|  |  |
| --- | --- |
| **Role** | **Percentage of leadership LGBT** |
| Board members | 8% |
| Chairs | 8% |
| Chief Executives | 17% |
| Artistic Directors | 12% |

We continue to see high levels of ‘not known’ for sexual orientation data (36%). **Analysis of the impact of the Sexual Orientation evidence within the context of this policy, programme, activity or decision:**Evidence on Sexual Orientation is limited.Workforce, Leadership & Governance The NPO data shows varying levels of the workforce, leadership and governance identifying as LGBT across art forms and disciplines, e.g. less than 1% in Libraries and 3% in Museums, and 9% in Theatre and Visual Arts, but the high levels on ‘Not Known’ has an impact on our evidence data. The 2023-26 NPO process will therefore need to support the continuation of LGBT data collection and to increase the percentage of responses. LGBT led organisations make up 5% of the portfolio.AudiencesAs there is lack of evidence in this area, there is a need to support LGBT audience data collection in arts and culture.InvestmentIt is important to continue to monitor investment levels related to LGBT/LGBT led funding applications and address any identified issues.  |
| **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 & 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% and an increase in those reporting no religion (from 14.8 to 25.1%). There were increases in the other main religious group categories, with the number of Muslims increasing the most (from 3 to 4.8%)

Research carried out by the CoDE and Creative Access found that a third of Muslim respondents, 17% of Sikh respondents and 15% of Buddhist respondents felt their careers had been affected by religious discrimination.There is currently a lack of evidence in relation to religion or belief in the arts and cultural sector.Arts Council is committed to reviewing the need for further developing our evidence base for this protected characteristic. **Audiences** Recent Taking Part data shows the breakdown of engagement across Christian and non-Christian populations in the UK:

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

**Analysis of the impact of the Religion or Belief evidence within the context of this policy, programme, activity or decision:**It is not possible to assess the impact of Religion or Belief on the Delivery Plan due to lack of evidence. |
| **Marriage and civil partnership** **POPULATION**Data released by the Office of National Statistics in 2020 *Sexual orientation, UK: 2018* breaks down the UK population’s marital status as:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Sexual Orientation** | **Single** | **Married Opposite Sex** | **Married Same Sex** | **Divorced/****Dissolved Civil Partnership** | **Widowed/****Surviving Civil Partnership** | **Civil Partnered** |
| Heterosexual or straight | 34.2% | 49.7% | 0.0% | 9.1% | 6.8% | 0.0% |
| Gay or lesbian | 67.6% | 4.7% | 11.6% | 5.6% | 0.6% | 10.0% |
| Bisexual | 70.4% | 23.0% | 0.6% | 4.3% | 0.6% | 1.1% |
| Other | 52.5% | 28.6% | 0.5% | 10.6% | 7.3% | 0.5% |
| Don't know or refuse | 47.6% | 35.1% | 0.5% | 8.3% | 8.0% | 0.5% |

There is currently a lack of evidence in relation to marriage and civil partnership in the arts and cultural sector. Arts Council is committed to reviewing whether we need to further develop our evidence base for this protected characteristic. **Analysis of the impact of the Marriage & Civil Partnership evidence within the context of this policy, programme, activity or decision:**It is not possible to assess the impact of Marriage & Civil Partnership on the Delivery Plan due to lack of evidence. |
| **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 & of mothers feeling forced to leave their job and 10 & 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 & felt pregnancy put an unreasonable cost burden on the workplace, 70 & felt pregnant women should declare their pregnancy up front in recruitment, 17 & believed pregnant women and mothers were less interested in career progression and promotion than other employees and 7 & did not think mothers returning from maternity leave were as committed as other members of their team. We do not have any other statistical data in this area and the Arts Council does not currently collect data on pregnant women and mothers.Arts Council is committed to reviewing whether we need to further develop our evidence base for this protected characteristic. **Audiences** Public Health England’s latest guidance highlights that pregnant women are clinically vulnerable to Covid-19, stating that they are at moderate risk from the illness. The guidance emphasises the importance of social distancing, staying at home as much as possible and other Covid-19 precautions.**Analysis of the impact of the Pregnancy & Maternity evidence within the context of this policy, programme, activity or decision:**It is not possible to assess the impact of Pregnancy & Maternity on the Delivery Plan due to lack of evidence. |
| **Socio-economic groups****UK population – workforce**

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

**From: Official Labour Market Statistics 2011 Census, England****(Nomis ks611uk)**The *Creative Industries: Focus on Employment* report, using the occupationally based National Statistics Socio-economic Classification (NS-SEC)[[4]](#footnote-5) shows:* 91.9 & of employment in the creative industries was carried out by people from more advantaged groups (referring to NS-SEC 1-4), with 8.1 & by those from less advantaged groups (NS-SEC 5-8). For comparison, in the UK as a whole, 66 & of jobs were done by people from more advantaged groups, and 34 & by those in less advantaged groups
* Museums, galleries and libraries had the highest proportion of jobs filled from the less advantaged group, 22.2 & of jobs, compared with an average of 8.1 & across all creative industries

Breaking down the wider creative and cultural industries by socio-economic background, the 2018 *Panic! Social Class, Taste and Inequalities* in the Creative Industries report found that across the board those from higher socio-economic backgrounds (NS-SEC) make up the majority of the creative and cultural industries workforceThe 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.There is limited data available on social mobility of arts and cultural workforce. We currently do not capture data on socio-economic background and social mobility for the National Portfolio workforce. **The impact of Covid 19 on workers from lower socio-economic backgrounds**McKinsey and Company’s *COVID-19 in the United Kingdom: Assessing jobs at risk and the impact on people and places* shows that there is a significant correlation between those with a low income and a job that is at risk of redundancy due to the effect of Covid-19. The same report also highlights that the UK regions with lowest incomes tend to have a larger proportion of jobs ‘at risk’, such as ‘non-skilled’ occupations and trade occupations.Office for National Statistics Labour Force data shows that between March and May 2020 self-employed workers make up 14.7% of the UK’s workforce. (This is a sharp fall in the number of self-employed people, a fall not seen amongst the employed population.) Proportionally the creative industries have a higher number of self-employed workers than the wider workforce. The Centre for Economic Performance’s *Self-employment in the covid-19 crisis* states the largest reductions in self-employment hours and income are among lower-income, older individuals without employees. Oxford Economics predict that as the 2020-21 financial year progresses there will be 122,000 jobs lost (employed) across the creative industries, with a further 287,000 job losses among self-employed workers. **Audiences and engagement**The Taking Part 2018/19 statistical release shows higher engagement levels for those in the upper socio-economic group[[5]](#footnote-6) than those in the lower socio-economic group across 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, 2018/19:

|  |  |  |
| --- | --- | --- |
|  | **Upper socio-economic group %** | **Lower socio-economic group %** |
| Arts | 85.4 | 67.0 |
| Museums and galleries | 60.1 | 36.1 |
| Libraries | 36.7 | 27.9 |

The Arts Council’s 2018-19 annual diversity report draws on the Audience Agency’s Audience Finder Tool to report on the socioeconomic profile of audiences across the National Portfolio. The results for 2018-19 are below:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Social Grade[[6]](#footnote-7)** | **A** | **B** | **C1** | **C2** | **D** | **E** |
| NPO audiences 2018/19 | 8% | 25% | 29% | 16% | 10% | 12% |
| UK Population Profile  | 4% | 23% | 28% | 20% | 15% | 10% |

The Britain Thinks survey suggests that social grade has a significant impact on participation rates in arts and cultural activities. The below table shows that, with only a very small number of exceptions, respondents in 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[[7]](#footnote-8)** |
| Read for pleasure | 91% | 87% | 86% | 78% |
| Go to theatre  | 61% | 47% | 40% | 28% |
| Sing in a choir or group  | 15% | 8% | 9% | 4% |
| Paint or draw or do crafts  | 38% | 31% | 35% | 27% |
| Visit a museum | 70% | 56% | 54% | 43% |
| Visit an art gallery | 49% | 39% | 34% | 21% |
| Visit a historic site | 73% | 61% | 55% | 43% |
| Visit a library  | 59% | 49% | 47% | 42% |
| Attend a music concert  | 56% | 43% | 40% | 30% |
| Listen to music  | 98% | 96% | 96% | 93% |
| Play a musical instrument  | 27% | 19% | 18% | 13% |
| Go to a dance class (not for fitness)  | 16% | 10% | 8% | 5% |
| Go to the cinema  | 80% | 74% | 69% | 57% |
| Attend the ballet or opera  | 21% | 15% | 11% | 5% |
| Write in a personal diary, journal or blog | 33% | 34% | 31% | 22% |
| Take part in a festival or a carnival | 31% | 24% | 21% | 17% |
| Watch an arts or culture performance  | 29% | 21% | 16% | 12% |
| Use a computer or other device to create your own artwork or music  | 28% | 24% | 23% | 19% |

The Britain Thinks survey shows that perceptions of the arts and culture sector are significantly impacted by socio-economic background. Those from higher social grades are much likelier to think that the arts are important for them and their family and for wider society.With regards to barriers in participation in arts and cultural activities, people from lower socio-economic backgrounds were generally more likely than those from upper socio-economic backgrounds to cite high costs, not enjoying participating in arts and cultural activities and not feeling that such activities were relevant to them. 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.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. **The impact of Covid 19 on audiences from lower socio-economic backgrounds**The intensive care national audit and research centre’s *report on Covid-19 in critical care: England, Wales and Northern Ireland, 9 October 2020*, highlights that those from lower socio-economic backgrounds accounted for around 50% of intensive care admissions related to Covid-19. Data from UCL’s *Covid-19 Social Study* highlights that amongst those with lower household incomes, rates of depression have increased under Covid-19. **Analysis of the impact of socio-economic groups evidence within the context of this policy, programme, activity or decision:**Workforce The arts and culture sector workforce tends to come from a higher socio-economic background. Covid-19 risks perpetuating inequalities across the sector. The self-employed, temporary workforce as well as those from lower socio-economic groups are the most at risk from the financial effects of Covid-19 including redundancies and a reduction in self-employment which are expected to hit those from lower socio-economic backgrounds the hardest.The Arts Council does not currently have data on the socio-economic background of NPO workforces or its own workforce. There is a need to collect workforce, leadership and governance data by socio-economic background and use this data to identify and address any under-representation, along with addressing the impact of Covid 19 on workers from lower socio-economic groups*.*Audience and EngagementAudiences for arts and culture are more likely to be from higher socio-economicbackgrounds. There is a strong link between engagement with arts and culture as a child and continued engagement as an adult. Cost and time are two common barriers to accessing arts and culture across all socio-economic groups. For those from lower socio-economic groups however, relevance, and personal enjoyment are two additional barriers that affect their access/engagement. The impact of Covid 19 is having a disproportionate effect on the health of those from lower socio-economic groups. There is a need to address the under-representation of audiences from lower socio-economic backgrounds, which may be exacerbated by the Covid 19 pandemic due to disproportionate impact on work, finances and health.InvestmentThere is a need to collect data on socio-economic background of applicants for open access and NPO investment.**Findings from the Autumn Consultation**There was very strong agreement (95%) in our autumn 2018 consultation that there are still widespread socio-economic and geographic variances in levels of engagement with publicly funded culture. Several people suggested that socio-economic background should be a more significant part of how we view diversity in the sector – both in terms of workforce and audience participation. Responses to the Summer 2019 consultation on the draft strategy re-emphasised the significance of socio-economic background and the barriers for people from deprived areas along with the need to talk about class and address class barriers in arts and culture. |
| **Consultation Responses – Inclusivity and Diversity**We have also received feedback as part of the Summer 2019 consultation on the draft strategy that is not specific to a protected characteristic but responds to our proposed adoption of an Inclusion and Relevance principle. It felt important for us to embed accessibility and value diversity within each strand of the strategy from the start. In general, for our language to be more inclusive across all our communications which is critical in ensuring we reach new audiences. Also, that organisations should engage with, be representative of and reflect the values of the community they serve, with consideration towards protected characteristics and socio-economic status.Regarding investment, there was a call for the Arts Council to: write better inclusivity and diversity clauses into investments and to deliver on this; provide more support and funding to a wider range of individuals, simplify reporting and monitoring requirements and application processes, and for us to redistribute a greater proportion of funding to smaller and community based organisations, instead of making large investments in bigger more established organisations.Diversity and inclusion was strongly emphasised in relation to the characteristics of a dynamic organisation including inclusive and accessible entry routes and progression pathways; more diverse leadership; flexibility of working arrangements; valuing difference; importance of diversity training; the need for diversity at all levels of the organisation; inclusivity in all aspects of practice and the recognition of the key role of diversity in cultural innovation. In addressing the need for all arts and culture organisations to diversify staff it was requested that the Arts Council demonstrate that we are doing this ourselves and to recruit disabled people (visible and non-visible), Black, Asian and Ethnically Diverse people and LGBTQ+ people. |
| **Does the programme, policy, activity already have an equality and/or diversity objective built in? If yes, please give details.** Yes, through the Investment Principle - Inclusivity and Relevance. Prompts for application and assessment guidance will be drafted by Director, Diversity with the Investment Principles lead and fed into the development of the Investment Principles framework. Conversations are currently ongoing about how we embed the value and legacy of the Creative Case for Diversity in the 2023-26 investment round. We also consider diverse-led as a balancing criterion and can use this to address the evidenced imbalance of diverse led organisations in the Portfolio. |

**Evidence gaps in sources used**

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| **Evidence gaps**  There is a lack of evidence relating to socio-economic group, gender reassignment, sexual orientation, religion and belief and pregnancy and maternity across sector workforce and audiences and engagement.There is also a lack of socio-economic evidence within the current Portfolio. |
| **Steps taken to address gaps** For NPO 2023-26 mandatory socio-economic questions on leadership will be incorporated in applications and lower socio-economic background fully encompassed within the protected characteristics. A new data strategy for NPO 2023-26 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.Arts Council’s data and research teams will regularly review the evidence available on the impact of Covid-19 on the arts and cultural sector and conduct/commission research with the sector as appropriate. |

**Engagement**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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| **Stakeholders engaged with in relation to equality issues** | **Nature of engagement** | **Outcomes of the engagement** |
| Officer Diversity, Senior Manager, Diversity, and Director, Diversity, Arts Council England | Diversity focused input from Diversity team at regular points  | Diversity expertise is contributed at all stages of Equality Analysis development |
| NPO 2023-26 Working Group | Multiple meetings to consider the evidence and help develop the Equality Analysis, and set out key actions in the action plan. |  |
| NPO 2023-26 Oversight Group | 19 July Review of key equality issues arising from the Delivery Plan 2021-24 Equality Analysis, 18 AugustReview of the 1st draft NPO 2023-26 stage 1 Equality Analysis  | 19 July Recommendations made for actions 18 AugustFeedback will form the basis of the 2nd draft  |
| NPO 2023-26 External Reference Group (a group of 19 representatives from the sector) | Three two hour meetings held at different stages of the design process to test external reception  | Recommendations considered and advance (October 2021) publication of eligibility information, application checklist and templates agreed. Application in alternative formats to be explored for the following investment round. |
| NPO 2023-26 Arts Council staff workshop participants  | Equality and diversity in relation to advice giving considered  | Feedback on advice giving approach particularly in relation to supporting applicants with access needs in consideration for incorporation in action plan.  |
| Creative and Cultural sector including organisations and individuals  | Consultation carried out for development of Let’s Create  | See evidence in analysis section |

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**PART 3: Equality Analysis Conclusions**

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| **Identification of a need to advance equality of opportunity**Yes. We will continue to drive forward the Arts Council’s commitment to equality and diversity and aim to increase inclusivity and diverse representation in the work we support through the National Portfolio. |
| **Identification of a need to foster good relations**No |
| **Identification of a need to address direct or indirect discrimination** Yes. It is important that, in setting the requirements of the National Portfolio investment process for 2023-26, we continue to work to break down barriers to investment and do not inadvertently create any new barriers. |
| **Are there any potentially significant adverse equality impacts of the programme / policy?** No |
| **Are there any inherently positive equality impacts of the policy / programme?**We will take steps to encourage positive equality impacts across the programme through the steps outlined in the Equality Action Plan.  |

**Other considerations**

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| **Are there any other considerations or dependencies which need to be taken into account?** Arts Council’s 10-year Strategy, Let’s Create and its Delivery Plan, set out how we will invest, develop and advocate for arts and culture in the period 2020-30 and therefore need to be considered in relation to the 2023-26 National Portfolio funding programme.  |
| **Is there equality activity already in place that will affect the identified equality needs or potential adverse impact?**The Arts Council continues to develop equality analyses for all our programmes and policies and to take action to address identified issues.  |

**PART 4: Action to be taken**

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| **Please indicate which one of the following steps is to be taken as a result of your conclusions from the equality analysis:**[ ] No major change to the policy as there is no evidence that there is potential for discrimination and we have already taken all appropriate opportunities to advance equality or foster good relations[ **** ] **Adjust the policy** by taking steps to remove barriers or better advance equality – this will involve developing an action plan to address the equality issues and will include consideration of how discrimination can be removed if it exists, how equality of opportunity can be advanced, and how good relations could be fostered, if there is an identified need for this[ ] Continue the policy or aspects of it despite adverse effects or missed opportunities to advance equality and on the basis that it does not unlawfully discriminate [ ] Stop and remove the policy because there are adverse effects that cannot be justified and cannot be mitigated, or there is unlawful discrimination |

**PART 5: Equality Analysis Action Plan for:** National Portfolio 2023-26 Investment Process

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| **Advance equality of opportunity** |  |
| **Issue** | **Action** | **By when** | **Lead** | **Review comments (see date for review stated below) –** in terms of effectiveness of action to date and any further action required |
| **AGE** |  |  |  |  |
| Disproportionate impact of Covid 19 on younger workers being furloughed and losing their job and Disproportionate impact of Covid 19 on older workers being made redundant and potentially having more difficulties in finding new work | **2021-24 Equality Objectives** – Implementation in the NPO process of objective to invest in inclusive cultural organisations whose workforce represents the diversity of contemporary England. | **Launched April 2021** | **Director, Diversity** | **Completed. Socio-economic added as a balancing criterion.**  |
| Those aged 75 and over have far lower engagement levels in arts and culture. The impact of Covid 19 could potentially result in lower engagement of older people | **Investment Principles**Require implementation of Inclusivity & Relevance Investment Principle (including audiences and communities) at application. Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that that effective plans to monitor delivery against targets are in place.**Equality Objectives 2021-24** – Implementation in the NPO process of investing in a cultural sector that is more relevant to all of England’s communities, especially those that have been historically underserved.**Outcomes**Targeted Elements under Cultural Communities and Creative People Outcomes to encourage increased access and engagement with creative and cultural activity. | **Publication of NPO Guidance January 2022****February 2023****Launched April 2021****January 2022 (guidance published)**  | **Senior Manager Funded Organisations****Senior Manager Funded Organisations****Director, Diversity****Director, Strategy** | **Completed** **To be negotiated in Funding Agreements****Completed as part of assessment (and within balancing)****Completed as part of assessment** |
| **DISABILITY** |  |  |  |  |
| Lower applications from Disability led organisations to the NPO 2018-22 | Advance publication of eligibility criteria, headline info and application checklist. Targeted commsIncreased support and advice giving for diverse-led organisations Clear access support offer (parameters to be defined)Accessible and inclusive comms, briefings and consistent support from pre-application through to monitoring, including upfront provision of guidance in multiple formats (support and testing with Disability Arts Online).Clear process for inclusion and diversity issues to be flagged and addressed promptly and active tracking of engagement in advice giving.Designated smaller briefing sessions (webinars) to introduce them to the portfolio, expectations etc.Balancing Criteria to include ‘diverse-leadership’. Ensure balancing and decision-making panels include diverse representation/support and are aware of equality and diversity context through provision of guidance and diversity data. | **October 2021****January 2022 (guidance published)****To May 2022****January 2022****Ongoing** | **Senior Manager Funded Organisations****Senior Manager, Funded Organisations** | **Completed****Advice giving specifically for Disabled Led organisations held****Access Support updated and outlined in guidance****Ongoing** |
| Low number of Disability led organisations in the NPO 2018-22 |
| No Disability led Band 3 organisations in NPO 2018-22 |
| Low number of Disability led Sector Support organisations in NPO 2018-22 |
| No Disability led Museums in the NPO 2018-22 |
| Under representation of disabled workers in National Portfolio organisations | **Investment Principles** – Requirement for evidence of ambitious Inclusivity & Relevance (including workforce diversity) plans at application. Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.**Delivery Plan: 2021-24 Equality Objectives** – Implementation in the NPO process of objective to invest in inclusive cultural organisations whose workforce and the independent creative practitioners they support represents the diversity of contemporary England.**Outcomes**Targeted Element under the Creative and Cultural Country Outcome to encourage improved opportunities for people from under-represented backgrounds and protected characteristics to establish and/or sustain careers as creative practitioners. | **January 2022 (guidance published)** **February 2023****Launched April 2021****January 2022 (guidance published)**  | **Senior Manager Funded Organisations****Senior Manager, Funded Organisations****Director, Diversity****Director, Strategy** | **Completed and included in guidance****To be negotiated in Funding Agreements****Completed****Completed as part of assessment** |
| Under representation of disabled leaders and Disability led organisations in NPO | **Delivery Plan: Fit for Future Cultural Sector** - Extension of Elevate programme to support diverse led organisations to better position themselves to seek NPO funding from 1 April 2023.**Equality Objectives 2021-24** – Implementation in the NPO process of investing in a cultural sector that is more relevant to all of England’s communities, especially those that have been historically underserved.Balancing Criteria includes whether an organisation is diverse led, by 51% or more of the board and senior management team identifying as DisabledEnsure balancing and decision-making panels include diverse representation/support and are aware of equality and diversity context through provision of guidance and diversity data. | **April 2021 onwards****Launched April 2021****January 2022 (guidance published)** | **Senior Manager, Diversity****Director, Diversity****Senior Manager, Funded Organisations** | **Completed****Completed****Internal balancing panels representative of Arts Council staff; decision making panels comprised of Area and National Council members** |
| Under representation of disabled Board members | **Delivery Plan: Investment Principles** – Requirement for evidence of implementing Inclusivity & Relevance (including governance) at application.Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place. | **January 2022 (guidance published)****February 2023** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations** | **Completed****To be negotiated in funding agreements** |
| Disabled workers impacted by Covid 19, particularly if instructed to shield. They are more likely to have been furloughed or had hours reduced. | **Investment Principles - Inclusivity & Relevance** Requirement for evidence of implementing Inclusivity & Relevance Investment Principle at application. Agree Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.  | **January 2022 (guidance published)****February 2023** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations** | **Completed****To be negotiated in funding agreements** |
| Disabled people less likely to attend or participate in arts, museum and galleries and social media activity. Barriers of cost and travel identified. Low representation of disabled NPO audiences which varies across art form and disciplinesCovid 19 – health & wellbeing is a greater priority in disabled people’s decisions to engage in arts and culture | **Investment Principles** – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle in NPO 2023 applications.Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.**Delivery Plan: Equality Objectives 2021-24** – Implementation in NPO process of objective to invest in a cultural sector that is more relevant to all of England’s communities, especially those that have been historically underserved.**Outcomes**Targeted Elements under the Cultural Communities Outcome to increase access and engagement with creative and cultural activity.Targeted Element under Creative People Outcome to encourage partnership working for improved health and wellbeing. | **January 2022 (guidance published)****February 2023****Launched April 2021****January 2022 (guidance published)** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations****Director, Diversity****Director, Strategy** | **Completed****To be negotiated in Funding Agreements****Completed****Completed** |
| Low level of investment in Disability led organisations and Disabled Creative Practitioners | Increase investment in Diverse-led portfolio organisations in the new national portfolio from April 2023 onwards, internal targets in consideration.Extension of our Elevate programme for 12 months to support more diverse led organisations prepare to bid for National Portfolio funding from 1 April 2023. | **January 2022 (guidance published)****April 2021 onwards** | **Executive Director, Communication & Public Policy &****Director, Diversity****Senior Manager, Diversity** | **Formal targets not set, but objective achieved****Completed** |
| **RACE** |  |  |  |  |
| Lower applications from Black, Asian and Ethnically Diverse led organisations to the NPO 2018-22 | Targeted comms and increased support and advice giving for diverse-led organisations. Designated briefing sessions for new applicants. Balancing criteria includes whether an organisation is diverse led, by 51% or more of the board and senior management team identifying as Black, Asian and Ethnically Diverse.Ensure balancing and decision-making panels include diverse representation/support and are aware of equality and diversity context through provision of guidance and diversity data. | **January 2022 (guidance published)** | **Senior Manager, Funded Organisations** | **Advice giving specifically for Black, Asian and Ethnically Diverse led organisations held during winter 2021/spring 2022****As above****Completed****Internal balancing panels representative of Arts Council staff; decision making panels comprised of Area and National Council members** |
| Low number of Black, Asian and Ethnically Diverse led organisations in the NPO 2018-22 |
| No Black, Asian and Ethnically Diverse led Band 3 organisations in NPO 2018-22 |
| Low number of Black, Asian and Ethnically Diverse led Sector Support organisations in NPO 2018-22 |
| Low number of Black, Asian and Ethnically Diverse led Museums in the NPO 2018-22 |
| Under representation of Black, Asian and Ethnically Diverse people in the arts and cultural sector workforce The under representation of NPO Black, Asian and Ethnically Diverse workforce (and leadership and governance) varies across art form and disciplines | **Investment Principles** – Requirement for evidence of implementation of Inclusivity & Relevance (including workforce) Investment Principle at application.Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.**Delivery Plan: 2021-24 Equality Objectives** – Implementation of objective in the NPO process to invest in inclusive cultural organisations whose workforce and the independent creative practitioners they support represents the diversity of contemporary England.**Outcomes**Targeted Element under Creative and Cultural Country Outcome to invest in organisations that improve opportunities for people from under-represented backgrounds and protected characteristics to establish and/or sustain careers as creative practitioners. | **January 2022 (guidance published)****February 2023****Launched April 2021****January 2022 (guidance published)** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations****Director, Diversity****Director, Strategy** | **Completed****To be negotiated in funding agreements****Completed****Completed** |
| Under representation of NPO Black, Asian and Ethnically Diverse leaders, particularly as Chief Executives | **Investment Principles** – Requirement for evidence of implementing Inclusivity & Relevance (including leadership) Investment Principle at application.Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.Extension of our Elevate programme for 12 months to support more diverse led organisations prepare to bid for National Portfolio funding from 1 April 2023.**Delivery Plan: Equality Objectives 2021-24** Implementation of 2021-24 Equality Objective to invest in organisations whose leadership represents the diversity of contemporary England.Balancing Criteria to include ‘diverse-leadership’. Ensure balancing and decision-making panels include diverse representation/support and are aware of equality and diversity context through provision of guidance and diversity data. | **January 2022 (guidance published)****February 2023****April 2021 onwards****Launched April 2021****January 2022 (guidance published)** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations****Senior Manager, Diversity****Director, Diversity** **Senior Manager, Funded Organisations** | **Completed****To be negotiated in funding agreements****Completed****Completed****Completed** **Internal balancing panels representative of Arts Council staff; decision making panels comprised of Area and National Council members** |
| Evidence has shown that from Q3 2019 to Q3 2020 the number of Black, Asian and Ethnically Diverse workers in employment has fallen at a greater rate than White workers. Evidence has shown that during the pandemic the percentage of Black, Asian and Ethnically Diverse women workers in arts and entertainment has fallen substantially.  | **Investment Principles - Inclusivity & Relevance** Requirement for evidence of implementing Inclusivity & Relevance Investment Principle at application.Agree Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place. | **January 2022 (guidance published)****February 2023** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations** | **Completed****To be negotiated in funding agreements** |
| Engagement with arts and culture varies across Black, Asian and Ethnically Diverse backgrounds. For people from all Black, Asian an Ethnically Diverse backgrounds combined, there are lower levels of engagement in arts, museums and galleries, but higher levels in library engagement | **Investment Principles** – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle (including audiences and communities) at application.Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.**Delivery Plan: Equality Objectives 2021-24** – Implementation in NPO process of objective to invest in a cultural sector that is more relevant to all of England’s communities, especially those that have been historically underserved**Outcomes**Targeted Element under Cultural Communities and Creative People Outcomes to increase access and engagement with creative and cultural activity. | **January 2022 (guidance published)****February 2023****Launched April 2021****January 2022 (guidance published)** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations****Director, Diversity****Director, Strategy** | **Completed** **To be negotiated in funding agreements****Completed****Completed**  |
| Evidence suggests that the disproportionate economic effect of Covid 19 could result in those from Black, Asian and Ethnically Diverse backgrounds having an additional financial barrier. The health impact of Covid 19 disproportionately impacts Black, Asian and Ethnically Diverse communities | **Outcomes**Targeted Elements under Cultural Communities and Creative People Outcomes to encourage Increased access and engagement with creative and cultural activity through community delivery and partnership working for improved health and wellbeing. | **January 2022 (guidance published)** | **Director, Strategy** | **Completed**  |
| Lower levels of investment in Black, Asian and Ethnically Diverse led organisations in the Portfolio | Increase investment in Diverse-led portfolio organisations in the new national portfolio from April 2023 onwards, internal targets in consideration.Extension of Elevate programme for 12 months to support more diverse led organisations prepare to bid for National Portfolio funding from 1 April 2023. | **January 2022 (guidance published)****April 2021 onwards** | **Executive Director, Communication & Public Policy &****Director, Diversity****Senior Manager, Diversity** | **Targets not set, but clear requirement agreed by National Council****Completed** |
| **SEX** |  |  |  |  |
| The arts and cultural sector have proportionally more female workers than males, although this varies across art form. For example, in NPOs there is a substantially lower percentage of females in MusicEvidence suggests that Covid 19 has resulted in females being more like to have lost their jobs than males. There is a need for sector data on the impact of Covid 19 on the arts and culture female workforce and to identify and address any disproportionate impact | **Investment Principles** – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle (including workforce) at application.Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place. | **January 2022 (guidance published)****February 2022** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations** | **Completed****To be negotiated in funding agreements** |
| At leadership level, there are less female Chairs in NPOsFemale Led Organisations make up 31% of the portfolioInvestment in Female led organisations in NPOs is 25% of overall funding | **Investment Principles**Requirement for evidence of implementing Inclusivity & Relevance (including leadership) Investment Principle) at application.Agree stretching and realistic Inclusivity and Relevance targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.Balancing criteria includes whether an organisation is diverse led, by 51% or more of the board and senior management team identifying as Female.Ensure balancing and decision-making panels include diverse representation/support and are aware of equality and diversity context through provision of guidance and diversity data. | **January 2022 (guidance published)****February 2022** | **Director, Touring & Cambridge****Senior Manager, Funded Organisations** | **Completed****To be negotiated in funding agreements****Completed****Internal balancing panels representative of Arts Council staff; decision making panels comprised of Area and National Council members** |
| **SEXUAL ORIENTATION** |  |  |  |  |
| There is a lack of LGBT NPO audience data | Review this issue as part of implementation of new Data Strategy and discussions on the development of the next NPO funding round. | **January 2021 onwards** | **Chief Data Officer** | **Audience data submission to be via a specified platform** |
| **SOCIO-ECONOMIC GROUPS** |  |  |  |  |
| The arts and culture sector workforce tend to come from a higher socio-economic background | **Investment Principles** – Requirement for evidence of implementing Inclusivity & Relevance (including workforce) at application. Agree targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.**2021-24 Equality Objectives** – Implementation in NPO process of objective to invest in inclusive cultural organisations whose workforce and the independent creative practitioners they support represents the diversity of contemporary England.**Outcomes** Targeted Element under Creative People Outcome to develop pathways into the creative industries. | **January 2022 (guidance published)****February 2022****Spring 2021 onwards****January 2022 (guidance published)** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations****Director, Diversity****Director, Strategy** | **Completed****To be negotiated in funding agreements****Completed****Completed** |
| Lack of workforce socio-economic data for NPO/Arts & Cultural sector Covid 19 is likely to disproportionately impact workers from lower socio-economic groups | Introduction of mandatory socio-economic questions to be included in next NPO funding round. | **January 2022** | **Chief Data Officer/****Director,****Touring & Cambridge** | **Question on socio economic background is now mandatory** |
| Audiences for arts and culture are more likely to be from higher socio-economic groups. Cost, time and relevance are identified as barriers for people from lower socio-economic backgrounds engaging in arts and culture | **Investment Principles** – Requirement for evidence of implementing Inclusivity & Relevance Investment Principle (including audiences and communities) at applicationAgree targets in funding agreement negotiation and ensure that effective plans to monitor delivery against targets are in place.**Equality Objectives 2021-24** – Implementation of objective to invest in a cultural sector that is more relevant to all of England’s communities, especially those that have been historically underserved.**Outcomes**Targeted Elements under Cultural Communities and Creative People Outcome Outcomes towiden access and increase engagement with creative and cultural activity.**Priority places** to be taken into account at balancing stage | **January 2022 (guidance published)****February 2022****Launched April 2021****January 2022 (guidance published)****January 2022 (guidance published)** | **Senior Manager, Funded Organisations****Senior Manager, Funded Organisations****Director, Diversity****Director, Strategy****Senior Manager, Funded Organisations** | **Completed****To be negotiated in funding agreements****Completed** **Completed****Completed** |

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

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| **Who carried out the assessment?** Stage One: Siu-lin Rawlinson, Senior Officer, Funded OrganisationsSupported by: Abid Hussain, Director, DiversityCollette Cork-Hurst, Senior Manager, Diversity Alex Middleton, Senior Manager, Funded Organisations |
| **Date of assessment**July 2021 |
| **Date forwarded to Diversity SO for QA**July 2021 |
| **Responsible Director**Stage One: Simon Mellor |
| **Sign off date by Responsible Director – Stage One** |

**Review of implemented action**

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| **Date due:**  |
| **Name of person responsible:**  |

1. Note the terminology that was used at that time of Black and minority ethnic which has now been changed to Black, Asian and Ethnically Diverse [↑](#footnote-ref-2)
2. Due to sample sizes, it is unfortunately only possible to aggregate black and majority ethnic respondents into one group for reporting purposes [↑](#footnote-ref-3)
3. The Arts Council’s 2018/19 Equality, Diversity and the Creative Case: A Data Report [↑](#footnote-ref-4)
4. See [ONS website](https://www.ons.gov.uk/methodology/classificationsandstandards/otherclassifications/thenationalstatisticssocioeconomicclassificationnssecrebasedonsoc2010) for detail on NS-SEC classifications [↑](#footnote-ref-5)
5. 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 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.’ [↑](#footnote-ref-6)
6. 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 [↑](#footnote-ref-7)
7. 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 [↑](#footnote-ref-8)