



**Equality and diversity within
the arts and cultural Sector
in England, 2013-16:
Evidence Review**

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1 Introduction

- 1.1 Consilium Research and Consultancy (Consilium) was commissioned in June 2016 by Arts Council England to update the previous review of evidence about equality and diversity within the arts and cultural sector in England up to 2013 (Consilium 2014). This report provides a summary of the evidence collated and reviewed since 2013 and highlights key themes and trends within the evidence base to guide and inform Arts Council England's future work around diversity.
- 1.2 The approach to completing this evidence review has followed established good practice around undertaking a Rapid Evidence Assessment (REA) including the formulation of review questions and the development of a conceptual framework. The key research questions that the review seeks to answer were discussed at the inception meeting held in June 2016 and subsequently agreed by Arts Council England.

(1) Equality and diversity issues related to the opportunity to 'participate' in producing art or delivering cultural provision via museums or libraries

- What are the 'participation' issues generally in society? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions?
- What 'participation' issues are observable in the arts and cultural sector itself? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions?
- What 'participation' issues are observable in specific art forms? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions?
- What are the current gaps in the evidence base which make it difficult to assess whether or not an equality or diversity 'participation' issue exists for a particular protected group? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions?

(2) Equality and diversity issues related to the opportunity to 'attend, view or visit' arts production, museum collections and or access library services

- Information to be structured similarly to that set out in (1) above

(3) Equality and diversity issues related to the workforce of arts organisations, museums and libraries

- Information to be structured similarly to that set out in (1) above

(4) Equality and diversity issues related to accessing public or private funding for arts production, arts development, museums or libraries

- Information to be structured similarly to that set out in (1) above

- 1.4 This review acknowledges the absence of a consensus around the use of a number of concepts and terms within the arts and cultural sector, for example 'high culture', 'low culture' or definitions of 'quality'. This report does not seek to add to a wider debate on the validity of these terms but simply acknowledges their use within the evidence base, in particular where this is pertinent to understanding the issues facing people from across the protected groups.
- 1.5 The methodology used to complete this review is provided in [Appendix 1](#) with an overview of the REA process outlined in [Appendix 2](#). The conceptual framework developed in partnership with Arts Council England can be found in [Appendix 3](#) and the full list of references collated during the review provided in [Appendix 4](#).

2 Context

Arts Council England

- 2.1 Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. This is encompassed in its refreshed strategic framework, *Great Art and Culture for Everyone*¹, which describes how it will achieve its vision for England. The strategy describes Arts Council England's recognition and longstanding commitment towards equality and diversity and the Creative Case for diversity. It also outlines the challenges facing the arts and cultural sector in supporting actions to maximise opportunities for people of all socio-economic backgrounds, education levels and geographical locations to engage and be involved in the arts.
- 2.2 The Arts Council's strategic framework has five goals which guide activity and investment:
1. **Excellence is thriving and celebrated in the arts, museums and libraries**
 2. **Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries**
 3. **The arts, museums and libraries are resilient and environmentally sustainable**
 4. **The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled**
 5. **Every child and young person has the opportunity to experience the richness of the arts, museums and libraries**
- 2.3 It is acknowledged in the strategic framework that there remain significant disparities in the level of arts and cultural opportunities with engagement strongly linked to levels of education, socio-economic characteristics and where people live.

The Equality Act

- 2.4 The Equality Act 2010 provides the basis from which Arts Council England can inform its work to promote equality of opportunity and reduce the barriers to engagement (i.e. for audiences, artists and workforce). The public sector equality duty is a key component of the Equality Act 2010, bringing a range of duties into law whereby those subject to the equality duty must, in the exercise of their functions, have due regard to the need to:

- Eliminate unlawful discrimination, harassment and victimisation and other conduct prohibited by the Act.
- Advance equality of opportunity between people who share a protected characteristic and those who do not.
- Foster good relations between people who share a protected characteristic and those who do not.

<http://www.artscouncil.org.uk/great-art-and-culture-everyone>¹

2.5 The Act explains that having due regard for advancing equality involves:

- Removing or minimising disadvantages suffered by people due to their protected characteristics.
- Taking steps to meet the needs of people from protected groups where these are different from the needs of other people.
- Encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low.

2.6 The Equality Act 2010 provides the minimum requirements in promoting equality of opportunity and the impetus for Arts Council England in amending its previous approaches to reducing the impact of barriers to participation in the arts for audiences and artists alike including socio-economic status, education and geography. By removing or minimising disadvantages linked to protected characteristics² organisations can advance equality by meeting peoples' needs and encouraging participation in public life, (e.g. arts activities where engagement and participation levels are disproportionately low).

2.7 This can be achieved through distinct and innovative approaches to programming, audience development, access to funding and leadership amongst arts organisations and cultural institutions. Efforts should ensure that equality and diversity policies are not doubted in terms of organisational commitment or the efficacy of their application.

2.8 In their report 'Is Britain Fairer?' the Equality and Human Rights Commission (2015) present an insightful analysis of the state of equality and human rights. Whilst this is not focused specifically on the arts and cultural sector, it does nevertheless provide valuable context across a range of areas including education, productive and valued activities, health, family and social life, participation, influence and voice. This report, and others that present an overview of the experiences of protected groups in modern society, can help those seeking to understand, compare and interpret the evidence from the arts and cultural sector on issues of equality and diversity.

2.9 The ethos of the Equality Act 2010 in promoting equality of opportunity is recognised in the 'Creative Case for Diversity' which recognises the importance of a dynamic, innovative and productive artistic process as the focal point in working towards achieving greater diversity across all cultures, backgrounds and opportunities which better reflects society.

The Creative Case for Diversity

2.10 On the 8 December 2014 Sir Peter Bazalgette, Chair, Arts Council England, delivered a landmark speech at the first national Creative Case for Diversity event. During the event he committed the organisation and fundees to a fundamental shift in the approach to diversity including making funded organisations accountable for promoting and developing diversity throughout their work across leadership, workforce, programming and audiences. He also

² Age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation

made a commitment to measure the progress made by Arts Council England and its partners by collecting more data on equality and diversity and reporting on it annually.

- 2.11 In December 2015 the first annual data report on Equality, Diversity and the Creative Case was published to coincide with the anniversary Creative Case for Diversity event. The report, referenced in further detail as part of this evidence review, is an important part of the reflective process engaged by Arts Council England to assess progress made in promoting and developing diversity within the arts, museums and libraries sector (Arts Council England 2015). The second annual data report was published in December 2016 and provides an updated picture of diversity within the workforce, leadership and audiences of National Portfolio Organisations and Major Partner Museums (Arts Council England 2016a).
- 2.12 There is evidence that progress is being made to increase diversity both in the arts and cultural sector workforce and in the profile of audiences and participants. The [RE:Present](#) programme in Birmingham provides a useful example. The programme aims to support the next generation of cultural leaders in the city in particular those from diverse backgrounds. It has been developed as a partnership including Birmingham City Council, Arts Council England, the University of Birmingham, Birmingham City University and Aston University³. This report makes reference to other initiatives across England that are focusing on improving diversity across the arts and cultural sector.
- 2.13 Arts Council England has launched a number of key funding programmes around diversity that have been launched since 2013⁴. Through the Elevate fund Arts Council England is investing £5.3 million in 40 organisations not currently receiving National Portfolio funding but which are making a significant contribution to the Creative Case for Diversity. A total of £2.6 million has been provided for Change Makers, which is helping to address the lack of diversity in arts leadership by funding long-term relationships between National Portfolio Organisations and aspiring arts leaders from the Black and minority ethnic, and disabled communities. A further £2 million has been allocated to the Sustained Theatre fund which is offering support to the development of Black and minority ethnic theatre makers across the wider theatre sector in England. Finally £1.8 million funding has been provided for the next phase of the Unlimited programme which is supported the development of a range of new work by deaf and disabled artists.
- 2.14 Since 2013 Arts Council England has also resourced a series of research projects focusing on equality and diversity in the arts and cultural sector⁵, several of which are referenced in this report. A number of these have been established in response to the recommendations outlined in the 2013 report on equality and diversity produced by Consilium (2014). This includes a research project on diversity in the workforce and governance of Arts Council

³ Re:Present is delivered by Creative Shift and Lara Ratnaraja, funded by Birmingham City Council and Arts Council England. This cultural leadership development programme will encompass the wide range of skills needed to be a 21st century leader and will give will give emergent and established cultural leaders from diverse backgrounds a wide range of opportunities to develop skills and network.

⁴ <http://www.artscouncil.org.uk/diversity-and-equality/new-strategic-investment-diversity-and-creative-case>

⁵ <http://www.artscouncil.org.uk/diversity-data>

England's Major Partner Museums, extensive equality analysis of National Portfolio Organisations and Major Partner Museums and a research project to explore disabled people and the arts and cultural sector workforce.

- 2.15 Arts Council England, in partnership with Sport England, Public Health England and the Department for Transport, has invested in a new Active Lives Survey⁶ which explores participation in leisure and recreational activities, including arts and culture. The survey will provide a robust dataset that will enable more detailed analysis of equality and diversity across the protected characteristics outlined in the Equality Act.

⁶ <http://www.artscouncil.org.uk/participating-and-attending/active-lives-survey>

3 Review Results

- 3.1 This section of the report provides an overview of the profile of the evidence captured in the follow-up review process as well as providing an analysis of research reports which discuss broader trends and issues in relation to participation, access and engagement across society. The following chapters present a synthesis of evidence against the following protected groups:

Chapter 4	<u>Disability</u>
Chapter 5	<u>Race</u>
Chapter 6	<u>Sex / gender</u>
Chapter 7	<u>Age</u>
Chapter 8	<u>Sexual orientation</u>
Chapter 9	<u>Gender re-assignment</u>
Chapter 10	<u>Religion and/or belief</u>
Chapter 11	<u>Pregnancy and maternity</u>
Chapter 12	<u>Marriage or civil partnership status</u>
Chapter 13	<u>Socio-economic status and educational attainment</u>

- 3.2 Readers should note that this report does not purport to provide a definitive picture of all of the issues facing protected groups within the arts and cultural sector. Instead the 89 studies referenced in this report build on the 154 studies referenced in the initial evidence review to support further discussion and guide future research across the sector (Consilium 2014).

Profile of evidence reviewed

- 3.3 The majority of studies included covered either multiple protected groups or focussed on disability, race, gender and age. A limited number of studies were sourced that considered pregnancy and maternity, marriage or civil partnership, sexual orientation, religion and/or belief or gender re-assignment, and these remain notable gaps in the current evidence-base.
- 3.4 The largest group (49 or 55%) of the 89 studies included in the analysis related to the arts sector whilst the combined sector (for the purpose of this research this includes the wider arts and cultural sector) accounted for 35 studies (39%). Three studies related solely to the museums sector whilst two studies related solely to the libraries sector.

Table 3.1: Sector		
	Number	%
Arts	49	55
Combined	35	39
Museums	3	3
Libraries	2	2
Total	89	

Table 3.2: Theme		
	Number	%
Workforce	62	70
Participation	35	39
Audiences	34	38
Funding	5	6

Table 3.3: Protected Characteristic		
	Number	%
Multiple	46	52
Age	9	10
Sex	8	9
Race	7	8
Disability	7	7
Sexual Orientation	6	7
Pregnancy and maternity	3	3
Religion and/or belief	2	2
Gender re-assignment	1	1
Marriage or civil partnership status	0	0
Total	89	

- 3.5 The methodology provided in Appendix 1 includes an assessment of the limitations of this evidence review and relevant caveats regarding the profile of collated studies.

4 Disability

Key Points

Context

- According to The Office for Disability Issues there are approximately 10 million people with a limiting long term illness, impairment or disability in England.

Participation and audiences

- There has been an increase in the number of accessible performances among NPOs and MPMS based on the previous year. However, the number of accessible screenings has decreased and there has been a considerable decrease in the number of accessible exhibition days.
- The most recent statistical release of the Taking Part Survey reports that adults without a long-standing illness or disability have significantly higher arts engagement rates (77.5 per cent) than those with a long-standing illness or disability (72.9 per cent). However, the proportion of adults with a long-standing illness or disability who engage in the arts has significantly increased since 2005/06 (when it was 69.8 per cent).
- Adults with a long-standing illness or disability are less likely to have visited a museum or gallery in the last year (46.8 per cent) than those without (55.1 per cent). Since 2005/06 the participation gap between those with and without a long-standing illness or disability has narrowed slightly from 8.6 percentage points to 8.2 percentage points.
- The adult social care sector has the potential to do more to support adults with learning difficulties to engage with arts and cultural activities as part of a person-centred approach. This is crucial given the reported difficulties many mainstream arts organisations have in engaging with the learning disability community.
- Genuinely inclusive and robust user testing models and user-led design provide the opportunity for arts organisations and funding bodies to improve access and hence engagement and participation for disabled audiences.

Sector workforce trends

- Analysis of the workforce of ACE funded organisations reveals that 4% of total permanent, contractual and voluntary staff in both NPOs and MPMS are disabled. This represents an increase from 2014/15. The proportion of disabled people on the boards of both NPOs and MPMS in 2015/16 stands at 7% and 4% respectively.
- There are concerns as to the degree of understanding amongst employers and employees of equality legislation (e.g. reasonable adjustments) which could allow or sustain unlawful practice.

Access to finance

- Analysis of the profile of Grants for the Arts awards offered to disabled applicants reveals that they accounted for 4 per cent of awards, the same as 2014/15. ACE also report that 3% of disability led applicants were awarded strategic funds in 2015/16 compared to 2% in 2014/15 and that the number of disabled led organisations within the National Portfolio has increased from five to 19 using the definition that 51 per cent or more of the board and senior management team are disabled.

- 4.1 A total of seven studies specifically explored the barriers to access arts and cultural opportunities for people with a disability. The evidence base provides an overview of issues facing disabled people broadly as a protected group as well as publications which outline issues facing people with a particular disability such as visual or sensory impairments or mental health conditions.
- 4.2 According to The Office for Disability Issues⁷, there are approximately 10 million people with a limiting long term illness, impairment or disability in England⁸. The prevalence of disability rises with age. Around 6 per cent of children are disabled, compared to 15 per cent of working age adults and 45 per cent of adults over state pension age. Because England's population will become older over the next couple of decades, the percentage of disabled people in the population will also increase.
- 4.3 The disability access good practice guide produced by Arts Council England (2003) provides a useful overview of the medical and social models of disability. The guide highlights that across the UK the medical model of disability is still the most commonly recognised and focuses on an individual's medical condition. The medical model is used to determine what an individual can and cannot do, what they will continue to be able and unable to do and what they need. Within the medical model the responsibility for managing their condition and any arising implications rests with the individual themselves.
- 4.4 The alternative social model of disability was developed in the UK in the 1960s and 1970s by the emerging disability movement. This model distinguishes between someone's impairment, (i.e. their medical condition), and the disabling barriers that they face in trying to participate in the world at large. It places the responsibility for disability on society and the environments it creates, rather than on the disabled person themselves.
- 4.5 A disability, according to this model, is not a medical condition, but rather the stigma, oppression and stereotyping a disabled person experiences as other people and institutions encounter them, make assumptions about them and do not alter their own attitudes and practices to include them in their standard thinking or service delivery.

Participation and attendance

- 4.6 The most recent statistical release of the Taking Part Survey (DCMS 2016a) reports that adults without a long-standing illness or disability have significantly higher arts engagement rates (77.5 per cent) than those with a long-standing illness or disability (72.9 per cent). However, the proportion of adults with a long-standing illness or disability who engage in the arts has significantly increased since 2005/06 (when it was 69.8 per cent).

⁷ <http://odi.dwp.gov.uk/>

⁸ Based on the Family Resources Survey 2011/12

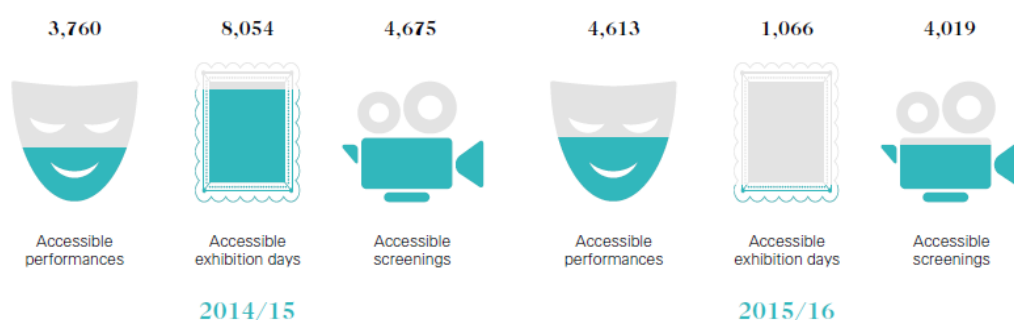
- 4.7 The Taking Part Survey data also reveals that adults with a long-standing illness or disability are less likely to have visited a museum or gallery in the last year (46.8 per cent) than those without (55.1 per cent). Since 2005/06 the participation gap between those with and without a long-standing illness or disability has narrowed slightly from 8.6 percentage points to 8.2 percentage points. Over the same period levels of participation for both groups has increased significantly with the proportion of adults with a long-standing illness or disability reporting to have visited a museum or gallery in the last year increasing from 36.1 per cent to 46.8 per cent.
- 4.8 The issue of access and addressing barriers to participation and attendance remain a focus for much of the evidence base. Research by Potter (2015) investigates the barriers to accessing mainstream arts opportunities for disabled and/or marginalised groups. Drawing on data from a survey of disabled and/or marginalised respondents the report outlines the main barriers to arts participation to be financial, physical and social, in particular admission and travel costs, a lack of confidence to engage and a lack of physical access at venues. Respondents to the survey outline a need for financial support, improved physical access, increased information/awareness and greater acceptance of diversity within and across the arts as the key means of increasing participation for disabled and/or marginalised adults.
- 4.9 With a specific focus on the issue of access to the arts, galleries and museums for people with learning disabilities, Lemos & Crane (2015) propose that much more could be done, in particular through greater partnership working between adult social care teams and arts and cultural organisations. At a sector level they suggest that there are still too few dedicated activities, projects or programmes for people with learning difficulties across mainstream arts organisations, museums and galleries as audience members, artists, visitors and contributors. They note that within a small amount of provision overall, children and young people with learning disabilities are generally better served than adults. Programmes for adults are more likely to be shorter term, one-off projects with difficulties around marketing to potential participants, recruiting new members and sustaining contact all notable.
- 4.10 Lemos & Crane (2015) suggest that adult social care staff could do more to support adults with learning difficulties to engage with arts and cultural activities as part of person-centred planning, support planning, care planning or resettlement. Given the difficulties organisations (particularly mainstream organisations) experience making connections with the learning disability community in terms of exchanging information and advertising, they highlight the significant role of support workers and key supporters in getting people to events and activities and supporting them to find out about events. They also highlight that whilst the dedicated learning disability arts sector is vibrant and diverse, much more can be done in terms of its connections and interactions with the mainstream arts sector.
- 4.11 Aaltonen (2015) presents learning from the [Digital R&D Fund for the Arts](#)⁹, a £7 million fund to support collaboration between organisations with arts projects, technology providers, and

⁹ The Digital R&D Fund for the Arts is a partnership between ACE, the Arts and Humanities Research Council and Nesta.

researchers, which has explored new ways of using technology to support artists and audiences in as seamless, convenient and authentic a way as possible.

- 4.12 Accessibility is one of the major learning themes outlined in the report with a specific focus on improvements for disabled people. The report concludes that improving access for a targeted section of an audience often improves it for all and showcases five tools/approaches that have demonstrated the importance of effective user testing to deliver better products for disabled people in the audience. The models for user testing and user-led design highlight opportunities for arts organisations and funding bodies to improve access and hence engagement and participation for disabled audiences.
- 4.13 The concept of effective user involvement may be particularly relevant, with a recent report by Gowar (2014), writing on concepts of inclusive communities for Disability Rights UK, stating that more inclusive decision making processes yield more inclusive outcomes for disabled people. However, the author warns that some forms of engagement that appear to reflect genuine involvement of disabled people can, in practice, manifest as tokenism because people have no real power if their interests can be dismissed. As such, user involvement and user-led design in the context of improving access for disabled audiences and participants should ensure that the model of engagement is robust, inclusive and genuine.
- 4.14 In their second annual report on diversity Arts Council England (2016a) presents data on accessible performances, exhibitions and screenings. There has been an increase in the number of accessible performances among National Portfolio Organisations (NPOs) and Major Partner Museums (MPMs) based on the previous year. However, the number of accessible screenings has decreased and there has been a considerable decrease in the number of accessible exhibition days (Figure 4.1).

Figure 4.1: Trends in accessible performances, exhibitions and screenings: NPOs and MPMs



Source: Arts Council England (2016a)

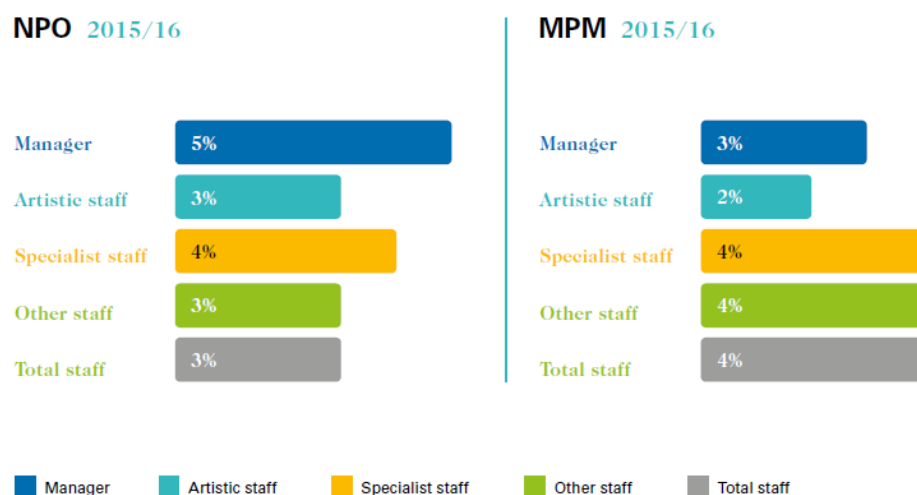
Workforce

- 4.15 Arts Council England's (2016a) analysis of the workforce of their funded organisations reveals that 4 per cent of total permanent, contractual and voluntary staff in both NPOs and MPMS

are disabled. This represents an increase from 2014/15 data which recorded that 2 per cent of staff working in NPOs were disabled and 3.8 per cent in MPMs.

- 4.16 Their analysis also provides a breakdown of what percentage of each paid job level in the NPO and MPM workforce is disabled (Figure 4.2). The report also presents data on the proportion of disabled people on the boards of both NPOs and MPMs which in 2015/16 stands at 7% and 4% respectively.

Figure 4.2: Percentage of each paid job level that is disabled



Source: Arts Council England (2016a)

- 4.16.1 The Arts Council England with EW Group draft report on disabled people in the arts and culture workforce in England, 2016 sheds a light on the experience of disabled and D/deaf artists and describes the challenging working practices and environments, recruitment processes, pay and conditions and opportunities for career progression.
- 4.17 Drawing on extensive consultation with a range of organisations and individuals Potter (2015) presents the main barriers to accessing professional development opportunities reported by disabled and/or marginalised artists/writers included social, physical and/or mental health issues. The research reports that mental health issues were cited as the most significant barrier, followed by physical disability and a life limiting condition/illness. External barriers described by respondents included ageism and elitism, lack of financial resources, the complexity of grant applications and a need for training and skills. Internal barriers described by respondent artists/writers included a lack of confidence and/or low self-esteem, fear and self-doubt, depression, anxiety and low mood.
- 4.18 The research by Potter (2015) also asks disabled and/or marginalised artists what was required to support their professional development. Responses outlined in the report include a need for professional mentoring and coaching, funding and/or financial support and support with exhibiting, performing and selling work. For disabled and/or marginalised artists and

writers in receipt of benefits, earning income through their artwork/writing was described as challenging. This was noted to impede development across the sector, while decreasing an individual's motivation to seek paid employment and/or professional opportunities.

- 4.19 Artists/writers responding to the survey suggested a more flexible and responsive approach was required in terms of the Department for Work and Pensions (DWP), with a review of the Work Capability Assessment for disabled artists and writers in particular.
- 4.20 In their report scoping the leadership development needs of the cultural sector in England TBR (2014) highlight the value of contacts, networks, role models and mentors, particularly for disabled people. Participants in the research identified a need to take action to increase the visibility of diversity and expressed concern regarding reductions in public funding which, they suggest, have had the effect of reducing the number and/or scale of diversity-focused organisations which means that there are fewer role models to aspire to, including disability arts.
- 4.21 A recent article by Tarr (2016) highlights that progress is being made in ensuring that the [Clare Leadership Programme](#) is more accessible. There has been a significant increase in bursaries for disabled participants and the delivery of regional development days in partnership with sector organisations to enable more people to engage with the programme at the start their own leadership.
- 4.22 Providing a response to the House of Lords Select Committee on the '[Equality Act 2010 and Disability call for evidence](#)', Equity¹⁰ (2015) welcomed the contribution of the Act in both strengthening the law on equality and in equalising protection between different protected characteristics. However, they expressed concern about the extent to which the changes are sufficiently well understood among employers and workers, in particular in a sector often operating in a very informal environment. They state that while having the law in place is fundamental, that alone doesn't prevent unlawful practice.
- 4.23 In their response Equity (2015) states that the interaction of employment and equality legislation can lead to difficulties for their members, in particular as it does not apply to the self-employed. They express disappointment that the socio-economic duty, originally included in the legislation was subsequently removed, highlighting that those who face discrimination are also more likely to be on low incomes. They also state that the propensity is starkest for disabled people who are two and a half times more likely to be out of work compared with non-disabled people and twice as likely to be living in poverty.
- 4.24 A specific concern highlighted in their response is a lack of awareness among employers about reasonable adjustments in general, either in terms of the basic legal requirements or in terms of levels of competence to judge what might be reasonable in a given circumstance. They also highlight concern that the entertainment sector is characterised by significant levels of

¹⁰ Equity is the trade union representing artists from across the entire spectrum of arts and entertainment.

informal employment practices including networking and using casting techniques as the main recruitment mechanism.

‘Our disabled members routinely share their experiences of audition spaces not being made accessible and being auditioned in inappropriate spaces as a result, putting them at significant disadvantage compared to their non-disabled peers. This is further compounded by the reluctance of many of our members to challenge this formally, for fear of victimisation both in that and future castings. Inappropriate questions relating to members’ personal characteristics, including age, ethnicity, marital status and parenthood status are often put during auditions further demonstrating the very low level of awareness of the law and good practice in this area’.

- 4.25 They suggest that this environment is particularly difficult for disabled performers to navigate, citing that it can often be difficult for disabled performers, especially those who have less visible impairments, to disclose that they are disabled. They also highlight an issue of awareness of the legislation amongst disabled performers suggested that many are not even aware that they are protected through the Act.
- 4.26 In the ‘Levelling Up’ research study, Owen et al (2014) explore what constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector. Whilst the research acknowledges that a great deal of success has been achieved in terms of raising aspirations, achieving ambitions and enhancing the status and perceptions of deaf and disabled practitioners within the sector, it also recognises that in some cases, these achievements have fallen short of individuals and organisations expectations.
- 4.27 They outline a range of factors that need to be taken into account in future programme design order to build on the earlier work of the Cultural Leadership Programme and to continue to generate excellent and innovative practice in Cultural Leadership initiatives for disabled and d/Deaf emergent leaders in the cultural industries sector. A summary of factors highlighted in the research is presented in Figure 4.3.

Figure 4.3: Supporting disabled and d/Deaf emergent leaders

Emergent leaders should be encouraged to identify their personal strengths through:

- Programmes which emphasise personal qualities of leadership in additional to technical ‘toolkits’
- Their vocational skill development
- Joining professional networks which support their progress
- Producing articles / writing up and broadcasting the work
- Reflecting on personal experience including embracing failure and validating their own personal experience and voice Identifying significant role models

Developmental initiatives should provide emergent leaders with access to:

- High profile events, learning opportunities and high profile practitioners
- Professional networks
- Action Learning Sets as a developmental tool
- Mainstream leadership development initiatives

- Bursaries which allow real-world production opportunities
- Coaching and mentoring from other disabled motivators including Disability coaching, Non-disability coaching and Personal Mentoring
- Mentoring from mentors who are outside the host organisation
- Using Social Media in training events
- High quality tertiary education programmes which are developed in partnership with disability and d/Deaf organisations

Initiatives should aim to ensure that emergent leaders should be able to connect their leadership learning:

- To the practitioner's artistic voice, skills and expertise
- To opportunities which demonstrate similarity across sectors as well as differences
- With training and development opportunities which are rooted and centred within the d/Deaf communities
- Collaboration opportunities which enhance their collaborative skills both with disabled and d/Deaf practitioners and non-disabled practitioners
- To new understandings of leadership

Source: Owen et al (2014)

Funding

- 4.28 This evidence review has uncovered limited information with regards to issues relating to accessing funding among disabled people/organisations. Arts Council England (2016a) provides an analysis of the profile of Grants for the Arts awards offered to disabled applicants which accounted for 4 per cent of awards, the same as 2014/15. Arts Council England (2016a) also report that 3% of disability led applicants were awarded strategic funds in 2015/16 worth £3,990,190 compared to 2% in 2014/15 worth £1,582,881.
- 4.29 The number of disabled led organisations within the National Portfolio has increased from five to 19 using the definition that 51 per cent or more of the board and senior management team are disabled. Using the definition of key strategic decision makers¹¹ the number has increased from five to 23.

¹¹ Organisations which are self-defining as diverse led based on individuals who make the key strategic decisions within the organisation.

5 Race

Key Points

Context

- Based on the most recent data from the Office for National Statistics, 86.8 per cent of the population of England in the period April 2015 to March 2016 were white with the remaining 13.2 per cent being from Black and minority ethnic groups.

Participation and audiences

- Analysis of Taking Part survey data reveals that there has been no statistically significant change to the proportion of Black and minority ethnic (BAME) engagement with, and participation in, the arts between 2005/06 and 2013/14 with the gap in engagement between Black and minority ethnic and white people widening slightly due to increases in arts engagement among white people.
- There are questions raised in the evidence bases as to whether cultural institutions are making enough efforts to reach out to ethnic minority communities to support their participation in arts and cultural activities. Of particular concern is the absence of visible BAME role models.

Sector workforce trends

- Recent research suggests that arts and cultural organisations with the most diverse workforces tend to have the most diverse audiences.
- The proportion of black and minority ethnic people on the boards of NPOs was 12 per cent in 2015/16 and within MPMs over the same period this figure was 1%, clearly showing the need for considerable further progress to be made.
- The proportion of the NPO workforce from Black and minority ethnic backgrounds was 11 per cent in 2015/16 and within MPMs was 4 per cent over the same period.
- In the five years to 2015 BAME employment in the creative industries increased by 43.9 per cent compared to 19.5 per cent overall and 17.9 per cent amongst people of White ethnic origin.

Access to finance

- In 2015/16 9 per cent of Grants for the Arts awards were made to Black and minority ethnic applicants.

- 5.1 This evidence review has identified seven reports that discuss the experiences of people from ethnic minority groups in participating in or working in the arts and cultural sector. These publications include commentary and analysis of previous initiatives to address issues relating to diversity as well as debate on the meaning of cultural diversity and the implications for the wider sector.
- 5.2 Based on the most recent data from the Office for National Statistics, 86.8 per cent of the population of England in the period April 2015 to March 2016 were white with the remaining 13.2 per cent being from Black and minority ethnic groups. The other ethnic group is the

largest minority group accounting for 3.4 per cent of the population with the black ethnic group the next largest, accounting for 3.2 per cent of the population¹².

- 5.3 Although this report presents the evidence against the different themes of participation and attendance and workforce, a recent study by the Audience Agency (2016a) highlights the importance of recognising the relationships between the workforce and audiences. Drawing on profile data from a sample of NPOs, the report presents an analysis of the extent to which workforce ethnic diversity relates to audience ethnic diversity.
- 5.4 Their findings demonstrate a clearly observable positive correlation between the proportion of the workforce that is 'non-white' in each of the sample of 84 NPO organisations and the respective proportion of their audience that is 'non-white' (Figure 5.1). In broad terms, the overview is that organisations with the most diverse workforces tend to have the most diverse audiences.

Figure 5.1: Analysis of relationship between non-white workforce and non-white audience in NPOs 2014/15



Source: Audience Agency (2016a)

¹² Office for National Statistics ethnic group analysis taken from the Annual Population Survey April 2015-March 2016 accessed from Nomis on 10th October 2016.

Participation and attendance

- 5.5 The most recent statistical release of the Taking Part Survey (DCMS 2016a) reports that arts engagement is significantly higher among adults from the white ethnic group (77.6 per cent) than among adults from black and minority ethnic (BME) groups (65.5 per cent). Engagement rates across both ethnic groups have remained similar to in 2005/06, although the gap between the two groups has widened from 7.1 percentage points in 2005/06 to 12.0 percentage points in 2015/16.
- 5.6 Within the library sector the Taking Part Survey data reveals that in 2015/16, more adults from the black and minority ethnic group (45.6 per cent) used a public library service than adults from the white ethnic group (31.6 per cent). There has been a significant decrease in the proportion of adults from the white ethnic group using public libraries since 2013/14, while the proportion of BME adults using libraries has remained stable. This means the gap between the two groups is widening.
- 5.7 Singh's (2015) report on the cultural value of South Asian Arts provides a wider comment that there has been a clear change in the way in which the state has valued minority ethnic arts. It has moved from promoting minority ethnic arts as community-based art forms, which allow members of minority communities to learn positive aspects of their culture, to the current position where the value of minority arts is presented as part of a wider spectrum of diverse arts which contribute to understanding diversity of all types in mainstream society. Singh (2015) concludes that the value placed on minority ethnic arts by funders and policy makers has clearly changed.
- 5.8 However, the author questions whether cultural institutions are making enough efforts to reach out to ethnic minority communities to support their participation in arts and cultural activities. The absence of visible role models is identified as an issue to be addressed and Singh (2015) also highlights concern around the labelling of minority art forms for those participating, with labels often being imposed by funders and policy makers. By way of example he makes reference to the term 'South Asian arts' as this has been shown to refer primarily to art forms of Indian origin rather than appealing to members of all South Asian communities including Pakistani and Bangladeshi arts.

Workforce

- 5.9 The majority of the evidence collated as part of this review focusing on race specifically addresses the issue of the arts and cultural sector workforce. As wider context Business in the Community (2015) present a top line view of key trends and insights from the data collected about race at work in the UK. The report identifies that BAME people are under-represented at every management level in the workplace. Whilst one in eight of the working-age population is from a BAME background, only one in ten are in the workplace and only one in sixteen top management positions are held by an ethnic minority person.

- 5.10 They conclude that despite best efforts, ethnic minorities' experiences of work are still less positive than their white counterparts and given that one in four of the future workforce will be from an ethnic minority background, understanding the age demographic of each ethnic group is important for employers to understand the full picture behind BAME under-representation in the workplace.
- 5.11 Specifically within the arts and cultural sector, Arts Council England (2016a) provides an analysis of the workforce within NPOs and MPMs in 2015/16. Their data reveals that within NPOs 12 per cent of permanent, contractual and voluntary staff were from Black and minority ethnic backgrounds. Within MPMs 1 per cent of permanent, contractual and voluntary staff were from Black and minority ethnic backgrounds in 2015/16. However, the high volume of unknown information and 'prefer not to say' responses presents some difficulty in accurately assessing trends in the workforce profile.
- 5.12 The report also reveals that the proportion of black and minority ethnic people on the boards of NPOs was 12 per cent in 2015/16 and within MPMs 1 per cent over the same period. There is clearly considerable further progress to be made and the figures show a very high number of unknown responses for MPMs.
- 5.13 A report from the Department for Culture, Media and Sport (DCMS) (2016b) provides analysis of employment by creative economy groups and ethnicity between 2011 and the latest data relating to 2015 (Table 5.1). The data reveals that BAME employment, albeit from a small base, has increased at over twice the rate of white employment in the period to 2015 - 38.4 per cent compared to 18.5 per cent, against a total increase of 19.5 per cent.

Table 5.1: Employment in Creative Economy, by ethnicity, 2011-15						
	UK Total		White		BAME	
	2015	% Change 2011-15	2015	% Change 2011-15	2015	% Change 2011-15
Advertising and marketing	561,000	19.3	508,000	19.5	52,000	25.1
Architecture	136,000	11.7	128,000	14.7	8,000	-4.5
Crafts	96,000	-8.5	90,000	-11.7	6,000	-
Design: product, graphic and fashion design	197,000	29.5	181,000	26.6	16,000	109.8
Film, TV, video, radio and photography	270,000	15.8	250,000	17.9	20,000	0.5
IT, software and computer services	931,000	30.9	775,000	28.3	155,000	55.4
Museums, galleries and libraries	118,000	4.0	107,000	2.8	11,000	27.6
Music, performing and visual arts	356,000	28.9	331,000	28.7	25,000	45.6
Publishing	230,000	-3.9	208,000	-4.3	21,000	-0.7
Creative Economy	2,895,000	19.5	2,578,000	18.5	315,000	38.4

- Figures suppressed due to small sample sizes.

Source: DCMS 2016

- 5.14 The DCMS report also details a similar trend in terms of strong growth in BAME employment by creative industries groups between 2011 and 2015 (Table 5.2 overleaf). In the five years to 2015 BAME employment increased by 43.9 per cent compared to 19.5 per cent overall and 17.9 per cent amongst people of White ethnic origin.

Table 5.2: Employment in Creative Industries, by ethnicity, 2011-15						
	UK Total		White		BAME	
	2015	% Change 2011-15	2015	% Change 2011-15	2015	% Change 2011-15
Advertising and marketing	182,000	23.0	163,000	20.9	19,000	61.3
Architecture	90,000	-4.5	84,000	-1.7	6,000	-17.4
Crafts	7,000	-26.1	6,000	-32.4	-	-
Design: product, graphic and fashion design	132,000	29.6	122,000	29.2	10,000	65.0
Film, TV, video, radio and photography	231,000	9.9	213,000	11.1	19,000	3.1
IT, software and computer services	640,000	32.5	530,000	28.9	110,000	62.8
Museums, galleries and libraries	97,000	6.4	87,000	5.9	10,000	22.2
Music, performing and visual arts	286,000	34.2	266,000	33.4	19,000	59.4
Publishing	200,000	-5.0	181,000	-6.6	19,000	14.0
Creative Industries	1,866,000	19.5	1,652,000	17.9	213,000	43.9

- Figures suppressed due to small sample sizes.

Source: DCMS 2016

- 5.15 The Museum Consultancy's (2015) research on diversity in the workforce and governance of Arts Council England's MPMs also explores the issue of a lack of board level representation of black and minority ethnic people. They conclude that MPM boards are not representative of the communities museums serve and although there is some good practice in recruiting for board diversity, this could be more widely shared. Their report suggests that even where diverse trustees are successfully recruited, this needs to be accompanied by a programme of board development to ensure they are able to challenge accepted thinking, and are not simply subsumed into the existing culture. They observe that curators, exhibition staff and collections care specialists in museums also appear to be less diverse than those in other roles.
- 5.16 Based on the interviews conducted during their research they also highlight that a number of interviewees from diverse backgrounds suggested that, although they felt comfortable and welcome in museums on a personal level, attempts to bring diverse perspectives to the work of museums are sometimes met with more resistance. The report is also critical of the serious gaps in data which prevents any proper assessment of the demographics of the MPM workforce. Even for categories where data is collected, coverage is inconsistent, with some MPMs having very low response rates from staff.
- 5.17 They suggest that given that MPMs clearly see a link between audience diversification and workforce diversification, and accept the Creative Case for Diversity, there may be scope for

strengthening and formalising links between museums and diverse community groups, which are often informal and based on personal links built by relatively junior members of staff. They also state that the museum sector is poorly understood as a workplace in the wider community and this remains a barrier to diversification. As such, museums need to find alternative ways to promote museum careers.

- 5.18 The Creative Industries Federation (2015) presents findings drawn from available data across the creative industries which demonstrate a failure to reflect the diversity of populations where they are based. They report that although the British workforce appears to have grown more diverse with a 12.5 per cent increase in the number of jobs in the creative economy held by (BAME) workers between 2013 and 2014, which is a similar level to the BAME workforce in the UK economy as a whole, their analysis has weighted the employment statistics according to where jobs are based with, for example, nearly 32 per cent of all creative jobs in London where 40 per cent of the workforce is BAME.
- 5.19 By their analysis, at least 17.8 per cent of the UK creative industries should be BAME if they were to reflect the population at large which is considerably lower than the current level of around 11 per cent of jobs.
- 5.20 Recent research by DCMS (2016) on employment in the creative industries found that:

- In Creative Industries in 2015, 11.4 per cent of jobs were filled by BAME workers;
- The number of BAME workers in the Creative Industries increased by 7.0 per cent between 2014 and 2015 (43.9 per cent since 2011), compared with a 2.8 per cent (17.9 per cent since 2011) increase for White workers in the Creative Industries;
- Of all jobs in the Creative Economy in 2015, 10.9 per cent were filled by BAME workers, a similar level to the UK economy (11.3 per cent); and
- Since 2011, there was a 38.2 per cent increase in the number of BAME group jobs in the Creative Economy. The increase for the White group was 18.5 per cent.

Source: Department for Culture, Media and Sport (2016)

- 5.21 Their report suggests that progress is being made in diversifying the workforce, although more detailed analysis by specific sub-sectors in the workforce is required to assess trends in BAME workers. An example of more detailed sub-sector analysis is provided by the Chartered Institute of Library and Information Professionals (2015) in their study of the UK information workforce. Their research found low levels of ethnic diversity with 96.7% of the workforce identified as 'white' compared to 87.5% identifying as 'white' in UK Labour Force Survey statistics.
- 5.22 Participants in TBR's (2014) aforementioned scoping report on the leadership development needs of the cultural sector in England identified a need to take action to increase the visibility of diversity and expressed concern regarding reductions in the number and/or scale of BAME-focused organisations which means that there are fewer role models to aspire to.

- 5.23 Reinforcing the point highlighted in the Business in the Community (2015) report, they assert that failing to diversify means wasted business opportunities given that the BAME population will make up nearly a third of the UK's population by 2050 and its disposable income will have increased ten-fold in the decade from 2001.

'As the creative industries sell ideas, content and products, they might benefit more than other businesses from diversifying because doing so would increase understanding of what different parts of the population might like'.

- 5.24 Routes to action to diversity the workforce, which have relevance for all protected groups and aren't restricted to race, include having a hiring strategy and advertising on sites likely to be seen by a wide range of applicants, undertaking internal audits, providing diversity training and making flexible working available.
- 5.25 Looking more specifically at the literary sector, Kean (2015) provides a detailed analysis of the experiences of, and prospects for, Black and Asian writers and publishers in the UK market. The author comments that despite the success and upsurge in the publication of BAME fiction writers in the 1990s and early 2000s, this has not been followed by a new generation of BAME writers being published.

'If you want to look ahead 30 years and imagine what the average British reader will look like, you would do well to picture an educated young woman of mixed heritage. That is, it will be, if the UK publishing industry pays more than lip service to improving its cultural diversity both in-house and editorially'.

- 5.26 The author concludes that there is a level of pessimism amongst BAME writers and publishers that the industry will not change in time to engage meaningfully with the next generation of readers. Furthermore, she states that the raft of initiatives introduced by Decibel¹³, ranging from paid internships for BAME graduates in publishing houses to prizes aimed at supporting BAME writers into print, have failed to make real progress in addressing institutional bias, tackling a sense of exclusion experienced by BAME writers and publishers and replacing recruitment methods that undermined diversity rather than promoted it.
- 5.27 The research acknowledges some of the wider pressures facing the UK book industry which have had a negative impact on attempts to become more diverse, in particular competition from high volume/high discount outlets as well as new book formats that challenge everything from copyright to distribution. This has, in the views of the author, led to traditional publishers becoming retrenched and more conservative in their editorial and employment choices leading to a rise in unpaid internship as a primary route into the business.
- 5.28 A further consequence of a more conservative outlook has been pressure on BAME authors to portray a limited view of their own cultures or risk the accusation of lack of authenticity if

¹³ Decibel was a short-term initiative to profile, develop and support culturally diverse art and artists which concluded in March 2004.

their characters or settings did not conform to ‘White’ expectations. Failure to comply, many felt, limited their prospects of publication and, as a result, many BAME authors who struggle for representation and publication in the UK have turned to India or the US to get book deals. The author suggests that this risks putting the UK trade at a disadvantage for working in these significant and growing markets. It also makes the trade look increasingly mono-cultural and parochial.

- 5.29 On a more positive note, Pack & Varma (2015) present a study of the impact of Black Theatre Live’s¹⁴ work to effect change for BAME theatre in England through a three-year programme of touring, audience development and community engagement. They cite the success of the programme in terms of audience development and the promotion of culturally diverse theatre. They also acknowledge the value of Arts Council England’s Creative Case for Diversity in encouraging organisations to attract more diverse audiences.
- 5.30 The authors conclude that this is very encouraging to BAME performing groups in expanding their reach regionally and nationally but also highlight a need for current cultural thinking to be supported by a commitment from policy-making bodies to expand the repertoire of culturally diverse theatre that is produced and toured. They also identify a need for more BAME theatre professionals to encourage long-term change in senior roles such as managers and artistic directors.

‘There is a clear consensus that exposure to such theatre has been limited in the past, and figures show that the audience acknowledges the value that BAME theatre adds to the cultural diversity of their area’.

- 5.31 Romer (2015) and Hemmings (2015), in their respective articles published in Arts Professional, reflect on the challenges to achieving greater racial diversity in the arts and cultural sector workforce. Whilst Arts Council England has the power to take funding away from organisations that do not embrace diversity, Hemmings (2015) wonders what experience diverse staff members will have at the hands of potentially disgruntled arts leaders who are ‘practically forced to employ us’.
- 5.32 With specific reference to Birmingham’s arts sector she states that arts leaders in the city are driving BME artists away, which is resulting in artists and producers inconveniencing themselves by working further afield and arts organisations losing a group of highly qualified and skilled people.
- 5.33 Romer (2015), drawing on interviews with four leading figures across the arts sector, explores whether the arts has a diversity problem. Her article suggests that the two big problems are a lack of diverse role models and a lack of diverse decision makers. One of the contributors suggests that ‘fixing’ the diversity problem is as ‘simple’ as ‘giving actors of colour a role, giving directors of colour work and giving writers of colour stuff to write’.

¹⁴ Black Theatre Live (BTL) is a national touring consortium of eight leading theatres in England led by Tara Arts that aims to increase the impact and scope of BAME touring England.

- 5.34 One of the issues underpinning the diversity problem, the article suggests, is a fear of risk-taking and of 'green lighting anything different'. In conclusion, she states that although nobody wants quotas this may be necessary if there continues to be no change in diversity levels in the sector.

Funding

- 5.35 This evidence review has uncovered limited information with regards to issues relating to accessing funding among BAME people/organisations. Data presented by Arts Council England (2016a) reveals that in 2015/16 some 11 per cent of all strategic funds were awarded to Black and minority led organisations, compared to 6 per cent in 2014/15. In 2015/16 15 per cent of Grants for the Arts awards were made to Black and minority ethnic applicants, up from 11 per cent in 2014/15.
- 5.36 The number of Black and minority ethnic-led organisations within the funded portfolio has increased from 46 to 48 per cent, a figure which rises to 67 per cent for organisations which are self-defining¹⁵.

¹⁵ Organisations which are self-defining as diverse led based on individuals who make the key strategic decisions within the organisation.

6 Sex/gender

Key Points

Context

- According to 2015 projections by the Office for National Statistics, women accounted for 50.7 per cent of the England population in 2015 (approximately 27.8 million) with men accounting for 49.3 per cent (approximately 27.0 million).

Participation and audiences

- The most recent statistical release of the Taking Part Survey highlights that significantly more women than men engage in the arts. In 2015/16, 80.2 per cent of women engaged in the arts compared with 71.8 per cent of men. The report also indicates that the gap between the sexes has also widened, from 5.4 percentage points in 2005/06 to 8.4 percentage points in the latest year.
- The most recent statistical release of the Taking Part Child Survey reveals that in 2015/16 girls aged 5-15 years are marginally more likely to have engaged with the arts in the last year than boys. For both sexes there has been no significant change in the level of participation since 2008/09

Sector workforce trends

- The creative economy and cultural industries employ a lower proportion of women than the wider UK economy. Female employment in the creative industries has increased at a slower rate than male employment between 2011 and 2015.
- The proportion of total permanent, contractual and voluntary female staff in both NPOs and MPMs and increased between 2014/15 and 2015/16. More women hold management roles in both NPOs and MPMs. Men hold the majority of artistic roles within NPOs but women hold the majority within MPMs. At a board level females still hold fewer positions than men with 45 per cent of NPO boards being female and 40 per cent of MPM boards.
- Although women dominate the libraries workforce there is a significant pay gap with men in the sector with women are also under-represented in senior management roles.

Access to finance

- The number of female applicants to Grants for the Arts has decreased slightly between 2014/15 and 2015/16 and has the total success rate. A similar trend has been experienced by male applicants and the total number of female applicants exceeds that of male applicants over this period.

- 6.1 This evidence review has identified ten reports that discuss the issue of gender in the context of the arts and cultural sector. The majority of these publications focus on issues relating to the arts and cultural sector workforce. Less evidence has been identified which specifically looks at any gender differences in relation to attitudes towards arts and cultural sector opportunities and motivations to participate or attend venues.

- 6.2 According to 2015 projections by the Office for National Statistics, women accounted for 50.7 per cent of the England population in 2015 (approximately 27.8 million) with men accounting for 49.3 per cent (approximately 27.0 million)¹⁶. This provides readers with helpful demographic context to consider when exploring evidence of women's and men's involvement and engagement in the arts and cultural sector.

Participation and attendance

- 6.3 This evidence review identified two publications that specifically covered issues relating to sex/gender and participation although publications referenced in the chapter on pregnancy and maternity ([Chapter 11](#)) may cover related issues.
- 6.4 The most recent statistical release of the Taking Part Survey (DCMS 2016a) highlights that significantly more women than men engage in the arts. In 2015/16, 80.2 per cent of women engaged in the arts compared with 71.8 per cent of men. The report also indicates that the gap between the sexes has also widened, from 5.4 percentage points in 2005/06 to 8.4 percentage points in the latest year.
- 6.5 The Taking Part Survey data reports that the proportion of both men and women stating that they have attended a museum or gallery within the last 12 months has increased significantly since 2005/06. For men there has been an increase of ten percentage points over this period to the current figure of 52% and for women an increase of eleven percentage points to the current figure of 53%. Within the library sector the analysis of the Taking Part Survey also reveals that the proportion of men using public libraries has remained stable since 2011/12, while the proportion of women using public libraries has continued to decrease. This means the gap between the two groups is getting narrower, as the data shows that more women use public libraries than men.
- 6.6 The most recent statistical release of the Taking Part Child Survey (DCMS 2016c) reveals that in 2015/16 girls aged 5-15 years are marginally more likely to have engaged with the arts in the last year than boys. For both sexes there has been no significant change in the level of participation since 2008/09 (Table 6.1).

Table 6.1- Children and young people engaging with the arts in the last year

	2008/09		2015/16	
	%	Range (+/1)	%	Range (+/1)
All children (5-15 years)	98.0	0.7	98.3	0.6
5-10 years	97.2	1.0	97.8	1.0
11-15 years	98.8	0.8	99.1	0.6
Boys				
5-10 years	96.1	1.5	96.9	1.5
11-15 years	98.6	1.1	99.0	1.2
Girls				
5-10 years	98.4	1.1	98.7	1.2
11-15 years	99.1	1.0	99.2	0.7

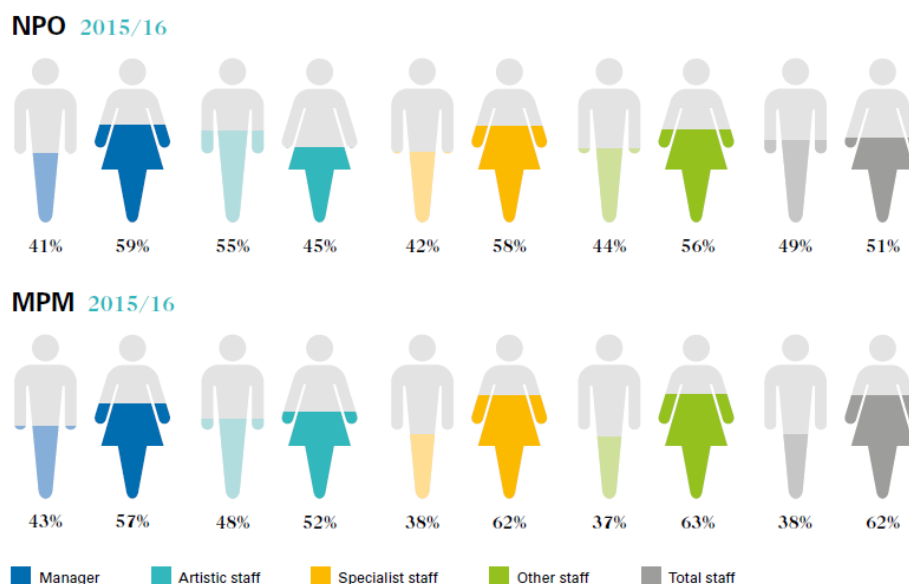
Source: DCMS (2016c)

¹⁶ Office for National Statistics mid-2015 population estimates

Workforce

- 6.7 Arts Council England (2016a) provides an analysis of the workforce within NPOs and MPMs. Their data reveals that 55 per cent of total permanent, contractual and voluntary staff in NPOs in 2015/16 was female, which represents an increase from the 2014/15 figure of 50.5 per cent. Within MPMs some 62 per cent of the total permanent, contractual and voluntary staff was female, an increase from the figure of 58 per cent in 2014/15.
- 6.8 Their analysis also provides a breakdown of the gender profile of each paid job level in the NPO and MPM workforce. This data reveals that more women hold management roles and specialist staff roles in both NPOs and MPMs. Men hold the majority of artistic roles within NPOs but women within MPMs (Figure 6.1). At a board level females still hold fewer positions than men with 45 per cent of NPO boards being female and 40 per cent of MPM boards.

Figure 6.1: Gender profile of the NPO / MPM workforce by paid job level: 2015/16



Source: Arts Council (2016a)

- 6.9 A number of studies present data on the gender profile of roles within the creative and cultural industries. DCMS (2016) report that the creative economy and cultural industries employ a lower proportion of women than the wider UK economy. Their analysis reveals:

- 37.2 percent of jobs in the Creative Industries were filled by women;
- 36.1 per cent of jobs in the Creative Economy were filled by women; and
- 47.1 per cent of jobs in the UK as a whole were filled by women.

- 6.10 A number of studies present data on the gender profile of roles within the creative and cultural industries. DCMS (2016) report that the creative economy and cultural industries employ a lower proportion of women than the wider UK economy. Their analysis reveals:

- 37.2 percent of jobs in the Creative Industries were filled by women;
- 36.1 per cent of jobs in the Creative Economy were filled by women; and
- 47.1 per cent of jobs in the UK as a whole were filled by women.

- 6.11 The DCMS (2016) report provides data on employment in creative economy groups by gender between 2011 and the latest data relating to 2015 (Table 6.2). This reveals slightly stronger growth in overall female employment in the period to 2015 of 20.3 per cent compared to 19.1 per cent amongst males.

Table 6.2: Employment in Creative Economy, by gender, 2011-15						
	UK Total		Male		Female	
	2015	% Change 2011-15	2015	% Change 2011-15	2015	% Change 2011-15
Advertising and marketing	561,000	19.3	324,000	20.6	237,000	17.5
Architecture	136,000	11.7	90,000	4.1	46,000	30.6
Crafts	96,000	-8.5	74,000	-14.6	22,000	19.8
Design: product, graphic and fashion design	197,000	29.5	110,000	25.6	87,000	34.8
Film, TV, video, radio and photography	270,000	15.8	166,000	16.0	104,000	15.3
IT, software and computer services	931,000	30.9	744,000	27.6	187,000	46.2
Museums, galleries and libraries	118,000	4.0	38,000	9.5	80,000	1.6
Music, performing and visual arts	356,000	28.9	188,000	28.9	168,000	29.0
Publishing	230,000	-3.9	117,000	-1.1	113,000	-6.6
Creative Economy	2,895,000	19.5	1,850,000	19.1	1,045,000	20.3

Source: DCMS 2016

- 6.12 The report also provides analysis of employment creative industries group by gender between 2011 and the latest data relating to 2015 (Table 6.3 overleaf). This reveals a contrasting trend to the Creative Economy workforce, with stronger growth in male employment (21.4 per cent) between 2011/15 compared to 16.3 per cent amongst females.
- 6.13 The Chartered Institute of Library and Information Professional's (2015) analysis of the UK information workforce reveals that women dominate the workforce with 78.1 per cent of roles held by women. However, their report identifies a significant pay gap with men in the sector earning more than women. Women are also under-represented in senior management with 10.2 per cent of men in senior management roles, nearly double the rate for female workers of 5.9 per cent.

Table 6.3: Employment in Creative Industries, by gender, 2011-15

	UK Total		Male		Female	
	2015	% Change 2011-15	2015	% Change 2011-15	2015	% Change 2011-15
Advertising and marketing	182,000	23.0	109,000	34.9	73,000	8.7
Architecture	90,000	-4.5	59,000	-11.3	31,000	11.9
Crafts	7,000	-26.1	2,000	-61.1	5,000	18.7
Design: product, graphic and fashion design	132,000	29.6	76,000	33.8	56,000	24.4
Film, TV, video, radio and photography	231,000	9.9	139,000	9.7	92,000	10.3
IT, software and computer services	640,000	32.5	503,000	29.9	137,000	43.3
Museums, galleries and libraries	97,000	6.4	33,000	16.0	64,000	2.0
Music, performing and visual arts	286,000	34.2	149,000	38.9	138,000	29.6
Publishing	200,000	-5.0	102,000	-3.9	98,000	-6.0
Creative Industries	1,866,000	19.5	1,172,000	21.4	694,000	16.3

Source: DCMS 2016

6.14 A range of studies paint a similar picture. Drawing on research from across Europe, but with relevance for England, Pujar (2016) reports that although women are strongly represented and even over-represented in the cultural and creative sector, the creative sector is far from offering equal opportunities for women and men. The author states that although the barriers found in the creative sector for women are not different from those observed in other economic sectors, prejudices about the cultural sphere prevent some from being aware of and even imagining the existence of discriminatory practices. Specific findings reported by Pujar (2016) include:

- Unequal access to decision-making roles in cultural professions: Despite the strong feminine presence in cultural professions, men's chances of career progression in that field are better than women's (glass ceiling) and they also have more choices of career paths.
- Uneven distribution of women between the different types of cultural industries and activities and segregation into certain types of employment in cultural profession. Women are over-represented in the administration of public cultural institutions and the informal sector. For women, the chances of 'successful career trajectories to leadership positions' differ depending on the type of employment, of cultural industry and of institution.
- Under-representation of female artists, theatre or movie directors, composers etc. in museum collections and in the programming of cultural institutions, and minor commercial value of works by women compared to works by male artists.
- The small number of women who reach top positions at decision-making level, as cultural gatekeepers or in professional networks does not necessarily make it easier for their peers to achieve the same level.

Source: Pujar (2016)

- 6.15 With reference to the museums sector, Khan (2014) suggests that although gender issues are always entangled with the broader current affair of society, some issues are historically idiosyncratic to the museums sector and that further work is needed to explore the relationship between both. She comments that ultimately it is a museum's board that carries accountability for its outputs and the processes and resources used to fulfil its vision. The paucity of women directors in the more prestigious museums, as well as Chair roles on the boards of larger museums, is problematic and out of England's national museums, only Tate has a board that comprises at least 50 per cent women.
- 6.16 In response to trying to understand why progress hasn't been made when it is in the museums' best interest to be diverse and include an equivalent proportion of women in setting its strategy, she references earlier research by DEMOS¹⁷ which argues that the process of democratisation in the creative industries is incomplete:
- 'The very things that give the creative and cultural industries their vitality - their speed, fluidity and turnover of people, organizations and ideas, also work to exclude people from non-traditional backgrounds'.**
- 6.17 Khan (2014) argues that whilst Arts Council England continues to resist target setting per se, gender seems to be on the peripheral edge of the museum sector's radar. Mandatory goals may be a swifter way of pre-empting inequalities and ensuring that boards shift gender mainstreaming from a 'nice-to-have' diversity initiative to being a core business priority.
- 6.18 A more recent article by Khan (2016) on addressing gender equality in museum leadership, published in the Guardian, highlights that although museums are good at publishing their commitments to equality they are poor at capturing sufficient data to back up their pledges. She proposes that the sector must start routinely collecting, tracking, aggregating and sharing data on staff diversity and inclusion.
- 6.19 Furthermore Khan (2016) suggests that key agencies including the DCMS, the Museums Association, Arts Council England, the National Museum Directors' Council and the Association of Independent Museums must work together with HR departments to benchmark, monitor and drive change and also encourage more transparency and open dialogue as part of the process.
- 6.20 With reference to the creative industries sector, O'Brien et al (2016) present an analysis of the 2014 British Labour Force Survey to explore whether the industry is meritocratic. Their research confirmed the presence of a 'glass ceiling' that is preventing women from getting to the top of creative and cultural industries (CCIs) resulting in a gender pay gap characterised by female employees with average earnings of £239 per week or over £12,000 per year less than men (with similar class backgrounds) in the CCIs as a whole.

¹⁷ Parker S., Tims.C, and Wright, S. (2006), Inclusion, innovation and democracy: growing talent for the creative and cultural industries, DEMOS. http://www.data-generator.co.uk/documentview.aspx?docum_pkey=55

- 6.21 Earlier research by Gill (2014) states that work in the cultural and creative fields is marked by stark and growing inequalities relating to gender (as well as class and race) and highlights the paradox that the same industries are also characterised by an ethos that celebrates openness, egalitarianism, and meritocracy. Her paper argues that there is a need to move beyond the standard conventional explanations for women's under-representation within the creative workforce, which point to female childbearing and childcare as central. Whilst she does not dispute the significance of motherhood to women's career trajectories, the paper suggests that the repeated focus on maternity is problematic and may close down other areas of potential investigation and critique.
- 6.22 Gill (2014) suggests that three alternative foci would repay attention in understanding inequalities in the CCI:

- First, the new, mobile, subtle and revitalised forms of sexism in circulation urgently require further examination.
- Secondly, the power of the dominant post-feminist sensibility which, in suggesting that "all the battles have been won," renders inequality increasingly difficult to voice or speak about, demands critique.
- Thirdly, the new forms of labouring subjectivity required to survive in the field of cultural work may themselves be contributing to the inequalities in the field, by favouring an entrepreneurial individualistic mode that disavows structural power relations.

Source: Gill (2014)

- 6.23 She also states that the very myth of egalitarianism at work in the creative and cultural industries may itself be a key mechanism through which inequality is reproduced.
- 6.24 Kreager & Gomes (2016) focus their attention on the issue of female under-representation in the film industry, in particular in light of major industry events coming under fire and major industry figures voicing their concerns. However, although this increasing pressure has begun to focus attention on the discrimination women face in film, they cite a dearth of comprehensive data and analysis to demonstrate the actual nature and extent of the problems facing women in the industry.
- 6.25 Their findings show the scale and breadth of these issues are far greater than has been acknowledged, particularly in respect of female directors. Its causes are also more complex and deep-seated than is usually suggested. Based on an analysis of 2,591 films released between 2005 and 2014, they report that just 13.6 per cent of working film directors were women and there has not been any meaningful improvement in the representation of female directors in their studied period.

- 6.26 The research also highlights that female directors are also disadvantaged in their career progression and the opportunities they receive even after directing their first film. On average, female directors will direct fewer films in their career and are less likely to receive a second, third or fourth directing gig. Furthermore, as budgets rise, fewer female directors are hired and those that are hired are disproportionately limited to certain genres.
- 6.27 Focusing on a different sector, Scharff (2015) explores issues of gender equality and diversity in the classical music profession. Her research, covering music education and training, orchestras, teaching staff at conservatoires, conducting and composition, identifies inequalities that relate to under-representation, vertical and horizontal segregation and the sexualisation of female musicians.
- 6.28 The analysis presented by Scharff (2015) highlights that despite making up a high percentage of students on relevant degree programmes, women remain under-represented in the classical music profession. Women are also under-represented in positions of authority and prestige, over-represented amongst teachers, but under-represented amongst composers. This vertical and horizontal segregation may exacerbate the gender pay gap evident in the music industry.
- 6.29 The report raises concern regarding the sexualisation of female players with women musicians having to negotiate a range of contradictory expectations in relation to femininity, sexuality and appearance. She also reports that in a context where sexual harassment is present, and where 'good looks' are defined narrowly, female musicians have to deal with a set of gender-specific challenges which can serve to put at risk female musicians' reputations and credibility as artists.
- 6.30 Webb (2016) explores the challenges experienced by women working in music and the performing arts sectors. Her research reveals that the current competitive nature of the sector, characterised by an oversupplied creative labour market, is particularly challenging for women.
- 6.31 Webb's analysis highlights the unique nature of precarious work, where job competitiveness and insecurity (with frequent periods of unpaid 'in-between of jobs' status), as well as unpredictable work patterns with frequent travel appears to be extremely challenging, especially for female parent-performers who have to juggle the precarious nature of their work and insufficient, inflexible and expensive childcare with providing a stable nurturing environment for their children. The research suggests that although female performers are highly devoted to their artistic endeavours and intrinsically motivated labour, throughout their careers they are exposed to a range of discriminative behaviours and practices from exploitative contracts, unequal opportunities, misogynistic discriminating culture (towards their gender, pregnancy, parenthood, etc.) and inflexible career systems.

- 6.32 She highlights a danger that the current lack of support for musicians, artists and theatre-makers may lead to a dangerous shift of making work in live performance a possibility only for the wealthy and powerful. Webb comments that a refusal to implement change might further preserve archaic societal norms and propagate gender inequalities evident in the music and performing arts sectors.
- 6.33 Looking specifically at the UK Film and TV Industry, Raising Films (2016) present findings from their survey of parents and carers who work within the UK Film and TV Industry. They highlight a range of barriers that, whilst not only affecting women, continue to affect them disproportionately.
- 6.34 Nearly two thirds of the respondents to their survey reported to be freelance or self-employed and many described being limited in the work available, as the industry relies on long hours, often at short-notice. The research identifies considerable frustration due to experiences of active discrimination to the difficulty (or impossibility) of trying to juggle caring roles with a TV/film career.
- 6.35 The authors highlight that the financial uncertainty and the economic impact of family life are a major concern, particularly for freelancers, as childcare is expensive and pay can be low. There is a strong desire for cultural change within the industry to support structural changes towards a more equal workplace, in order for parents and carers to have genuine and fair access. Changes such as the reduction of anti-social hours are seen as being beneficial for all, including audiences, who will reap the benefit of a more diverse creative cohort working in film and television.

Funding

- 6.36 Arts Council England (2016a) provides an analysis of the profile of applications and successful applicants for the Grants for the Arts programme between 2014/15 and 2015/16. This reveals that number of female applicants has decreased slightly from 1,790 (41% of applicants) to 1,733 (39% of applicants) and that the success rate for female applicants has also decreased from 43 per cent to 38 per cent over the same period. The number of male applicants over the same period has also reduced from 1,545 (39% of applicants) to 1,494 (41% of applicants) and the success rate for male applicants has decreased from 39 per cent to 35 per cent¹⁸.

¹⁸ Where male + female does not equal 100%, remaining % equals gender unknown.

7 Age

Key Points

Context

- Data from the Office for National Statistics presents a breakdown on the proportion of different age groups in England in 2015. This includes: 11.3 per cent of people within the 16–24 age group; 33.7 per cent in the 25–49 age group; 18.2 per cent in the 50–64 age group; and 17.7 per cent aged 65 and over.

Participation and audiences

- The most recent statistical release of the Taking Part Survey highlights that the proportion of adults aged between 65 and 74 who engaged in the arts has significantly increased since 2005/06 (from 70.7 per cent to 77.8 per cent). However, the proportion of adults aged 75 and above (60.4 per cent) who engage in the arts is significantly lower than in all other age groups.
- Older people frequently experience social, physical and mental barriers to engaging with arts and cultural activities including a lack of transport to activities, a lack of awareness about local initiatives targeted at older people, concerns about access and the cost of entry or charges to take part.
- Older people highlight the important contribution of arts and culture in making them feel happy, healthy and also improving their overall quality of life. Arts and culture also encourages them to get out and about and meet other people and as a result can reduce feelings of loneliness.
- It is important that policy makers include arts and cultural activities as key components in holistic health and social care policies for older people. Too few cultural institutions currently seek out older audiences.

Sector workforce trends

- Creative & Cultural Skills provide an analysis of young people's entry to the design sector. In terms of share of the workforce, the role of young people in design tends to be small with only eight per cent of the design workforce aged 16–25 compared to ten per cent in the rest of the Creative & Cultural sector and 13 per cent across the economy. Their report states that a majority of employers have never tried to recruit in this age group because they feel that young people, more so than older people, require a permanent contract or that the space/ability to train a young person is underpinned by the existence of a strong forward pipeline of work.
- There are relatively small proportions of artistic staff aged 50 years and above within NPOs and profile of staff is characterised by predominantly by employees aged between 20 and 49 years. Workforce data reveals a higher proportion of staff aged 50 years and above in MPMS when compared with NPOs.

Access to finance

- No research reports were identified which look at issues relating to age when accessing public or private funding for arts production, arts development, museums or libraries.

- 7.1 A total of nine studies specifically explore the issues facing children and older people with regards to accessing or participating in arts and cultural activities or in relation to workforce issues.
- 7.2 The most recent data from the Office for National Statistics¹⁹ presents a breakdown on the proportion of different age groups in England in 2015. This includes: 11.3 per cent of people within the 16–24 age group; 33.7 per cent in the 25–49 age group; 18.2 per cent in the 50–64 age group; and 17.7 per cent aged 65 and over.

Participation and attendance

- 7.3 The most recent statistical release of the Taking Part Survey (DCMS 2016a) highlights that the proportion of adults aged between 65 and 74 who engaged in the arts has significantly increased since 2005/06 (from 70.7 per cent to 77.8 per cent). However, the proportion of adults aged 75 and above (60.4 per cent) who engage in the arts is significantly lower than in all other age groups.
- 7.4 Highlighting efforts to increase participation among older age groups, BOP Consulting (2015) present an evaluation of [Luminate](#), Scotland's creative ageing festival which was founded in 2012 as a partnership between Creative Scotland and the Baring Foundation. Their assessment of the first three years of the programme reveals that Luminate made good progress in delivering its vision that older people should have the right to high quality arts and creativity, wherever they lived.
- 7.5 Their evaluation acknowledges however that even though the positive impacts of engaging in cultural activities are well evidenced, older people frequently experience social, physical and mental barriers to engaging with arts and cultural activities, in particular:
- A perceived lack of time;
 - Lack of transport to activities;
 - Lack of awareness about local initiatives targeted at older people;
 - Concerns about access at facilities (such as toilets); and
 - The cost of entry or charges to take part.
- 7.6 Their research goes further and presents a more detailed analysis of barriers facing older people across different arts and cultural activities (Figure 7.1 overleaf). The evaluation illustrates the importance of policy makers including arts and cultural activities as key components in holistic health and social care policies for older people.

¹⁹ Office for National Statistics mid-2015 population estimates.

Figure 7.1: Barriers facing older people across different arts and cultural activities

Arts or cultural activity	Barriers
Visiting museums or galleries	<ul style="list-style-type: none"> • Poor access to activities, limited mobility • Not aware of exhibitions • Perceived as uninteresting • Lack of someone to accompany them • Not relevant to them
Dance	<ul style="list-style-type: none"> • Concerns about physical mobility • Concerns about inclusion among new people
Singing and Music	<ul style="list-style-type: none"> • Lack of belief in ability
Drama	<ul style="list-style-type: none"> • Concerns about perceptions of age and appropriateness
Storytelling and Writing	<ul style="list-style-type: none"> • Inability to believe in own creative ability
Craft	<ul style="list-style-type: none"> • Unaware of local programmes • Unsure of ability
Attending the theatre or a concert	<ul style="list-style-type: none"> • Not appropriate for them • Too expensive

Source: BOP Consulting (2015)

- 7.7 Also focusing on arts and older people, the Baring Foundation's (2015) review of the 'Getting On' programme, delivered from 2010-2014, cites evidence that participation declines after 65 and suggests that UK policy has unnecessarily neglected older age groups. Their report stresses that although the 'Getting On' programme has worked effectively with all four UK Arts Councils, there is still much more to be done and in particular a need to address the lack of official encouragement or dedicated funding for arts organisations to work with older people. Too few cultural institutions, the report suggests, seek out older audiences and it remains rare for residents in care homes to experience quality arts.
- 7.8 There is however evidence of dedicated investment to facilitate greater access to arts and cultural activities for older people in residential care settings. Bailey et al (2013) present an evaluation of 'Room for the Imagination', a programme delivered by Equal Arts commissioned by South of Tyne and Wear NHS which aimed to develop the capacity of the care home workforce to deliver arts-based activities beyond sessional activities.
- 7.9 The evaluation highlights that the central mechanism through which care home workers acquire competencies, skills and confidence to use creativity and creative activity in a care home, is learning from the artists through work-based learning. The report also emphasises that for such work-based learning to be effective and sustainable, Care Managers have an important role in providing a leadership role and in facilitating, encouraging, rewarding and sustaining a creativity culture in the care home. The authors suggest that this needs to be supported by policy and practice.

- 7.10 A survey conducted by ComRes (2016)²⁰ on behalf of Arts Council England which asked older people about arts and culture found that almost two in five (38%) felt that it was more difficult to attend or take part in arts and cultural events or activities now compared to when they were younger. Access, company and information were the most commonly cited ways that older people said would improve their attendance at and participation in arts and culture.
- 7.11 Just under half (43%) of the older people surveyed said that selecting venues that are easier to get to make them attend or take part in more arts and cultural events or activities with a similar proportion (39%) saying as would having someone to go with.
- 7.12 The findings by ComRes (2016) do however strongly point to the considerable importance placed on arts and culture by older people and their positive impact on a range of personal and social outcomes. Three quarters of older people said that arts and culture is important to making them feel happy (76%) with almost seven in ten (69%) say it is important in improving their overall quality of life. Three in five said that it is important in making them feel healthy or in encouraging them to get out and about (60% for each) and a similar proportion (57%) said that arts and culture is important in helping them to meet other people with half (51%) stating that it is important in helping them to feel less alone.

Workforce

- 7.13 The evidence review identified a number of reports that specifically look at the prospects for and experiences of young people within the creative and cultural workforce. CFE Research (2015) present an analysis of the Creative Employment Programme (CEP), which intended to foster fairer access to creative and cultural employment opportunities by encouraging employers to consider alternative entry routes and to equip young people (aged 16-24) with the skills to take up employment in the arts and cultural sector. In the medium to longer term, it was hoped that CEP would help to generate new jobs and support the development of both the next generation of arts entrepreneurs and freelancers, and business growth by addressing entry-level skills gaps.
- 7.14 The authors report that the programme originally set out to achieve 6,500 opportunities²¹ for young people and engage 500 employers across England over the life of the programme. However, CEP employers found it harder than expected to recruit young people to positions due to the general trend across the UK economy toward the shrinking of the pool of candidates available to recruit through CEP funding as a consequence of declining youth unemployment and JSA claimant counts. CEP employers also experienced challenges in the recruitment of young people, particularly in instances when they were not work ready, or where the volume of quality applications was low.

²⁰ ComRes interviewed 700 adults aged 65+ in England by telephone between 4th and 11th November 2015.

²¹ 2,900 apprenticeships, 2,000 paid internships and 1,600 pre-employment training opportunities.

- 7.15 Creative & Cultural Skills (2013) provide an analysis of young people's entry to the design sector. They highlight that in terms of share of the workforce, the role of young people in design tends to be small with only eight per cent of the design workforce aged 16-25 compared to ten per cent in the rest of the Creative & Cultural sector and 13 per cent across the economy.
- 7.16 The report states that a majority of employers (72 per cent) have never tried to recruit in this age group but this is not because they feel that young people do not present a valid labour pool but because they feel that young people, more so than older people, require a permanent contract or that the space/ability to train a young person is underpinned by the existence of a strong forward pipeline of work.
- 7.17 The analysis suggests that employers within the design sector typically look to recruit young people aged 22-25 rather than anyone below the age of 21, which is likely to be driven by the fact that 58 per cent of employers expect candidates to have a Bachelor's degree. With regards to the various different routes to enter the sector (in any role), the authors suggest that young people are most likely to move either from education directly into employment or start work having undertaken paid employment (either in any role or a relevant role) elsewhere. Unpaid internships are identified as the fourth most likely route overall.
- 7.18 Arts Council England (2016a) presents data on the age profile of the NPO and MPM workforce by job level. Within NPOs the data indicates that there are relatively small proportions of artistic staff aged 50 years and above and that generally the profile of staff is characterised by employees aged between 20 and 49 years. The corresponding data for MPMs reveals some significant gaps in the dataset with the age profile of artistic staff unknown in the majority of cases. Broadly speaking the data reveals a higher proportion of staff aged 50 years and above in MPMs when compared with NPOs (Figure 7.2).

Figure 7.2: The age profile of the NPO and MPM workforce by job level: 2015/16

NPO 2015/16

Manager	0%	23%	44%	24%	2%	6%
Artistic staff	2%	27%	26%	8%	2%	35%
Specialist staff	0%	33%	30%	11%	1%	25%
Other staff	3%	48%	22%	11%	2%	14%
Total staff	2%	34%	26%	10%	2%	26%
	0-19	20-34	35-49	50-64	65+	Unknown

MPM 2015/16

Manager	0%	16%	36%	29%	1%	18%
Artistic staff	0%	2%	5%	1%	0%	92%
Specialist staff	0%	21%	33%	17%	4%	26%
Other staff	3%	32%	26%	30%	6%	4%
Total staff	2%	26%	28%	25%	5%	14%
	0-19	20-34	35-49	50-64	65+	Unknown

Source: Arts Council England (2016a)

Funding

- 7.19 No research reports were identified which look at issues relating to age when accessing public or private funding for arts production, arts development, museums or libraries.

8 Sexual orientation

Key Points

Context

- Based on data from the Office for National Statistics, in 2012 some 1.5 per cent of adults in the UK identified themselves as gay, lesbian or bisexual.
- Fears and experiences of homophobia, biphobia, transphobia and/or heterosexism continue to lead to reluctance amongst some LGBT people to engage in many different aspects of public life.

Participation and audiences

- Although a question on sexual orientation has recently been introduced to the Taking Part survey, this data is not routinely reported or analysed. The extent to which this protected group engage in cultural opportunities across the arts, museums and library sectors needs to be assessed as part of future analysis of the Taking Part survey.
- The absence of a robust and reliable data set from which to assess inequality within LGBT groups is not restricted to the arts and cultural sector.

Sector workforce trends

- Museums have seen an increased focus for equality, diversity, social justice and human rights moving from the margins of museum thinking and practice, to the core. Progress, has been slow and museums, unlike libraries and archives, appear to rarely actively collect Lesbian, Gay, Bisexual and Transgender (LGBT) related material.
- Across society there are major gaps in the knowledge and training of staff relating to LGBT people which is resulting in unfair treatment.

Access to finance

- No research reports were identified which look at issues relating to sexual orientation when accessing public or private funding for arts production, arts development, museums or libraries.

- 8.1 A total of six reports were identified which explored issues relating to sexual orientation. These reports mainly cover general issues and barriers facing this protected group in society with limited narrative and discussion specific to the arts and cultural sector.
- 8.2 Based on data from the Office for National Statistics, in 2012 some 1.5 per cent of adults in the UK identified themselves as gay, lesbian or bisexual²². These figures may however underestimate the lesbian, gay and bisexual population because of the face-to-face household survey methodology and related issues around disclosure.

²² Office for National Statistics (2013), Key Findings from the Integrated Household Survey: January 2012 to December 2012 (Experimental Statistics).

- 8.3 An article published in The Guardian in 2013²³ references an estimate used by the Treasury when assessing the financial implications of the new Civil Partnerships Act which put the figure at 6 per cent of the adult population. The article also reference the gay rights charity Stonewall which puts the figure somewhere between five and seven per cent.

Participation and attendance

- 8.4 Although a question on sexual orientation has recently been introduced to the Taking Part survey, this data is not routinely reported or analysed. As outlined in the previous evidence review, (Consilium 2014) the extent to which this protected group engage in cultural opportunities across the arts, museums and library sectors needs to be assessed as part of future analysis of the Taking Part survey.
- 8.5 The absence of a robust and reliable data set from which to assess inequality within Lesbian, Gay, Bisexual and Transgender (LGBT) groups is not restricted to the arts and cultural sector. A review of evidence on inequality and disadvantage among LGBT groups in the UK by Hudson-Sharp & Metcalf (2016) found that the evidence base for an effective assessment is deficient and has major gaps, stemming from a shortage of robust, representative data as well as a failure of research to disaggregate disadvantage into single LGBT groups.
- 8.6 Their review does however highlight evidence suggesting that the UK has become more accepting of LGBT people in recent years with the public increasingly supporting legal equality. However, they point out that this support varies by issue, with adoption by same-sex couples, for example, being viewed less positively than same-sex marriage. Fears and experiences of homophobia, biphobia, transphobia and/or heterosexism continue to lead to reluctance amongst some LGBT people to engage in many different aspects of public life, as well as a disinclination to make use of various services and/or be open about their sexual orientation and/or gender identity.
- 8.7 Anderson's (2015) article published in Arts Professional questions whether there is still a need for an arts organisation dedicated to LGBT issues. He suggests that while society's reception and portrayals of LGBT have shifted in recent years, there are still unique challenges to respond to and stigmas to overcome. He highlights that if between six to ten per cent of the UK population identify as LGBT²⁴, there is a lot of people either relying on 'pride-type' events or a diverse and inclusive cultural programme.
- 8.8 Writing specifically about the West Midlands he cites an implicit acknowledgment that as a major metropolitan centre, the region lacked its own dedicated and consistent queer cultural offering in the same vein as Homotopia in Liverpool and Glasgay. Anderson (2015) claims that the SHOUT festival has helped to enrich the cultural offer of local LGBT people and the arts has been used successfully as a vehicle to promote diversity and rights. The key to the continued success of the festival, he suggests, has been its ability to evolve and adapt to a changing world and continue to deliver thought provoking, entertaining and engaging work.

²³ <https://www.theguardian.com/politics/reality-check/2013/oct/03/gay-britain-what-do-statistics-say>

²⁴ Author estimate and no reference or source is cited in the article by Anderson (2015).

- 8.9 A report by Guasp et al (2015) for the charity Stonewall charts the extent of homophobic bullying in Britain's schools in 2014. The research presents a range of statistics drawn from polling of teaching on the occurrence of homophobic bullying:

- Almost nine in ten secondary school teachers (86 per cent) and almost half of primary school teachers (45 per cent) surveyed say pupils in their schools have experienced homophobic bullying;
- The vast majority of teachers - 89 per cent in secondary schools and 70 per cent in primary schools - hear pupils use expressions like 'that's so gay' or 'you're so gay';
- Two thirds of secondary school teachers (65 per cent) and a third of primary school teachers (32 per cent) have heard pupils use terms like 'poof', 'faggot', 'dyke' and 'queer';
- More than half of secondary school teachers (55 per cent) and four in ten primary school teachers (42 per cent) say they don't challenge homophobic language every time they hear it; and
- The proportion of teachers who say their school has a policy that explicitly addresses homophobic bullying has increased significantly: in primary schools from 19 per cent in 2009 to 31 per cent in 2014, in secondary schools from 30 per cent in 2009 to 55 per cent in 2014.

Source: Guasp et al 2015

- 8.10 The authors propose a series of recommendations for key partners to tackle homophobic bullying including encouraging schools to cover lesbian, gay and bisexual issues across a range of subjects as part of their provision of a broad and balanced curriculum and taking steps to better support gay young people when establishing policy and procedures. There are a number of emerging examples of arts and cultural organisations being commissioned to develop anti-bullying resources and using arts-based training for teachers and pupils to raise awareness amongst primary school children around homophobia, gender expectations and 'difference'.

'Happily, Ever After' is a show by Action Transport Theatre²⁵ for children in primary schools. It is based on the book 'King and King' by Linda De Haan and Stern Nijland and developed in partnership with LGBT Youth North West. It involved a visual, "clowning", wordless performance with wrap around, peer-led workshop activity delivered by LGBT youth and supported by LGBT Youth North West. The aims of the project were to raise awareness amongst primary school children around homophobia, gender expectations and "difference", promoting respect and understanding, and equipping children and teachers with a vocabulary around same sex relationships, as well as to equip schools with a toolkit for dealing with the subject of homophobia and homophobic bullying.

²⁵ www.actiontransporttheatre.org

- 8.11 An earlier report by Stonewall (2011) highlights one of the challenges to promoting greater diversity and awareness of LGBT communities in their investigation on the portrayal of gay people on TV. By examining a range of programmes most watched by young people (as opposed to programmes which broadcasters claim to be targeted at young people) they present an analysis of based on monitoring of 20 TV programmes on terrestrial TV over a 16 week period. Their research found that:

- Lesbian, gay and bisexual people were portrayed for 5 hours and 43 minutes - 4.5 per cent of total programming;
- Lesbian, gay and bisexual people were positively and realistically portrayed for just 46 minutes, 0.6 per cent of total programmes monitored;
- Three quarters of portrayal was confined to just four programmes;
- Half (49 per cent) of all portrayal was stereotypical. Gay people were depicted as figures of fun, predatory or promiscuous;
- Lesbian, gay and bisexual people were portrayed negatively for two hours and three minutes - accounting for 36 per cent of all portrayal;
- Almost a third (31 per cent) of all portrayal was realistic but negative: in it gay people were upset or distressed, most often about their sexual orientation;
- There were 39 minutes that made passing reference to gay people - half of these references depicted gay people largely for comic effect;
- Almost a fifth of passing references (18 per cent) used being gay, or the possibility of being gay, to tease or insult;
- 17 minutes of programming depicted homophobia but three fifths of this (59 per cent) went unchallenged; and
- Young people want to see positive and realistic portrayal of LGB people on TV and think it would have a positive effect on their own attitudes and behaviour and that of their peers.

Source: Stonewall 2011

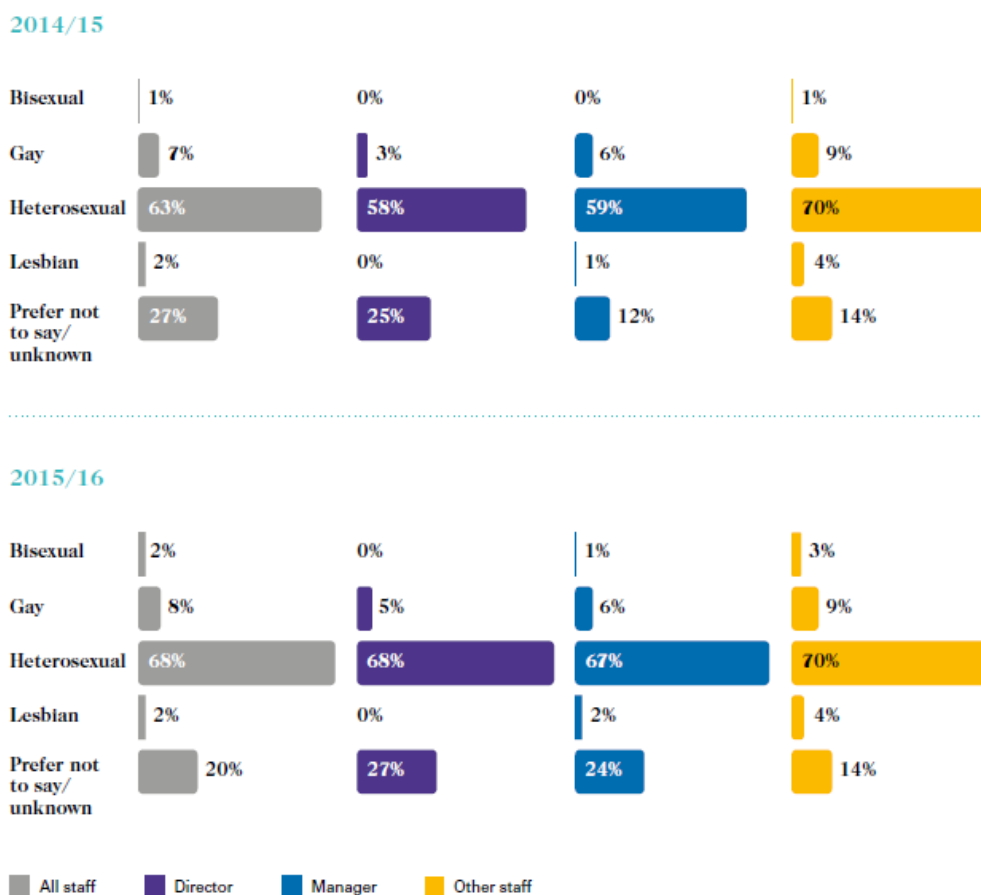
- 8.12 Other research presents further detail on the discrimination facing lesbian, gay and bisexual people in wider society. Somerville (2015) presents research on the treatment of LGBT people within health and social care services and concludes that although the services have a duty to treat people fairly and equally there are major gaps in the knowledge and training of staff relating to LGBT people which is resulting in unfair treatment of both LGBT patients and colleagues.
- 8.13 One of the most extensive studies of the response of the UK cultural sector to providing services for and engaging LGBT communities is provided by Vincent (2014). His research in particular looks at the response of libraries, museums, archives and heritage sectors since 1950 and covers a range of areas including: service provision; engagement, LGBT events and activities; and staff awareness and attitudes.

- 8.14 The research highlights a range of services that have been developed in UK libraries such as allocating a proportion of the stockfund for purchasing LGBT-related material, putting together LGBT collections, producing promotional booklists and celebrating events such as LGBT History Month.
- 8.15 The author highlights that with the increasing recognition of the importance of consulting and engaging LGBT communities, this area of work has developed to include, for example in one authority, a simple consultation process, as well as more complex community engagement work elsewhere. As with engaging with any actual or potential library users, one of the important elements is continuity. Vincent (2014) suggests that it has not always been possible to maintain this, so there is a pattern of good initiatives being developed, which then disappear if a key member of staff leaves or the service faces budget reductions.
- 8.16 His research points to an increasing number of staff development activities, courses and conferences in the library sector but that despite all the positive advances, it is clear that LGBT people may still receive a poor-quality service and until relatively recently, there were few titles which reflected being LGBT in a positive way.
- 8.17 The research also outlines the response by museums which, he suggests, has seen an increased focus for equality, diversity, social justice and human rights moving from the margins of museum thinking and practice, to the core. Progress, he observes, has however been slow, primarily because of a mix of institutional conservatism and individual practitioner's reluctance to work on LGBT themed projects in their employing museums. He comments that museums, unlike libraries and archives, appear to rarely actively collect LGBT-related material.
- 8.18 Finally, with reference to archives, the research outlines three key developments, namely the growth of a small number of LGBT community archives, greater recognition of LGBT material by mainstream archives and growing collaborations between community and mainstream archives.

Workforce

- 8.19 This evidence review only one study relating to the profile of lesbian, gay and bisexual people in the arts and cultural sector workforce. In their second annual report on diversity Arts Council England (2016a) presents information on the sexual orientation of their own workforce (Figure 8.1). Further work is being progressed to improve the collection of data on sexual orientation within NPOs and MPMs thus enabling more detail analysis in subsequent years.

Figure 8.1: Sexual orientation of Arts Council England staff by job level: 2014/15 - 2015/16



Source: Arts Council England (2016a)

Funding

- 8.20 No research reports were identified which look at the experiences of the lesbian, gay and bisexual community in accessing public or private funding for arts production, arts development, museums or libraries.

9 Gender re-assignment

- 9.1 This evidence review identified no publications that specifically covered issues relating to gender re-assignment in the arts and cultural sector, although some of the publications referenced in the chapter on sexual orientation ([Chapter 8](#)) cover some relevant issues (though it is recognised that gender re-assignment and sexual orientation should not be conflated and are different protected groups with distinct needs).
- 9.2 However, a recent report on transgender equality published by the House of Commons Women and Equalities Committee (2016a) does provide a valuable overview of equality issues affecting transgender (or trans). Whilst the report highlights that Britain has been among the countries going furthest in recognising lesbian, gay and bisexual rights, it states that nations are still failing this test in respect of trans people, despite welcome progress. The Committee's report outlines the high levels of transphobia experienced by individuals on a daily basis including in the provision of public services, which has serious results, with about half of young trans people and a third of trans adults attempting suicide.
- 9.3 The report states that although the Gender Recognition Act 2004 was pioneering but is now dated with its medicalized approach pathologising trans identities and running contrary to the dignity and personal autonomy of applicants. The Committee calls on the Government to update the Gender Recognition Act 2004 in line with the principle of gender self-declaration. They also state that whilst protection for trans people under the Equality Act 2010 was a huge step forward, the terms 'gender reassignment' and 'transsexual' are outdated, misleading and may not cover wider members of the trans community. They recommend that the protected characteristic should be amended to that of 'gender identity'.
- 9.4 Any amendments to the terms used within the Equality Act 2010 to protect trans people will have implications for the arts and cultural sector in terms of workforce training, awareness raising and approaches to collecting and capturing data on the representation of trans people within the arts and cultural sector workforce or as audience members and participants.

10 Religion and/or belief

- 10.1 This evidence review identified only two publications that make reference to issues relating to religion or belief and the workforce. The recent report by the House of Commons Women and Equalities Committee (2016b) on employment opportunities for Muslims in the UK states that Muslim people suffer the greatest economic disadvantages of any group in society and that the disadvantage is greater still for Muslim women, of whom 65% are recorded as economically inactive. The report acknowledges the varied and complex reasons behind this level of disadvantage, including: discrimination and Islamophobia, stereotyping, pressure from traditional families, a lack of tailored advice around higher education choices, and insufficient role models across education and employment.
- 10.2 Although the Committee acknowledges the Government's clear commitment to tackling disadvantage for Black and Minority Ethnic (BAME) people, they suggest that this has to be coupled with a coherent cross-Government plan focused on specific groups, including Muslims. They also call for the Government to address a lack of data collection on the experiences of specific ethnic and religious communities and in particular cite the lack of data regarding Muslim people, which make it difficult to undertake a detailed analysis of economic inactivity and a range of other issues. The Committee state that the impact of the very real inequality, discrimination and Islamophobia that Muslim women experience is exacerbated by the pressures that some women feel from parts of their communities to fulfil a more traditional role. They emphasise that the Equality Act applies to everyone and all women, regardless of faith should be free to make their own choices about all aspects of their lives, including education, employment and dress, and subsequently be empowered to overcome the disadvantages they may face.
- 10.3 Reynolds & Birdwell (2015) present research findings on the extent to which British Muslims are under-represented in the 'top professions' and examine why this might be the case. Whilst this report makes some reference to creative arts it primarily outlines trends and issues across the labour market as a whole. However, an understanding of these issues still provides relevance for the arts and cultural sector.
- 10.4 Their report reveals that British Muslims are less proportionately represented in the managerial and professional occupations than any other religious group and are also disproportionately likely to be unemployed and economically inactive and have the lowest female participation rate of all religious groups.
- 10.5 The authors also state that British Pakistani and Bangladeshi undergraduates are more likely to undertake courses in medicine and dentistry, law, computer science and business and administrative studies, among which medicine and law are particularly oversubscribed, and less likely to undertake less oversubscribed courses in the humanities or creative arts.

- 10.6 The research cites demographic features of the Muslim population that help to explain their under-representation in 'top professions'. These include:

- Muslims in England and Wales are more likely than other religious groups to be recent migrants, and recent migrants often tend to suffer poorer outcomes in the labour market for various reasons, including a lack of bridging links in social capital and a lack of English language ability; and
- Muslims in England and Wales tend to be younger, and thus are naturally under-represented in top professional positions, many of which are associated with older workers.

Source: Reynolds & Birdwell (2015)

- 10.7 Their research also highlighted a range of attitudinal, educational, socio-economic and workplace drivers, a summary of which is presented in Figure 10.1 over page. The authors state that some progress has been made over the past decade and that efforts should be made to reinforce this progress. These should include pursuing integration strategies that promote the tangible economic and political benefits of integration, instead of merely considering integration in terms of values or even more harmfully, approaching integration efforts within the British Muslim community as a counter-extremism effort.

Figure 10.1: Causes of under-representation of British Muslims in 'top professions'

Attitudinal drivers

- Cultural attitudes towards limiting the role of women in the labour market are not unique to British Muslims, but are prevalent, and may be constraining the overall labour market position of British Muslims. However, there is evidence that these attitudes are changing generationally.
- Within the British Muslim population, there appears to be an aversion to travelling away from the local community to attend university. This limits choice and the opportunity to develop soft skills and networks. Other factors such as financial considerations also play a role in this.

Educational drivers

- In England and Wales, Pakistanis and Bangladeshis are less likely than the rest of the population to achieve the top grades at A-level that are required by top universities, despite important educational advances - particularly at GCSE level - being made in recent years.
- There is evidence to suggest that one cause of poor attainment at A-level, and indeed poor labour market outcomes in general, is insufficient written English skills. This lack of higher level English skills can be found across socio-economically disadvantaged groups of any religion or ethnicity. However, this barrier may be compounded within the British Muslim community, where language barriers in employment and education are more common.

- Poor course choice at A-level and university appears to be contributing to a relative lack of representation in the best universities: Oxbridge and the Russell Group. Our research suggests that this could in part be driven by a lack of understanding of the UK education system, employment landscape and what is required to reach top professions among parents.

Socio-economic drivers

- British Muslims are disproportionately likely to experience poverty, which impacts on their representation in the top professions.
- Because of their poverty and recent migrant status often young British Muslims lack the networks, social capital and soft skills that can facilitate access to top professions.

Workplace drivers

- Discrimination in recruitment processes and the 'stereotype threat' may disadvantage British Muslims in the labour market.
- Some interviewees thought the role of alcohol in socialising outside work hours disadvantaged British Muslims, reducing their chances of promotion within certain occupations, though the extent to which this factor is important is unclear.

Source: Reynolds & Birdwell (2015)

11 Pregnancy and maternity

- 11.1 This evidence review identified three publications that specifically covered issues relating to pregnancy and maternity and the workforce, although some of the publications referenced in the chapter on sex/gender ([Chapter 6](#)) cover related issues. Pregnancy and maternity issues are most relevant to workforce-based challenges, and the legislation around this protected group mostly applies to work-based discrimination.
- 11.2 According to the Office for National Statistics²⁶ there were 656,653 maternities in England in 2015, a rate of 61.7 per 1,000 women aged 15 to 44. In 2015 the total fertility rate²⁷ in England was 1.82 children per woman. In England in 2015, there were 6.3 births per 1,000 women aged under 18 and 1.1 births per 1,000 women aged 45 and over.
- 11.3 The House of Commons Women and Equalities Committee's (2016c) report on pregnancy and maternity discrimination states that pregnant women and mothers report more discrimination and poor treatment at work now than they did a decade ago. They suggest that with record numbers of women in work in 2016, the situation is likely to decline further unless it is tackled effectively now.
- 11.4 The Committee call for urgent action and leadership and criticise the Government's approach in lacking urgency and bite. In the report the Committee proposes that employers should be required to undertake an individual risk assessment when they are informed that a woman who works for them is pregnant, has given birth in the past six months or is breastfeeding. They also call for the right to paid time off for antenatal appointments to be extended to workers and for the Government to review the pregnancy and maternity-related rights available to workers and legislate to give greater parity between workers and employees.
- 11.5 The three main areas flagged in the Committee's report as being of particular concern are health and safety, the experience of casual, agency and zero-hours workers and the level of redundancies and women feeling forced out of their job.
- 11.6 In 2015 the Equality and Human Rights Commission and the Department for Business, Innovation and Skills commissioned a programme of research to investigate the prevalence and nature of pregnancy discrimination and disadvantage in the workplace. The research report produced by IFF Research Ltd (2015), based on interviews with 3,034 employers and 3,254 mothers, covered the views and experiences of employers and mothers on a range of issues related to managing pregnancy, maternity leave and mothers returning to work. Although the research is not specifically focused on the arts and cultural sector, the findings have relevance for workers and employers within the sector.

²⁶ Births by mothers' usual area of residence in the UK, 2015

²⁷ The total fertility rate is the average number of live children that a group of women would bear if they experienced the age-specific fertility rates of the calendar year in question throughout their childbearing lifespan.

- 11.7 Whilst the majority of employers reported that it was in their interests to support pregnant women and those on maternity leave and they agreed that statutory rights relating to pregnancy and maternity are reasonable and easy to implement, the research found that:

- Around one in nine mothers (11 per cent) reported that they were either dismissed; made compulsorily redundant, where others in their workplace were not; or treated so poorly they felt they had to leave their job;
- One in five mothers said they had experienced harassment or negative comments related to pregnancy or flexible working from their employer and/or colleagues; and
- 10 per cent of mothers said their employer discouraged them from attending antenatal appointments.

Source: IFF Research Ltd (2015)

- 11.8 Although most employers expressed willingness to support pregnant women and new mothers, one in three felt unsupported by their employer at some point while pregnant or returning to work. Other headline findings from the research include:

- Nearly three in ten said they were not allowed the flexibility they had requested during pregnancy; in term of hours (29 per cent), start times (24 per cent) or additional breaks (28 per cent);
- Around one in 12 felt they were treated with less respect by a line manager (8 per cent); or, felt their employer was not happy about them taking maternity leave (8 per cent);
- One in nine did not feel equally valued by their employer more generally (11 per cent); or said they were treated less favourably in some other way by their line manager as a result of pregnancy (12 per cent);
- More than one in 20 (7 per cent) said they were put under pressure to hand in their notice.
- Mothers felt they experienced several forms of unfavourable treatment during pregnancy. One in seven mothers said they were given unsuitable work or workloads (15 per cent) and a similar proportion (14 per cent) said they were encouraged to take time off or were signed off before they felt ready; and
- One in nine (11 per cent) mothers reported being encouraged to start maternity leave earlier than they wanted to.

Source: IFF Research Ltd (2015)

- 11.9 Mothers aged under 25; single mothers; those working in caring, leisure and other service occupations; and, those with a long-term health condition were most likely to feel they experienced unfavourable treatment in pregnancy. Just under half of mothers (45 per cent) reported a problem with employer contact while on maternity leave. The most common problem was mothers reporting too little contact from their employer; one in four mothers (26 per cent) said this was the case.

- 11.10 Employers said that they generally try to accommodate flexible working requests from pregnant women or those returning from maternity leave. However, half the mothers who had their flexible working request approved said they experienced unfavourable treatment as a result.
- 11.11 Lai (2014) provides commentary on the challenges and experiences facing mothers in the arts and cultural sector with regards to managing their pregnancy and their maternity leave. She points out that the cultural sector is largely populated by small organisations (both in terms of budgets and number of employees), and while being great places to work, they can be vulnerable in times of change. The prospect of a senior member of staff taking maternity leave can seem daunting to both staff and the board of trustees of a small cultural organisation. Operating without dedicated HR departments, boards are often left to navigate the process of managing maternity leave with little or no previous experience.
- 11.12 Her article, published in Arts Professional, reports that while there is recognition to get maternity leave right it does not always happen. She suggests that a good starting point for both the expectant parent and the organisation is to access the correct information on legal responsibilities and entitlements and also identifies a need to shift the perception of maternity leave which could be encouraged by having working mothers on the board of arts organisations.

12 Marriage or civil partnership status

- 12.1 This evidence review identified no publications that specifically covered issues relating to marriage or civil partnership status in the arts and cultural sector. With regards to civil partnership status some of the publications referenced in the chapter on sexual orientation ([Chapter 8](#)) may cover related issues.

13 Socio-economic groups and educational attainment

Key Points

Context

- Any analysis of socio-economic barriers including educational attainment cannot be separated from an understanding of other issues and barriers facing particular protected groups. However, the evidence does highlight that socio-economic factors may serve to exacerbate issues for particular protected groups.

Participation and audiences

- Cultural engagement in the UK and other countries is socially stratified, with involvement in arts and cultural activities differentiated by class, status, gender, ethnicity and/or disability. Inequality in arts participation is most closely associated with education.
- Evidence suggests that people with higher incomes are less likely to be arts participants. Participation is more common among those with flexible working schedules and more disposable time and so those who are both objectively and subjectively 'busy' opt for less time-consuming forms of leisure.
- The participation gap evident in the analysis of Taking Part data is stated not to be caused by a lack of demand amongst the public but a mismatch between the public's taste and the publicly funded cultural offer exacerbated by a narrowing of cultural education in schools which limits the broadening of tastes.
- Language, attitudes and the prevailing 'excellence' narrative in the arts can be seen as divisive in terms of engaging a broader audience in arts, leading to calls to shift investment from 'the gatekeepers of high art' to the grassroots.
- Recent analysis suggests that the Creative People & Places programme is proving successful at reaching people less likely to engage in arts and creative activities.

Sector workforce trends

- There is a significant under-representation of people from working-class origins in creative occupations. DCMS data highlights a lower increase in employment in the creative industries amongst less advantaged groups between 2011/15 than people from more advantaged groups.
- There are a range of challenges to entry and working in the creative sector including the prevalence of no or low pay in some areas of the arts. Public policy has tended to ignore or gloss over the problems of cultural labour markets, in part at least because of the assumption that such work is inherently good.

Access to finance

- Data presented by Arts Council England (2015) reveals that Grants for the Arts applications that target socially excluded audiences rose from 713 in 2012/13 to 891 in 2014/15. No update data is available for 2015/16.

- 13.1 Any analysis of socio-economic barriers including educational attainment cannot be separated from an understanding of other issues and barriers facing particular protected groups. However, the evidence does highlight that socio-economic factors may serve to exacerbate issues for particular protected groups. For example, someone from an ethnic minority group within a lower socio-economic group that has low educational attainment may face different (and potentially deeper) challenges than someone from the same ethnic minority group who has higher education levels and falls within a higher socio-economic group.

Participation and attendance

- 13.2 A range of studies explore the links between socio-economic status, educational attainment and participation and engagement in the arts and cultural sector. Where these studies are specifically focused on one of the protected groups these have been covered within the relevant chapters of this report.
- 13.3 The most recent statistical release of the Taking Part Survey data (DCMS 2016a) reports that although engagement in the arts, heritage and museums or galleries has increased or remained stable among all adults since 2005/06, in general, engagement among adults from lower socio-economic groups and more deprived areas of the country is still lower than among those from higher socio-economic backgrounds and less deprived areas. Arts engagement is significantly higher amongst adults in the upper socio-economic group (81.7 per cent) compared with those in the lower socio-economic group (65.2 per cent).
- 13.4 However, the proportion of adults who engage in the arts in the upper socio-economic groups has significantly decreased from 84.4 per cent in 2005/06. There are also some signs that engagement among groups with lower engagement is increasing, and that the gaps in engagement between more and less deprived areas of the country are narrowing:

- The gap in arts engagement between adults living in the most deprived and the least deprived areas of the country has decreased from 26.8 percentage points in 2009/10 to 14.6 percentage points in 2015/16.
- There has been a large significant increase in the proportion of adults who have visited a museum or gallery from the most deprived areas, from 30.4 per cent in 2009/10 to 43.6 per cent in 2015/16.

- 13.5 Yet the data demonstrates that the gap in engagement between socio-economic groups remains large. In 2015/16, more than three in five adults (61.5 per cent) from the upper socio-economic group visited a museum or gallery in the last year, compared with 37.4 per cent of adults in the lower socio-economic group.
- 13.6 The proportion of adults using public library services in the least deprived areas has declined at a faster rate than in other, more deprived areas. In 2015/16, 31.4 per cent of adults from

the least deprived areas used a library, compared to 46.3 per cent in 2009/10. This is a decline of 14.9 percentage points. By contrast, library use among adults in the 5 most deprived areas has remained reasonably stable.

- 13.7 In their research report on understanding the value of arts and culture, Crossick & Kaszynska (2016) observe that cultural engagement in the UK and other countries is socially stratified, with involvement in arts and cultural activities differentiated by classic drivers of inequality such as class, status, gender, ethnicity or disability. Drawing heavily on the critical literature review on cultural value and inequality by O'Brien & Oakley (2015), they outline that inequality has multiple manifestations, seen not just in consumption of culture but also in relation to its production, namely employment and leadership in the cultural sector.
- 13.8 The report by Crossick & Kaszynska (2016) highlights that socio-economic differences derived from conditions such as income and employment play an important role in perpetuating cycles of transmission in cultural engagement and disengagement. They also point to the impact of inequalities through representation, and the fact that how certain social groups are portrayed in the media or in hierarchies of taste, and how some groups self-identify, can serve to entrench or undermine existing inequalities.
- 13.9 On reflection their report states interpretation of trends on participation can be further complicated by the fact that much of the debate about inequalities is built upon a narrow definition of arts and culture, which can be viewed through hierarchies of taste or public funding and often both. They suggest that widening the definition to embrace far more informal activities that those hierarchies might describe as leisure rather than arts and culture, may serve to better capture trends in participation across different socio-economic groups. They highlight the importance of not imposing simplistic concepts such as 'barriers to access', which may imply that those on the wrong side of the barrier are not culturally engaged rather than often being differently culturally engaged. They suggest that working with fairly basic categories of arts and culture and by organising the data by single variables, the complexity of behaviour and the constraints upon it are not evident.
- 13.10 Reeves' (2015) research on arts participation and the social strata proposes that while social class and social status may drive inequalities in arts consumption, arts participation is most closely associated with education. Furthermore, he argues that previous research highlighting the social gradient in cultural engagement has failed to distinguish arts participation (the personal practice of art making) from arts consumption (attending art events). His research suggests that unlike arts consumption, neither social class nor social status is strongly correlated with arts participation. Instead, education is the principle dimension along which arts participation is stratified which, he concludes, may shed light on potential mechanisms through which social position shapes inequalities in cultural engagement.
- 13.11 One unexpected finding by Reeves (2015) is that those with higher incomes are less likely to be arts participants. He references earlier work by Gershuny (2005) who observed that the privileged work longer hours than the less privileged, and as a consequence 'busyness' (and not leisure) is the new badge of social prestige. Participation is more common among those

with flexible working schedules and more disposable time and so those who are both objectively and subjectively 'busy' may opt for less time-consuming forms of leisure.

- 13.12 In conclusion Reeves (2015) proposes that, firstly, arts participation, unlike arts consumption and cultural engagement generally, is not closely associated with either social class or social status. Secondly, education remains a strong predictor of the likelihood of being an arts participant and thirdly, the shape and structure of arts participation is different from arts consumption. This variation, he suggests, appears to be partly due to the nature of the activity (e.g. the relative difficulty of transferring arts participation between peers), which shapes the stratification of cultural engagement.
- 13.13 The Warwick Commission report on the future of cultural value (Professor J. Neelands et al, 2015) suggests that despite a commitment to change in the cultural and creative industries, low cultural and social diversity amongst audiences, consumers and the creative workforce remains a key challenge for future success. The report expresses particular concern over publicly funded arts, culture and heritage, supported by tax and lottery revenues, which are, they contend, predominantly accessed by an unnecessarily narrow social, economic, ethnic and educated demographic that is not fully representative of the UK's population.
- 13.14 Presenting a new segmentation of cultural consumption based on Taking Part data²⁸ the Warwick Commission report reveals that the two most highly culturally engaged groups account for only 15% of the general population and tend to be of higher socio-economic status. Their analysis highlights that the wealthiest, better educated and least ethnically diverse 8% of the population forms the most culturally active segment of all accounting for at least 28% of live attendance to theatre between 2012 and 2015 and as a result benefiting directly from an estimated £85 per head of Arts Council England funding to theatre. Over the same period the same 8% of the population also accounted for 44% of attendances to live music, benefiting from £94 per head of Arts Council England music funding. For the visual arts, this highly engaged minority accounted for 28% of visits £37 per head of public funding.
- 13.15 The report's authors express concern about the ability of local communities and regions to sustain levels of participation and invest in more diverse and locally representative arts, culture and heritage and to compete with the metro-centric pull on the nation's creative talent and activity.
- 13.16 The Warwick Commission report states that although concerns over broadening participation have traditionally concentrated on tackling the social stratification of cultural and creative consumption with varying degrees of success, equal attention needs to be placed on the making of culture and creative expression, whether in the context of the Cultural and Creative Industries or as amateur activity. They suggest that widening participation and diversifying

²⁸ This data was produced for the Commission by Dr Mark Taylor of Sheffield University following his presentation of evidence to the Commission. Arts Council England spending was based on 2012-2015 projections found here: [http:// www.artscouncil.org.uk/funding/apply-funding/funding-programmes/nationalportfolio-funding-programme/the-national-portfolio-in-depth/artform-overviews/](http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/nationalportfolio-funding-programme/the-national-portfolio-in-depth/artform-overviews/). The Taking Part data used for this calculation was the 2011-12 dataset, although data for different years yielded similar results.

the workforce will not 'solve' the problem of a socially and economically stratified society. However, the Cultural and Creative Industries, together with education, play a crucial role in building an ecosystem that is representative and expressive of all sections of society.

- 13.17 The authors conclude that the participation gap, evident in the analysis of Taking Part data, is not caused by a lack of demand among the public for cultural and creative expression. They state that low engagement is more the effect of a mismatch between the public's taste and the publicly funded cultural offer combined with the narrowing of cultural education in schools and, consequently, of the skills and familiarity that might lead to the broadening of tastes.
- 13.18 Jubb (2016) concurs, blaming 'old fashioned hierarchies' in the theatre industry that are excluding people from disadvantaged backgrounds. He suggests that the language used by arts organisations is off-putting for audiences and aspiring theatre workers.
- 13.19 This issue is also picked up by 64 Million Artists (2016) in their research, commissioned by Arts Council England, exploring the value of everyday creativity within arts and culture in England.

'Overwhelmingly we have heard that language, attitudes and the prevailing 'excellence' narrative in the arts can be seen as divisive in terms of engaging a broader audience in arts and culture. It was understood by many that we have created a culture in which 'Art is what artists do,' and that those without skill or talent in this area are discouraged from participating or practicing creativity. In work, homes and schools all over the country people see a division between 'the creatives' and the 'non-creatives', and those who feel they fall into the latter category don't feel sufficiently engaged in the rich cultural ecology of the UK'.

- 13.20 The authors identify a need for Arts Council England to shift investment from 'the gatekeepers of high art' to the grassroots to support and crucially demonstrably value everyday creativity as a central contributor to a healthy and diverse arts and cultural sector.
- 13.21 In response Arts Council England have welcomed the report²⁹ and highlight the work they already deliver which is supporting everyday creativity including the Creative People and Places (CPP) programme, the open access Grants for the Arts programme, their partnerships with the charitable sector that is providing funding for activities that engage older people in art and culture their support for public facing campaigns such as Get Creative³⁰.
- 13.22 Arts Council England highlights the potential for the network of contributors that has emerged as part of this consultation led by 64 Million Artists to help them to strengthen the arguments for public investment in art and culture by demonstrating the everyday benefits in all our lives.
- 13.23 In their second annual report on diversity Arts Council England (2016a) outline their approach to collecting a more detailed picture of National Portfolio audiences, including socio-economic

²⁹ <http://www.artscouncil.org.uk/blog/value-everyday-creativity>

³⁰ Get Creative is a year-long celebration of arts, culture and creativity. www.bbc.co.uk/programmes/p02jc3m9

profile, using the Audience Agency's Audience Finder Tool³¹. Using postcode data from ticketed activities and audience surveys as a proxy for social and economic profile, they present indicative data on the social grade³² profile (Figure 13.1). The data suggests that C2DE groups are currently underrepresented in the sample of activities and events covered by the data when compared with the profile of the UK population.

Figure 13.1: Social grade profile for ticketed activities and from audience survey

Social Grade	A	B	C1	C2	D	E
National Portfolio Organisation audiences (bookers 2015/16) <i>Note: these are the figures for bookers for ticketed activities</i>	8.7%	25.2%	29.0%	15.8%	9.7%	11.7%
National Portfolio Organisation audiences (non-ticketed 2015/16) <i>This is survey data and confidence levels will improve as sample sizes increase</i>	7.6%	23.8%	29.0%	15.9%	10.4%	13.5%
UK Population Profile	5.2%	18.9%	26.9%	18.4%	13.1%	18.1%

Source: Arts Council England (2016a)

- 13.24 In 'Cultural Capital?' Davies (2014) looks specifically into inequality of access to culture for children and young people in London. She reports that although combined engagement figures appear high, further analysis shows that those that are less well-off consistently have lower engagement when compared with their more advantaged peers. The differences are most significant in visiting exhibitions, music activities, visiting historic places and street arts, with an average difference across these examples of over eight percentage points.
- 13.25 Her research, drawing on data from a survey of young people, also reveals that 35 per cent of young people from lower-income backgrounds belong to a group/club, compared to 47 per cent of more advantaged young people, indicating that many are not accessing the additional opportunities on offer.
- 13.26 Davies (2014) highlights that all of the young people surveyed mentioned that spending time with friends was a motivator for attending groups/clubs, however socialising and having a safe place to spend time outside of the home appear to be particularly strong drivers for those who are less well-off.

³¹ <https://www.theaudienceagency.org/audience-finder>

³² Definitions of social grades can be found at <http://www.nrs.co.uk/nrs-print/lifestyle-and-classification-data/social-grade>

- 13.27 The research concludes that it is evident that clubs and groups play an important role in providing cultural engagement opportunities and socialising opportunities in young people's spare time. However, they often come at a cost which may be beyond the means of some families, specifically differences in pocket money between Free School Meal (FSM) children and their better off peers which may prevent them from participating. She also cites a skewed perception of the cost of arts activities across all young people surveyed which also presents a barrier.
- 13.28 Recent research does identify some positive signs of progress, most notably from the Arts Council England funded Creative People & Places (CPP) programme, which is focusing investment of parts of England where involvement in the arts is significantly below the national average³³. Analysis by the Audience Agency (2016) across all 21 CPP projects in 2015 revealed that 47 per cent of participants belonged to one of the lower engagement Audience Spectrum segments³⁴ - 43 per cent one of the medium engagement segments, and 10 per cent one of the higher engagement segments. This compares with 36 per cent lower, 42 per cent medium, and 23 per cent higher in the English population. In other words, the projects are proving successful at reaching people less likely to engage in arts and creative activities.
- 13.29 The research also highlights that across all 21 CCP projects in 2015 approximately 52 per cent of participants belonged to the C2/D/E social grade which is higher than is seen across the population of England. This suggests that the profile of participants engaged in the CCP areas is quantitatively different from the traditional profile of arts and cultural participation with higher representation from lower social and economic groups.
- 13.30 Finally Beddard & Hoyle (2015), in an article written for the Clore Leadership Programme, discuss whether the language used when discussing diversity in the arts and media has become a distraction. They suggest that 'diversity' has become an abstract construct which can be taken to suggest a society made up of monocultural individuals with single identities, defined by a sole 'characteristic'. This, they contend, bears little resemblance to the nuances and complexities of people's lived reality. They suggest that 'social justice' could begin to replace the term 'diversity' to enable fundamental principles and values to propel change.

Workforce

- 13.31 A number of studies identified in this evidence review present analysis on the levels of diversity, or absence of, within the arts and cultural workforce and progress made in seeking to produce a more balanced and representative workforce. Many of these studies focus

³³ <http://www.artscouncil.org.uk/funding/creative-people-and-places-fund>

³⁴ Audience Spectrum segments the whole UK population by their attitudes towards culture, and by what they like to see and do. There are 10 different Audience Spectrum profiles.

specifically on pathways into the arts and cultural sector labour market and the specific challenges facing people from lower socio-economic groups.

- 13.32 For context, in their report entitled 'Elitist Britain?', the Social Mobility and Child Poverty Commission (2014) found that 65 per cent of people believe 'who you know' is more important than 'what you know', and three quarters of people think family background has a significant influence on life chances in Britain today. The report outlines that there appears to be a stronger relationship between parental background and children's future income in Britain than in many other countries. In a mobile society people get on in life because of their own efforts, not the family they are born into. However, in the UK, those from high income backgrounds are far more likely to have high income as adults. By way of example they cite that of the wealthiest 100 UK-born people in the TV, Film and Music industries, 44 per cent attended independent schools - more than six times the proportion of the general public.
- 13.33 Arts Council England (2016b), in their response to '[Fulfilling our Potential: Teaching Excellence, Social Mobility and Student Choice](#)', state that it is critical that Higher Education Institutions recognise the contribution that arts and culture make in their role in developing knowledge, skills and a contribution to place. Although they welcome the commitment of the Government in increasing access for students from disadvantaged backgrounds and under-represented groups, they raise concern regarding the potential for further increases in provider's fees which may disproportionately impact on these groups. This may, in turn, hamper efforts to increase the diversity of the arts and cultural sector and lead to a greater prevalence of staff from advantaged socio-economic groups.
- 13.34 They cite the fact that DCMS's Creative Industries: Focus on Employment (2016) report found that in 2014, 91.9 per cent of jobs in the Creative Economy were done by people in more advantaged socio-economic groups (NS-SEC 1-4), compared to 66.0 per cent of jobs in the wider UK economy. Arts Council England call for greater clarity on practical support available to support study by students from protected characteristic groups.
- 13.35 Research by Oakley (2013), looking at representation and participation in the cultural industries, asks whether public policy in the UK should continue to concentrate on issues of access to the labour market (via apprenticeships, regulated internships and so on), without concerning itself about working conditions within the cultural industries. She suggests that public policy has tended to ignore or gloss over the problems of cultural labour markets, in part at least because of the assumption that such work is inherently good (desirable, enjoyable and so on).
- 13.36 Oakley (2013) reports that it cannot be overstated how little success there has been in terms of tackling under-representation in terms of gender, ethnicity or social class in the cultural industries, and most of the data show the problem to be getting worse rather than improving. Yet such concerns, she argues, cannot be treated in isolation from debates about quality of work, about ownership and control in the workplace and, in the case of the cultural industries, about questions of representation and portrayal.

- 13.37 She highlights that talking to those trying to enter the cultural sectors, particularly students in higher education, often seems to reveal a mood of resignation, combined with a lack of historical awareness of the progressive changes that were brought about workers' acting together. This research suggests that there is a need to establish a common cause between social movements and labour organisations in order to improve working conditions and address under-representation of socio-economic groups (and other protected groups) within cultural industries.
- 13.38 Shining the spotlight specifically on the creative industries, O'Brien et al (2016) present an analysis of the 2014 British Labour Force Survey³⁵. They cite previous studies that probe the way class connects to occupational access in specific CCIs which highlight the 'classed' nature of particular educational pathways, the way the privileged often draw upon powerful social networks in forging cultural careers, or the significant barriers to entry faced by those from working-class backgrounds attempting to move into the CCIs.
- 13.39 Despite the dominant policy narratives of openness and meritocracy, analysis by O'Brien et al (2016) shows clearly that there is a significant under-representation of people from working-class origins in creative occupations (Table 13.1).

Table 13.1: Origins in creative industries compared with population and NS-SEC 1 and 2 ³⁶				
	NS-SEC 1 Origins	NS-SEC 2 Origins	NS-SEC 3-5 Origins	NE-SEC 6-8 Origins
Creative industries as a whole	26.1%	23.9%	32.0%	18.0%
NS-SEC 1	26.4%	20.6%	33.5%	19.5%
NS-SEC 2	18.3%	20.2%	35.9%	25.7%
Population as a whole	14.1%	15.0%	36.2%	34.7%

Source: O'Brien et al (2016)

- 13.40 The authors highlight that while 34.7 per cent of the UK population aged 23-69 had a parent employed in a routine or semi-routine working-class occupation, the figure among those working in the CCIs is only 18 per cent. This under-representation is mirrored by the comparative over-representation of those from professional and managerial backgrounds.
- 13.41 They suggest that their analysis '**clearly puncture romantic notions of the CCIs as an exemplar of merit and accessibility and instead point towards a sector dominated by the children of managers and professionals**'.
- 13.42 The analysis presented by O'Brien et al (2016) also provides evidence of 'class ceilings' in individual sectors of the CCIs with differences between employees from privileged NS-SEC 1 origins and everyone else. They highlight statistically significant differences in pay, net of all

³⁵ The Labour Force Survey (LFS) is a survey of the employment circumstances of the UK population. It is the largest household survey in the UK and provides the official measures of employment and unemployment.

³⁶ Notes: Weighted percentages based on recommended survey weighting. All respondents reporting an occupation, aged 23-69 and not in full-time education. N = 1637 for CCIs, 5491 for NS-SEC 1, 9614 for NS-SEC 2, and 45,356 for population as a whole.

controls, for those from backgrounds outside NS-SEC 1, in Film, IT, and Publishing, ranging from £117 per week to £444 per week or about £23,000 per year. Conversely, there is also a class origin bonus of £189 per week in Advertising.

- 13.43 The results of their analyses indicate a complex configuration of interactions between class, ethnicity, and gender across a range of CCI that have very different occupational cultures. The authors suggest that sector analysts and policy-makers need to re-open the definitional debates because their analysis of the Labour Force Survey data demonstrates that occupations within CCIs are profoundly different from one another in terms of progress in achieving greater diversity and equality.
- 13.44 In their 2016 report DCMS provide data on employment by creative economy group and by socio-economic classification between 2011 and the latest data relating to 2015 (Table 13.2 overleaf). The statistics highlight the below average growth in employment amongst less advantaged groups (an increase of 10.1 per cent between 2011-15) compared to an increase of 19.5 per cent overall and 20.4 per cent amongst people from more advantaged groups.

Table 13.2: Employment in Creative Economy, by socio-economic classification, 2011-15						
	UK Total		More Advantaged Group (NS-SEC 1-4)		Less Advantaged Group (NS-SEC 5-8)	
	2015	% Change 2011-15	2015	% Change 2011-15	2015	% Change 2011-15
Advertising and marketing	561,000	19.3	539,000	21.1	22,000	-12.6
Architecture	136,000	11.7	133,000	12.3	3,000	-7.3
Crafts	96,000	-8.5	41,000	-13.4	55,000	-4.4
Design: product, graphic and fashion design	197,000	29.5	182,000	29.6	15,000	27.5
Film, TV, video, radio and photography	270,000	15.8	241,000	18.2	29,000	-1.2
IT, software and computer services	931,000	30.9	909,000	30.4	22,000	59.3
Museums, galleries and libraries	118,000	4.0	94,000	2.7	23,000	9.4
Music, performing and visual arts	356,000	28.9	313,000	24.7	43,000	71.8
Publishing	230,000	-3.9	204,000	-2.9	26,000	-11.0
Creative Economy	2,895,000	19.5	2,657,000	20.4	238,000	10.1

Source: DCMS 2016

- 13.45 The report also provides a trend analysis of employment by creative industries group and socio-economic classification between 2011 and 2015 (Table 13.3 overleaf). This reveals a smaller increase in employment amongst less advantaged groups (an increase of 9.0 per cent between 2011-15) compared to an increase of 19.5 per cent overall and 20.5 per cent amongst people from more advantaged groups.

13.46 Friedman et al (2016) comment on the widespread concern on access to, and success within, the British acting profession which, they suggest, is increasingly dominated by those from privileged class origins. Drawing on data on actors from the Great British Class Survey and through qualitative interviews, they indicate that actors from working-class origins are significantly under-represented within the profession. They also state that even when those from working-class origins do enter the profession they do not have access to the same economic, cultural and social capital as those from privileged backgrounds.

13.47 Finally, and they suggest most significantly, their qualitative interviews reveal how these capitals shape the way actors can respond to shared occupational challenges. In particular their analysis claims to demonstrate the profound advantages afforded to actors who can draw upon familial economic resources, legitimate embodied markers of class origin (such as Received Pronunciation) and a favourable typecasting.

Table 13.3: Employment in Creative Industries, by socio-economic classification, 2011-15						
	UK Total		More Advantaged Group (NS-SEC 1-4)		Less Advantaged Group (NS-SEC 5-8)	
	2015	% Change 2011-15	2015	% Change 2011-15	2015	% Change 2011-15
Advertising and marketing	182,000	23.0	171,000	29.1	12,000	-28.0
Architecture	90,000	-4.5	87,000	-3.6	-	-
Crafts	7,000	-26.1	6,000	-13.1	-	-
Design: product, graphic and fashion design	132,000	29.6	119,000	31.4	13,000	15.8
Film, TV, video, radio and photography	231,000	9.9	204,000	11.5	28,000	-0.3
IT, software and computer services	640,000	32.5	624,000	32.3	16,000	43.8
Museums, galleries and libraries	97,000	6.4	75,000	7.1	21,000	3.8
Music, performing and visual arts	286,000	34.2	250,000	28.8	36,000	90.6
Publishing	200,000	-5.0	177,000	-3.0	23,000	-17.7
Creative Industries	1,866,000	19.5	1,714,000	20.5	152,000	9.0

- Figures suppressed due to small sample sizes.

Source: DCMS 2016

13.48 Equity (2016) raises similar concerns regarding poor working conditions in the creative workforce in their response to the Culture White Paper. While they welcome the Government's acknowledgement that the arts must be made more accessible for under-represented groups, they point to a missed opportunity with regards to tackling the challenges faced by workers in the sector, in particular a lack of acknowledgement of the prevalence of no pay/low pay in some areas of the arts.

- 13.49 They also outline concerns around the exclusion of arts subjects from the curriculum through the new English Baccalaureate (EBacc)³⁷ and, in the context of their role in ensuring that performers are paid for the professional work that they do, the White paper's suggestion that volunteering is a 'way for people of all ages and from all backgrounds and walks of life to get involved in cultural activities and support the work of cultural organisations'.
- 13.50 There are however examples of targeted investment designed to provide alternative entry points for careers in the arts. Danielson (2012) presents an overview of the Creative Bursaries pilot scheme that provided work placements for new graduates within the arts sector. The placements were designed to be for up to 12 months and provide a focus on creating paid opportunities for graduates to undertake real responsibilities. The scheme intentionally avoided the term 'internship' as this implied shorter-term (and potential unpaid) opportunities.
- 13.51 Danielson's (2012) research report outlines that over a two year period from March 2010 to March 2012, 42 new work placements were created within 42 arts organisations across England. The scheme was able to provide a route into the arts for less affluent graduates who, the report suggests, are most likely to be lost to the sector if they are unable to find paid work in the arts the first year or two after graduating. The headline findings from the research include:

- Recipients and hosts felt they benefited significantly from their participation in the Scheme, and in some cases to a life-changing degree;
- 90 per cent (38) of recipients were employed in the arts following the conclusion of the pilot, with 90 per cent (38) feeling that participating in the Scheme has made them more employable in the arts; and
- 90 per cent (38) of hosts would consider targeting less affluent applicants again following their participation in the Scheme. This and other anecdotal evidence suggests that the Scheme had a significant impact on changing recruitment practices amongst the hosts to create a fairer access and a more diverse workforce.

Source: Danielson (2012)

- 13.52 However more recent analysis of entry routes into the creative industries is less optimistic. Siebert & Wilson (2013) explore the consequences of unpaid work experience in the creative industries. Their research evaluates the benefits and pitfalls of unpaid work as an entry route into employment in the creative industries, and investigates the consequences of this practice for those who already work in the sector. Based on a qualitative study of perspectives of stakeholders in unpaid work, their article argues that social capital thesis often used as a rationale for unpaid work, inadequately explains the practice of unpaid work experience,

³⁷ The English Baccalaureate (EBacc) is a performance measure for schools, awarded when students secure a grade C or above at GCSE level across a core of five academic subjects – english, mathematics, history or geography, the sciences and a language. It is not a qualification in itself.

primarily because it does not take cognisance of the consequences of this practice for other people working in the sector.

13.53 A number of points emerge from their analysis:

- Firstly, focusing only on the benefits of unpaid work experience for an individual ignores the wider context of the practice, and the impact that this practice has on the sector;
- Secondly, analysing the stakeholders' perspectives through a social capital lens identifies tensions between individualistic and social accounts of the practice of unpaid work;
- Thirdly, a question arises whether an individual who exercises his/her own freedom and willingly takes on work without pay should be allowed to do so; and
- Finally, at first sight, the polarisation of the experiences of the paid and unpaid workers resonates with the classic accounts of dual labour market theory. Both paid and unpaid jobs exist within the same sector, albeit unpaid jobs are subject to secondary labour market conditions.

Source: Siebert & Wilson (2013)

13.54 Their report suggests that individuals who can afford to do unpaid jobs will do so on the expectation that they ensure the growth of their social capital, which they can subsequently draw on to advance into paid jobs, hence there is possibility of movement from primary to secondary jobs. However, it should be remembered that many people will be excluded from unpaid work, and consequently will have limited opportunities of working in the creative sector. With reference to individuals exercising their own freedom to willingly take on work without pay, the authors question whether they should be allowed to do so, both because this can represent exploitative practice and also because it may impact adversely on others in the sector or aiming to enter the sector.

13.55 DHA Communications (2015) in their report on Paying Artists campaign for establishing national principles and guidelines for exhibition fees for artists. They suggest that there should be a greater role for funders to monitor the allocation of funds, and more specifically the proportion of funds that are paid to artists. Interestingly on the issue of taking on work without a fee, in order to gain experience, they report that less than half of artists (48 per cent) and galleries (44 per cent) felt artists should always receive a fee. This highlights one of the challenges outlined by Siebert & Wilson (2013) in that some artists, perhaps those that have other means, may elect to forego a fee which may not be possible for artists from lower socio-economic groups.

Funding

13.56 This evidence review has uncovered limited information with regards to issues relating to accessing funding for different socio-economic groups. Data presented by Arts Council England (2015) reveals that Grants for the Arts applications that target socially excluded

audiences rose from 713 in 2012/13 to 891 in 2014/15. No update data has been included in their second annual report on diversity (Arts Council England 2016a).

- 13.57 Stark, Gordon and Powell (2014) provide a critique of the current funding approach by Arts Council England in their Place Report. They call for a greater 'social' focus to spread local opportunities for participation to communities of least current engagement. Their report also examines the measure of analysis used by Arts Council England, namely 'subsidy per attendance' as opposed to grant support 'per head of population' and conclude that:

- The most regular attenders of the most heavily funded cultural organisations are some of the most privileged in society - the highly educated and wealthy middle and upper classes living within easy reach of these major cultural institutions; and
- Through the regular attendance that they are able to afford within their household budgets, these already privileged groups derive by far the most benefit from funds provided by taxpayers and, now, lottery players across the whole country.

- 13.58 Although they welcome the introduction of the time-limited Creative People & Places programme, they argue that drawing down only approximately four per cent of available arts lottery funds over three years in only 18 areas of the country cannot constitute a 'structural' response to a 'structural' problem of the scale they have identified.

14 Gaps in the evidence base

- 14.1 This report does not purport to provide a definitive picture of all of the issues facing protected groups within the arts and cultural sector. Rather, this report should be viewed as a progress update on the research evidence forthcoming since the production of the previous report on equality and diversity in the arts and cultural sector published in 2014 (Consilium 2014). This report is intended to stimulate further discussion and guide future research across the sector.
- 14.2 The majority of the collated evidence reports on equality and diversity issues within the context of the arts sector or the creative and cultural sector more broadly. Less evidence has been identified from the museums and library sectors, with the latter of these in particular providing a limited contribution to the evidence base.
- 14.3 Contrary to the previous report, which provided a stronger focus on commentary and analysis of trends in audiences and participation levels across the protected groups, this report provides a stronger focus on an evidence base focusing on issues relating to workforce development. Studies focusing on equality and diversity issues related to accessing public or private funding for arts production, arts development, museums or libraries however remains a gap in the evidence base and merits further investigation through future research.
- 14.4 Further gaps are evident in studies that provide a focus on equality and diversity issues in relation to the protected groups of sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status or gender re-assignment. One suggested reason for this lack of representation in the evidence base for these protected groups is the fact that such profile information is not routinely collated or analysed either as part of the key surveys or by individual institutions as part of their own participation and audience profiling. The new Active Lives Survey will help to address some of the evidence gaps outlined in this report but further action is required to enable a more detailed assessment of trends in audiences, participants and the arts and cultural sector workforce by protected groups.
- 14.5 By way of example O'Brien & Oakley (2015) highlight that **'fine grained understanding of minority ethnic cultural consumption and its relationship to cultural value requires a research approach that is not possible with the current survey data'**. With regards to efforts to diversify the museum workforce, The Museum Consultancy (2015) also conclude that better monitoring would enable Arts Council England to track the effectiveness of its funding for traineeships in changing the nature of the museum workforce, as destination data is currently incomplete.
- 5.1. There is an important balance to strike between the need to collect and monitor audience and workforce diversity data, the cost and time associated with doing so, and perceived intrusiveness among some of asking for personal information. However these data challenges have been acknowledged by Arts Council England (2015) with regards to the limited nature of

the data around certain protected characteristics and a need to improve the knowledge base on the influence of socio-economic factors on engagement and participation in culture.

15 Conclusions and recommendations

- 15.1 This report provides an update on data and research in relation to equality and diversity within the arts and cultural sector since the publication of the previous report in 2014. The report highlights key themes and trends within the evidence base across each of the protected groups and provides a more detailed focus on socio-economic factors affecting participation, attendance and the diversity of the workforce.
- 15.2 One of the challenges outlined in the evidence review relates to the fact that despite their commitment to equality and diversity, many arts organisations don't have the expertise or resources needed to design and implement effective approaches to meet obligations outlined in the Equality Act 2010.
- 15.3 The evidence presented in this report highlights the inter-related nature of influences, drivers, motivations and barriers to facilitating the participation and engagement of protected groups across the breadth of the arts and cultural sector offer. Adopting a data and policy-driven approach has the potential to over-simplify the practical and psychological obstacles that need to be addressed to work towards equality of opportunity for all.
- 15.4 As outlined in the previous report (Consilium 2014) many of the practical barriers (i.e. cost), psychological barriers (i.e. an individual's sense of identity linked to their social background) and institutional barriers (i.e. level of trust in publicly funded services) are beyond the direct control of the arts and cultural sector. This research highlights however that there are actions that both Arts Council England and the sector are taking to lessen these barriers and make an impact. The evidence highlights the continuing need for policy alignment across key government departments in order to address the more fundamental barriers that currently prevent the protected groups from accessing the opportunities available within the arts and cultural sector.
- 15.5 **Since the publication of the previous equality and diversity research in 2014 Arts Council England has launched a number of key funding programmes around diversity including the Elevate fund, Change Makers, the Sustained Theatre fund and funding for the next phase of the Unlimited programme (for more information see [here](#)). Arts Council England has also resourced a series of research projects focusing on equality and diversity in the arts and cultural sector, several of which are referenced in this report. A number of these have been established in response to the recommendations outlined in the previous report on equality and diversity including a research project on diversity in the workforce and governance of Arts Council England's Major Partner Museums, extensive equality analysis of National Portfolio Organisations and Major Partner Museums and a research project to explore disabled people and the arts and cultural sector workforce.**

- 15.6 In December 2015 Arts Council England also published its first annual data report on Equality, Diversity and the Creative Case to assess progress made in promoting and developing diversity within the arts, museums and libraries sector. The new Active Lives Survey will also provide a robust dataset that will enable more detailed analysis of equality and diversity across the protected characteristics outlined in the Equality Act.
- 15.7 Many of the recommendations included in the previous evidence review remain relevant. These are reiterated in this report along with a number of new recommendations for further research based on the themes and gaps outlined in this evidence review:

- Undertake in-depth qualitative research to explore arts and cultural participation and attendance barriers and motivations among people with different disabilities, within different ethnic groups and at different ages. **See Arts Council action taken under 15.5**
- Complete literature reviews and qualitative research to identify workforce development and change management models that support leaders within the sector to transform organisational cultures and develop a more equal and diverse workforce. **See Arts Council action taken under 15.5**
- In the context of the arts and cultural sector, undertake in-depth qualitative research on equality and diversity issues facing the protected groups of sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status and gender re-assignment.
- Undertake additional quantitative data analysis of key datasets such as the Taking Part Survey, particularly across protected characteristics (e.g. by sexual orientation, ethnic groups within the 2011 census categories) where there has thus far been limited analysis. **Arts Council has invested in the national Active Lives Survey with Sport England which will provide a very large national dataset in Feb 2017 with much potential for analysis by E&D protected characteristics.**
<http://www.artscouncil.org.uk/participating-and-attending/active-lives-survey>
- Complete a focused literature review specifically on equality and diversity issues in relation to the library sector.
- Assess the levels of understanding among employers and employees within the arts and cultural sector of equality legislation.
- Identify examples and approaches of arts and cultural sector organisations delivering training to staff relating to LGBT people.
- Undertake an assessment of the prevalence of no pay / low pay across the arts and cultural sector workforce.

Appendix 1: Methodology

The approach to completing this evidence review has followed established good practice including the formulation of review questions and the development of a conceptual framework (Appendix 2). Inclusion and exclusion criteria were agreed with officers from Arts Council England and the search strategy implemented. The evidence review was implemented between June and August 2016.

Search strategy

The search strategy incorporated a number of approaches in order to identify research that would assist in answering the key review questions. Searches were undertaken of a range of web-based knowledge management systems including British Library Public Catalogue, Google Scholar, Wiley Online Library, Ingenta Connect, Online Information Review and Taylor & Francis Online.

Information on the parameters of the evidence review was included on a dedicated web page on Arts Council England's website. Introductory text and a link to this web page were disseminated to a wide range of organisations as part of a 'call for evidence' in order to support the identification and collation of relevant research and data. Information regarding the research was also included within e-bulletins disseminated to their respective membership by Arts Development UK. Arts Council England also disseminated a 'call for evidence' email to all National Portfolio Organisations, Major Partner Museums and Bridge Delivery Organisations.

The research team was also kindly assisted by a number of individuals who have cascaded information regarding the research to their respective networks. This has been particularly valuable in the identification of grey literature that is difficult to trace via conventional routes such as published journals either because it has not been published commercially or is not widely accessible. Generating a 'call for evidence' across a range of organisations has enabled the evidence review to draw on original and relatively recent reports about equality and diversity within the arts and cultural sector. The research team also attended an event entitled 'Cultural production: Diversity, equality and exclusion' held at Queen Margaret University, Edinburgh on the 23rd August 2016 entitled.

Finally, as part of the review and screening process, the research team sourced relevant publications referenced in studies collated as part of the evidence review. All studies identified in the evidence review process have been referenced within a bespoke database to provide a resource that can underpin future research and development by Arts Council England.

Screening

The evidence review identified 93 documents that met the search criteria. Each document was screened by a member of the research team and compared against the final agreed inclusion and exclusion criteria (see Appendix 3).

The process of initially screening the studies reduced the number of documents to be synthesised to 82. The screening process identified a number of trends in the studies, in particular those submitted by organisations and individuals as part of the 'call for evidence' process:

- The reports commonly analyse equality and diversity issues in a collective manner, for example focusing on multiple issues or a range of protected characteristics.

- A number of reports provide case study evidence of often very localised approaches to assessing or improving equality and diversity within arts and culture provision. Whilst these cannot be used in the majority of cases to inform a robust analysis, there could be merit in mapping good practice across the issues of equality and diversity.

Quality assessment

Following the initial screening process, the research team reviewed the publications in further detail in order to ascertain the value and contribution to answering the agreed research questions. The secondary screening process uncovered some further trends in the collated studies, most notably the challenge of screening material that was diverse in terms of the methodological approach used and drawing out findings which could be attributed to specific protected characteristics from an often general analysis.

Limitations of the review

This evidence review has been conducted over a period of eight weeks, which included the summer holiday period. Given the call for evidence approach used to generate evidence, and in particular grey material and unpublished documentation, further time would have enabled more evidence to be identified and reviewed.

Moreover, the breadth of the topic area under examination will also have had implications for the study relative to the resources available to collect and analyse the data received. The topic area is complex with links across the protected groups and sectors. Many sections of this report could have provided the sole focus for a separate Rapid Evidence Assessment such as workforce issues involving people with disabilities or arts and cultural participation issues for specific ethnic minority groups.

The scale and scope of the evidence base identified through the Rapid Evidence Assessment process also highlights both a necessary feature of the process itself, in terms of being driven by focused inclusion and exclusion criteria, and the availability of evidence to form the subsequent analysis and reporting. Further added value and insight can be achieved by using the Rapid Evidence Assessment as the basis for further research. For example, the issues raised in analysis, including the existence of gaps in the evidence base, can be further examined through primary research and debate in order to explore the findings and gaps in more detail.

There is a lack of consistency in the research reports regarding the terminology used to describe the arts and cultural sector (e.g. in some cases research reports don't make a clear distinction between audiences and participation).

This review does however identify common themes and learning arising from the evidence base that can inform future approaches to developing effective approaches to identifying and addressing equality and diversity issues across the arts and cultural sector.

Whilst the reviewers have sought to include all identified studies that appear to have relevance for the key research questions, it has not been possible to access a number of studies either due to the publications not being available electronically or where a fee was required to access them (in particular commercial publications).

Appendix 2: Rapid Evidence Assessment

The Rapid Evidence Assessment approach provides an overview of existing research on a (constrained) topic and a synthesis of the evidence provided by these studies to answer the Rapid Evidence Assessment question.

The Rapid Evidence Assessment provides a balanced assessment of what is already known about a policy or practice issue, by using systematic review methods to search and critically appraise existing research. The Rapid Evidence Assessment aims to be rigorous and explicit in method, and thus systematic, but makes concessions to the breadth or depth of the process by limiting particular aspects of the systematic review process.

The key steps to undertaking the evidence review are provided below.



Appendix 3: Conceptual framework

Rapid Evidence Assessment key questions

The formulation of the key research questions forms an important step in guiding the subsequent Rapid Evidence Assessment. Building on the discussion at the project set-up meeting in June 2016 the following key questions were identified:

- | | |
|-------------------|--|
| <p>(1)</p> | <p>Equality and diversity issues related to the opportunity to <u>'participate'</u> in producing art or delivering cultural provision via museums or libraries</p> <ul style="list-style-type: none"> • What are the 'participation' issues generally in society? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions? • What 'participation' issues are observable in the arts and cultural sector itself? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions? • What 'participation' issues are observable in specific artforms? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions? • What are the current gaps in the evidence base which make it difficult to assess whether or not an equality or diversity 'participation' issue exists for a particular protected group? Which protected groups are affected, to what extent and what effect, for which reasons and what are the potential solutions? |
| <p>(2)</p> | <p>Equality and diversity issues related to the opportunity to <u>'attend, view or visit'</u> arts production, museum collections and/or access library services</p> <ul style="list-style-type: none"> • Information to be structured similarly to that set out in (1) above |
| <p>(3)</p> | <p>Equality and diversity issues related to the workforce of arts organisations, museums and libraries</p> <ul style="list-style-type: none"> • Information to be structured similarly to that set out in (1) above |
| <p>(4)</p> | <p>Equality and diversity issues related to accessing public or private funding for arts production, arts development, museums or libraries</p> <ul style="list-style-type: none"> • Information to be structured similarly to that set out in (1) above |

Key concepts and assumptions

Developing a shared understanding of key terminology and concepts linked to the research was crucial in informing the development and population of the Rapid Evidence Assessment database and the subsequent analysis of identified evidence.

This Rapid Evidence Assessment process does not seek to impose a set of definitions but merely to clarify the key concepts and definitions that apply to this research. This aided communication of the research objectives and parameters to organisations engaged through the search strategy. It also facilitated the identification of research evidence of relevance to the objectives of the research and associated key research questions.

Key Concepts

Definitions of the key concepts used in the Rapid Evidence Assessment process are outlined below and are taken from the Government's guidance on the Equality Act 2010³⁸.

Protected characteristics

Age

(1) In relation to the protected characteristic of age:

(a) reference to a person who has a particular protected characteristic is a reference to a person of a particular age group

(b) reference to persons who share a protected characteristic is a reference to persons of the same age group

(2) A reference to an age group is a reference to a group of persons defined by reference to age, whether by reference to a particular age or to a range of ages.

Disability

(1) A person (P) has a disability if:

(a) P has a physical or mental impairment, and

(b) the impairment has a substantial and long-term adverse effect on P's ability to carry out normal day-to-day activities

(2) A reference to a disabled person is a reference to a person who has a disability.

(3) In relation to the protected characteristic of disability:

(a) reference to a person who has a particular protected characteristic is a reference to a person who has a particular disability

(b) reference to persons who share a protected characteristic is a reference to persons who have the same disability

Sex

(1) In relation to the protected characteristic of sex:

(a) reference to a person who has a particular protected characteristic is a reference to a man or to a woman

(b) reference to persons who share a protected characteristic is a reference to persons of the same sex

³⁸ <http://www.legislation.gov.uk/ukpga/2010/15/contents>

Race

(1) Race includes:

(a) colour (b) nationality (c) ethnic or national origins

(2) In relation to the protected characteristic of race:

(a) reference to a person who has a particular protected characteristic is a reference to a person of a particular racial group

(b) reference to persons who share a protected characteristic is a reference to persons of the same racial group

(3) A racial group is a group of persons defined by reference to race; and a reference to a person's racial group is a reference to a racial group into which the person falls.

(4) The fact that a racial group comprises two or more distinct racial groups does not prevent it from constituting a particular racial group.

Sexual orientation

(1) Sexual orientation means a person's sexual orientation towards:

(a) persons of the same sex (b) persons of the opposite sex, or (c) persons of either sex

(2) In relation to the protected characteristic of sexual orientation:

(a) reference to a person who has a particular protected characteristic is a reference to a person who is of a particular sexual orientation

(b) reference to persons who share a protected characteristic is a reference to persons who are of the same sexual orientation

Religion and/or belief

(1) Religion means any religion and a reference to religion includes a reference to a lack of religion.

(2) Belief means any religious or philosophical belief and a reference to belief includes a reference to a lack of belief.

(3) In relation to the protected characteristic of religion or belief:

(a) reference to a person who has a particular protected characteristic is a reference to a person of a particular religion or belief

(b) reference to persons who share a protected characteristic is a reference to persons who are of the same religion or belief

Pregnancy and maternity

(1) Pregnancy is the condition of being pregnant or expecting a baby.

(2) Maternity refers to the period after the birth and is linked to maternity leave in the employment context. In the non-work context, protection against maternity discrimination is

for 26 weeks after giving birth, and this includes treating a woman unfavourably because she is breastfeeding.

Marriage or civil partnership status

(1) A person has the protected characteristic of marriage and civil partnership if the person is married or is a civil partner.

(2) In relation to the protected characteristic of marriage and civil partnership:

(a) reference to a person who has a particular protected characteristic is a reference to a person who is married or is a civil partner

(b) reference to persons who share a protected characteristic is a reference to persons who are married or are civil partners

Gender re-assignment

(1) A person has the protected characteristic of gender reassignment if the person is proposing to undergo, is undergoing or has undergone a process (or part of a process) for the purpose of reassigning the person's sex by changing physiological or other attributes of sex.

(2) A reference to a transsexual person is a reference to a person who has the protected characteristic of gender reassignment.

(3) In relation to the protected characteristic of gender reassignment:

(a) reference to a person who has a particular protected characteristic is a reference to a transsexual person

(b) reference to persons who share a protected characteristic is a reference to transsexual persons

Socio-economic status

- Higher managerial, administrative and professional occupations
- Large employers and higher managerial and administrative occupations
- Higher professional occupations
- Lower managerial, administrative and professional occupations
- Intermediate occupations
- Small employers and own account workers
- Lower supervisory and technical occupations
- Semi-routine occupations
- Routine occupations
- Never worked and long-term unemployed
- L14.1 Never worked
- L14.2 Long-term unemployed
- Not classified
- L15 Full-time students
- L17 Not classifiable for other reasons

Educational attainment

- No qualifications: no formal qualifications

- Level 1: 1-4 GCSEs or equivalent qualifications
- Level 2: 5 GCSEs or equivalent qualifications
- Apprenticeships
- Level 3: 2 or more A-levels or equivalent qualifications
- Level 4 or above: Bachelor's degree or equivalent and higher qualifications
- Other qualifications including foreign qualifications

Arts and cultural sector

For the purpose of this research the arts and cultural sector footprint includes:

- Arts
- Museums
- Libraries

Artforms³⁹

- Combined arts
- Dance
- Literature
- Music
- Theatre
- Visual arts

Workforce

- Includes arts and cultural sector professionals, board members and volunteers

Participation

- Describes active participation in the process of producing art and/or delivering cultural provision

Audiences

- Describes planned attendance at venues in order to view or visit arts production, museum and heritage collections or access library services

Funding

- Opportunities to apply and gain public funding from sources such as the Arts Council's portfolio funding, Grants for the arts and strategic funds.

Assumptions

The following underlying assumptions underpin the Rapid Evidence Assessment process.

- It will be possible to distinguish between the characteristics of protected groups in the evidence base
- It will be possible to distinguish between 'participation' and 'attendance' in the evidence base
- It will be possible to distinguish the quality of the research evidence

³⁹ Taken from <http://www.artscouncil.org.uk/what-we-do/supporting-artforms/>

Inclusion and exclusion criteria

Based on the key research questions, key concepts and underlying assumptions the following inclusion and exclusion criteria were applied to the Rapid Evidence Assessment process to establish parameters for the search strategy.

Inclusion criteria

- Studies that focus on the arts and cultural sector
- Studies that focus on participation issues in society
- Studies that provide a clear focus on equality and diversity issues
- Formal research evidence (i.e. knowledge that has been acquired through a systematic and transparent process of enquiry)
- Publicly available data and statistics
- Informal published material (i.e. grey literature) with reference to the 'quality' of the evidence
- Studies that report on the equality and diversity issues across the protected groups

Exclusion criteria

- Soft evidence (i.e. primary commentary, anecdotal evidence or interview data)
- Studies published before 2013 (unless deemed to have clear value to the review)
- Studies not published in English
- Studies that don't meet an agreed quality standard (i.e. evidence that lacks a clear set of research aims and objectives or doesn't use a robust and appropriate methodology and sampling strategy as a basis for the production of clear and evidence-based research conclusions)

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