



# **Equality Analysis:**

## **Development of the Arts Council's 10-year strategy, 2020-30**

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

## What is being assessed?

The equality analysis covers our development work to date for the Arts Council's next 10-year strategy, to be published in autumn 2019 and to cover the period 2020-30.

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

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

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

## General background/wider contextual information

The new strategy will set out the vision, mission and outcomes for Arts Council England for 2020-30 and will be an opportunity to reassess our activities and refocus our approach. The document provides a framework for our annual plans, business plans and funding programmes. It will provide strategic direction for the way in which we fulfil our investment, development and advocacy roles. As such, it will impact on all areas of our work and all our relationships with individuals and organisations that we fund and who apply, or consider applying, for funding. It will influence our partnerships and interactions with stakeholders and potential stakeholders. It will set the tone for how we talk about the arts and culture in England.

It is vital that equality and diversity are embedded in all of our policies, programmes and funding opportunities. Equality and diversity considerations should underpin all of our decision making. We must ensure that we have considered the impact of our strategic approach on all protected characteristic groups, as well as recognising class and socio-economic barriers. We are

committed to engaging with a diverse range of individuals and organisations throughout the informal and formal consultation on the development of the new strategy. We want to hear from those we fund and those we do not currently fund. We will take an active approach to encouraging engagement and will actively seek the views of those less likely to respond. We will use the Equality Action Plan to drive this approach forward.

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

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

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

The strategy will influence all areas of Arts Council work and, as such, will have a wide-ranging impact, including on:

- applicants/potential applicants
- staff
- audiences/visitors/service users
- partner organisations/potential partner organisations
- stakeholders/potential stakeholders
- sector workforces and boards

**Initial assessment of relevance to equality**

Relevance to equality: **Yes**

## Part 2: Equality analysis

### Evidence sources (other than engagement)

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

#### **Evidence considered:**

- *Office for National Statistics Annual Population Survey 2016* (Office for National Statistics, 2016)
- *Overview of the UK population: March 2017* (Office for National Statistics, 2017)
- *Arts Council England National Portfolio 2018-22 Equality Analysis* (Arts Council England, 2017)
- *Future proof: Britain in the 2020s* (Institute for Public Policy Research, 2016)
- *Trajectory and transience: Understanding and addressing the pressures of migration on communities* (Coventry University and Institute for Public Policy Research, 2015)
- *Equality, Diversity and the Creative Case: A Data Report 2017/18* (Arts Council England, 2019)
- *Equality and diversity within the arts and cultural sector in England: Evidence and literature review* (Arts Council England, 2014)
- *A study of the UK Information Workforce – Mapping the Library, Archives, Records, Information Management and Knowledge Management and Related Professions* (CILIP/ARA, 2015)
- *Taking Part 2017/18 Quarter 4 statistical release report, England, October 2015 - September 2016* (Department for Culture, Media and Sport, August 2018)
- *Taking Part focus on: Diversity Trends, 2005 to 2015/16* (Department for Culture, Media and Sport, 2017)
- *Statistical bulletin: 2011 Census: Key Statistics and Quick Statistics for Local Authorities in the United Kingdom* (Office of National Statistics, 2013)
- *Arts Council England Analysis of Theatre in England* (BOP Consulting,

September 2016)

- *Making a Shift – Disabled People and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities* (EW Group, January 2018)
- *Museum Consultancy, Diversity in the workforce and governance of Arts Council England's Major partner museums: Research project* (Arts Council England, 2015)
- *A study of the UK Information Workforce – Mapping the Library, Archives, Records, Information Management and Knowledge Management and Related Professions* (CILIP/ARA, 2015)
- *Creative Diversity: The state of diversity in the UK's creative industries, and what we can do about it* (Creative Industries Federation, 2015)
- *Pregnancy and Maternity Related Discrimination and Disadvantage First Findings: Surveys of Employers and Mothers* (HM Government, 2015)
- *Inequality among lesbian, gay, bisexual and transgender groups in the UK: a review of evidence* (National Institute of Economic and Social Research, 2016)
- *Guidance on accessible communication formats* (DWP Office for Disability Issues, 2014)
- *Religion in England and Wales 2011* (ONS, 2012)
- *Ethnicity and national identity in England and Wales: 2011* (Office for National Statistics, 2012)
- *Strategic Review of DCMS Sponsored Museums, November 2017* (Department for Culture, Media and Sport)
- *The Mendoza Review: An Independent Review of Museums in England, November 2017* (Neil Mendoza)
- *Arts Council England: The Conversation* (BritainThinks, 2018)
- *Every child: equality and diversity in arts and culture with, by and for children and young people* (EW Group, 2016)
- *Dynamics of Diversity: Evidence from the 2011 Census* (ESRC Centre on Dynamics of Ethnicity, 2012).
- *Breaking barriers: on class and social mobility in arts and culture* (blog) (Arts Council England, April 2018)

- *Diversity – Music Industry Workforce* (UK Music, 2018)
- *Workforce Analysis* (website) (Creative and Cultural Skills, 2019)
- *Culture Club – Social mobility in the creative and cultural industries* (Centre for London, 2019)
- *Shaping the next 10 years: Consultation 1 October 2018 to 2 January 2019 – Findings report* (Arts Council England, April 2019)

## Analysis of equality issues for those principally affected

### Age

#### UK population

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

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

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

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

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

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

The Arts Council's *Equality, Diversity and the Creative Case data report 2017/18* presents the age range of NPO and MPM workforces for 2017/18, shown in the tables below.

Managers:

NPO	Age range	% of workforce	MPM	Age range	% of workforce
	<19	0%		<19	0%
	20-34	18%		20-34	18%
	35-49	43%		35-49	17%
	50-64	26%		50-64	30%
	65+	2%		65+	2%
	Prefer not to say	2%		Prefer not to say	2%
	Unknown	8%		Unknown	0%

Artistic staff:

<b>NPO</b>	Age range	% of workforce	<b>MPM</b>	Age range	% of workforce
	<19	2%		<19	0%
	20-34	27%		20-34	2%
	35-49	23%		35-49	5%
	50-64	11%		50-64	2%
	65+	2%		65+	0%
	Prefer not to say	3%		Prefer not to say	0%
	Unknown	32%		Unknown	92%

Specialist staff:

<b>NPO</b>	Age range	% of workforce	<b>MPM</b>	Age range	% of workforce
	<19	0%		<19	0%
	20-34	30%		20-34	21%
	35-49	28%		35-49	39%
	50-64	11%		50-64	22%
	65+	1%		65+	2%
	Prefer not to say	3%		Prefer not to say	2%
	Unknown	26%		Unknown	14%

Other staff:

<b>NPO</b>	Age range	% of workforce	<b>MPM</b>	Age range	% of workforce
	<19	3%		<19	3%
	20-34	45%		20-34	35%
	35-49	21%		35-49	24%
	50-64	12%		50-64	29%
	65+	2%		65+	6%
	Prefer not to say	2%		Prefer not to say	2%
	Unknown	16%		Unknown	1%

The CILIP report mapping the workforce in libraries, archives, records, information management and knowledge management (and related professions) also maps diversity. Of the estimated 86,376 people in the workforce, most fall in the 45 to 55 age band with 55 per cent over 45 years of age (the equivalent figure for the UK as a whole is 41.1 per cent).

**Audiences and engagement**

The Taking Part 2017/18 Quarter 4 statistic release shows that engagement (attendance and participation) in the arts (broadly defined and not limited to Arts Council funded work) was equally high across all age groups apart from the over 75s, where engagement declines. However, the difference in arts engagement between those aged 25-44 and those aged 75+ has narrowed from 22 percentage points (pp) to 15 pp between 2005/06 and 2017/18.

<b>Arts</b>	Age	Proportion of adults who had attended or participated in activities over the last year %	<b>Museums and galleries</b>	Age	Proportion of adults who had attended or participated in activities over the last year %
	16-24	79.8%		16-24	48.1%
	25-44	81.0%		25-44	53.2%
	45-64	80.2%		45-64	52.3%
	65-74	79.2%		65-74	57.7%
	75+	66.0%		75+	28.1%

The same report shows that engagement for over 75s is also lower with regards to museums and galleries, compared to other groups. However, since 2005/06, engagement with museums and galleries has increased for all age groups. The largest increase was in the 65-74 age group, where the proportion of adults who had visited a museum or gallery in the last year increased by 12.5 pp to 52.7 per cent.

The engagement rate of over 75s with libraries was more in line with other age groups.

#### Libraries

Age	Proportion of adults who had attended or participated in activities over the last year %
16-24	29.3
25-44	35.0
45-64	30.1
65-74	36.9
75+	32.9

EW Group's report *Every Child* (2016) summarises evidence and produces new findings on children and young people's engagement with arts and culture. Findings from the report include:

- A lack of existing evidence makes it difficult to assess the extent to which children and young people with one or more of the protected characteristics have the opportunity to participate in arts and culture activities
- Engagement in arts and culture (including range of artforms, museums, libraries and heritage) at the most basic level (at least once a year) is almost universal in the 5-10 years old age range, and drops off as children grow older
- Literature and reading activities and film and video have the highest participation rate among 11-15 year olds

A recent BritainThinks representative survey of 2,097 adults, undertaken on behalf of the Arts

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

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

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

Research by Doink, *An ACE Future* (undertaken as part of the strategy process), focused on asking young people, primarily from traditionally hard to reach backgrounds, about their perceptions of, and engagement with, arts and culture. The study found that:

- 59 per cent listed music or dance as the artform they were most likely to engage with ('engaged' here interpreted broadly by the participating group)
- 40 per cent of young people said that one of the places they were most likely to partake in culture was at home. Most said that they primarily engage in arts/cultural activities with friends, at home or in their local area, and that they do it for fun
- The majority of those participating in the study were in the 16-19 age bracket, and the research found their engagement with arts and culture had tailed off since starting their further education course, either due to constraints on their time or new focuses, or due to a perceived lack of opportunities for participation
- Many young people felt unable to access opportunities based on both time and place. Some said they were not allowed to stray too far from home, too late in the evening

### **Public perceptions**

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

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

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

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

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

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

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

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

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

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

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

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

be much more of a problem for those in younger age groups.

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

	16-24	25-34	35-44	45-54	55-64	65+
The cost of participating is too high (eg entry fees)	36%	33%	33%	27%	38%	31%
I prefer to spend my spare time doing other things	31%	21%	24%	30%	37%	41%
The types of activities available are not relevant or of interest to me	23%	21%	20%	25%	24%	29%
It is difficult to travel to the places where these things happen	22%	26%	20%	18%	25%	27%
I don't have enough time	40%	29%	26%	21%	15%	9%
There aren't enough opportunities in my local area	28%	22%	23%	16%	16%	18%
I don't know what is available in my local area	24%	26%	25%	18%	13%	15%
I don't enjoy participating in artistic and cultural activities	14%	18%	16%	16%	23%	25%
Artistic and cultural activities don't feel relevant to me	16%	15%	16%	18%	20%	25%
None of my friends participate in artistic and cultural activities	25%	15%	13%	18%	13%	16%
I do not want to take part more regularly	13%	10%	10%	13%	17%	18%
None of the above prevent me	3%	7%	7%	11%	12%	18%

When asked how accessible the arts are to everyone, there was little variance by age group. However, there was slight variance in how accessible different age groups viewed museums and libraries – with those thinking libraries are accessible to all increasing as the age group increases (from 75 per cent at 16-24 to 88 per cent at 65+).

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

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

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

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

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

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

	16-24	25-34	35-44	45-54	55-64	65+
Aim to get more people involved in art and culture	41%	44%	43%	48%	44%	56%
Provide arts and cultural activities for young people	34%	38%	36%	43%	33%	47%

Provide arts and cultural activities for disabled people or those with a long-term health condition or impairment	25%	25%	28%	38%	31%	35%
Can evidence having a positive impact on those who use them	26%	30%	20%	32%	26%	29%
Produce the very best quality art and culture	23%	19%	16%	25%	26%	36%
Target specific groups of society who have low engagement in art and culture	23%	27%	17%	21%	27%	27%
Do not receive any other sources of funding	19%	22%	20%	19%	24%	25%
Have a proven track record of delivering art and culture	13%	14%	14%	20%	22%	25%

*Percentage of respondents who agreed with the below statements*

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

Research by Doink, *An ACE Future*, found that:

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

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

### **Findings from strategy consultation work**

Respondents across a range of ages inputted into our autumn 2018 consultation on the strategy. We ensured we captured the voices of children and young people by commissioning the Bridge England Network to consult with six target groups of children and young people to test the seven proposed outcomes. Findings from these workshops are set out in our consultation report, published in April 2019, and key points included:

- Broad agreement that the seven proposed outcomes are the right things for the Arts Council to be focusing on in the future, although some were perceived to be more directly relevant to workshop attendees than others. There was also a view that we could use more clear and accessible language to set out our outcomes and intended actions
- Children and young people want teachers and schools to be better equipped to support career progression into the creative industries
- Diversity is a top priority for children and young people. Workshop participants thought that it should be integrated into all outcomes
- Many thought that the Arts Council should play a greater role in ensuring quality arts, culture and creativity is happening in all schools, for everyone, all the time
- Children and young people want to be consulted and listened to more, so that the sector can really understand and meet their needs

### **Summary of evidence and impact**

With an ageing population, this may have a greater impact on the number of people aged 65+ in the sector workforce in the future. For audiences, the fall off of engagement for over 75s suggests that the barriers for this age group need to be better understood and taken into account in the strategy.

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

Feedback on our direction of travel from children and young people in our autumn 2018 consultation was broadly positive, although there were important points to note including on our use of language and how we frame key concepts such as culture and diversity to ensure meaningful change is realised and avoid a tokenistic or 'tick box' approach. They wanted us to ensure that definitions included diverse cultural practice and focused on people feeling welcome, accepted and valued in creative spaces and programmes.

## **Disability**

### **UK population**

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

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

### **Audiences and engagement**

The DCMS Taking Part 2017/18 Quarter 4 statistic release shows that engagement in arts and museums and galleries is lower for adults with a long-standing illness or disability than for adults with no disability. For libraries, engagement was higher for adults with a long-standing disability than for adults with no disability.

*Proportion of adults who had attended or participated in activities in the last year by disability status, 2017/18, Q4*

	No disability %	Longstanding illness or disability %
Arts	80.0	75.7
Museums and galleries	50.9	46.2
Libraries	32.4	33.5

DCMS analysis shows that, over the period 2005 to 2017/18, arts engagement has been consistently lower for adults with a disability than for those without a disability, though there has been a narrowing of this gap during that period from 9.2 pp in 2005/06 to 4.5 pp in 2017/18. The gap has also narrowed to 4.7 pp in museums engagement – the smallest recorded by the Taking Part survey.

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

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

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

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

Watch an art or culture performance via live streaming	14%	22%
Use a computer or other device to create your own artwork or music	20%	25%

## Workforce

The Arts Council's 2017/18 equality and diversity report shows that within the National Portfolio Organisation workforce, 5 per cent of permanent staff, 3 per cent of contractual staff and 6 per cent of voluntary staff are disabled, and the total proportion of permanent, contractual and temporary disabled staff is 5 per cent.

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

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

### National Portfolio Organisations

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

### Major Partner Museums

Job function	Percentage of workforce with a disability
Managers	7%
Artistic staff	0%
Specialist staff	5%
Other staff	6%
Total staff	4%

Disabled people made up 7 per cent of National Portfolio Organisation boards and 2 per cent of Major Partner Museum boards. In key leadership positions for National Portfolio Organisations and Major Partner Museums, the data showed 7 per cent of chief executives, 8 per cent of artistic directors and 6 per cent of chairs are disabled.

The equality analysis of the 2018-22 National Portfolio notes our commitment to improving the quality of data we capture and the steps being put in place to address this.

The CILIP report mapping the library archives, records, information management and knowledge management (and related professions) also maps diversity. This report highlights that 15.9 per cent of the workforce suffers from long-term health issues. More than a third say that their illness affects their work.

The *Making a Shift* report by EW Group for Arts Council England (2018) on disabled people and

the arts and cultural sector workforce in England draws attention to the monitoring data which shows the low numbers of disabled people in the National Portfolio Organisation/Major Partner Museum workforce. As there are substantial levels of no response and ‘prefer not to say’ the EW Group suggest that there is no way of knowing how many more staff have not declared themselves as having a disability for monitoring purposes.

The report found that disabled people in the sector reported barriers in accessing employment, which were felt to be linked to their disability status. They also highlighted a number of working practice barriers including attitudes towards disabled people with disabilities, the culture of long hours, lack of part-time senior roles, high levels of travelling, a narrow view of reasonable adjustments, under-representation of disabled people on boards and a negative impact of changes to support funding and benefits. The report also suggests that capturing data to reflect the experiences of disabled people in the workforce was patchy and difficult due to some organisations’ disability monitoring processes and the lack of confidence of (potential) employees in declaring themselves as having a disability.

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

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

*Workforce Analysis* (Creative and Cultural Skills, 2018) used ONS data to analyse the latest blueprint of the creative industry. It found that 12 per cent of the creative industries workforce in England currently identifies as being disabled.

**Public perceptions**

The recent BritainThinks survey, undertaken as part of the strategy process, collected evidence on how respondents with a disability perceive the sector and the value of arts and culture in their lives.

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

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

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

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

When asked how well informed they felt about opportunities in their local area, fewer disabled

respondents than not disabled respondents said they felt well informed about arts (37 per cent vs 42 per cent) and museums (50 per cent vs 60 per cent).

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

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

	Disability? Yes	Disability? No
The cost of participating is too high (eg entry fees)	42%	30%
I prefer to spend my spare time doing other things	30%	31%
The types of activities available are not relevant or of interest to me	30%	22%
It is difficult to travel to the places where these things happen	31%	21%
I don't have enough time	14%	25%
There aren't enough opportunities in my local area	22%	20%
I don't know what is available in my local area	23%	19%
I don't enjoy participating in artistic and cultural activities	22%	18%
Artistic and cultural activities don't feel relevant to me	19%	18%
I find it boring	19%	17%
None of my friends participate in artistic and cultural activities	15%	17%
I do not want to take part more regularly	16%	12%
None of the above prevent me	7%	11%

Disabled respondents were only marginally less likely than not disabled respondents to agree that arts, museums and libraries are currently accessible to anyone, whoever they are.

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

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

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

When asked which types of organisations or individuals the Arts Council should focus on when investing public money in the future, 40 per cent of disabled respondents selected (from a choice of five) that the focus should be on those that provide arts and cultural activities for disabled people or those with a long-term health condition or impairment. In contrast, only 28 per cent of not disabled respondents selected this option.

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

	Disability? Yes	Disability? No
Aim to get more people involved in art and culture	48%	46%

Provide arts and cultural activities for young people	43%	39%
Provide arts and cultural activities for disabled people or those with a long-term health condition or impairment	40%	28%
Can evidence having a positive impact on those who use them	22%	28%
Produce the very best quality art and culture	24%	24%
Target specific groups of society who have low engagement in art and culture	29%	22%
Do not receive any other sources of funding	25%	21%
Have a proven track record of delivering art and culture	14%	19%
Create new and emerging forms of art	15%	17%
Are located in rural areas	18%	15%
Take risks in developing new forms of art and culture	12%	11%
Are located in cities	8%	10%
Generate a profit	5%	9%

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

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

## Findings from strategy consultation work

In the autumn 2018 consultation, 89 respondents to the online consultation (12.4 per cent), identified as a deaf or disabled person, or as having a long-term health condition. In the responses to the consultation, disability was primarily discussed in the context of the need to improve workforce diversity – both in the sector and at Arts Council England. There were also some references to the Arts Council’s application process hindering access to disabled applicants, or at least not doing enough to address barriers. For example, one online respondent said that, ‘While I know that it is not possible for ACE to directly fund social care, it would be good if they recognised that organisations at least CAN provide opportunities that combine social/personal care and support with access to cultural activity (such as Gig Buddies in Brighton). [ACE could] support arts organisations that explore and develop creative solutions to barriers to people getting involved in their work.’

### Summary of evidence

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

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

In the Arts Council’s National Portfolio Organisations/Major Partner Museums, there is a low percentage of the workforce who are disabled and a low percentage of disabled people in key

leadership positions.

### **Impact**

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

## **Race**

### **UK population**

The 2011 Census showed that England had become more diverse over the 10 years since the previous census than in the 10 years before that. Analysis of Census data by the Centre on Dynamics of Ethnicity (2012) noted that the ethnic group population other than white British accounted for 20 per cent (or 11 million) of the population of England and Wales in 2011, compared with 14 per cent (or 7 million) in 2001. The ethnic group population other than white doubled from 7 per cent (3 million) in 2001 to 14 per cent (8 million) in 2011. People identifying with the African ethnic group category rose more significantly than any other minority group in the last two decades, doubling in each decade to reach 990,000 in 2011. Between 2001 to 2011, there has also been significant growth in people identifying as Pakistani (up by 55 per cent to 1.1 million), Indian (up by 34 per cent to 1.4 million), Chinese (up by 69 per cent to 393,000) and Bangladeshi (up by 56 per cent to 447,000).

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

The IPPR *Future Proof* report states that:

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

The 2015/16 Annual Population Survey/Labour Force Survey shows that ethnic minorities make up 13.5 per cent of employed 16-64 year olds.

### **Audiences and engagement**

The Taking Part 2017/18 Quarter 4 release provided a more detailed ethnicity breakdown than for previous years, although this restricts the ability to compare rates of engagement historically. People of 'mixed' ethnicity had the highest levels of arts engagement – significantly above those reported by people of white ethnicity, while people of Asian ethnicity had significantly lower

rates of engagement. People in the Black and Asian ethnic groups were significantly less likely to have visited a museum or gallery than people in the white ethnic group. In contrast, public library use by people in the Black and Asian ethnic groups is significantly higher than for people in the white ethnic group.

*Proportion of adults who had attended or participated in activities in the last year by ethnicity, 2017/18 Q4*

	White %	Mixed %	Asian %	Black %	Other %
Arts	80.1	86.8	64.4	74.0	72.5
Museums and galleries	51.4	48.4	37.9	28.6	*
Libraries	31.7	39.5	38.5	42.6	25.4

*\*Data suppressed due to small sample size*

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

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

	White	Black and minority ethnic
Read for pleasure	86%	83%
Go to the theatre	45%	47%
Sing in a choir	8%	26%
Paint or draw or do crafts	49%	44%
Visit a museum	56%	62%
Visit an art gallery	36%	46%
Visit an historic site	60%	54%
Visit a library	49%	60%
Attend a music concert	43%	41%
Listen to music	96%	93%
Play a musical instrument	19%	33%
Go to a dance class (not for fitness)	9%	22%
Go to the cinema	70%	78%
Attend the ballet or opera	13%	23%
Write in a personal diary or blog	29%	46%
Take part in a festival or carnival	22%	43%
Watch an art or culture performance via live streaming	18%	38%
Use a computer or other device to create your own artwork or music	22%	42%

With regards to children and young people, EW Group (2016) report notes that Black and minority ethnic people are less likely to have been taken to arts events while growing up but there are differences between ethnic groups and by different artforms. For example, Asian

<sup>1</sup> Due to sample sizes, it is unfortunately only possible to aggregate Black and minority ethnic respondents into one group for reporting purposes

children are least likely to take part in library holiday activities.

## Workforce

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

*Workforce Analysis* (Creative and Cultural Skills, 2018) used ONS data to analyse the latest blueprint of the creative industry. It found that 10 per cent of the creative industries workforce is Black or minority ethnic, compared to 13 per cent of England's Black and minority ethnic workforce. The analysis also offers a regional perspective, showing, for example, that while 18 per cent of the creative industries workforce in London is Black or minority ethnic, this compares to 35 per cent of the total Black and minority ethnic workforce in the capital.

The Arts Council's 2017/18 equality and diversity report shows that within the overall National Portfolio workforce, 12 per cent of staff at National Portfolio Organisations and 5 per cent of staff at Major Partner Museums identify as Black and minority ethnic. It should be noted that although levels of reporting have improved, we still have no data on the ethnicity of 32 per cent of the National Portfolio Organisation workforce and 43 per cent of the Major Partner Museum workforce. That report shows that within the National Portfolio Organisation workforce, 10 per cent of permanent staff, 15 per cent of contractual staff and 9 per cent of voluntary staff are Black and minority ethnic, and the total permanent, contractual and temporary Black and minority ethnic staff is 12 per cent.

For Major Partner Museums, 5 per cent of permanent staff, 6 per cent of voluntary staff and 2 per cent of contractual staff are Black and minority ethnic and the total permanent, contractual and temporary Black and minority ethnic staff is 5 per cent.

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

### National Portfolio Organisations

Job function	Percentage of workforce who are Black and minority ethnic
Managers	8%
Artistic staff	18%
Specialist staff	10%
Other staff	9%
Total staff	12%

### Major Partner Museums

Job function	Percentage of workforce who are Black and minority ethnic
Managers	5%
Artistic staff	0%
Specialist staff	3%
Other staff	5%
Total staff	5%

Black and minority ethnic people made up 15 per cent of National Portfolio Organisation boards and 3 per cent of Major Partner Museum boards. In key leaderships the data shows that in National Portfolio Organisations/Major Partner Museums, 9 per cent of chief executives, 12 per cent of artistic directors (32 per cent prefer not to say) and 10 per cent of chairs are Black and minority ethnic.

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

The equality analysis of our 2018-22 National Portfolio shows there are 96 organisations that self define as Black and minority ethnic led (11 per cent of the portfolio), with 30 per cent new to the portfolio and a 75 per cent application success rate. The equality action plan identifies a number of actions to further diversify the workforce and leadership of the sector including the need to address the low number of Black and minority ethnic led museums, to have greater diversity in leadership among organisations that receive over £1 million investment per year and improve the quality of the data.

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

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

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

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

According to the EW Group (2016) report, people's perceptions of arts and culture and the

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<sup>2</sup> Many local authority museums do not have direct control of their boards

creative industries as having a predominately white workforce may play a role in discouraging people from Black and minority ethnic backgrounds from seeking employment in this area.

A new report by UK Music (2019) found that just over one in three workers (35 per cent) in the music industry at entry level are now from Black or minority ethnic backgrounds, up from 24 per cent in 2016. The same survey found that at senior management level in the music industry, Black and minority ethnic representation grew substantially by +7.4pp in 2018 to 18.8 per cent.

### Public perceptions

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

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

	White	Black and minority ethnic
Arts	59%	69%
Museums	73%	78%
Libraries	70%	83%

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

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

	White	Black and minority ethnic
Music (eg jazz, pop, rock, classical etc)	56%	57%
Museums	44%	43%
Libraries	42%	50%
Literature	37%	36%
Theatre	29%	26%
Visual arts (eg fine art, drawing, sculpture etc)	16%	26%
Combined arts (eg festivals/carnivals)	12%	23%
Dance	13%	15%

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

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

	White	Black and minority ethnic
Arts	40%	52%
Museums	57%	62%
Libraries	68%	75%

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

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

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

More respondents from Black or minority ethnic groups said that they agreed that arts, museums and libraries are currently accessible to anyone, whoever they are. Respondents from Black or minority ethnic groups also thought that the arts, museums and libraries would become more important to society over the next 10 years.

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

	White	Black and minority ethnic
Arts	28%	50%
Museums	36%	52%
Libraries	25%	44%

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

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

	White	Black and minority ethnic
Aim to get more people involved in art and culture	47%	41%
Provide arts and cultural activities for young people	40%	31%
Provide arts and cultural activities for disabled people or those with a long-term health condition or impairment	31%	23%
Can evidence having a positive impact on those who use them	27%	28%
Produce the very best quality art and culture	24%	25%
Target specific groups of society who have low engagement in art and culture	24%	23%
Do not receive any other sources of funding	22%	15%
Have a proven track record of delivering art and culture	18%	13%

Create new and emerging forms of art	16%	22%
Are located in rural areas	16%	18%
Take risks in developing new forms of art and culture	11%	18%
Are located in cities	9%	18%
Generate a profit	8%	9%

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

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

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

### Findings from strategy consultation work

The below table shows the ethnicity of respondents to the online consultation during the autumn 2018 consultation period. In total, 10 per cent of respondents were from Black or minority ethnic backgrounds.

Ethnicity		
White: British	490	68.34%
White: Irish	21	2.93%
White: Gypsy or Irish Traveller	1	0.14%
White: Any other background	59	8.23%
Mixed: White and Black Caribbean	6	0.84%
Mixed: White and Black African	2	0.28%
Mixed: White and Asian	8	1.12%
Mixed: Any other Mixed/Multiple ethnic background	14	1.95%
Asian/Asian British: Indian	11	1.53%
Asian/Asian British: Pakistani	1	0.14%
Asian/Asian British: Bangladeshi	2	0.28%
Asian/Asian British: Chinese	0	0.00%
Asian/Asian British: Any other Asian background	2	0.28%
Black/Black British: African	6	0.84%

Black/Black British: Caribbean	4	0.56%
Black/Black British: Any other Black/African/Caribbean background	2	0.28%
Arab	2	0.28%
Any other ethnic group	12	1.67%
Prefer not to say	44	6.14%
Not known	4	0.56%
Not answered	26	3.63%

Ethnicity was mainly discussed in the context of needing to diversify the culture's workforce and leadership, and there was a feeling that a greater sense of urgency is required over the next 10 years. A number of respondents argued that diversity targets for organisations, including for increasing the number of Black or minority ethnic employees and leaders, should reflect the geographic area they are based in, rather than the national picture.

### **Summary of evidence**

The evidence shows that engagement levels of 'mixed' ethnicity had the highest levels of arts engagement, while people of Asian ethnicity had significantly lower rates of engagement. People in the Black and Asian ethnic groups were significantly less likely to have visited a museum or gallery than people in the white ethnic group. In contrast, public library use by people in the Black and Asian ethnic groups is significantly higher than for people in the white ethnic group.

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

The Arts Council National Portfolio Organisation/Major Partner Museum workforce shows under-representation of Black and minority ethnic people, which is particularly the case for museums. There are lower levels of Black and minority ethnic people on museum boards and in key leadership positions. It should be noted that there are high levels of under-reporting.

### **Impact**

In the development of the strategy, we will continue to ensure there are opportunities for individuals and organisations from all ethnic backgrounds to take part in the consultation process. The final strategy will consider all the evidence and consultation responses related to race equality. We will incorporate specific actions to increase engagement and participation of Black and minority ethnic groups in the arts and cultural sector and to significantly improve the diversity of the workforce and leadership.

### **Gender**

#### **UK population**

The 2015/16 Annual Population Survey/Labour Force Survey shows that 53.2 per cent of employed 16 to 64 year olds are female. The 2011 Census showed that there were 31 million

men and 32.2 million women in the UK.

## Audiences and engagement

The Taking Part 2017/18 Quarter 4 statistic release shows that engagement in the arts and libraries was higher for females than males. Engagement in museums and galleries was broadly similar for both.

*Proportion of adults who had attended or participated in activities in the last year by gender, 2017/18 Q4*

	Male %	Female %
Arts	76.3	81.4
Museums and galleries	49.2	50.2
Libraries	27.0	38.1

The EW Group report (2016) noted that research suggests girls are more likely than boys to engage in almost all arts activities, both inside and outside of school. This pattern becomes stronger as young people get older and it is also reflected in GCSE choices. Moreover, the report finds that this difference is more pronounced in some artforms (eg dance, visual arts and music) than others. Some studies suggest boys are more likely to engage in computer-based creative activity.

## Workforce

The *Creative Industries: Focus on Employment* report highlighted that 37.2 per cent of all jobs in the creative industries were held by women, compared to 47.1 per cent in the whole UK economy. More recently, *Workforce Analysis* (Creative and Cultural Skills, 2018) suggested that 46 per cent of workers in the creative industries in England are women, compared to 54 per cent men. There are some regional differences. In the East of England, 50 per cent of the workforce are women, compared to only 40 per cent in Yorkshire and Humber.

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

The Arts Council's 2017/18 equality and diversity report shows that overall, 50 per cent of the National Portfolio Organisation workforce are women – 59 per cent of permanent staff, 45 per cent of contractual staff and 54 per cent of voluntary staff.

Within the overall Major Partner Museum workforce, 52 per cent are women – 53 per cent of permanent staff, 65 per cent of contractual staff and 50 per cent of voluntary staff.

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

### National Portfolio Organisations

Job function	Percentage of workforce female
Managers	59
Artistic staff	43
Specialist staff	52
Other staff	54

## Major Partner Museums

Job function	Percentage of workforce female
Managers	60
Artistic staff	48
Specialist staff	60
Other staff	54

47 per cent of National Portfolio Organisation boards and 49 per cent of Major Partner Museum boards are women. In key leaderships positions there are relatively high levels of under-reporting, but the data showed that in National Portfolio Organisation/Major Partner Museums 51 per cent of chief executives, 46 per cent of artistic directors and 37 per cent of chairs are women.

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

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

The Strategic Review of DCMS Sponsored Museums stated of the 16 museums, only four currently have a female. Of the 14 national museum directors only two are women and the two non-national directors are currently women. Of board appointments made by DCMS, 43 per cent are women.

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

A new report by UK Music (2019) found that there is now almost a 50:50 split in female and male employees in the music sector. However, while women made up two-thirds of those aged between 16-14 working in the industry, there remains an issue with the retention of females aged 35 and over. As an explanation for why this is the case, the report cites unequal caring responsibilities, maternity discrimination and the gender pay gap as underlying barriers for women participating in the workforce. There is a significant gender pay gap, with many more men than women employed in senior positions in some parts of the industry.

### **Findings from the strategy consultation work**

Women accounted for 55 per cent of respondents to the online consultation during the autumn 2018 consultation period, compared to 30 per cent men. Several respondents, particularly in the online consultation, expressed a strong view that gender parity in the cultural sector workforce (in terms of pay and leadership representation, etc), should be a key focus for the Arts Council.

### **Summary of evidence**

The evidence shows that engagement in the arts and libraries was higher for females than

males and broadly the same for men and women in museums and galleries.

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

Women make up half of England's working age population, and National Portfolio Organisations and Major Partner Museums fall largely in line with this figure, with female workers at National Portfolio Organisations at 50 per cent and at Major Partner Museums at 52 per cent. Both these overall figures have risen since last year. We have also seen a significant increase in the number of female artistic directors in the last year.

### **Impact**

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

### **Gender re-assignment (including transgender)**

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

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

### **Sexual orientation**

ONS data for 2017 shows that:

- The proportion of the UK population aged 16 years and over identifying as heterosexual or straight has decreased from 94.4% in 2012 to 93.2% in 2017
- Over the last five years, the proportion of the UK population identifying as lesbian, gay or bisexual (LGB) has increased from 1.5% in 2012 to 2.0% in 2017
- People aged 16 to 24 years were most likely to identify as LGB in 2017 (4.2%)

There is a lack of data in relation to sexual orientation and culture and the arts. However, following action taken after the equality analysis of the 2015-18 National Portfolio Organisation investment where insufficient data was highlighted, we undertook a consultation on the Arts Council definition of 'diverse led'. In response to this consultation undertaken by Hybrid we have now extended our definition of diverse led organisations to include 'female led' and 'LGBT led' alongside 'Black and minority ethnic led' and 'disability led'.

The inclusion of LGBT led organisations in our definition of diverse led will assist us in future monitoring of sexual orientation. We have committed to further developing our evidence base for this protected characteristic and this is reflected in the action plan section of this equality analysis.

The Arts Council's 2017/18 equality and diversity report notes that in the working age population, 2 per cent of people identify as lesbian, gay or bisexual. 4 per cent of the National Portfolio Organisation workforce and 2 per cent of the Major Partner Museum workforce identifies as lesbian, gay or bisexual. There are however significant data gaps. 58 per cent of the total workforce at National Portfolio Organisations and 62 per cent of the total workforce at Major Partner Museums is categorised as 'unknown'.

**Religion or belief**

**UK population**

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

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

Source: 2011 Census and 2001 Census

- 14.1 million people, around a quarter of the population of England and Wales, reported they have no religion in 2011
- The religion question was the only voluntary question on the 2011 census and 7.2 per cent of people did not answer the question
- Between 2001 and 2011 there had been a decrease in people who identify as Christian (from 71.7 to 59.3 per cent) and an increase in those reporting no religion (from 14.8 to 25.1 per cent). There were increases in the other main religious group categories, with the number of Muslims increasing the most (from 3 to 4.8 per cent)

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

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

**Marriage and civil partnership**

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

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

## **Pregnancy and maternity**

### **UK population – workforce**

The summary of key findings in the 2016 HM Government/EHRC report on pregnancy and maternity related discrimination and disadvantage shows that the arts, culture and leisure sector was among the sectors in which pregnant women and mothers were 1.5 to two times more likely than the average to report a negative experience.

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

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

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

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

## **Socio-economic groups**

### **UK population – workforce**

The *Creative Industries: Focus on Employment* report, using the occupationally based National Statistics Socio-economic Classification (NS-SEC)<sup>3</sup> shows:

- 91.9 per cent employment in the creative industries was carried out by people from more advantaged groups (referring to NS-SEC 1-4), with 8.1 per cent by those from less advantaged groups (NS-SEC 5-8). For comparison, in the UK as a whole, 66 per cent of jobs were done by people from more advantaged groups, and 34 per cent by those in less

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<sup>3</sup> See [ONS website](#) for detail on NS-SEC classifications

advantaged groups

- Museums, galleries and libraries had the highest proportion of jobs filled from the less advantaged group, 22.2 per cent of jobs, compared with an average of 8.1 per cent across all creative industries

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

### **Audiences and engagement**

The Arts Council's 2017/18 equality and diversity report draws on the Audience Agency's Audience Finder Tool to report on the socio-economic profile of audiences across the National Portfolio. Since 2016 we have asked National Portfolio Organisations to upload data on a sample to model an estimate of the different socio-economic groups that form the audiences of these organisations. The results for 2017/18 are below:

Social grade	A	B	C1	C2	D	E
National Portfolio Organisation audiences (bookers 2017/18) – <i>note: these figures are for bookers for ticketed activities</i>	8.2%	24.8%	28.9%	16.2%	10.0%	12.0%
National Portfolio Organisation audiences (non-ticketed 2017/18) – <i>this is survey data and confidence levels will continue to improve as sample sizes continue to increase</i>	7.6%	23.5%	28.5%	16.0%	10.4%	14.1%
UK population profile 2017	5.6%	19.6%	26.3%	18.0%	12.8%	17.7%

The Taking Part 2017/18 Quarter 4 statistic release shows higher engagement levels for those in the upper socio-economic group<sup>4</sup> than those in the lower socio-economic group across the arts, museums and galleries, and libraries. The gap between engagement levels is particularly large for arts and museums and galleries.

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<sup>4</sup> NS-SEC socio-economic classification: 'This is a form of socio-economic classification based on the employment status and occupation of the household reference person. The household reference person is the person responsible for owning or renting, or who is otherwise responsible for the accommodation. In the case of joint householders, the person with the highest income is the household reference person. In the case of joint incomes, the oldest person is taken as the household reference person.'

*Proportion of adults who had attended or participated in activities in the last year by socio-economic status, 2017/18 Q4*

	Upper socio-economic group %	Lower socio-economic group %
Arts	85.7	66.9
Museums and galleries	58.9	39.9
Libraries	35.1	29.7

DCMS analysis shows that the gap in engagement between people from the upper socio-economic group and lower socio-economic group has widened every year since 2014/15 to 18.9 pp. However, this gap is still less than the gap of 20.0 pp recorded in 2005/06. For museums and galleries, the engagement gap fell in 2017/18 to 19 pp – the lowest level recorded since the start of the Taking Part survey.

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

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

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

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

<sup>5</sup>British National Readership Survey (NRS) classification system of social grading: A – high managerial, administrative or professional; B – intermediate managerial, administrative and professional; C1 – supervisory, clerical and junior managerial, administrative and professional; C2 – skilled manual workers; D – semi-skilled and unskilled manual workers; E – state pensioners, casual and lowest grade workers, unemployed with state benefits only.

Use a computer or other device to create your own artwork or music	28%	24%	23%	19%
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The EW Group report (2016) shows that the strongest positive correlation around engagement in arts and culture by children and young people, and by the adults they become, is with parental socio-economic background and circumstances. The report states that parents from higher socio-economic groups are significantly more likely to take their children to arts events and to encourage them to participate in arts activities, compared with parents from lower socio-economic groups. Moreover, the report states that children from higher socio-economic backgrounds are much more likely to play an instrument, receive individual tuition and take a music exam than those from lower socio-economic backgrounds and circumstances. Both these factors are associated with continuing to play musical instruments. Children from different socio-economic backgrounds also tend to play different instruments.

**Workforce**

The Arts Council does not currently collect workforce and leadership data in relation to socio-economic background and social mobility but has committed to exploring how we can capture data and report on social mobility in the future as part of our equality objectives for 2018-20. This work has now commenced.

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

**Perceptions of the sector**

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

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

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

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

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

	Social grade			
	AB	C1	C2	DE

Arts	83%	83%	78%	68%
Museums	91%	92%	90%	84%
Libraries	90%	91%	89%	83%

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

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

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

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

*Percentage of respondents saying they feel informed about the opportunities available to them in their local area when it comes to...*

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

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

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

	AB	C1	C2	DE
The cost of participating is too high (eg entry fees)	33%	32%	28%	37%
I prefer to spend my spare time doing other things	27%	32%	33%	32%
The types of activities available are not relevant or of interest to me	22%	24%	25%	25%
It is difficult to travel to the places where these things happen	23%	19%	24%	25%
I don't have enough time	27%	25%	21%	15%
There aren't enough opportunities in my local area	20%	22%	22%	17%
I don't know what is available in my local area	18%	20%	22%	20%

I don't enjoy participating in artistic and cultural activities	18%	18%	16%	24%
Artistic and cultural activities don't feel relevant to me	15%	18%	21%	21%
None of my friends participate in artistic and cultural activities	17%	15%	18%	17%
I do not want to take part more regularly	12%	14%	13%	15%
None of the above prevent me	12%	12%	6%	9%

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

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

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

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

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

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

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

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

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

Don't know	11%	16%	21%	25%
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Compared to others, respondents from higher social grades were much more likely to agree than disagree with the statements that public funding should be used to support artistic excellence and allow individuals/organisations to explore and develop new practices.

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

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

### Findings from the autumn consultation

There was very strong agreement (95 per cent) in our autumn 2018 consultation that there are still widespread socio-economic and geographic variances in levels of engagement with publicly funded culture. Several people suggested that socio-economic background should be a more significant part of how we view diversity in the sector – both in terms of workforce and audience participation. Somewhat linked to this, there was a sense that the Arts Council gives too much funding to organisations which primarily cater to middle or upper class audiences.

### Summary of evidence

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

### Impact

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

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

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

The Arts Council is committed to promoting and embedding diversity in the work we fund through the Creative Case for Diversity, and our arts based approach to equality and diversity.

Our funded organisations are expected to show how they contribute to the Creative Case through the work they produce and present.

## Evidence gaps in sources used

### **Evidence gaps**

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

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

### **Steps taken to address gaps**

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

We collected data on who engaged with the conversation and consultation processes and captured learning to inform future engagement work.

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

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

*Note – further actions to address gaps are detailed in the action plan section below.*

## Engagement

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

Senior Officer, Diversity, Arts Council England

Director, Diversity, Arts Council England

External Peer Reviews conducted by:

- Morwenna Collett, Australia Council
- Fiona Bartels-Ellis, British Council

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

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

**What were the outcomes of the engagement?**

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

## Part 3: Equality analysis conclusions

**Identification of a need to advance equality of opportunity**

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

**Identification of a need to foster good relations**

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

**Identification of a need to address direct or indirect discrimination**

Yes. This work will set the strategic framework for our investment, development and advocacy work for the 10-year period from 2020-30. It is vital that, in setting this framework, we actively work to ensure that we break down barriers to engagement in arts and culture and do not inadvertently create any new barriers.

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

No.

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

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

## Other considerations

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

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

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

Yes. As above.

## Part 4: Action to be taken

**Please indicate which one of the following steps is to be taken as a result of your conclusions from the equality analysis:**

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

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

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

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

## Part 5: Equality analysis action plan for: *Development of the Arts Council's 10-year strategy: 2020-30*

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

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

				<p>During the autumn 2018 consultation on the proposed outcomes, we were contacted by a learning disability-focused organisation. The CEO attended one of the workshops with an artist and his carer, and then the organisation also ran a similar exercise within their organisation and members and made a further submission via the online platform. The organisation has offered to run a similar process as part of the summer 2019 consultation on the proposed strategy.</p> <p>Continued use of the above portal for the summer 2019 consultation on the proposed strategy to ensure accessibility. Clear communication of the availability of accessible materials and adjustments to accommodate additional needs.</p>
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<b>Advance equality of opportunity</b>				
<b>Issue</b>	<b>Action</b>	<b>By when</b>	<b>Lead</b>	<b>Review comments (see date for review stated above) – in terms of effectiveness of action to date and any further action required</b>
Need to ensure that equality and diversity are considered and embedded throughout the strategy development process	Include diversity-focused representation on the Strategy Oversight Group to ensure expertise is contributed at all stages of strategy development.	<b>April 2017</b>	<b>DCEO, Arts and Culture</b>	<b>Complete</b> Director, Diversity sits on group.
Need to ensure that equality and diversity are considered and embedded throughout the project	External Reference Group (ERG) includes membership from Black or minority ethnic led/focused and disability led/focused organisations. ERG will review all project outputs and comment on approach.	<b>May 2018</b>	<b>DCEO, Arts and Culture</b>	<b>Complete</b> ERG members recruited. The group is representative in terms of individuals and in terms of diverse led organisations.
Lack of baseline information relating to equality and diversity monitoring of external	The Conversation, the consultation on the outcomes and on the draft framework of the strategy will collect equality and diversity monitoring information where possible and we	<b>December 2018</b>	<b>Director, Research</b>	<b>Underway</b> The Conversation – data collected for digital platform, surveys and workshops.  Data received from BritainThinks on ethnicity and disability of public survey

engagement exercises	use this to establish a baseline for future consultation work.			<p>respondents. Data analysed and used to inform planning for the consultation phase in autumn 2018.</p> <p>Autumn 2018 consultation on the outcomes collected equality and diversity monitoring information where possible.</p> <p>Summer 2019 consultation on the proposed strategy will collect equality and diversity monitoring information where possible.</p>
Need to ensure that all project outputs have been scrutinised regarding equality and diversity and appropriate adjustments made	<p>Strategy Oversight Group and Policy Development Group to scrutinise and test all outputs to ensure that equality and diversity issues are addressed, and that equality of opportunity is embedded in the new strategy and implementation plan.</p> <p>Review data and evidence base quarterly and update accordingly.</p>	<b>Ongoing to Sept 2019</b>	<b>Senior Manager, Policy</b>	<p><b>Underway</b> Strategy Oversight Group identified points at which equality analysis and action plan will be reviewed and signed off by National Council (see below).</p> <p>Equality analysis data updated to reflect 2016/17 National Portfolio data.</p> <p>Equality action plan updated April 18 and reviewed by Strategy Oversight Group.</p> <p>Data updated to include latest National Portfolio Organisation/Major Partner Museum data – March 2018. Data updated to include outputs from the research and evidence phase, including the Conversation – May 2018.</p>

			<p>Data updated to include – Children and Young People Research reports (Art31; Beatfreeks; Sound Connections; Bite the Ballot) – July 2018.</p> <p>Draft reports on the Conversation and on the research and evidence review scrutinised in terms of approach to equality and diversity. Feedback provided to consultants and incorporated into final versions.</p> <p>BritainThinks provided breakdown of all answers to all survey questions by protected characteristic – incorporated into equality analysis evidence base.</p> <p>Evidence section of equality analysis updated – April 2019. Update includes: findings from autumn 2018 consultation, updated NPO/MPM data; UK Music Diversity – Music Industry Workforce stats; Creative and Cultural Skills – workforce analysis stats and Social mobility in the creative and cultural industries report by Centre for London.</p> <p>Report from autumn 2018 consultation on outcomes scrutinised for equality and diversity implications by Policy Team and</p>
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				<p>Director and Senior Officer, Diversity. Findings fed into the development of the draft strategy and delivery plan.</p> <p>Evidence section will be updated again following the summer 2019 consultation on the draft strategy and the equality analysis will be published again alongside the final strategy and delivery plan. Include updated NPO Annual Survey data.</p> <p>May 2019 – National Council asked that we look at workforce data for NPOs by band. This will be part of the 2020 Arts Council diversity report and we will use this intelligence to inform our work going forward.</p>
Need to ensure that we are consulting with protected characteristic groups and individuals	Include consideration of engagement of diverse and hard-to-reach/less engaged groups in assessment of tenders for the Conversation, public deliberative research, and the summer 2019 consultation on the draft strategy.	<b>December 2017</b>	<b>Director, Research</b>	<p><b>Complete</b></p> <p>Approach to engagement of hard to reach/less engaged groups used as a scoring category. BritainThinks appointed. Strategy Oversight Group signed off approach to engagement.</p> <p>ITT for public deliberative research and interview questions for prospective consultants asked for specific approach to accessing participants from a range of demographics to ensure a representative</p>

				<p>sample.</p> <p>ITT for consultants for the summer 2019 consultation on the proposed strategy required that tenders demonstrate how they will engage with a wide variety of groups and people from different backgrounds, in line with the equality action plan. Consultants appointed with confidence in their approach to inclusivity and equality and diversity.</p> <p>Work with the consultants appointed to conduct the summer consultation to increase Black and minority ethnic engagement from the 10% achieved in 2018 to 15% for the summer consultation. Work to keep engagement levels for deaf and disabled people at 12% or more.</p>
Need to ensure that we are consulting with protected characteristic groups and individuals	<p>The Conversation includes:</p> <ul style="list-style-type: none"> <li>- Ethnographic studies exploring the needs of particular groups including protected characteristics</li> <li>- Recruitment to stakeholder and public workshops is representative of protected</li> </ul>	<b>May 2018</b>	<b>Director, Research</b>	<p><b>Complete</b></p> <p>Ethnographic case studies identified and undertaken, focusing on:</p> <ul style="list-style-type: none"> <li>○ Black and minority ethnic</li> <li>○ religion or belief</li> <li>○ disabled people</li> <li>○ financially vulnerable people</li> <li>○ children and young people</li> <li>○ older people</li> <li>○ carers</li> </ul>

	<p>characteristic groups</p> <ul style="list-style-type: none"> <li>- Public survey represents views of protected characteristic groups</li> <li>- Children and young people element including hard to reach/less engaged groups</li> </ul>		<ul style="list-style-type: none"> <li>o families with young children</li> </ul> <p>Recruitment to stakeholder and public workshops over-recruited for disability, ethnicity (specifically Asian – identified as gap in the Taking Part diversity report), lower social grades, young people. And this was reflected in participants – full attendance. Every public workshop had a table of 16-25 year olds.</p> <p>Representative public survey over-recruited less represented groups. Age, gender, region and social grade.</p> <p>Table of young people (16-25) at each of the public workshop events run by BritainThinks.</p> <p>Children and young people strand work with Beatfrees to access the views of the hard-to-reach/not engaging groups. We will get a breakdown of participants in this exercise by ethnicity, age and gender.</p> <p>Children and young people strand of work with Art31 – one element focusing on highly engaged, one element focusing on not engaged.</p>
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	<p>The autumn 2018 consultation proactively engages with those from protected characteristic groups from lower socio economic groups.</p>	<p><b>January 2019</b></p>	<p><b>Director, Research</b></p>	<p>Data and evidence from the Conversation added to the equality analysis as appropriate and used to inform strategic direction setting phase.</p> <p><b>Complete</b> Children and young people dedicated strand of work to ensure that the voices of children and young people and those who work with them are heard.</p> <p>Online portal meets Government accessibility standards and availability of alternative formats/approaches to meet particular needs are publicised.</p> <p>For the autumn 2018 consultation on the proposed outcomes, we approached organisations and community groups who were either diverse-led or focused, whose members were comprised of Black or minority ethnic or disabled artists, practitioners or participants. We invited and reached out to Change Makers, Elevate and Sustained theatres. We also approached 'umbrella' organisations and member bodies to take part. We promoted the open online platform widely through social media to raise awareness of the opportunity, including the</p>
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	<p>The summer 2019 consultation on the proposed strategy proactively engages with those from protected characteristic groups including those from lower socio-economic groups.</p>		<p>offer to meet any additional requirements to support response from disabled people.</p> <p>Held dedicated children and young people sessions via our Bridge Organisations.</p> <p>Worked with Creative People and Places and asked them to share the opportunity via their networks, contacts and channels.</p> <p>Reached out to contacts we work with who we know have links to diverse individuals, groups and organisations and asked them to help us publicise the autumn 2018 consultation via their networks.</p> <p><b>Underway</b>  Consultants recruited with consideration of their approach to engaging with a diverse range of organisations and individuals.</p> <p>Arts Council contacts and networks used to publicise and reach out to diverse focused and led organisations and ‘umbrella’ and membership organisations that represent Black and minority ethnic or disabled people. Social media used to publicise the consultation. Clear communication of accessible formats and offer of</p>
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				adjustments/support to facilitate responses where required.
Need to ensure equality and diversity considerations are embedded in policy development and in planning for implementation	Include diversity-focused representation on the Strategy Policy Development Group to ensure that all policy development and implementation plans consider and promote equality and diversity.	<b>April 2018</b>	<b>DCEO, Arts and Culture</b>	<b>Complete</b> Director, Diversity, recruited to the Strategy Policy Development Group.
	Case for change used to identify key issues relating to equality and diversity in the arts and culture sector.	<b>June 2018</b>	<b>DCEO, Arts and Culture</b>	<b>Complete</b> Case for change identifies 'a persistent and widespread lack of diversity across the creative industries and in publicly funded cultural organisations' and 'widespread socio-economic and geographic variances in levels of engagement with publicly funded culture' as issues.
	Theory of Change used to identify outcomes to address issues relating to equality and diversity.	<b>Sept 2018</b>	<b>DCEO, Arts and Culture</b>	<b>Complete</b> Outcomes identified relating to equality and diversity to address the issues above: 'people from every background benefit from public investment in culture' and 'England's diversity is fully reflected in the organisations we support and in the culture they produce.'
	Establish workstream groups to look	<b>May 2019</b>	<b>DCEO,</b>	<b>Underway</b>

	<p>at equality impact considerations for policy development and implementation options for the ongoing work on developing our new outcomes and requirements framework for the strategy.</p> <p>Ensure equality and diversity implications are identified across all Strategy Policy Development workstreams and that the diversity-focused workstream groups work with other workstream groups to address these.</p>	<p><b>Ongoing to December 2019</b></p>	<p><b>Arts and Culture</b></p> <p><b>Director, Diversity</b></p>	<p>Groups established and reported back on findings – December 2018. Further work undertaken and submitted in March 2019. This includes work focused on the development of the ‘inclusive’ requirement and to embed equality and diversity consideration across the outcomes and delivery considerations.</p> <p>Each group should report on equality impact considerations resulting from proposed activity under each outcome and requirement strand identified.</p> <p><b>Underway</b> Workstream groups briefed to consider equality and diversity implications across their work and in their December 2019 reports to the Strategy Policy Development Group.</p> <p>Outcome workstream conveners presented findings to Arts and Culture Directors – January 2019</p> <p>Outcome and ways of working workstream conveners presented findings at Strategy Policy Development Group – January 2019.</p> <p>Outcome and requirement workstream</p>
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	<p>Ensure that equality and diversity considerations are integral to the development of delivery plan and that new policies are developed with equality analysis and action plans as appropriate.</p>	<p><b>Ongoing to December 2019</b></p>	<p><b>Chief Operating Officer</b></p>	<p>conveners presented at Arts and Culture Directors in March 2019 and delivered more detailed findings and proposals in May 2019.</p> <p>Ways of working groups taking account of feedback from consultations and data and evidence in the equality analysis and action plan to ensure that equality, diversity and inclusivity is integral to our work on developing our internal processes and systems.</p> <p>Equality and diversity considerations are identified using the evidence base in this equality action plan and through the process undertaken by the workstream groups in developing proposals and policy ideas. This work will be used to draft the delivery plan. As work on policy proposals progresses, COO, Director, Diversity and Senior Manager, Policy, to flag where individual equality analyses are required for developing policies and plans.</p>
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<p>Need to ensure drafts of strategy take account of equality and diversity implications</p>	<p>Review all draft versions of the strategy document as they are produced to ensure that they are robust in terms of their consideration of equality and diversity issues and implications and that any changes are made as necessary.</p>	<p><b>Ongoing to Oct 19</b></p>	<p><b>Director, Research</b></p>	<p><b>Underway</b>          'Inclusive' requirement work stream established to identify the most effective and appropriate approach to embed inclusivity and equality and diversity in the proposed strategy and in the developing delivery plan. Workstream led by Director, Diversity, and drawing in expertise from across the organisation.</p> <p>Ensure all other outcome and requirement work streams take equality considerations into account in their work through cross-workstream interaction and testing and involvement of the Director and Senior Officer, Diversity, as appropriate.</p>
<p>Need to ensure that National Council are abreast of equality and diversity context and actions for decision making and compliance</p>	<p>Equality analysis and action plan presented to National Council at key milestone moments to inform decision-making and ensure compliance.</p>	<p><b>Ongoing to Sept 2019</b></p>	<p><b>DCEO, Arts and Culture</b></p>	<p><b>Underway</b>          Key milestones identified as:</p> <ul style="list-style-type: none"> <li>- 20 June 2018 (to review equality/action plan)</li> <li>- 19 September 2018 (to inform sign off of consultation materials)</li> <li>- 15 May 2019 (to inform sign off of materials for summer 2019 consultation)</li> <li>- 17/18 September (to inform sign off of strategy and delivery plan for publication)</li> </ul>

<p>Further exploration required of protected characteristics where we lack data and evidence</p>	<p>Identify protected characteristics where we have evidence gaps.</p> <p>Plan and undertake work to address evidence gaps and increase Arts Council knowledge.</p>	<p><b>Ongoing to Sept 2019</b></p>	<p><b>Director, Diversity</b></p>	<p><b>Underway</b> Evidence gaps identified relating to: religion; sexual orientation; gender reassignment; class/social mobility; and marriage.</p> <p>Director, Diversity, to work with the Research team to identify appropriate action to strengthen our knowledge and access to evidence as appropriate going forward.</p> <p>Class/social mobility – a paper is going to Executive Board in June. We will have recommendations from ongoing work on this area by September 2019 – assess again then.</p>
<p>Ensure adequate consideration of under-16s within the evidence base</p>	<p>Use existing equality analysis of Goal 5 to inform our approach.</p> <p>Children and young people consultation strand as part of autumn 2018 consultation on outcomes.</p> <p>Update data and action plan.</p>	<p><b>Sept 2019</b></p> <p><b>October-December 2018</b></p> <p><b>February 2019</b></p>	<p><b>Senior Manager, Policy</b></p> <p><b>Director, Children and Young People</b></p> <p><b>Senior Manager, Policy</b></p>	<p><b>Underway –</b> Goal 5 equality analysis reviewed and appropriate evidence added to equality analysis.</p> <p>Focus groups held with young people, parents/carers and those who work with them as part of the autumn 2018 consultation.</p> <p>Data updated – April 2019.</p>

	Deliberative workshop with children and young people alongside public deliberative research.	<b>March 2019</b>	<b>Director, Children and Young People</b>	Workshop held and findings being analysed.
Ensure equality analysis and action plan, and approach to equality and diversity are as robust as possible	<p>Approach colleagues at partner organisations and invite them to peer review our equality analysis to gain expert insights and strengthen the evidence base and approach.</p> <p>Make improvements to the equality analysis and action plan as a result of the peer review.</p>	<p><b>August 2018</b></p> <p><b>Sept 2019</b></p>	<p><b>Director, Diversity</b></p> <p><b>Director, Diversity</b></p>	<p>Peer reviews undertaken by peers at British Council and Australia Council. Feedback received and digested internally.</p> <p>Initial changes incorporated into version published October 2018.</p> <p>Propose to conduct a second peer review of equality analysis ahead of final publication of strategy in autumn 2019.</p>

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

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

## Part 6: Sign off

Please note the order of the teams/people involved in the checks and sign off

<b>Who carried out the assessment?</b> Jennifer Ngyou, Senior Manager, Policy (Project Manager)
<b>Supported by:</b> Abid Hussain, Director, Diversity Collette Cork-Hurst, Senior Officer, Diversity Chris Steward, Senior Officer, Policy
<b>Date of initial assessment</b> 12 December 2017
<b>Date forwarded to Diversity SO for QA</b> 13 December 2017
<b>Responsible Director</b> Simon Mellor, DCEO, Arts and Culture
<b>Sign off date by Responsible Director</b> 15 February 2018

## Review of implemented action

<b>Last reviewed: 31 May 2019</b>
<b>Next due: 31 August 2019</b>
<b>Name of person responsible: Jennifer Ngyou, Senior Manager, Policy</b>