



Every child: equality and diversity in arts and culture with, by and for children and young people

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Executive summary

EW Group was commissioned by Arts Council England in March 2015 to carry out a data and evidence review and equality action planning process. The review and action-plan relates to equality and diversity within Goal 5 of Arts Council England's 10-year strategic framework *Great art and culture for everyone*. This goal is that "Every child and young person has the opportunity to experience the richness of the arts, museums and libraries".

The review has involved desk research, a literature review, as well as data gathering and analysis including synthesis of quantitative data, Arts Council England programme monitoring data and research evidence. These were complemented with semi-structured phone interviews with 23 individuals involved in arts and culture with, for or by children and young people.

Goal 5, children and young people and the protected characteristics

- There is very little evidence in the sources reviewed which gives grounds for assessing children and young people's levels of engagement in the arts by several of the protected characteristics.
- There is a lack of evidence about the particular trends in certain artforms or specialist areas, and no consistent methodology across Arts Council England supported activity for collecting information that would create that evidence.

What the evidence tells us about children and young people and the arts and culture

- High levels of engagement in the arts at least once in the last year, which reduces with age, with different patterns of behaviour between boys and girls.
- Some studies suggest young people have different, broader, definitions of arts and culture to those of policy makers and funders.
- Engagement in the arts is suggested by some studies as contributing to reducing the effects of disadvantage on educational attainment.
- Research suggests engagement in one aspect of arts, culture or sport tends to boost engagement in other aspects.

Age

- Engagement in the arts at the most basic level (at least once a year) is almost universal in the 5-10 years old age range, and drops off as children grow older.
- As children grow older different patterns in arts engagement are noticeable between boys and girls.
- Interviewees consistently felt that supporting engagement at very young ages is key to breaking the cycle of intergenerational transmission of a lack of interest and engagement in arts and culture, but that the foundation years (pregnancy and ages 0-5) tend to be overlooked in policy and funding.

Gender

- Research suggests girls are more likely than boys to engage in almost all arts activities, both inside and outside of school. This pattern becomes clearer as young people get older. It is also reflected in GCSE choices.

- 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.
- Employment data shows women outnumber men across the cultural sector workforce as a whole, although they are arguably under-represented at senior and board levels.
- Interviewees tended to feel that targeting of content and artform, as well as using male role models, can be useful in encouraging boys to engage in arts and culture. Broader definitions of arts and culture for the purposes of activity and projects, such as gaming and popular music, also make a difference.

Disability

- A pattern is evident of very different levels of access to different artforms or cultural experiences among disabled and non-disabled children and young people.
- 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.
- Challenges for arts and culture organisations around training, funding and budgeting were also described by interviewees.
- A sharp leadership focus on inclusion, targeted funding and partnership with specialists were felt by interviewees to be positive steps.

Race, ethnicity and religion

- Research indicates Black and minority ethnic people are less likely to have been taken to arts events while growing up, but there are differences between different ethnic groups and by different artforms.
- Some studies suggest parental perceptions play a role in encouraging or discouraging consideration of careers in the arts by Black and minority ethnic children and young people.
- Bridge Organisations tend to be less ethnically diverse in their staffing than the Arts Council's National Portfolio Organisations as a whole.
- Engagement by children and young people and within the adult population tends to follow similar patterns in relation to ethnicity. Groups most likely to engage as adults are most likely to have engaged as children.
- Interviewees commonly felt that understanding the social and cultural context for different ethnic groups was key to delivering inclusive artistic activity and programming, acknowledging the increasingly blended and diverse nature of ethnic identity, and the importance of avoiding "labelling" or tokenism.
- There is a lack of statistical evidence about the particular trends in certain artforms or specialist areas, and no consistent methodology for collecting information that would create that evidence.

Socio-economic status

- Consistently the strongest correlation in studies around rates of engagement in arts and culture by children and young people, and by the adults they become, is with parental socio-economic background and circumstances.
- A number of studies suggest a “cycle of culture” in which parents’ own cultural experiences in childhood shape their behaviour as parents in relation to the arts.
- The reduction in arts subjects being taught in schools was felt by interviewees to impact on those who are not encouraged or cannot afford to engage outside of school.
- Schools, libraries and cultural organisations with long-term community-based engagement are seen by interviewees as being well-positioned to involve people from disadvantaged backgrounds.

Artforms

- There are very different patterns across the artforms and other areas as defined by the Arts Council in relation to protected characteristics. Some (eg rates of participation in theatre) have definite gender differences, others (eg use of libraries) have patterns which seem more to do with age and ethnicity.
- Some artforms appear to give greater priority to work with, by and for children and young people than others, as reflected in the focus on funded projects by the Arts Council.

Other themes

- Schools and parents play key roles in influencing cultural engagement, but there are challenges around the policy environment, especially in schools.
- Schools encourage arts and cultural engagement through the curriculum and through providing a context for out of school activities.
- For arts organisations, schools are important as a route to children and young people, especially those who are disadvantaged or disabled.
- Changes to funding, infrastructure and curriculum are felt by interviewees to be impacting on the ability of arts and cultural organisations to work well with schools.
- Some studies suggest parents are more likely to encourage and foster arts engagement among girls than boys.
- Research suggests parents who define themselves as Black and minority ethnic and from “other” backgrounds are less likely to take their children to arts events or encourage participation.
- 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, as compared with parents from lower socio-economic groups.
- Involving parents is a powerful enabler of young people’s engagement in arts and culture, particularly for young children, according to both research studies and interviewees.
- Digital engagement was felt by some interviewees to be a key area to focus on to enable engagement in arts and culture, especially amongst older boys.

Arts Council England-funded strategic programmes

National Portfolio Organisations

- The proportion of events specifically targeting children and young people promoted by National Portfolio Organisations varies significantly by artform, but there is little information specifically about the protected characteristics.
- The National Portfolio Organisation workforce is more white and more female than the general population.
- Disabled people are significantly under-represented in the National Portfolio Organisations’ workforce.
- The largest proportion of staff is in the 25-34 age range.
- Equality Action Plans are seen by interviewees as helpful in providing organisational focus on equality and diversity.

Grants for the Arts

- Spending on work with, by and for children and young people through Grants for the Arts varies significantly across regions from 18 per cent to 32 per cent of awards in 2014/15.
- There is some variation by artform, with literature having the highest percentage of funded Grants for the Arts projects with, by and for children and young people, and visual arts the lowest.
- There is little information on the diversity of young people involved in the activity undertaken within individual Grants for the Arts projects.

Key Arts Council-funded programmes aimed at children and young people

- Arts Council-funded programmes aimed at children and young people tend to be relatively successful in targeting particular groups. Individual project evaluations and research consider aspects of equality and diversity.
- However, there is no consistent approach to gathering evidence and planning for equality and diversity across these programmes as a whole.

Many interviewees felt that Arts Council England could put more emphasis on equality and diversity within Goal 5, and could provide clearer guidance and more specific criteria for the data to be collected and reported to the Arts Council.

Monitoring and reporting

- There is currently no clear imperative or framework for reporting to Arts Council England about children and young people and the protected characteristics.
- Issues interviewees described as hindering lean and effective data collection include: varying funder requirements; difficulty in asking for information; lack of clarity on what to collect and how information is used; and lack of expertise and training.
- Interviewees tended to agree that a clearer common framework would be helpful and would need to be developed in a consultative/collaborative style and introduced over time with appropriate support, development and guidance. The challenges in developing this should not however be underestimated.

- EW Group recommend that any framework for data collection should start by seeking to provide information on age, disability, gender, race or ethnicity, religion or belief and socio-economic status. However, it is recognised that a balance needs to be struck in terms of the need to collect diversity data and the benefits such data could bring in relation to understanding progress on Goal 5, and the time, costs and resources associated with doing so, especially for smaller arts organisations.

Barriers and enablers

- Barriers include: difficulties in collecting diversity data; lack of baseline information; pressure on schools; costs of access and transport; digital poverty; and perceptions of culture.
- Enablers include: shared learning; training and development; clear guidelines; and targeted funding.

EW Group recommendations

A number of short, medium and long-term actions are recommended under five overarching recommendations:

1. *Arts Council England should provide **strategic leadership to raise the profile of the role of equality and diversity** in ensuring “every child and young person has the opportunity to experience the richness of the arts, museums and libraries”.*
2. *Arts Council England should **take steps to radically improve the collection, analysis and use of data about equality and diversity** in relation to arts and culture by, with and for children and young people.*
3. *Arts Council England should ensure its **funding programmes work strategically to increase equality and diversity in the cultural offer** to children and young people.*
4. *Arts Council England **should work with other funders and the cultural sector to encourage wider adoption of best practice** in ensuring equality and diversity within engagement by children and young people in arts and culture.*
5. *Arts Council England should focus a **programme of activity and action research** on the areas of disability, gender, digital media and entry into the cultural workforce.*

1. Background and purpose

Arts Council England’s 10-year strategic framework, *Great art and culture for everyone*, has five goals. The first four goals relate to excellence, access (“for everyone”), resilience and sustainability of organisations and the sector, and diversity and skills in the workforce. Goal 5 relates to children and young people. The goal is that “Every child and young person has the opportunity to experience the richness of the arts, museums and libraries”. Equality and diversity are core to Arts Council England’s strategy, and they also have responsibilities to consider their impact in relation to the nine protected characteristics set out under the Equalities Act.

EW Group was commissioned by Arts Council England in March 2015 to carry out a data and evidence review and equality action planning process.

The aims and objectives of the research project were as follows:

- To analyse broad trends across the English arts and cultural sector in terms of children and young people’s level of artistic and cultural activity (as artists, participants, producers and audience members) with particular reference to trends across each of the protected characteristics, plus socio-economic status and educational attainment, and by different artforms or cultural activity.
- To analyse the diversity profile of the arts and cultural sector workforce that works with children and young people and Arts Council funded organisations that work with children and young people.
- To synthesise key research evidence about the barriers and facilitators to ensuring that all children and young people have the opportunity to experience high-quality arts and cultural experiences.
- To synthesise available monitoring data and evaluation research evidence from across Arts Council England’s funded organisations and key programmes aimed at children and young people.
- To make conclusions about the extent to which Arts Council England’s funded activity and key programmes aimed at children and young people are effectively targeted or designed to ensure that opportunities exist for all children and young people to experience arts and culture.
- To develop an Equality Action Plan based on the research findings, which makes recommendations for future Arts Council England policy and programme design (making reference to specific programmes), as well as for future research and evaluation, and data collection by the Arts Council.

2. Methodology

The review has involved the following elements:

- Desk research and a literature review of relevant qualitative research (see Appendix 1 for references).
- Data gathering and analysis: including synthesis of quantitative data from surveys, Arts Council England internal monitoring data and research evidence and other research from sources such as Ofcom and Department for Education (see Appendix 1 for references).
- Semi-structured phone interviews with 23 individuals involved in arts and culture with, for or by children and young people. These were structured around themes emerging from the desk research, literature review and synthesis of quantitative data, including potential barriers and enablers of engagement by diverse children and young people (see Appendix 2 for a list of interviewees).
- Analysis of quantitative and qualitative data, identification of themes and creation of a report for discussion.

The structure of this report is as follows:

- Section 3 gives an overview of what the evidence tells us about children and young people, the protected characteristics and involvement in arts and culture, and the strengths and weaknesses of the evidence base.
- Section 4 then draws out a number of themes that arise from the evidence including the influence of schools and parents.
- Section 5 reflects on Arts Council England's own funding programmes and strategic investments in the light of the overall context described earlier.
- Section 6 sets out some issues and suggestions for the monitoring and reporting of Goal 5 and the protected characteristics.
- Section 7 identifies a number of barriers and potential enablers to cultural engagement.
- Section 8 summarises our recommendations to Arts Council England.
- Finally, Section 9 sets out the Equality Action Plan recommended to ensure children and young people with the protected characteristics benefit as equitably as possible from Arts Council England's work on Goal 5.



Photo © Nicola Young / Belgrade Theatre

3. Goal 5, children and young people and the protected characteristics

3.1 Introduction and observations on the evidence base

▶ Key points

- There is very little evidence in the sources reviewed which gives grounds for assessing engagement under several of the protected characteristics.
- There is a lack of evidence about the particular trends in certain artforms or specialist areas, and no consistent methodology across Arts Council England supported activity for collecting information that would create that evidence.

The evidence which we have found has a number of drawbacks when it comes to assessing the extent to which children and young people with one or more of the protected characteristics have the opportunity to experience the richness of arts and culture, as set out in Arts Council England's Goal 5.

Although the legislative framework provides some clarity, there are areas that are difficult to apply consistently across Arts Council England's work in relation to young people. (This mainly focuses on young people up to the age of 19, but also includes some programmes for those up to 25 years old). Sexual orientation and gender reassignment, for instance, apply differently at the younger end of the age range, even if it were possible or appropriate to ask children or their carers about these characteristics. There is very little evidence in the sources reviewed which gives any grounds for assessing children and young people's engagement in arts and culture under several of the protected characteristics.

Another issue is that most research and monitoring data gathered considers children and young people as a group, rather than seeking to look at the diversity within that group. Some projects targeted at particular groups – such as disabled children and young people, or pupils in schools in disadvantaged areas – provide insight into engaging targeted groups, but do not provide evidence for comparison with the broader population of children and young people.

There is a lack of evidence about the particular trends in certain artforms or specialist areas. There is no systematic evidence base across the arts and cultural sector as a whole, although the Child Taking Part Survey does provide some insight. Some artforms such as music have evidence relating to often large-scale projects such as In Harmony and Music Education Hubs that provide useful information. Only a minority of programmes have, however, been designed to look specifically at the diversity of the children and young people involved.

Data collection methodologies vary, with some collection of data being done directly, some by proxy, and some, we are told, by observation. Some projects take as their focus disadvantage as a whole, usually including a combination of factors that bring in issues of socio-economic status, ethnicity and disability. These varied methods make comparisons difficult.

In the rest of this section, we make some overall comments on the evidence, and then set out findings, analysis and some suggestions of what seems to work for each of the relevant characteristics.

3.2 What the evidence tells us about children and young people and the arts and culture

▶ Key points

- High levels of arts engagement at the most basic level (ie at least once in the last year) which reduces with age, with different patterns of behaviour between boys and girls.
- Some studies suggest young people have different, broader definitions of arts and culture to those of policy makers and funders.
- Some studies suggest engagement in the arts contributes to reducing the effects of disadvantage on educational attainment.
- Research suggests that engagement in one aspect of the arts, culture or sport tends to boost engagement in other aspects.

The Child Taking Part Survey (DCMS 2014) suggests that children under the age of 16 are engaging with arts and culture in increasing numbers and that almost all engage in some way. 99 per cent of 5-10 year olds had engaged with arts outside of school in the past year; 92 per cent in the past week. The overall arts participation rate among children and young people has improved in recent years. The proportion of children and young people using libraries has decreased in recent years and rates of visits to heritage sites and museums have remained constant. There are different patterns of behaviour when looking at boys and girls, discussed below.

In the 11-15 age group, engagement in the arts at least once per year drops off slightly, although is still high at 95 per cent overall, and some difference can be seen between girls' and boys' engagement (97 per cent of girls and 93 per cent of boys engaged with arts activity outside of school in the past year). Computer-based activities begin to play a proportionately greater role in boys' arts engagement in the 11-15 age range (DCMS 2014).

Overall, there was no significant difference between disabled and non-disabled children in achieving the baseline measure of at least one engagement with arts activities in the past 12 months. However, this does not necessarily mean that there will not be differences in the *amount of engagement above this baseline* – or in the *types of artforms* engaged with, or variations between children and young people with different disabilities and impairments.

Some research suggests that definitions of arts and culture can be difficult when considering engagement by children and young people. Many young people, especially those from urban centres and diverse ethnic backgrounds, understand 'culture' in its broadest sense, incorporating cooking, fashion, street festivals and online activity as much as (if not more than) the definitions used by the Arts Council or DCMS (A New Direction 2013). This was also echoed by some interviewees, who described how some young people drew few distinctions between traditional artforms, games, and online activity such as sharing photographs and videos. Some young people consider the traditional artforms more as hobbies than either potential professions within the creative industries or cultural practices (A New Direction 2013).

Young people are less likely than older people to distinguish between "arts and culture" and other activities in their leisure time by labelling some as one thing and some as another. Online sharing of photos, videos and writing, for instance, is not separated out into "arts" (Flow Associates 2011) and young people's digital, social, cultural activity and participation are increasingly interconnected (University of Bristol 2015). Battersea Arts Centre and Contact Theatre's The Agency project, which uses methodologies rooted in participatory theatre to develop entrepreneurial skills and community projects, has been successful in engaging young men from

Black and minority ethnic backgrounds, partly due to abandoning tightly bound definitions of arts and culture, and "allowing" projects which include activities such as cooking as well as other cultural expressions.

A number of pieces of research reviewed suggest engagement in the arts as contributing to reducing the effects of disadvantage on educational attainment. Studies have suggested that structured arts activities can boost attainment in literacy and mathematics and increase volunteering, propensity to vote and employability (Cultural Learning Alliance 2011), communication abilities in looked after children (Sheikh 2013) and general cognitive abilities (Arts Council England 2014). Bright but disadvantaged students were significantly more likely to go on to get four or more AS-levels when they had engaged in academic enrichment activities at home, such as reading or learning opportunities including family visits to museums and galleries, between the ages of 11 and 14 (Sutton Trust 2014).

Research into the Creative Partnership programme, which ran from 2002-10, produced a body of evidence which demonstrated a positive impact on general learning outcomes from arts and culture focused on developing creativity amongst young people and in schools (Culture at Kings 2015).

There is also a notable "virtuous circle" identifiable. Engagement in one aspect of arts, culture or sport tends to boost engagement in other aspects (Sheffield Hallam University 2014, Labour Party 2014). Equally, just as arts engagement can boost educational attainment, the constant trend within the evidence is that arts engagement in adults is higher amongst those who engaged whilst younger, and who reached higher levels of educational attainment (Oskala et al 2009).

In terms of employment and career paths into the arts, weaknesses in data collection make it difficult to assess the patterns for people aged 25 or under. Workforce statistics (supplied by Arts Council England, covering 2013/14) suggest 1.5 per cent of the overall workforce of Arts Council England National Portfolio Organisations is aged under 19, but the next data monitoring category – which might suggest employment up to age 25 – covers a much broader age range, up to 34, making it impossible to know how many "young people" using the current definition are employed in Arts Council England National Portfolio Organisations. A similar issue would apply to artists and temporary staff.

Data on attendance, education and learning opportunities, exhibition days, and film screening days via National Portfolio Organisations and Major Partner Museums provide some indication of the scale of activity for children and young people, including how many children and young people are reached by artform and region (children and young people/ schools activity by National Portfolio Organisations 2013/14, supplied by Arts Council England). It is, however, not broken down by any of the protected characteristics within the child and youth population. This is a significant gap given the Arts Council's ambition that Goal 5 is not concerned only with who consumes art, but also with creating opportunities for children and young people to make their own art and career pathways into creative and cultural industries.

3.3 Age

▶ Key points

- Arts engagement at the most basic level (at least once a year) is almost universal in the 5-10 years age range, and drops off as children grow older.
- As children grow older different patterns in arts engagement are noticeable between boys and girls.
- Interviewees consistently felt that supporting engagement at very young ages is key to breaking the cycle of intergenerational transmission of a lack of interest and engagement in arts and culture, but that the foundation years (pregnancy and ages 0-5) tend to be overlooked in policy and funding.

3.3.1 What the evidence tells us about patterns of difference

The biggest and simplest variation by age group which is evident in the data is that described in section 3.2 above: engagement in the arts at the most basic level (at least once a year) is almost universal in the 5-10 years age range, and drops off as children grow older (DCMS 2014). For instance, in a survey conducted by A New Direction in 2012, all cultural venues and events saw attendance rates drop among those aged over 16 – and for most activities the drop was quite considerable. For example, 86 per cent of 11-15 year olds in London had visited a museum or gallery in the past year compared with 72 per cent of 16-19 year olds and 70 per cent of 20-25 year olds (Bunting 2013).

A gender-based divergence in basic engagement is noticeable in the Child Taking Part Surveys as children grow older. By the ages of 11-15, girls' engagement begins to outstrip that of boys (96.7 per cent of girls, compared to 93 per cent of boys had engaged at least once with an arts activity outside of school in the previous 12 months) (DCMS 2014).

3.3.2 Explaining the patterns of difference

Beyond that, it is difficult to see consistent trends within the participation rates for different age groups in different artforms. The picture is complex. Some factors stand out:

- Literature and reading activities and film and video have the highest participation rate amongst 11-15 year olds (DCMS 2014).
- Playing instruments reaches its peak at 8-13. There is then a drop-off from primary to secondary, presumably as this becomes more and more a matter of choice, rather than of school or parental encouragement (ABRSM 2014).
- Older children are more likely to have undertaken/ be interested in creative activities online (Ofcom 2010).
- Satisfaction with libraries decreases by age group (CIPFA 2011).

3.3.3 What works

Some studies (eg Independent Research Solutions, 2003, cited in Consilium, 2014) suggest supporting engagement at very young ages is key to breaking the cycle of intergenerational transmission of low interest and engagement in arts and culture. This was also a consistent theme in remarks by interviewees who talked about early years provision. Some interviewees also suggested that the foundation years (pregnancy and ages 0-5) tend to be most overlooked in policy and funding, something also remarked upon by at least one research study (Culture at Kings 2014). Little of the research reviewed was concerned specifically with this age group. Whether this has particular relevance to other protected characteristics is unclear from the evidence considered.

3.4 Gender

▶ Key points

- 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. It is also reflected in GCSE choices.
- 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.
- Employment data shows women outnumber men across the cultural sector workforce as a whole, although they are arguably under-represented at senior and board levels.

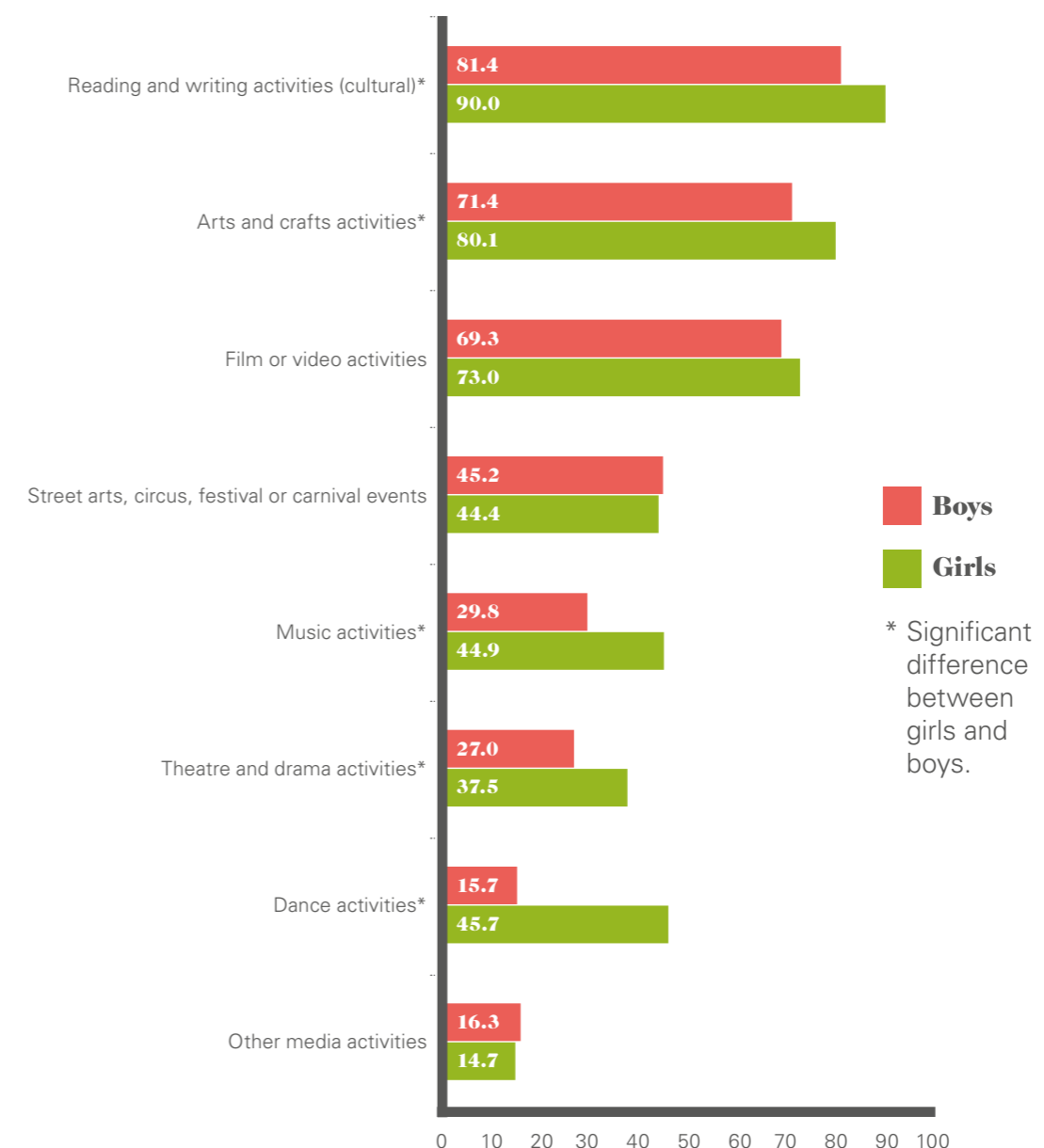
- Interviewees tended to feel that targeting of content and artform, as well as using male role models, can be useful in encouraging boys to engage in arts and culture. Broader definitions of arts and culture for the purposes of activity and projects, such as gaming and popular music, also make a difference.

3.4.1 What the evidence tells us about patterns of difference

There appear to be consistent differences in patterns of behaviour amongst children and young people according to gender. Girls are more likely than boys to engage in almost all arts activities, both inside and outside of school.

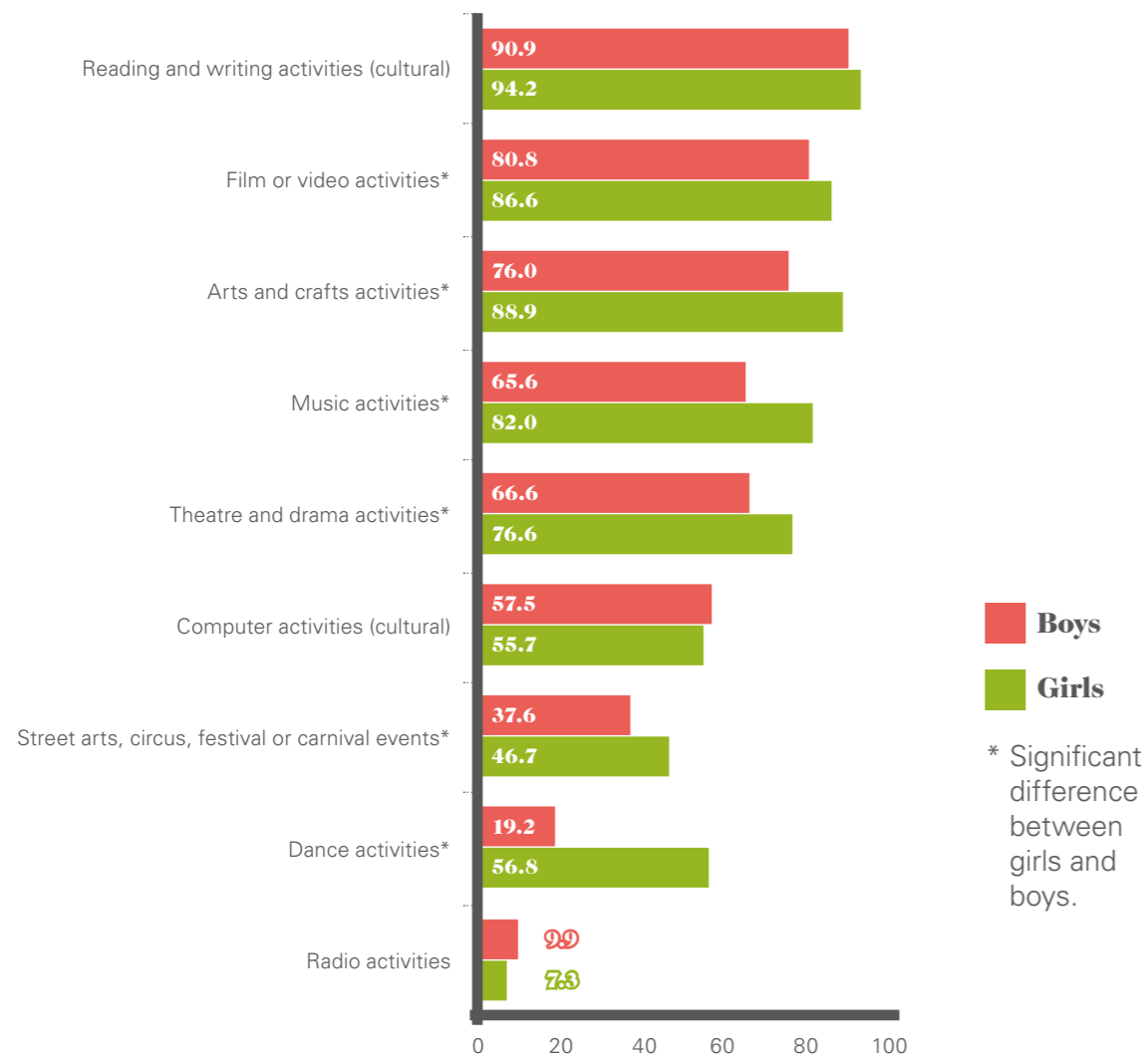
This difference is more pronounced in some artforms (eg dance, visual arts and music) than others, at least according to the data reviewed. This is illustrated in the Child Taking Part Survey (DCMS 2014) in both the 5-10 and 11-15 age ranges, as in Figure 1 below.

Figure 1: Arts activities engaged in by 5-10 year olds in the last year split by gender (2013/14)



(Source: Child Taking Part Survey, DCMS 2014)

Figure 2: Art activities engaged in by 11-15 year olds in the last year split by gender, 2013/14



(Source: Child Taking Part Survey, DCMS 2014)

74 per cent of those registered with the Saturday Art and Design Club in 2014/15 were girls (National Art and Design Saturday Club 2014/15). Girls are also over-represented in music ensembles and choirs run in schools and through Music Education Hubs. Of 97,000 pupils playing regularly in ensembles in 2013/14, 57 per cent were girls (61 per cent in the previous year) (Sharp 2015). A recent survey conducted by the National Literary Trust (Clark 2015) found that girls are more likely than boys to read each day and say they enjoy reading more. Boys, however, are more likely to engage in computer-based creative activity (Ofcom 2010). There are, however, limitations to the evidence, which is focused on more formal arts and culture activity where data can be collected. It may be that boys' engagement is more in "informal" activity, be that sharing images or videos on computers, or, for example, music activity which they do not necessarily recognise as "arts and culture".

The gender divergence in basic levels of arts engagement becomes larger the older the age group considered, with engagement levels for boys dropping from 99 per cent once a year at age 5-10 to 93 per cent at age 11-15 (DCMS 2014). 16-24 year olds of both genders average 80 per cent arts engagement once a year (DCMS 2015), although the artform categories and means of measuring differ across the child and adult surveys, meaning the apparently large drop should be treated with caution. Girls aged 11-15 are significantly more likely than boys to have engaged in almost all artforms, apart from computer based activities (where boys were significantly over-represented) and radio activities (which involved a small but almost equal number of both sexes) (DCMS 2014).

There is a similar pattern when looking at engagement with arts and culture within formal education, particularly the choice of courses young people make at GCSE and A Level. GCSE statistics show that girls are more likely to enter arts GCSEs and significantly more likely to get higher grades (A*-C) than boys. In

2013/4, boys made up 34 per cent of GCSE entrants in art and design, 38 per cent in drama and 30 per cent in performing arts, despite making up 51 per cent of entrants in any subject (Department for Education 2015).

Etherington (2013) points out that girls are even more likely to take vocational courses in arts subjects (she cites Ofsted figures from 2009, that three in four of those taking vocational subjects are female). Boys are much less likely than girls to take an arts A Level alongside a science A Level which may relate to perceptions of the relevance of arts subjects to future employability. However the gender split in entries for music, media, film, TV and English literature GCSE is much more even (EWG analysis of Department for Education 2015, for 2013/14, and Gill 2015).

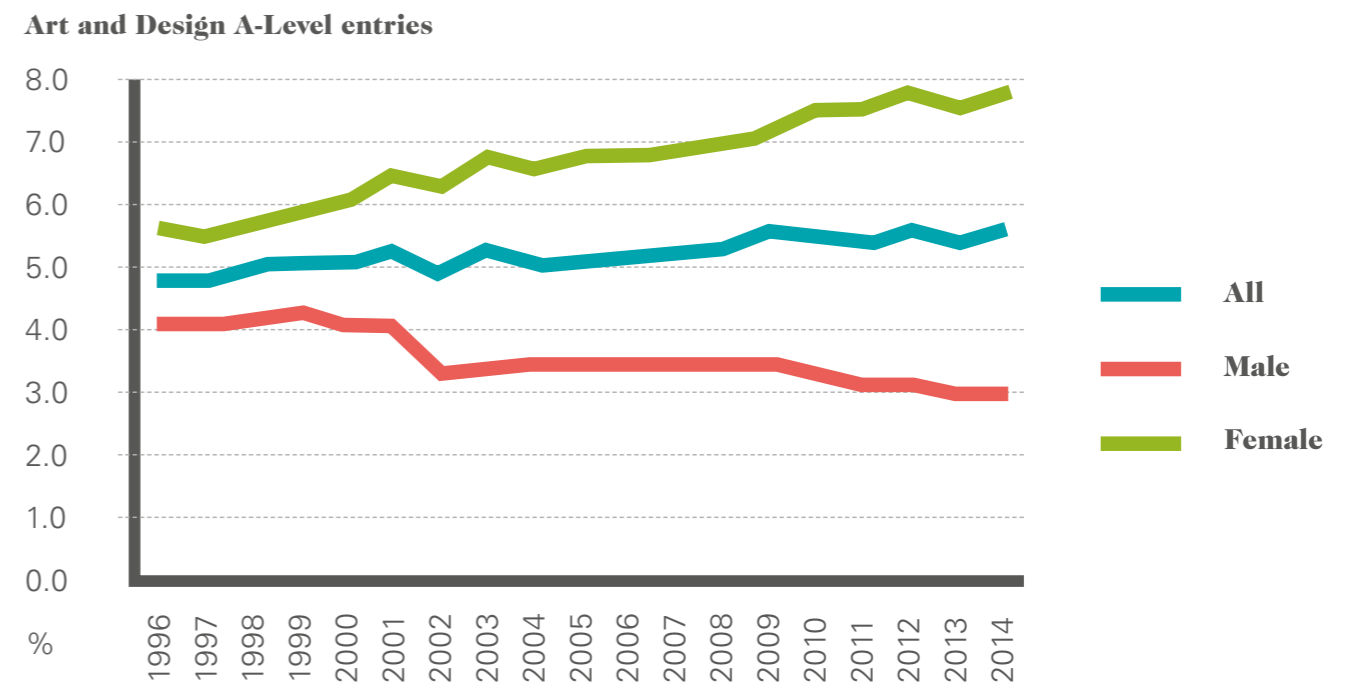
Across all subjects, 82 per cent of boys and 89 per cent of girls achieved A*-C grades in 2013/4, a 7 percentage point gap in terms of performance. In art and design (including applied art and design), media, film and TV and performing arts, this gap increases to 19 percentage points or more, suggesting the effect of gender is greater in arts-related subjects (EWG analysis of Department for Education 2015, for 2013/14).

Taylor (2015) has undertaken analysis of gender take-up of arts GCSEs (using Department for Education statistics) between 1999 and 2014 and concludes that the picture is complicated and varies for different subjects. For example, boys' entries for music GCSE increased rapidly from the early 2000s, peaking in 2008 but declining since; there has been only a very slight increase and reduction in girls' entries in the subject during this period.

Young women are more likely to take art and design and drama at A Level than young men. 7.6 per cent of A Level entries in 2013/14 by young women were in art and design, compared to 3 per cent of A Level entries by young men. Drama accounted for 2 per cent of A Level entries by young women, compared to 1.1 per cent of young men. However, music was more popular with males than females: 1.3 per cent of A Level entries by young men in 2013/4 were in music, compared to 0.7 per cent of female entries (Department for Education 2015b).

Figure 3 presents EW Group analysis of A Level entries between 1996 and 2014 (using data from Department for Education 2015b). It shows art and design A Level entries as a proportion of all subject A Level entries and art and design entries as a percentage of all subject entries by gender.

Figure 3: Art and design A Level entries as a percentage of all subject entries 1996-2014

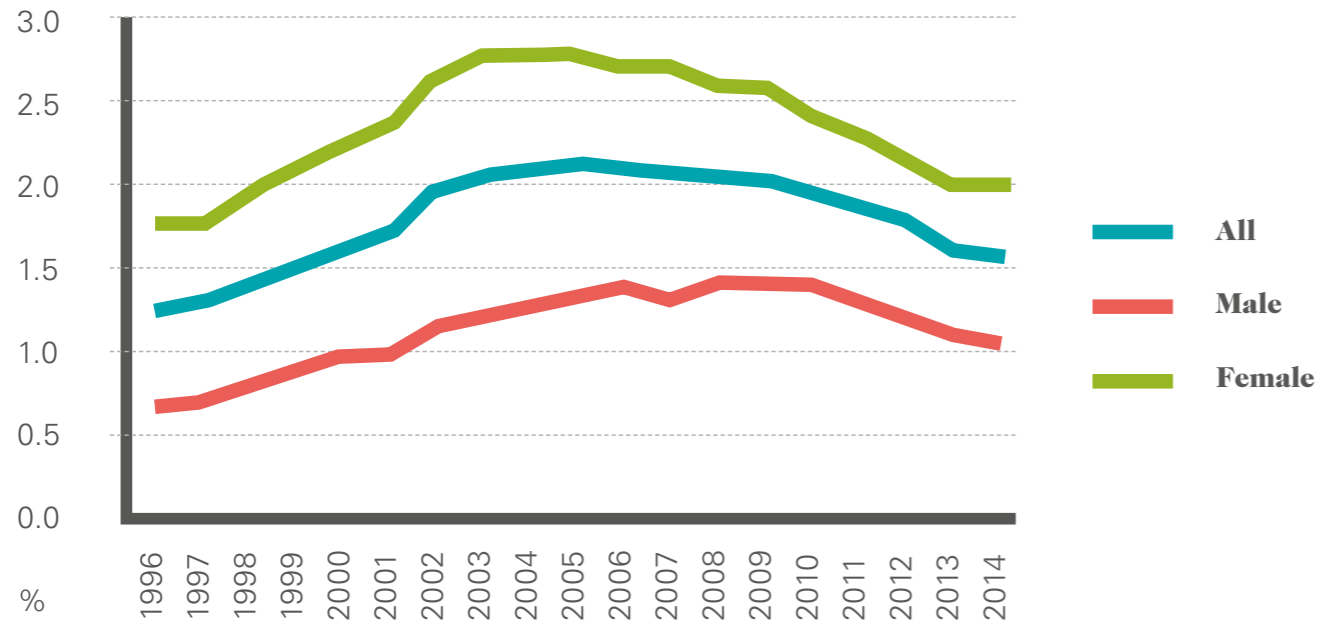


(Source: Subject Time Series: SFR 03/2015, Department for Education (2015b))

In this chart we see that, although the proportion of art and design A Level entries overall has remained fairly constant, this masks a steadily widening gap over time between male and female entries in the subject.

Figure 4: Drama A Level entries as a percentage of all subject entries, 1996-2014

Drama A-level entries

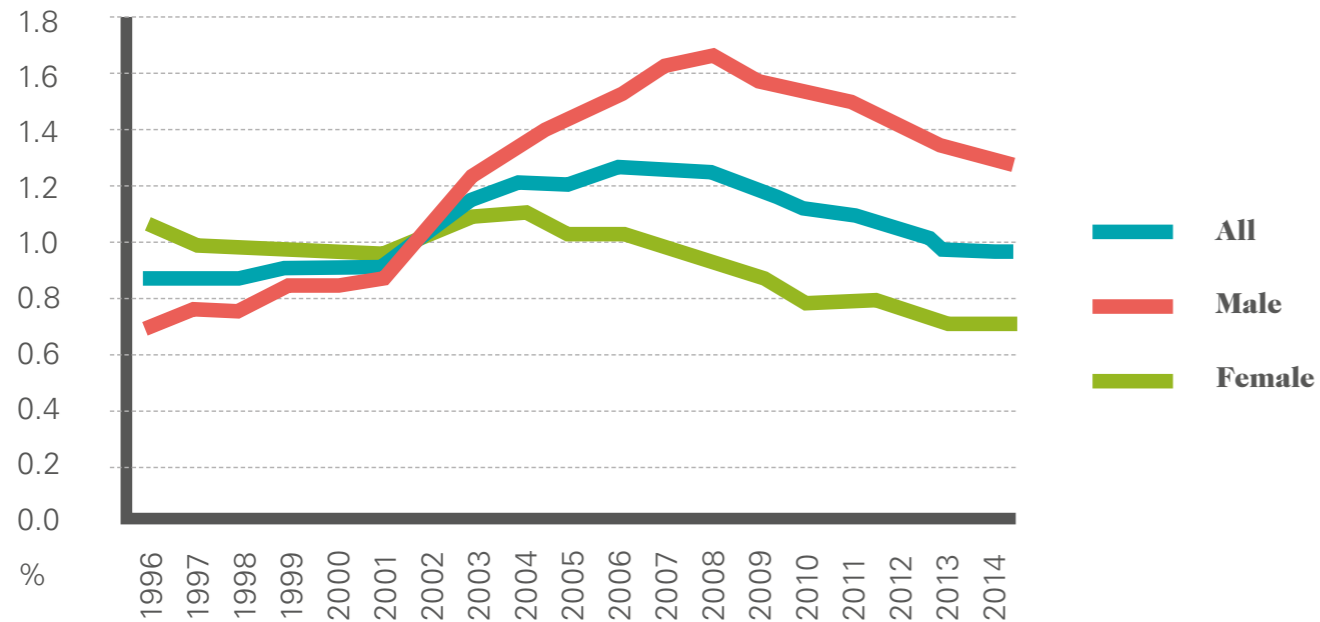


Source: Subject Time Series: SFR 03/2015, Department for Education (2015b)

Although more women do drama A Level than men, the gap has remained fairly constant during this period.

Figure 5: Music A Level entries as a percentage of all subject entries, 1996-2014

Music A-level entries



Source: Subject Time Series: SFR 03/2015, Department for Education (2015b)

Music A Level entries show a very different pattern over time, with the proportion of male entries overtaking the proportion of female entries at the start of the new millennium, but with both groups declining over the past seven years.

Figure 6: Higher education student enrolments 2013/14

Group	% of 'Creative Arts & Design' subject enrolments out of total enrolments	
	Undergraduate	Postgraduate
All students	10.1%	4.9%
Female	11.6%	5.9%
Male	8.2%	3.8%
Age group		
20 and under	10.2%	3.7%
21-24	11.2%	4.6%
25-29	7.7%	5.1%
30 and over	6.0%	5.5%
Disability		
Known to have a disability	16.7%	8.5%
No known disability	9.2%	4.7%
Ethnicity (UK domiciled only)		
White	11.7%	5.2%
Black	6.8%	2.0%
Asian	4.1%	1.9%
Other (including mixed)	11.2%	5.0%
Not known	8.8%	6.3%
Total UK domiciled	10.5%	4.9%

Source: HESA: Statistical First Release 2013/14 table 6a

The proportion of creative arts and design enrolments is much higher at undergraduate than post-graduate level, amongst women, younger age groups (the under 25 group which is our focus), those known to have a disability, and those from white or "other" (including mixed) ethnic backgrounds.

Looking at career progression for young people after school, college or university suggests a mixed picture. Women outnumber men across the cultural sector as a whole and in the Arts Council England

National Portfolio Organisation workforce at all levels (Arts Council England data, 2013/14). The Bridge Organisations, whose remit is specifically around Goal 5, have even higher proportions of female managers than the whole portfolio (see Figure 7).

Figure 7: Permanent staff within the Arts Council's National Portfolio, by gender, 2013/14

	Bridge Organisations		Whole portfolio	
	Male	Female	Male	Female
Full time specialist staff	54.3%	45.7%	42.1%	57.9%
Part time specialist staff	45.7%	54.3%	33.8%	66.2%
Full time managers	38.1%	61.9%	45.7%	54.3%
Part time managers	17.6%	82.4%	23.0%	77.0%
Full time other staff	51.6%	48.4%	48.7%	51.3%
Part time other staff	44.2%	55.8%	34.4%	65.6%
All permanent staff	48.7%	51.3%	40.8%	59.2%

Source: Data supplied by the Arts Council based on annual returns

In drama (despite high participation of girls), there are suggestions there are not enough female roles in scripts and many young women report negative experiences of the youth theatre sector (Consilium 2014).

3.4.2 Explaining the patterns of difference

There is little evidence on which to draw definitive explanations for the patterns of difference that emerge as boys and girls become older. The influence of parents may be a factor. Parents may be more likely to encourage girls' engagement in the arts than boys (Oskala et al 2009), perhaps due to stereotyping of both children and the arts. This pattern may be reinforced by the patterns relating to ethnicity and socio-economic grouping that suggest children with parents from lower socio-economic groups and those from Black, Asian and "other" ethnic groups are less likely to have been encouraged to participate (Etherington 2013). Socio-economic background and circumstances and gender can be argued to make participation more or less likely.

Boys and their families may be put off because they see arts as "vocationally irrelevant", not leading to potential careers for men (Etherington 2013). (Some interviewees suggested this was particularly the case in certain artforms, such as dance). A predominantly female workforce may lead to some boys not seeing it as a sector for them. There is also some indication from the interviews that issues around travel lead girls to be more likely to be influenced by the proximity of activities to home. Girls are also more inclined to activities that relate to their studies at school (and they study arts subjects in greater numbers), and by their friends taking part (A New Direction 2014).

Generally we know less about the factors which influence the cultural tastes and preferences of boys and girls, and how different elements such as socio-economic background and circumstances and ethnicity intersect with gender. In a report for Arts Council England, Consilium (2014) recommends in-depth qualitative research to explore gender-based arts and culture preferences amongst the under 15s.

3.4.3 What works?

There are a number of approaches that have been identified as successful in encouraging arts engagement by boys, especially older boys. There is evidence that boys tend to engage well with computer-based activities, sport-based activities, tasks which do not involve too much writing and outdoor arts events such as street arts, carnivals and festivals (Etherington 2013, DCMS 2014, Consilium 2014). Boys are also more likely to be inspired by popular music to make their own music. This is, however, often in genres not always considered as sitting within "arts and culture" or Arts Council-funded activity, such as pop, rock and hip hop. Guitar, keyboards and drums are popular instruments among boys (ABRSM 2014).

There is some evidence that arts activity in a school context boosts boys' arts engagement outside of school – for older boys in particular (Sheffield Hallam University 2014b). It is thus concerning that some interviewees noted their sense that arts subjects have lost status within the curriculum and schools. This is confirmed in research by the University of Bristol (2015) which found evidence that the focus of the curriculum and the performance-driven nature of school restricts potential to boost young people's participation in cultural activities.

Some interviewees suggested arts organisations targeting "marginalised" groups (such as those at risk of offending) in a much more inclusive way can succeed in engaging boys and young men through careful project design and relationship building. The Arts Award scheme engages boys and young men well at its more basic levels, with 48 per cent of Discover and 41 per cent of Bronze Awards made to boys in 2013/14. However, the percentages diminish at the higher levels (with 34 per cent of Silver and 22 per cent of Gold going to boys in 2013/14), suggesting some tailing off amongst boys (Arts Award 2015). This may be related to the way in which boys engage less in the arts in schools as they get older, or may be more specific to the Arts Award scheme. The leadership opportunities at the higher level, for instance, may be harder for boys to find or imagine doing.

Other research and examples given by interviewees suggest that as boys get older, the methods best used to engage them need to adapt. In the interviews, one literature organisation described how their evaluations showed that enjoyment of reading could often change in Key Stage 2, which had been addressed by careful targeting of reading material – using manga and graphic novels for instance.

► Soft Touch Arts

This local Leicester-based charity (which receives some Arts Council grant funding) uses arts, media and music to engage young people and develop their skills. Being inclusive is a priority – they are particularly focused on engaging young people who are marginalised or vulnerable for a range of reasons. 95 per cent of their participants typically come from deprived neighbourhoods.

For the past few years, they have been recording the equality and diversity profile of their service users as one of their Key Performance Indicators and reporting this on their website. This includes gender, age, disability, postal sector and ethnicity. Statistics for the past six quarters show that the organisation is generally very successful in attracting young men, with the proportion of male participants ranging from 46 per cent to 57 per cent each quarter.

Many of their projects have been designed with boys and young men in mind. They include: 'Mash-up Baseline', street based music production using a mobile solar powered studio and arts space; 'Bling your bike'; carving a totem pole; Lego Day; designing a go-kart to process in a local carnival; graffiti; and mural painting.

www.soft-touch.org.uk

Other examples of good practice cited by interviewees – such as a youth justice project in which young men worked with a male-led dance company – suggest that having male role models in arts and culture was important to involve young males. Overcoming stereotypes of the creative workforce – which have some roots in the actual data, of course – is important, especially for boys from certain ethnic and socio-economic backgrounds.

Further research into exactly how certain projects engage boys and young men could be carried out. Some areas, such as the North East Music Education Hubs, seem to be doing better than others according to engagement statistics (Sharp 2015). Identifying in more practical detail what they are doing well, or differently, would be beneficial to others.

3.5 Disability

▶ Key points

- A pattern is evident of very different levels of engagement with different artforms or cultural experiences among disabled and non-disabled children and young people.
- 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.
- Challenges for arts and culture organisations around training, funding and budgeting were also described by interviewees.
- A sharp leadership focus on inclusion, targeted funding and partnership with specialists were felt by interviewees to be positive steps.

3.5.1 What the evidence tells us about patterns of difference

There seems to be a pattern of very different levels of access to different artforms or cultural experiences when we look at available information that covers disability. For example, disabled children were significantly more likely to have taken part in arts and crafts activities than non-disabled children (DCMS 2014).

Younger disabled children (aged 5-10) are significantly less likely to visit a heritage site than their non-disabled peers but this levels out at the 11-15 age group. However, the reverse is – perhaps surprisingly – true of museums (DCMS 2014). This may be related to the practical difficulties for disabled people in accessing cultural opportunities, and for organisations in meeting access requirements. Special schools are, for instance, less likely to visit cultural venues than mainstream schools (Lord et al 2012), and our interviews revealed experience of cost and practicalities being cited for not engaging.

Some interviewees felt there is a lack of a clear and consistent emphasis on access to opportunity for disabled children and young people. The Arts Council England Equality Analysis for National Portfolio Organisations (undated) shows that nine (equivalent to 1 per cent of the portfolio) of the 2012-15 National Portfolio Organisations were disability-led, receiving 0.5 per cent of the total funding (based on Annual Survey data for 2012/13). Other Arts Council England funding is being used to provide access and opportunity for disabled people, although due to the gaps in the data it is hard to say how much.

However, Arts Council England also reports a substantial fall in applications to its Grants for the Arts from disabled people and disabled-led organisations (Bazalgette 2014).

Disabled people are under-represented in the workforce of Arts Council funded organisations, in comparison to the general population (see Section 5.1 for more details). The Creative Employment Programme had a more representative demographic, with 17 per cent of people identifying as disabled in its interim data produced in 2015 (Creative Employment Programme 2015).

Disability is not considered in much of the research reviewed, even in surveys such as CIPFA's (2011) work on children using public libraries, where the equality analysis has otherwise been comprehensive.

3.5.2 Explaining the patterns of difference

The disparity between arts and cultural engagement by disabled and non-disabled children and young people seems to be driven largely by in-school rather than out-of-school patterns. To illustrate: non-disabled children and young people aged 11-15 are twice as likely to visit a museum with their school than their disabled peers (DCMS 2014).

Barriers include:

- physical access, with 42 per cent of venues in one study reporting that visually impaired people could access little of their collections (Shape Arts 2013)
- accessible information about arts: nearly half of learning disabled young people rely on parents, carers or schools for information about events and activities (Mencap 2009)
- poor level of accessibility on arts websites (including buying tickets for cultural events) (Consilium 2014)
- transport – availability, accessibility, practicality and cost
- support to attend arts (especially outside of school hours) (Mencap 2009)
- concerns from disabled people: most learning-disabled young people prefer inclusive sessions but have concerns about harassment, and whether they would “fit in” or be welcome. Making clear the level and pace of activity so people can judge whether it would be right for them is also important (Mencap 2009)

In addition, interviewees described challenges for arts and cultural organisations as:

- a lack of understanding of how best to adapt or make accessible their venues and programme to include disabled people
- a need for training in “customer care” and disability awareness to increase service levels and confidence in working with disabled children and young people
- an inability to invest time and money into improving accessibility of websites
- a lack of budgeting for access provision. (As one interviewee put it, “Until access provision is part of budgeting it won't make much of a difference knowing what to do”)

In addition, Bazalgette (2014) in his Creative Case for Diversity speech expressed concern about the potentially negative impact of welfare reform on careers in the arts for disabled people, such as reforms to the Access to Work and Independent Living Fund. Interviewees commonly felt that these reforms would make it more difficult for individuals and organisations alike, leading to fewer disabled people within the cultural workforce, including young disabled people.

3.5.3 What works?

The key factors that seem to lead to improved opportunities for disabled children and young people are a sharp focus, led by senior management, on their requirements. By listening to them and those that support them, and making appropriate adjustments.

► *The Max Card is a discount card for foster families and families of children with additional needs. Families simply show their Max Card upon entry to a venue in order to obtain free or discounted admission. It therefore addresses issues of both socio-economic status and disability. It was first created by the Museums, Libraries and Archives Council in the North East and Yorkshire some years ago, and is now run by an independent company. It is designed to help these families save money on "great days out". Some activities such as museums, galleries and heritage attractions would traditionally be seen to fall within arts and culture. Others, however, may not, such as bowling alleys and theme parks. The scheme aims to provide a sense of community through stimulating learning experiences and enjoyable days out for everyone. It works with local authorities and selected charities who administer the cards to eligible families in their areas. It was described by one interviewee as highly successful in taking the risk out of cultural visits for families for whom cost might be an issue. It also helped to mitigate the risk of children with additional needs needing to leave unexpectedly, and anecdotal audience feedback suggested this deterred them from engaging in many cultural activities. (This same rationale has seen "relaxed" performances in theatres for families, where children with certain conditions and impairments will be more comfortable.)*

Targeted support for school visits is a powerful enabler for special schools. London Museum is introducing a school visits fund of £40,000 to which schools can apply for funds to help them make visits. This can be for transport, teacher cover, or any other expenditure. The museum will be targeting special schools and schools in disadvantaged areas.

Having a more accessible digital offer and investing in technology that supports access can also help to engage disabled people. For example the Warwick Commission (2015) report describes an app which can stream captioning and audio descriptions live to smart phones. It was suggested by interviewees that it would help if websites could provide better information about the accessibility of venues.

Training and partnerships between specialist organisations and others wishing to engage more with disabled people were also mentioned by interviewees as helpful initiatives.

3.6 Race, ethnicity and religion

► Key points

- Research indicates 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.
- Some studies suggest parental perceptions play a role in encouraging or discouraging consideration of careers in the arts by Black and minority ethnic children and young people.
- Bridge Organisations tend to be less ethnically diverse in their staffing than the Arts Council's National Portfolio Organisations as a whole.

- Engagement by children and young people and within the adult population tends to follow similar patterns in relation to ethnicity. Groups most likely to engage as adults are most likely to engage as children.
- Interviewees commonly felt that understanding the social and cultural context for different ethnic groups was key to delivering inclusive artistic activity and programming, acknowledging the increasingly blended and diverse nature of ethnic identity, and the importance of avoiding "labelling" or tokenism.
- There is a lack of statistical evidence about the particular trends in certain artforms or specialist areas, and no consistent methodology for collecting information that would create that evidence.

3.6.1 What the evidence tells us about patterns of difference

Black and minority ethnic people are less likely to have been taken to arts events while growing up (Oskala et al 2009) but it is important to note that there are differences between different ethnic groups and by different artforms or activities. For example, Asian children are least likely to take part in library holiday activities (CIPFA 2011). Age also plays into this: white children and young people's use of libraries reduces as they age, for instance, whilst that of young people from Black and minority ethnic backgrounds increases (CIPFA 2011).

Library studies show Black and minority ethnic children and young people are more likely to use libraries for education and learning than young people from other ethnic groups. Libraries provide computers and books, and are seen as places to study where staff help is available when needed. Library use may be, in part, a response to a lack of digital access or study space at home (CIPFA 2011). Evidence from the Child Taking Part Survey also shows that children from lower-income families are more likely to use libraries (Sheffield Hallam University 2014b).

A number of studies, and the evidence of some interviewees, suggest Black and minority ethnic students face a series of challenges getting into careers in the arts. Parental perceptions play a role in encouraging or discouraging consideration of careers in the arts (Iniva/ Arts Council England 2008). People's perceptions of arts and culture and the creative industries may also play a role in discouraging people from non-white ethnic backgrounds. One interviewee commented: "Look at illustration and almost how completely white it is. It is hard enough sourcing Black and minority ethnic authors but the illustrations also feature almost entirely white kids. Finding literature which is illustrated to show minority groups and by minority authors is really a crucial step in showing people there is a career in it."

Overall, 13.8 per cent of all (UK domiciled) undergraduate students in 2013/14 doing creative arts and design courses were from ethnic minority backgrounds. The most popular subjects with UK Black and minority ethnic students were law, medicine and dentistry, business studies and computer science, where they represented up to a third of all students (HESA, 2015, chart 7 at [hesa.ac.uk/content/view/3484/#sub](https://www.hesa.ac.uk/content/view/3484/#sub)).

The creative workforce is not representative of the population as a whole in terms of ethnicity. The representation of Black and minority ethnic people declined from 7.4 per cent of the total creative and media workforce in 2006, to 6.7 per cent in 2009, and then to 5.4 per cent in 2012 (Creative Skillset 2012). By comparison, the non-white working age population was 13 per cent, according to the 2011 Census. Looking at Arts Council England National Portfolio Organisations, however, there is a more representative picture across contracted and permanent staff combined, with 13 per cent Black and minority ethnic staff. Interestingly for this research, data provided by Arts Council England shows Bridge Organisations tend to be less ethnically diverse in their staffing than the National Portfolio Organisations as a whole (children and young people/ schools activity by National Portfolio Organisations, 2013/14, supplied by Arts Council England). The Creative Employment Programme also has a more representative

mix for its apprenticeships, internships and traineeships, with 77 per cent white and 15 per cent Black and minority ethnic at March 2015 (Creative Employment Programme 2015).

BAME Leadership in the Creative and Cultural Industries (Cultural Leadership Programme 2011) interviewed stakeholders and identified a number of barriers facing Black and minority ethnic people trying to progress to leadership positions in the sector. These included: key appointments being made primarily through networks; bias and stereotyping in appointment processes; and new entrants to the profession not knowing enough about career pathways. For Black and minority ethnic young people starting out – or considering a career – in the sector, a lack of (paid) work experience opportunities and recruitment through informal networks were felt to act as key barriers (Thompson 2013).

In his Creative Case for Diversity speech, Sir Peter Bazalgette (2014) reported a decline in applications for Grants for the Arts funding from Black and minority ethnic individuals and organisations (based on Consilium 2014).

3.6.2 Explaining the patterns of difference

There are clear similarities between ethnicity and adult participation in the arts (which we know can, in turn, drive engagement rates by children and young people). For example:

- White adults are more likely to be engaged than Black and minority ethnic adults (77.8 per cent of white adults compared with 68.7 per cent of Black and minority ethnic adults engaged in the arts at least once per year, DCMS 2015).
- Arts engagement has increased for white people of all ages between 2005/06 and 2013/14, but this increase has not been replicated within the Black and minority ethnic population (Consilium 2014).
- Black and minority ethnic adults are less likely than white adults to watch seven or more hours of television per week, whilst people from Asian Indian backgrounds have the lowest television consumption (Ofcom 2013).

In addition, feelings that art may be “vocationally irrelevant” seem to follow patterns related to ethnicity as well as gender and socio-economic status (Etherington 2013). There are some indications that placing activity in an “appropriate cultural framework” is also especially important to non-white groups. For example, a study found that dance in an appropriate cultural framework was more successful in engaging Black and minority ethnic adults (Murrock et al, cited in Arts Council England 2014). This may extend to religion, where some evidence from Music Education Hubs (Sharp 2015) suggests for example, that the role of music in religion can create challenges in engaging parents as it is not part of the cultural life of certain stricter Muslims. Similar issues may apply in visual arts.

Finally, different patterns of digital use may have an impact. Black Caribbean 16-34 year olds are, for instance, least likely to use WiFi hotspots, which may restrict digital access (Ofcom 2013).

3.6.3 What works?

Interviewees commonly felt that understanding the social and cultural context for different ethnic groups was key to delivering inclusive artistic activity and programming that avoided “labelling” or tokenism. This was felt to be important in giving young people a sense of relevance and ownership, whilst also reflecting the diversity of people of different ethnic and religious backgrounds. Those people classified as “Black and minority ethnic” or “of colour” or whatever term is used, do not necessarily, have similar social and cultural practices. The increasingly blended and diverse nature of ethnic identity meant that changes within the “non-white” grouping were noted by some interviewees, with one describing how the “other” choice for race or ethnicity is increasingly the most commonly selected on monitoring forms. Some interviewees argued that the more granular

and detailed the knowledge of local communities the better, in terms of developing more inclusive ways of working.

Black and minority ethnic children and young people are described in the research literature as “firmly rooted” in their family’s specific cultural background (Connect, cited in Consilium 2014). This brings different notions of what a “cultural experience” is, including things such as food and festivals, which are traditionally omitted from “official” versions of arts and culture, and certainly from publically-funded arts and culture (A New Direction 2014). Flow Associates (2011) report high interest from Black and minority ethnic children in searching online for “material relating to their family’s cultural identity and interests” that could be tapped into by other, more traditional artforms or areas of culture. So targeted content and themes for project activity often work well.

- ▶ Book Trust worked with Seven Stories, publisher Frances Lincoln and the Guardian to develop Diverse Voices, a list of 50 of the best children’s books celebrating cultural diversity in the UK. The list inspired a number of projects and partnership in conjunction with The Reader Organisation, Discover London, New Writing North and Gem Arts – outcomes of which were presented in Seven Stories national centre in Newcastle. The list was promoted by the Guardian. Seven Stories also specially created learning resources for use in schools.

The role of the family is also crucial. Family and socialising can be strong drivers for many Black and minority ethnic children and young people’s access to arts and culture activity (Fresh Minds, cited in Consilium 2014). The Saturday Arts and Design Clubs have a higher than national average Black and minority ethnic membership, with 29 per cent of participants coming from Black and minority ethnic backgrounds, compared to 20 per cent of young people under 19 within the national population (National Art and Design Saturday Club 2015). The social aspect of attending and being in a club may be a part of this success.

- ▶ The Agency is a collaboration between Battersea Arts Centre, Contact Theatre and People’s Palace Projects that uses arts techniques to develop business ideas and entrepreneurial skills amongst young people from some of the most disadvantaged communities in England. The Agency aims to empower young people to affect positive change in their own communities through an innovative new model developed in the favelas in Brazil. Over two years, the project will work with young people from underserved communities nationally starting in Moston and Harpurhey in Manchester, and Battersea and Clapham Junction in London. Building on theatre techniques, the project also includes mentoring, pitching sessions and potential investment. It has been highly successful in involving people who would otherwise have been less likely to engage, especially young men from Black and minority ethnic backgrounds, by using arts techniques in a broader community-outcome focused context.

In terms of entry into the workforce, it was suggested by a number of interviewees, and is supported by analysis of Creative Employment Programme (2015) data, that apprenticeships and supported internships appear to draw in a more ethnically representative mix of people than is seen in the workforce as a whole. This is likely to be due to not requiring degree-level education in all cases, which will tend to reduce the proportion of people from Black and minority ethnic backgrounds.

3.7 Socio-economic status

▶ Key points

- Consistently the strongest correlation in studies 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.
- A number of studies suggest a “cycle of culture” in which parents’ own cultural experiences in childhood shape their behaviour as parents in relation to the arts.
- The reduction in arts subjects being taught in schools was felt by interviewees to impact on those who are not encouraged or cannot afford to engage outside of school.
- Schools, libraries and cultural organisations with long-term community-based engagement are seen by interviewees as being well-positioned to involve children and young people from disadvantaged backgrounds.

3.7.1 What the evidence tells us about patterns of difference

Consistently, 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. 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 (Oskala et al 2009).

Educational attainment and socio-economic status seem to be the key drivers for predicting parental encouragement of arts engagement (Consilium 2014). Whether or not parents have a degree strongly influences children’s weekly time spent on cultural activities (SQW Consulting 2010).

Children from higher socio-economic backgrounds are much more likely to play an instrument, receive individual tuition and take a music exam than those from lower socio-economic backgrounds and circumstances. Both of these factors are associated with continuing to play musical instruments. Children from different socio-economic backgrounds also tend to play different instruments (ABRSM 2014).

According to one report, children and young people from lower socio-economic groups are less likely to engage in formal activities or visit historic places. They are also less likely to use words like “drama” or “concerts”, or define “arts” and “culture” without direction or suggestion (A New Direction 2014).

There is some variance in the take up of arts-based subjects at GCSE. Pupils from areas of higher deprivation (based on the Income Deprivation Affecting Children Index) were less likely to take most arts-based GCSEs than those from areas of low or medium deprivation, especially dance, music and drama. (Gill 2015).

Figure 8: percentage of pupils taking-up arts-related GCSE subjects, 2014, split by the Income Deprivation Affecting Children Index

Subject	Low deprivation	Medium deprivation	High deprivation
Art and design	13.6%	14.4%	14.5%
Art and design (fine art)	9.2%	8.6%	7.2%
Art and design (textiles)	1.3%	1.4%	1.4%
Art and design (photography)	3.1%	3.8%	3.3%
Dance	2.4%	2.2%	1.6%
Music	8.7%	6.9%	5.1%
Drama/ theatre studies	12.9%	11.7%	10.4%

Source: Gill/Cambridge Assessment, Uptake of GCSE subjects 2014 Statistics Report Series No.80 2015

The Warwick Commission (2015) argues in its report that people from low income families with parents who have lower educational qualifications are less likely to be employed and succeed in cultural and creative industries. There has been little in-depth analysis of the cultural and creative industry workforce in relation to socio-economic status despite data being available via Office for National Statistics labour market surveys (Warwick Commission 2015) and not within the age bands relevant to young people. A number of studies argue that access to careers in the creative industries can be difficult due to the networked nature of the creative industries (eg Oakley 2011). Recruiters over-rely on degrees (Consilium 2014) and unpaid internships are often the main way of breaking through (Warwick Commission 2015).

There is a connection to age here, as cultural attendance diverges between young people from different socio-economic backgrounds after the age of 16 when the organising and encouraging role of school ends for some (A New Direction 2014).

The Creative Employment Programme aims to attract a higher proportion of young people from lower socio-economic groups, due to having different “entry requirements” than the typical arts job which requires a degree as essential, often followed by post-graduate study and internship. Although interim data from the Creative Employment Programme (2015) does not address socio-economic status directly, it shows a higher proportion of Black and minority ethnic and disabled young people than is typical in the workforce as a whole.

3.7.2 Explaining the patterns of difference

There appears to be a “cycle of culture” in which parents’ own cultural experiences in childhood shape their behaviour as parents in relation to the arts. Research suggests the socio-economic status of adults is a key determinant of their arts engagement (DCSM 2014) and this in turn tends to shape their children’s engagement (Sheffield Hallam 2014b).

Low incomes can also be a factor for some groups. There are significant costs of extra-curricular arts-based activities which some find hard to afford (Sutton Trust 2014, ABRSM 2014). Parents from higher socio-economic groups are more than twice as likely to pay for music, drama and arts activities than those from lower socio-economic groups (Labour Party 2014). 8-15 year olds from social groups D and E are less likely to have access to digital TV, internet, DVRs, MP3 players and digital cameras (Ofcom 2013). They are more likely to spend their money on mobile phone credits than on buying or watching music (A New Direction 2014). According to an Ofcom survey, disadvantaged young people are slightly less likely than average to feel that they have enough money to spend on things they like (67 per cent compared to an average of 74 per cent) and are less happy to ask their parents for money (66 per cent compared to an average of 72 per cent) (Ofcom 2013).

3.7.3 What works?

The literature suggests that schools have a large role to play here. Cohort studies from the USA suggest that students from low income families who take part in school arts activities are three times more likely to get a degree than those from low income families who do not (Cultural Learning Alliance 2011). Children from higher socio-economic groups are much more likely to have had their first cultural experience organised by parents; those from lower socio-economic groups are more likely to have had those first experiences organised by schools (A New Direction 2014).

Libraries may help to level the playing field. Library usage increases with age among children and young people living in more deprived areas – children living in more deprived neighbourhoods are more likely than children from more affluent neighbourhoods to attend libraries alone, to do homework and use computers there and to borrow books in order to avoid buying them (CIPFA 2011).

Some research suggests that parents' engagement in the arts, and their encouragement of it in children, plays a role in eventual adult engagement (Oskala et al 2009). If this has any truth to it, logic suggests widening adult participation in arts and culture would also impact on children's participation. There is evidence from the Taking Part Survey of a statistically significant increase in arts engagement among lower socio-economic groups since 2005/06, and a closing of the gap in levels of engagement amongst higher socio-economic groups (DCMS 2015). Schemes such as Creative People and Places (which focused on adults in areas of low arts participation) are examples of the kind of long-term outreach programmes suggested by some interviewees as successful models for working with disadvantaged communities.

▶ The Mighty Creatives, the Bridge Organisation for the East Midlands invested in 16 Locally Based Partners to work with "priority young people" in "priority places". These developed co-production models with young people and the wider community which were felt to be effective in encouraging and empowering young people. There is anecdotal evidence that some young people involved in the Locally Based Partners programme went on to participate in other mainstream arts and cultural activities because of the sustained period of time they spent with the project. Some lead organisations have experienced a culture change too, with pledges of commitment to continue working with young people as co-producers because they have witnessed impact such as improved communication skills. Co-production emerges as a distinctive approach that has the potential to achieve longer-term gains in terms of shared value of the arts and culture in communities of low engagement.

Initiatives that reduce the cost of audience attendance were felt by some interviewees to be helpful – although cost was not felt to be the main barrier for the audience, once above a basic threshold. This threshold should be seen as very low; as one person said, "We offer half price tickets but that's still too much. Many organisations really have no idea about the actual circumstances of many people." Interviewees still mainly felt reduced costs or free events and travel support could be helpful.

Reducing barriers to entry to the workforce also helps – such as the Creative Employment Programme and paid creative internships for young people. These work by removing practical barriers, but also

by providing alternatives to the graduate/post-graduate entry route often seen as standard within the creative industries. The CC Skills apprenticeships scheme was described by one interviewee as attracting a higher proportion of non-graduates (who are more likely to come from lower socio-economic groups) than the internships strand, for instance. The interim data for the Creative Employment Programme (2015) does not analyse each programme against prior educational attainment, but suggests only 26 per cent of participants had previous qualifications at level 4 or above.

▶ All 21 of the apprentices for the London Theatre Consortium are offered at adult minimum wage.

Recruitment was an area where a consortium approach was hugely beneficial. Recruiting 21 apprentices together allowed the London Theatre Consortium to take a creative and exciting approach, reaching wider networks. The theatres held four recruitment open days, ran assessment days as participatory workshops, and held panel interviews. This collaborative approach has continued with line managers from across the consortium meeting regularly to share techniques, best practice and ideas. The apprentices also have access to people across the London Theatre Consortium as mentors. College training has been co-delivered with LeSoCo and London Theatre Consortium staff members have led specialist sessions to ensure the training reflects work-place realities and teaches employment-ready skills.

ccskills.org.uk/supporters/employer-advice/article/funding-for-a-diverse-workforce

3.8 Other protected characteristics

▶ Key points

- There is very little evidence relating to other protected characteristics, although there are some good examples of work engaging young lesbian, gay, bisexual and transgender (LGBT) people.
- These characteristics may be less relevant to young people or inappropriate to address across the sector in terms of data collection.

Many of the remaining protected characteristics are either not relevant to children in quite the same way they are to adults (eg marital status or pregnancy and maternity).

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

actiontransporttheatre.org

We found a number of practical examples of arts organisations engaging with young lesbian, gay, bisexual and transgender (LGBT) people, however we did not (and did not expect to) find any quantitative evidence linked to sexual orientation or gender assignment.

► Manchester City Council has commissioned (through LGBT Youth North West) a wider project to support younger LGBT people. Part of this project provides cultural development opportunities through initiatives with partners such as The Contact Theatre, The Edge (LGBT Theatre Company), Manchester Pride, Manchester Art Gallery and the Whitworth Art Gallery. LGBT Youth North West also has a project called Pink Box which collates young people's artwork to celebrate LGBT history month:

lgbtyouthnorthwest.org.uk/campaignsandprojects/pink-box/

In addition to providing targeted arts and cultural activities for LGBT young people, the following quote also reminds us how important it is to ensure that LGBT role models in the arts and cultural world are celebrated:

"We studied Carol Ann Duffy but we were never told she was gay. And the same with Oscar Wilde. If all students knew that sort of information they might think twice about what they are saying because they would realise that gay people did some really good stuff and it would portray them in a more positive light. It is important to show that gay people can be successful. Let's talk about gay artists, gay literature, and let's celebrate lesbian, gay, bisexual and trans history month in February as a whole school event so everyone has to be involved". *Young Stonewall Volunteer, page 18 Stonewall (undated)*

3.9 Artforms

► Key points:

- There are very different patterns across the artforms and other areas as defined by Arts Council England in relation to protected characteristics. Some (eg participation in theatre) have definite gender differences, others (eg visits to libraries) have patterns more to do with age and ethnicity.
- Some artforms appear to give greater priority to work with, by and for children and young people than others (eg Grants for the Arts funding within 2014/15 that had 5-19 year olds as a target audience is more than 50 per cent [of Grants for the Arts funding for all ages] for literature but only 16 per cent in visual arts).

In this section, we consider each of the major artforms: theatre, music, dance, visual arts, literature, libraries and museums. We present headline data for overall participation and highlight key equality gaps in participation. We include a number of short case studies illustrating different approaches to promoting access for otherwise under-represented children and young people.

There are large differences in how artforms target children and young people through projects and in levels of engagement by children and young people in different areas of arts and culture. The tables below, taken from the Child Taking Part Survey 2013/14 (DCMS 2014), indicate that reading and writing activities are the most popular out of school cultural activities amongst both 5-10 year olds and 11-15 year olds. This is especially interesting given that literature will receive only around 2 per cent of National Portfolio funding for 2015-18.

The growth in out of school engagement in film and video activities is also noticeable in these tables.

Figure 9: Participation (at least once in the previous 12 months) by artform, 5-10 year olds, 2008-14

5-10 year olds	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14
Dance activities	43.1	45.1	42.2	30.0	29.3	30.4
Music activities	55.3	55.4	50.7	40.9	36.3	37.2
Theatre and drama activities	47.1	49.1	43.7	34.8	32.7	32.1
Reading and writing activities (cultural)	87.7	88.1	90.5	90.2	89	85.6
Arts and crafts activities	80.0	81.6	80.4	77.4	78.4	75.7
Street arts, circus, festival or carnival events	41.0	40.5	41.5	46.4	46.5	44.8
Film or video activities	49.0	48.6	58.5	67.5	64.7	71.1
Other media activities	26.8	28.0	28.3	22.2	23.1	15.5

(Source: DCMS Taking Part 2013/14 Annual Child Report, September 2014)

Figure 10: Participation (at least once in the previous 12 months) by artform, 11-15 year olds, 2008-14

11-15 year olds	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14
Dance activities	52.0	52.6	45.4	45.2	43.3	38.0
Music activities	72.0	70.9	71.0	77.4	73.3	74.0
Theatre and drama activities	69.0	69.5	67.2	73.9	69.7	72.0
Reading and writing activities (cultural)	94.0	94.0	91.9	94.6	95.7	93.0
Arts and crafts activities	83.0	82.3	81.8	82.5	82.1	82.0
Street arts, circus, festival or carnival events	36.0	35.3	38.3	47.3	42.3	42.0
Film or video activities	70.0	69.2	72.0	83.5	83.8	84.0
Any radio activities	9.8	8.9	9.3	8.9	10.6	8.7
Any computer activities (cultural)	71.0	74.5	66.5	59.1	61.0	57.0

(Source: DCMS Taking Part 2013/14 Annual Child Report, September 2014)

Theatre

In the Child Taking Part Survey for 2013/14, 32.1 per cent of 5-10 year olds had participated in theatre and drama activities outside of school and 71.5 per cent of 11-15 year olds had participated in theatre and drama activities either in or out of school in the preceding 12 months (DCMS 2014).

There is a significant difference in participation by gender. In the 5-10 year age group, girls' participation exceeds boys by 11 percentage points and, in the 11-15 year age group, by 10 percentage points (DCMS 2014).

The proportion of Arts Council England Grants for Arts funding awarded to theatre projects specifically targeting 5-19 year olds (out of all-age theatre projects) has steadily reduced from 65 per cent in 2012/13 to 48 per cent in 2014/15 (Arts Council England data).

- ▶ Theatre Royal Stratford East is based in Newham, a London Borough with one of the youngest and most ethnically diverse populations and one of the lowest levels of arts engagement in the country. Their twice-yearly *Angelic Tales* season of new writing and its annual Musical Theatre Initiative develops and features Black and minority ethnic artists. The theatre is a significant talent development pathway for Black and minority ethnic theatre artists, including directors, and has a highly successful children and young people's offer: 76 per cent of participants are from Black and minority ethnic backgrounds. A five-level participatory programme supports progression through to auditions for drama schools and professional theatre roles – including Theatre Royal Stratford East's own Young Actors Company.

Music

In the Child Taking Part Survey for 2013/14, 37.2 per cent of 5-10 year olds had participated in music activities outside of school and 73.6 per cent of 11-15 year olds had participated in music activities either in or out of school over the preceding 12 months (DCMS 2014).

The gender gap here is significant and reasonably consistent by age group. There is a gap of 15 percentage points at ages 5-10 and of 16 points at ages 11-15, with girls more likely to participate at both ages (DCMS 2014). Girls are also most likely to take Music at GCSE although the gap is smaller (7.3 per cent of girls choosing the subject as opposed to 6.9 per cent of boys).

- ▶ The Arts Council England-funded In Harmony pilots seek to improve access to instrumental tuition in 12 deprived schools. For example, at Faith Primary School in West Everton, Liverpool, two-thirds of pupils are eligible for free school meals, a third have SEN statements and English is an additional language for 18 per cent.

The In Harmony approach provides whole class, intensive instrumental tuition for children. At Faith, the project has engaged 360 pupils since 2009. 62 per cent engage in ensembles out of core school hours and 2,832 people have attended 27 concerts performed by pupils in the last year.

92 per cent of pupils at Faith leave primary school with Grade 2 or 3 equivalent in an instrument. There is also evidence of impact on wider educational attainment. Expected progress in maths and English at the school has doubled since the initiative began. There is also evidence of impact on the community as a whole, with parents increasingly engaging with school, music and each other (Burns & Bewick, 2013).

One year 6 boy made huge progress after learning the cello for just two terms and was felt to have "a real talent". Coming from what had been described as a "chaotic background", the head teacher was able to put into place strategies for his continuing musical education at high school (NFER, 2013).

Access to music-making has been dramatically widened by the internet and technology. In the national ABRSM survey, 69 per cent of children and young people said they played a musical instrument and/or made music (ABRSM 2014).

However, on average, independent schools enter a higher proportion (10 per cent) of their KS4 pupils for music GCSE than state-funded mainstream schools (7 per cent) (GCSE attempts by subject and school type, 2013/14, DfE, 2015). Access to individual music tuition and the learning of classical instruments is still very much dominated by children and young people from higher socio-economic groups (ABRSM 2014).

Dance

In the Child Taking Part Survey for 2013/14, 30.4 per cent of 5-10 year olds had participated in dance activities outside of school and 37.6 per cent of 11-15 year olds had participated in dance activities either in or out of school in the preceding 12 months (DCMS 2014). These figures, particularly for the older age group, have steadily decreased over the past six years.

- ▶ The National Youth Dance Company monitors the diversity of its dancers by age, disability, ethnicity, gender and geography. Despite the gender patterns in wider dance participation, young men make up a larger proportion of the company (61 per cent) than young women. 13 per cent of dancers were known to have disabilities or additional needs and participants are very diverse ethnically, with 40 per cent coming from non-white ethnic backgrounds (NYDC Stats 2014/5). In the project's evaluation (ICCE Goldsmiths University 2015), they report the feedback of one parent in relation to the positive gender impact of the scheme:

"Go back five or six years ago – boys that danced, especially if they did ballet, it really wasn't the in thing to do...[he] has been so lucky and no one has ever taken the mickey out of him or been horrible to him and in [his] secondary school...[he] helped set up with a another boy a new boys' dance company in year 8...now they have pretty much got as many boys as they have girls. The boys love to dance because they see what he has done and it has been brilliant hasn't it? The school can't believe, and they have got boys now wanting to do dance more than the girls are, which is great." (p.11)

The gender gap in participation is highest in dance out of all the artforms. In the 5-10 year age group, girls' participation exceeds boys by 30 percentage points; this rises to 38 percentage points in the 11-15 year age group (DCMS 2014).

In their evaluation of their School Dance Coordinators programme, Youth Dance England (2011) noted key issues as being: lack of equality of access for all young people; limited opportunity to access dance as an artform through performing and seeing performances; and gender bias in teachers (88 per cent of those teachers identified as being responsible for dance were women and 97 per cent were white), pupils and role models.

Visual art and design

In the Child Taking Part Survey for 2013/14, 75.7 per cent of 5-10 year olds had participated in arts and crafts activities outside of school and 82.3 per cent of 11-15 year olds had participated in arts and crafts activities either in or out of school in the preceding 12 months (DCMS 2014).

Again, there is a gender gap that increases with age. In the 5-10 year age group, girls' participation exceeds boys by 9 percentage points; this rises to 13 percentage points in the 11-15 year age group (DCMS 2014).

A higher proportion of children with a disability had taken part in arts and crafts activities compared to those without (89.5 per cent and 81.6 per cent respectively) (DCMS 2014).

► Intoart is a visual arts charity based in London, working with adults and young people with learning disabilities. Their Practice Makes project is a long-term programme working with Tuke School, a school for young people aged 11-19 with severe, profound and complex learning disabilities based in Peckham, South London. Through the programme, Intoartists (who themselves have learning disabilities) mentor young people who are interested in arts, particularly as they approach the transition to leaving school. Intoarts also runs independent projects, which provide a platform to support the progression of solo artists and they have produced a tour of the V&A museum led by Intoartists. Their mainstream work includes running a studio and archive for learning disabled arts.

ccskills.org.uk/supporters/employer-advice/article/funding-for-a-diverse-workforce

Visual art, design, craft and photography, in total, account for around a quarter of Arts Awards (Arts Award 2015).

However, the proportion of Arts Council England Grants for the Arts funding awarded to visual arts projects specifically targeting 5-19 year olds (out of all-age visual arts projects) has halved from 33 per cent in 2012/13 to 16 per cent in 2014/15 (Arts Council England data).

Art and design is by far the most popular of the arts based GCSEs (excluding English literature). In 2013/14, 164,600 pupils were entered for the qualification, more than twice as many as for the next most popular arts subject, drama (EWG analysis).

The BBC's research into the "millennials" (BBC 2013) found that the younger cohort of adults (16-24 year olds) were more likely than older age groups to visit film, video or electronic art installations. The research also found that painting, drawing, printmaking or sculpture were the most popular arts and crafts hobbies amongst this age group, closely followed by making original art or animation on computers.

Literature

In the Taking Part Survey for 2013/14, 85.6 per cent of 5-10 year olds had participated in reading and writing activities outside of school and 92.5 per cent of 11-15 year olds had participated in reading and writing activities either in or out of school in the preceding 12 months (DCMS 2014).

There was a 20 per cent reduction in the total number of pupils being entered for an English literature GCSE from 2007/08 to 2013/14 (Department for Education 2015).

► The Lunchbox project (run by Bookfeast) ran lunchtime book clubs in primary schools in 2012/13. The schools were asked to provide data about the numbers of participating pupils who speak English as an additional language (EAL) and/or were eligible for free school meals. Lunchbox succeeded in engaging both groups: 13 per cent of participants spoke EAL (compared to a county average of 7 per cent) and 18 per cent were eligible for free school meals (compared to a county average of 11 per cent). Almost all pupils said they enjoyed the clubs and 60 per cent said they were reading more as a result (Oxfordshire Youth Arts Network, 2015).

Over half of Arts Council England Grants for the Arts funding awarded to literature projects since 2012 has gone to projects specifically targeting audiences aged 5-19 (Arts Council England data).

Libraries

In the preceding 12 months, 67.1 per cent of 5-10 year olds had visited a public library outside of school and 74.1 per cent of 11-15 year olds had visited a public library either with or outside of school (DCMS 2014). The figures for the younger age group have decreased over the past six years.

Similarly, in relation to both ethnicity and socio-economic status, the disadvantage gap switches for older age groups. Engagement with libraries by white children and those from higher socio-economic backgrounds *decreases* with age. That of black and minority ethnic children and those from lower socio-economic groups *increases* with age (CIPFA 2011). This may be because more privileged children tend to be taken to libraries when they are younger but can then access books, computers, quiet study spaces and adult support with homework at home.

Museums

In the preceding 12 months, 62.8 per cent of 5-10 year olds had visited a museum or gallery outside of school and 60.4 per cent of 11-15 year olds had visited a museum or gallery either with or outside of school (DCMS 2014). Neither of these figures have changed significantly in the past six years.

Boys and girls are equally likely to have visited a museum or gallery in the previous six months, at both the 5-10 and 11-15 age groups (DCMS 2014).

► Project Dinosaur was a five-week intensive programme run in partnership between the Oxford University Museum and Collections and the Highfield Unit (a long-stay children's hospital ward). Each week, museum staff created a dinosaur "pop-up museum" on the ward and a session of presentations and handling was then followed by a creative session inspired by the artefacts. Participating children were able to achieve the Arts Award at Discover or Bronze level as a result of their participation.
From Artwork (2014)

For 5-10 year olds, there is no significant difference in museum attendance for those with or without a disability. However, a significant gap appears in the next age group with 62 per cent of non-disabled 11-15 year olds having attended a museum in the previous 12 months, compared to just 44 per cent of their disabled peers (DCMS 2014).



Photo © Matt Austin / Royal Albert Memorial Museum & Art Gallery, Exeter City Council

4. Other themes from the review

▶ Key points

- There are key roles played by schools and parents in influencing cultural engagement, but challenges around the policy environment, especially in schools.
- Digital engagement was felt by many interviewees to be a key area to focus on.

4.1 The influence of schools in cultural engagement

▶ Key points

- Schools encourage arts and cultural engagement through the curriculum and through providing a context for out of school activities.
- For arts organisations, schools are important as a route to children and young people, especially those who are disadvantaged or disabled.
- Changes to funding, infrastructure and curriculum are felt by interviewees to be impacting on the ability of arts and cultural organisations to work well with schools.

It is clear that schools play a key role in helping children and young people to engage in arts and culture. Engagement in the arts reduces for young people as a whole as they progress through the education system, and then drops more substantially after formal education.

Schools seem to encourage arts and cultural engagement through their curriculum based activities and through providing a context – a community even – for out of school activities. This is likely to be especially true for certain of the protected groups. Some research indicates people from Black and minority ethnic and non-white backgrounds, especially Black and Asian ethnic backgrounds, are significantly less likely to have been taken to arts events by their parents when growing up. People from Black, Asian and “other” ethnic backgrounds are also less likely to report having been encouraged to participate in the arts (Oskala et al 2009).

According to some research (A New Direction 2014), a direct connection between study and arts activity is a motivator for some young people, encouraging out of school activity as well as in-school or school-directed engagement (such as trips to theatre or galleries).

For arts organisations, schools are important as a route to children and young people – acting as enablers, or gatekeepers in some circumstances. Some organisations appear to use schools to focus their efforts to reach disadvantaged children and young people. This takes the form of targeting schools in particular areas, with high proportions of particular ethnic or religious groups, or levels of socio-economic disadvantage, which will tend, in many areas, to include higher numbers of disabled and Black and minority ethnic young people. The level of pupil eligibility for free school meals is often used as an indicator of disadvantage. Organisations also rely on the demographic data from schools for their monitoring of activity, rather than drawing directly on those involved. Pupil premium funding was described by interviewees as potentially important to some schools being or feeling able to afford cultural activity. Some identified knowledge of higher pupil premium funding levels in schools as a way of being confident that activity will reach disadvantaged children and young people.

Some interviewees described special schools as a focus for their work with disabled children and young people, but also described difficulties in reaching disabled young people in mainstream education. There are particular barriers for special schools. In a 2012 survey of 366 London schools, special schools were less likely than others to visit cultural venues, citing particular barriers around transport practicalities and costs (Lord et al 2012).

There are, however, indications that the positive influence of schools is at risk from curriculum focus on numeracy and literacy. There has been a small (but steady) decrease in the proportion of pupils taking arts GCSEs from 2007/08 to 2012/13 (Arts Council England analysis of Department for Education statistics). The cost of school visits is increasingly felt by most interviewees as a barrier, for both mainstream and special schools, leading some interviewees to suggest the need for access or travel funds to be available to arts organisations and museums. (One interviewee, however, felt that cost was often used as something of an excuse for not engaging, and that where commitment to arts and culture was in place, travel costs were not a significant barrier.)

The sense of pressure on the school curriculum came through via the interviews. A typical comment was: “Head teachers tell us arts are just not a priority they can afford to indulge much and there are secondary schools in our area that have taken it (drama particularly) out of the curriculum all together.”

A lack of centralised, easily available information on available cultural activity and cultural or creative providers was felt by some interviewees to be a barrier. Interviewees felt better coordination and collaboration with schools would be beneficial. Interviewees tended to see this as potentially a key role for the Bridge Organisations.

For most people consulted, schools were a key route to young people. Some, however, felt schools could be over-emphasised as part of the cultural life of young people. One person suggested the arts sector “fetishized” schools, which led to a value set being created which was at odds with arts and creativity. They felt that looking at arts subject enrollments and the curriculum within schools as a proxy for arts engagement was a false logic, given that most of young people’s lives are spent not as “pupils” but as people. For others working with young people outside of school settings, either in alternative education or with those for whom school was not a positive environment, it was important that arts organisations’ work was not solely built around schools as this risked doubly excluding some young people.

4.2 The influence of parents in cultural participation

▶ Key points

- Some studies suggest parents are significantly more likely to encourage and foster arts engagement among girls than boys.
- Research suggests parents who define themselves as Black and minority ethnic and “other” ethnic backgrounds are less likely to take their children to arts events or encourage participation.
- 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, as compared with parents from lower socio-economic groups.
- Involving parents is a powerful enabler of young people’s engagement in arts and culture, particularly for young children, according to both research studies and interviewees.

The influence of parents on the cultural participation of children and young people, and the adults they become, is increasingly recognised in policy and literature (Culture at King's 2015, Oskala et al 2009). Those who attend arts and museums more regularly are much more likely to have been taken to such events as children, or encouraged to participate. There are however, suggestions that certain protected groups are more likely to benefit from this influence than other children and young people.

According to a key piece of research by Arts Council England, *Encourage children today for audiences tomorrow* (Oskala et al 2009), parents are significantly more likely to encourage and foster arts engagement among girls than boys. Parents who define themselves as Black and minority ethnic and "other" backgrounds are less likely to take their children to arts events or encourage participation. The strongest correlation, however, is with the socio-economic background and circumstances of parents. 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.

For some children, a convergence of factors are associated with levels of arts engagement. Ethnicity, health, educational attainment and socio-economic status can interact with the role of parents to make arts and cultural engagement highly unlikely for some, as access to the arts becomes less controlled by school environments.

Given that few parents would deliberately narrow their children's perspectives, it is worth considering evidence for why such patterns exist. A key factor suggested by some research (eg Arts Council England 2008) is the extent to which parents feel arts, culture and the creative industries are viable career paths. This may inform the choices at GCSE and A Level. There are some indications that families from certain backgrounds, particularly Black and Asian, are less likely to encourage children to consider creative careers. The development of more accredited programmes, with a usefulness beyond the creative industries in some cases, has been suggested as potentially helpful (Arts Award being eligible towards UCAS points encourages some people to continue to more advanced levels, for instance).

Family situations were also described by some interviewees as influencing parents' ability to support engagement in the arts. Parental disability can impact on the whole family's ability to attend events, as well as making that family statistically more likely to be economically disadvantaged. One interviewee suggested that, "if parents are disabled it is even more of a barrier. Arts Council England, when funding, should factor in travel costs".

Involving parents is seen by interviewees as a powerful enabler of young people's engagement in arts and culture, particularly for young children. One interviewee described this: "We identified parents, particularly at primary school level, as crucial to sustaining engagement. We get the parents involved and they are supported to help their kids make the most of the opportunity." The role of parental support was noted by one interviewee as particularly important when working with young people who felt failed by the school system.

▶ Uitas' Summer Arts Colleges are intensive educational projects designed for young people on Detention and Training Orders (DTOs) and subject to Intensive Supervision and Surveillance (ISS). They re-engage these young people in education, training and employment through the provision of vibrant arts experiences.

Summer Arts Colleges were originally launched as part of the *Youth Justice Board and Arts Council England's* strategic partnership. They have now reached more than 2,000 young people in England and Wales. Young people in Summer Arts Colleges work with a unique combination of artists, literacy and numeracy practitioners, and youth justice practitioners. Central to the success of the programme is the contract signed by parents or carers, and the involvement of parents in the celebration events. Creating tangible art works has a powerful effect on young people, and on parents' views of them.

Research about the In Harmony programme (Burns, S and Bewick, P 2015, NFER 2013) suggests the value of breaking down some of the class barriers around classical music, in terms of people's perceptions. Meeting orchestral musicians and seeing seemingly "unlikely" young people take to instruments such as the cello led to the realisation that orchestras don't just play classical music or come from a single social background. There was also some evidence of raised parental expectations for their children and what they could achieve, in both music-making and more widely.

4.3 Digital engagement and production

▶ Key points

- Digital is both a barrier to and an enabler of arts engagement for children and young people.
- Equitable access to digital provision or production capability is hampered by poor access to broadband and digital equipment in some areas and among some protected groups.
- Some in the sector described feeling off the pace with digital developments for children and young people.

Digital is, as discussed in Section 7, both a barrier and an enabler. Since children and young people live much more digital lives than previous generations, there should be opportunities to develop more digital access to culture for them (Flow Associates 2011, BBC 2013) that might be of benefit from an equality and diversity agenda. Computer-based activities are more popular than some other activities with boys, for instance (DCMS 2014).

Digital access could lead to creative opportunities for children and young people, for making and sharing arts and culture, or for accessing collections and archives. Examples include all artforms – new technology is, for instance, boosting engagement with music making, with 20 per cent of children and young people having made music using a smart phone or tablet (ABRSM 2014).

▶ "The Story Museum [in Oxford] is a good example. We did some work in an area of deprivation in primary schools around stories and the use of digital. We did it as an after school programme. We didn't specifically target boys but some of them were so engaged they ended up teaching some classes, explaining how to do things to their peers."

However, the Warwick Commission (2015) final report suggests that equal access to digital provision or production capability is hampered by uneven access to good broadband and digital production equipment. Ofcom (2010) research suggests households in the DE social grouping with children aged 8-15 remain less likely than households with children in other socio-economic groups to have access to digital television, DVRs and the internet, for instance. Use of certain media at home is lower among such households – the internet (63 per cent), MP3 players (46 per cent), and digital cameras (33 per cent) (Ofcom 2010).

In terms of encouraging access through digital channels, it is noticeable that there are very few cultural websites targeting under 16s with information about digital programmes, although there are lots for those older than 16 (Flow Associates 2011). This suggests something echoed by a number of interviewees that the sector currently feels, in some parts, off the pace with digital provision for children and young people, which will affect its reach to the protected groups. One person commented: "We would need a lot of help to move towards best practice in terms of digital engagement. We do not

know what is out there and it is not a priority at all.” The reasons for this puzzling lack of priority were suggested by another comment: “Digital numbers are not seen as valuable by Arts Council England and they need to change that view if they are going to get more digital innovation.” The lack of visibility of work for or by children and young people with The Space, a major Arts Council England/BBC initiative to develop digital creativity, was commented upon by some interviewees. Some felt Arts Council England should place greater emphasis on this area of work.

▶ A new Arts Council England initiative in partnership with Channel 4 will see five Random Acts Network Centres across England create a “network” to develop young people’s talent and provide them with entry points for the arts and creative industries. Random Acts was established in 2011 as Channel 4’s platform for short arts films. The creation of the Network Centres and the boosted partnership with Arts Council England is part of a major expansion of the project.

The networks will offer 16 to 24 year olds a package of activity including education, training and production support. Between the Network Centres, they will produce around 120 high-quality short films per year which will be played as part of the Random Acts strand on television and online. Channel 4 will continue to commission films direct from more established talent, which form the rest of the strand’s output.



Dalston Library. Photo © Michael Cameron Photography

5. Arts Council England-funded strategic programmes

In this section, we consider the equality and diversity data available (or supplied to us) in relation to Arts Council England’s key programmes for children and young people. We begin by considering the National Portfolio Organisations and Grants for Arts and then present evidence – where available – on the key programmes aimed at children and young people that are funded by the Arts Council. We finish the section with some discussion and reflection, drawing on the discussions from stakeholder interviews.

5.1 National Portfolio Organisations

▶ Key points

- The proportion of events specifically targeting children and young people promoted by National Portfolio Organisations varies significantly by artform, but there is little information relating this specifically to the protected characteristics.
- The National Portfolio Organisations’ workforce is more white and more female than the general population.
- Disabled people are significantly under-represented in the workforce.
- The largest proportion of staff is in the 25-34 age range.
- Equality Action Plans are seen by interviewees as helpful in providing focus.

We have been provided with data for the number of performances, exhibition days and film screenings by National Portfolio Organisations and estimated attendance at these for the financial year 2013/14. Figures in this section relate to this time period. Events specifically targeting children and young people can be identified as a proportion of all events.

There is significant variation by artform. For example, the (estimated) attendees at children and young people’s literature events make up 44 per cent of (estimated) attendees of all literature events in 2013/14. The equivalent figures for music, theatre and visual arts are 12 per cent, 16 per cent and 17 per cent respectively. The data can also be broken down by region. However there is nothing directly relevant to the protected characteristics here.

Equality monitoring data for the National Portfolio Organisation workforce for 2013/14 shows that the workforce is made up mainly of women (59 per cent), and is slightly more white than the general working age population, especially at more senior levels. There is a relatively large proportion of the workforce whose ethnicity is “not known” – 12 per cent of permanent staff and 24 per cent of contractual staff. Disabled people are significantly under-represented in the workforce, with less than 4 per cent of permanent staff and 1 per cent of contractual staff. The largest proportion of staff is in the 25-34 age range. Bridge Organisations, who have a special role in relation to Goal 5, tend to follow this pattern, although they have slightly higher percentages of female staff and staff for whom ethnicity is unknown. Staff in Bridge Organisations tend to be a little older, with the largest proportion aged 35-49 years old.

One point which came up repeatedly in interviews was the positive effect of Arts Council England requiring Equality Action Plans from its National Portfolio Organisations, including Bridge Organisations. This was described as “a very significant step that makes equality top of the agenda at key moments for all organisations” and as “really exciting – middle class kids don’t need cultural entitlement in the same way and this makes us think about the Creative Case differently.” This was at odds with other comments that suggested many people did not feel Arts Council England had asked Bridge Organisations to place any emphasis on equality and diversity in their work, but “simply to work towards ‘every child’.” This

suggests the importance of the “signalling power” of Arts Council England requirements, making clear to organisations what Arts Council England values and wants to achieve, and the value of a clear framework for stimulating strategic thinking within organisations.

5.2 Grants for the Arts

▶ Key points

- Spending on work with, by and for children and young people through Grants for the Arts varies significantly across regions from 18 per cent to 32 per cent of awards in 2014/15.
- There is some variation by artform, with literature having the highest percentage of funded Grants for the Arts projects with, by and for children and young people and visual arts the lowest.
- There is little information on the diversity of young people involved in the activity undertaken within individual Grants for the Arts projects.

Spending on work with, by and for children and young people through Grants for the Arts varies across regions. In 2014/15, the region with the lowest proportion of funding awarded to projects for children and young people was the East Midlands where 17.8 per cent of funding value was spent on this group. In the East region (the region outside London with the highest share of funding allocated to children and young people focused projects), 32 per cent of funding in monetary terms was spent on projects of this kind. The North East had the lowest proportion of the total number of funded projects (19.5 per cent), as it had in the previous two years, but awarded them a higher proportion of funding, at 20.1 per cent. Projects based in London received a higher share than elsewhere: 37 per cent of the total value of national awards specifically targeting audiences aged 5-19 in 2014/15. The proportion of Grants for the Arts awards made to projects targeting children and young people has increased between 2012/13 and 2014/15, in terms of number of projects, from 18.7 per cent to 21.8 per cent. It has decreased slightly in terms of monetary value, from 22.7 per cent to 21.9 per cent.

There is some variation by artform, as shown in Figure 11. In 2014/15, around half of Grants for Arts funding for literature (51 per cent) and theatre (48 per cent) was spent on activities that specifically targeted younger audiences, compared to 16 per cent of visual arts.

Figure 11: Proportion of total Grants for the Arts funding in 2014/15 spent on children and young people by artform

Proportion of total Grants for the Arts funding in 2014/15 spent on children and young people	Artform
17.7%	Combined arts
39.8%	Dance
51.0%	Literature
32.5%	Music
29.5%	Not artform specific
47.8%	Theatre
16.0%	Visual arts

(Source: Arts Council England Grants for Arts data: focus of projected and activity beneficiaries)

None of the above, however, tells us a great deal about the diversity of the children and young people involved in the activity. There is no easy way, for instance, to identify the extent to which activities reach boys or girls, or young people from different ethnic or religious backgrounds.

5.3 Key programmes aimed at children and young people

▶ Key points:

- Arts Council England funded programmes aimed at children and young people tend to be relatively successful in targeting particular groups. Individual project evaluations and research consider aspects of equality and diversity.
- There is a lack of a consistent approach to evidence and planning for equality and diversity across these programmes.

5.3.1 Music Education Hubs

On behalf of the Department for Education, Arts Council England has invested more than £171 million of funding between August 2012 and March 2015 in a network of 123 Music Education Hubs across England. The hubs include schools – from primary to further education institutions – and professional music/ arts organisations. They work locally to create joined-up music education provision for children and young people.

All of the hubs responded to a national survey in October 2014 (Sharp 2015). As a result of the survey, there is generally good equality and diversity data on pupils participating in Whole Class Ensemble Tuition and in ensembles and choirs provided or supported by the hub partnerships. However, whilst we know that 32 per cent of those receiving Whole Class Ensemble Tuition go on to receive instrumental tuition through the hub, we do not know anything about the make-up of this group. This is a serious limitation, since this is the point in the musical pathway where we might expect to see widening equality gaps. Sharp (2015, page 10) suggests “Arts Council England may wish to consider amending the questionnaire to enable this data to be collected in future”.

Figure 12 shows that music hubs are succeeding in engaging a healthy proportion of pupils from Black and minority ethnic backgrounds and those eligible for Pupil Premium (those who are eligible for free school meals and/or are in or have recently been in local authority care). Those with a statement of special educational needs (SEN) are, however, slightly under-represented and gender does not seem to be reported.

Figure 12: Whole Class Ensemble Tuition pupil characteristics 2012/13

Pupil characteristics	Percentage of those receiving Whole Class Ensemble Tuition	Percentage of national population dependent children
White	75.4%	78.4%
Mixed ethnicity	5.2%	5.2%
Asian/ Asian British	10.4%	10.1%
Black/ Black British	6.1%	5.0%
Other known ethnicity	2.3%	1.2%
Ethnicity unclassified	0.6%	1.0%
With SEN statement	2.5%	3.0%
Eligible for Pupil Premium	29.1%	26.3%

Source: Sharp 2015

In relation to choirs and ensembles provided or supported by the hubs, the survey shows that more girls than boys participated (57 per cent of participants were girls). However, the gender gap in ensembles and choirs had narrowed by 3.6 percentage points between 2012/13 and 2013/14 (Sharp 2015).

Those with special educational needs were again under-represented in ensemble activity: 6.5 per cent of ensemble participants had special educational needs compared to 18.3 per cent of the national population of children (Sharp 2015).

Arts Council England’s guidance on ensuring quality for Music Education Hubs includes an indicator for delivery on engagement of children and young people with different characteristics, eg special education needs, ethnicity and Pupil Premium. However, there may be opportunities here to strengthen the expectations and purpose in relation to equality and diversity and to offer support to the hubs on this.

5.3.2 Artsmark

Artsmark is Arts Council England’s flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision. It is delivered by Trinity College London and 10 regional Bridge Organisations drive participation.

Artsmark produce a full list of all the schools that have attained the different levels of the Artsmark award and the region/ area in which they are located. These could be analysed by postcode to identify what proportion of them are in, for instance, areas of multiple deprivation, and would therefore be likely to have higher percentages of pupils from certain groups. We are not aware of this analysis having been carried out. We are not aware of any further analysis of the pupil composition by protected characteristics (or relevant proxies) of schools involved in or succeeding at different levels of the scheme.

Another key question to be explored is the extent to which equality and diversity considerations are built into the Artsmark audit tool for schools. The current Artsmark self assessment guidance contains explicit reference to diversity (or the word “diverse”) in each of its descriptors, which cover areas including leadership, curriculum design, continuing professional development, pupil engagement, range of offer, partnerships, values and ethos.

That diversity is woven throughout the framework is positive. There is, however, some lack of specificity on what diversity means in relation to the areas of the self-assessment framework. The practical steps a school would need to undertake to demonstrate progress are less clear. There is, therefore, an opportunity to set a more consistent high-level framework in relation to diverse practice via the Artsmark award, by placing greater emphasis on practical steps to improvement.

5.3.3 Arts Award

Arts Award is a national qualification that supports children and young people aged 5-25 to deepen their engagement with arts and culture. It can be offered in a very wide range of settings, with awards at five levels – Discover (an introductory level), Explore, Bronze, Silver and Gold (all of which are accredited).

Arts Award supplied data disaggregating children and young people achieving the awards at the five different levels by gender, ethnicity and artform for the past three years.

A total of 112,558 children and young people have completed the award over the past three years. In 2013/14, 11 per cent of those receiving the award lived in the 10 per cent most deprived local authority areas as defined by the Index of Multiple Deprivation 2010 (Annual Review, Arts Award 2013/14).

EW Group has grouped the ethnicity data into broad ethnic groups and checked for significant patterns of difference by year or by award level. We found that:

- There are no discernible trends by year or by level, except that the number of children and young people classified as being from “other” ethnic backgrounds has increased significantly, from 2 per cent (in 2012/13) to 7 per cent (in 2014/15) of the total.

- Ethnicity is not known for around a quarter of participants, suggesting that more needs to be done to explain, reassure and actively use the data – a point we discuss in section 6.
- When we take out those for whom ethnicity is unknown, the ethnic breakdown of the remaining children and young people suggests that Arts Award is achieving even better than we might expect in attracting children from each of the Black and minority ethnic categories (though the make-up of those whose data is missing could, of course, skew this picture considerably).

Figure 13: Ethnicity of all Arts Awards participants

Broad ethnic group	Percentage of Arts Award participants (where ethnicity known)	National average dependent children
White	78%	78%
Mixed	5%	5%
Asian/ Asian British	10%	10%
Black/ Black British	5%	5%
Other	2%	1%

(Source: Arts Awards, average for the three-year period, 2012/13 to 2014/15)

In relation to gender, we found that:

- Girls are over-represented (making up a range of 53-55 per cent over the three years) compared to boys (who make up a range of 36-43 per cent).
- Boys’ engagement steadily reduces the higher the award (eg in the most recent year’s figures, boys made up 48 per cent of those completing the Discovery level, but only 24 per cent achieving the Gold level).
- Monitoring of gender has improved considerably since the start of the programme: the gender of 9 per cent of those receiving the award was unknown in 2012/13 but this fell to 1 per cent in 2014/15.

5.3.4 National Art and Design Saturday Clubs

These clubs operate in 33 locations in England and Wales, offering 14-16 year olds art and design learning opportunities in local colleges and universities on a Saturday morning and culminating in a national exhibition of their works.

Each club takes a different approach to recruitment and selection and the Sorrell Foundation, which coordinates the initiative at a local level, surveys club members, tutors and student assistants at the beginning and end of each year. They have good data on gender, ethnicity, disability and some other indicators (eg free school meals eligibility and parental education). They have produced a concise Equality Analysis and Action Plan.

The clubs are doing well at attracting members from a range of ethnic backgrounds. They estimate that 29-31 per cent of their members are from Black and minority ethnic backgrounds. (The figures from the survey and from registration statistics vary slightly and by year).

However, boys are significantly under-represented, with girls making up 82 per cent of participating young

people in 2013/14 (Sumner 2014) and 74 per cent in 2014/15 (National Art and Design Saturday Club 2015). At registration only 3 per cent of members were known to have a statement of special educational needs and only 1 per cent identified as disabled on the monitoring form. Around 8-11 per cent of members are eligible for free school meals, which is significantly below the national average of 16 per cent (Sumner 2014). 19 per cent said that neither of their parents had been to university or college.

5.3.5 Other children and young people's programmes

We did not receive any data from National Youth Music Organisations. We have included sections on the National Youth Dance Company and In Harmony in Section 4, Artforms.

In Harmony collects data on the composition of the *schools* included in the pilot in relation to ethnicity, free school meals eligibility and SEN statements, which is important given the whole school nature of the approach. However there is no data to show the characteristics of pupils who engage more intensively (eg by participating in ensembles or performances) or who reach different levels of achievement (eg instrumental grades).

Youth Music (which operates the National Youth Orchestra) keeps good statistics on the gender, ethnicity and age of its 75,000 annual participants. The Youth Music Impact Report (2014) showed that:

- 42 per cent of Youth Music funding goes into local authority areas in the 20 per cent most deprived areas in England.
- 8.2 per cent of grant holder organisations in 2013/14 were Black and minority ethnic-led.
- Gender seems to be roughly proportionate (54.1 per cent male in 2013/14, but females had been slightly over-represented the previous year); there was a larger proportion of teenage males than teenage females participating in projects.
- There had been an increase in early years participants from the previous year: 20 per cent were in key stages 1 and 2.

Ethnicity statistics were as set out in Figure 14 below.

Figure 14: Ethnicity of Youth Music participants (2013/14)

Broad ethnic group	Percentage of Youth Music participants
White British	78.5%
White Other	4.3%
Mixed	4.8%
Black	4.5%
Asian	6.3%
Chinese/ other	1.6%
Total	100.0%

(Source: Youth Music Impact Report 2014)

The relatively high proportion of young Asian participants in Youth Music activity (compared to many other arts and culture initiatives) is noticeable.

The Creative Employment Programme offers a combination of apprenticeships, internships and traineeships (pre-apprenticeships). The diversity statistics (March 2015) in Figure 15 show the breakdown of young people supported.

Figure 15: Creative Employment Programme diversity statistics (March 2015)

Ethnicity	
White British	77.0%
Black and minority ethnic	15.0%
Not declared/doesn't know	8.0%
Disability	
None	69.0%
Declared a disability	17.0%
Not declared/doesn't know	14.0%
Gender	
Male	49.0%
Female	47.0%
Not declared/preferred not to say	4.0%
Age	
Under 18	12.0%
18-20	27.0%
21 and over	41.0%
Not declared	20.0%

Source: Creative Employment Programme (2015)

5.3.6 Quality principles

Although not a funding programme, work developing a set of quality principles to underpin high quality work by, with and for children and young people has been an important strand of Arts Council England's work towards Goal 5 since 2012.

A series of commissioned research activities and sector workshops have led to the development of tools to signpost existing good practice and frameworks.

Central to this has been identifying a set of seven quality principles. These are:

- striving for excellence
- emphasising authenticity
- being inspiring and engaging
- ensuring a positive child-centred experience
- actively involving children and young people
- providing a sense of personal progression
- developing a sense of ownership and belonging

Equality and diversity tend to be predominantly seen, within the quality principles, as organisational prerequisites for quality, rather than as elements of the quality of the work itself. As one report puts it, the principles are seen to "move the debate on from principles that focus on features of organisation (such as governance, safeguarding children from harm, equality and diversity) which we would argue are necessary, but not sufficient in themselves to ensure high quality" (Lord et al 2012). It is, however, clear that diversity is reflected in the highly nuanced discussions that inform the simple-seeming list of seven principles.

Lord et al (NFER 2012) identify gaps in the available quality frameworks around different age ranges, and also in “specificity and differentiation to particular groups and needs”, citing children with learning difficulties and disabilities, or those from deprived backgrounds as examples. Whilst the EW Group would comment that this still frames the issue in terms of adjustments rather than creativity, it is a point that remains to be tackled.

For some interviewees, adapting notions of quality and of arts and culture are key to inclusion: “More and more young people are self-publishing – there’s an alternative universe outside education and outside ‘the arts’ Arts Council England needs to get its head around quality. There is more and more democratised content and there’s a way to go to understanding it.”

Another interview commented: “Young people’s definitions of culture differ and are getting wider. Artform thinking leads to a narrowing of vision.”

This is, in some ways, a discussion that is also reflected in Arts Council England’s Creative Case for Diversity and it is noticeable that interviewees generally felt there to be little connection drawn between that and Goal 5. Interviewees who mentioned them felt they currently ran at best in parallel, and at worst in divergent directions. It would be an interesting exercise for Arts Council England to bring together a group of leaders working on the Creative Case and those involved in developing and testing the quality principles to explore what opportunities greater synergies and creative connection might lead to.

5.4 Discussion

▶ Key point

- Many interviewees felt that Arts Council England could put more emphasis on equality and diversity with Goal 5, and could provide clearer guidance and more specific criteria for the data to be collected.

People interviewed for this research felt that Arts Council England could usefully emphasise the value of equality within its ambitions for Goal 5 across all relevant funding streams. Specific criteria would be helpful to organisations in shaping activity and monitoring, as described by one interviewee:

“If the priority of the funder specifies it for the provision and the organisation sees it as elevating its applications then it will be seen as a priority. There are no reporting requirements so it is not a focus. Funding is very useful for pushing strategic plans.”

It was also noted that “the priorities of Arts Council England may not be the priorities of partners and therefore we need Arts Council England to take a balanced approach.”

In general, there was a feeling that the following actions would enable Arts Council England to achieve even more in relation to Goal 5 and equality, through its funded programmes:

- clarity of purpose for each fund
- clarity of target groups or characteristics and criteria for targeting within activity
- clarity of monitoring and reporting frameworks
- case studies of good practice and other guidance material
- requiring accessibility support to be reflected in budgets for activity with children and young people, and for organisations to have clear plans of how they will promote equality of access
- training and development programmes
- Arts Council England-funded strategic initiatives that invest in work by, with and for children and young people should require those supported to be able to report on the diversity of the children and young people they reach

A number of interviewees described greater connectivity to the Creative Case for Diversity to be something they would actively welcome.

6. Monitoring and reporting

▶ Key points

- There is currently no clear imperative or framework for reporting to the Arts Council England about children and young people and the protected characteristics.
- Issues interviewees described as hindering lean and effective data collection include varying funder requirements, difficulty of asking for information, lack of clarity on what to collect and how information is used, and lack of expertise and training.
- Interviewees tended to agree that a clearer common framework would be helpful and would need to be developed in a consultative/collaborative style and introduced over time with appropriate support, development and guidance. The challenges in developing this should not be under-estimated.
- The EW recommends that any framework for data collection should start by seeking to provide information on age, disability, gender, race or ethnicity, religion or belief and socio-economic status.

Many organisations feel there is currently no clear imperative or framework for reporting to Arts Council England about children and young people and the protected characteristics. The lack of this consistent framework is substantiated by the evidence base, where children and young people are rarely considered in terms of the protected characteristics except where one or more of them is a specific focus within the project or research. Most research therefore considers children and young people as a whole, or with an interest in “disadvantage”, which can often be a combination of factors. Where monitoring is done into the diversity of participants, audiences or workforce, this tends to be across the adult population, although some young people would fall into certain age ranges looked at. This can be seen in the information currently provided by National Portfolio Organisations to Arts Council England.

Reasons given by interviewees for not collecting data on diversity of children and young people within their work ranged from “we are not asked to report” to capacity issues for smaller – and even larger – organisations. Lack of clarity on how the data was going to be used was described as a sticking point, both for individuals and organisations. Interviewees felt it was important the data was used as part of strategic planning and reflection on performance. As one interviewee commented: “Monitoring is not everything though. For small organisations it can be onerous. If it is not part of the way the organisation plans and thinks, monitoring won’t make much of a difference.”

Interviewees also identified difficulties around data collection such as: reticence to ask certain questions in relation to children and young people, where age may make certain protected characteristics harder or inappropriate to ask about; reticence to provide certain information; lack of understanding or even suspicion of the purposes of collecting this kind of demographic information; and a lack of connection to future action or programme design.

One interviewee commented: “I think the main barrier is reticence by the public to supply the information. Maybe not for ethnicity specifically but definitely for disability and maybe that is because of the specific requests for support. There is a barrier... people think... why do you want it? We need information to give out on why we need the information and what will be done with it. The link between information and action is missing.”

Others saw the issue differently. One interviewee said “There should not be barriers to monitoring disability and I think most just do not ask as they are afraid to. People will answer in the main.” Another commented “The issue is we have lots of forms. 90 per cent are incomplete around the ethnicity question. There is a lack of understanding about why we are asking and I think people are fed up with being asked for this type of data all the time.”

Any methodology designed to collect improved information needs to be designed sensitively, to avoid setting up barriers to engagement, and breaking what one interviewee described powerfully as “the moment of trust” between artist or worker and the participants. Especially with participants or audiences who are less likely to be confident in that engagement, this is a key factor that should not be put at risk for the sake of data.

A number of interviewees said that the inevitably varying and sometimes overlapping requirements of different funders made it difficult for organisations to design straightforward systems for data collection which were also appropriate for the children and young people, parents or schools involved. One comment illustrates this in relation to other tensions: “Nearly every organisation has different categories. We get feedback [from participants] that ‘other’ is the only one that applies because identities are more complex now and they don’t see something that describes them. It can lose its value. Internally, we let people self-identify and then translate that for the purposes of reporting but it is not time effective. The tick-boxes are difficult to use really. Some guidance and reasons for the data might make it easier to collect it.”

It was noted several times that Arts Council England funding (and subsequently its requirements) were crucial, but increasingly projects and organisations are funded by several sources, such as local authorities, trusts and foundations or individual schools. If, as was described more than once by interviewees, different funders use different age bands or groups, collecting the data becomes impractical. The end result is if it is too hard, not absolutely required, or (as was suggested a number of times in interviews) not clear how the information is being used, organisations do not systematically collect diversity data. This contributes to the patchy evidence base for adjudging the equality impact of work under Goal 5.

There is a need, therefore, to make monitoring and reporting requirements clearer and more possible to deliver within organisations. What one person called “lean and effective monitoring” is necessary. To do this also means making such monitoring and reporting an actual requirement of funding. It may also help to offer organisations training and support, explanation about how funders use the data, and examples of how organisations can use it for their own planning and review purposes. There is a need to make organisations feel that diversity monitoring is worth the investment of time and resources, so that organisations know the make-up of their young participants and audience (as most increasingly do their adult audience).

Such work on improving and encouraging diversity monitoring would be best done by Arts Council England and other key funders of arts and culture with, by and for children and young people, working in collaboration with representatives from the sector to develop a common framework for monitoring and reporting so that collectively the sector can track engagement by children and young people according to gender, race, age, disability and socio-economic status. It is important to do this together to avoid the situation some report of different categories and bands for different funders. This should support the achievement of Goal 5, whilst also encouraging greater shared learning and collaboration across funders, and across the sector as a whole.

Any framework should be introduced over time to allow organisations to develop systems appropriate to their scale and for appropriate support and training to be provided for implementing it. Given the importance of Arts Council England to funding such work, and of Goal 5 to its strategic framework, we would suggest April 2018 as a target start date – when a new National Portfolio is likely to begin.

The data gathered by funders should be made available to provide baseline and benchmarking information for organisations to use to inform their planning.

We would suggest Arts Council England requires organisations signed up to Goal 5 to collect data on the make-up of their young participants against the following protected characteristics and related factors:

- age (using consistent age bands to be agreed in development of the common framework discussed above, probably based on key stages, then 16-24)
- disability
- gender
- race
- religion or belief
- socio-economic status¹

For older young people it may be appropriate to collect data on the following:

- gender reassignment
- pregnancy and maternity
- sexual orientation

We would suggest this second grouping is something to work towards in the long-term, as it is both trickier and less urgent.

It is important that data is collected in such a way as to enable analysis not simply by any one of the characteristics but so the effects of combinations of them can be identified. This would allow greater insight into, for instance, the way in which race or socio-economic status intersect with gender to influence the likelihood of arts and cultural engagement.

The “subject areas” currently covered by Arts Council England via their annual reporting from National Portfolio Organisations and Major Partner Museums are extensive enough to give a good sense of how much activities are contributing to the indicators of success for Goal 5 for children and young people from the protected groups. These areas cover numbers of performances, exhibition days, film screening days, learning engagement and participation (including some information on organisational strategy and staffing), museum visits of different types (eg self-directed and schools), museum outreach and participation. These can be broken down by artform and by region. They also allow for some assessment of the proportion of work in each artform and region aimed at children and young people.

The scale of the challenge here was apparent from interviews. Some data is already based upon estimates and there would be a risk of introducing more complexity and inconsistency. Projects and their focuses vary hugely across the sector, as was clear from those we interviewed and from the research reviewed. Some interviewees felt it would be good to use opportunities to build on targeted collection and evaluation using more consistent frameworks (such as Equality Action Plans).

There was a common thread to interviews, however, which emphasised the need for time to be spent developing a common understanding of what monitoring could do and why, and how it could be done practically. Flexibility within a common framework was emphasised by some interviewees. Clear guidance on reporting should help make this data more consistent over time.

¹ Taking Part data about socio-economic status is based on the NS-SEC classification, which asks about occupation. These questions would not work with monitoring of children and young people, unless parents’ employment activity could be captured. A suitable ‘proxy’ would therefore need to be sought, of which school location and/or free school meal may be the best. This could be explored further in the development phase.

7. Barriers and enablers to equality and diversity in relation to Goal 5

▶ Key points

- Barriers include difficulties in collecting data, lack of baseline information, pressure on schools, costs of access and transport, digital poverty and perceptions of culture.
- Enablers include shared learning, training and development, clear guidelines and targeted funding.

7.1 Barriers

There are a number of barriers consistently identified by interviewees, and in the research.

Practical and ethical difficulties in collecting data about children and young people in relation to the protected characteristics, as discussed at greater length above, restrict organisations' ability to know in detail the extent to which the children and young people they work with fall into the protected groups. This leads to either not considering this when designing future programmes, or to relying on anecdotal evidence or "a general sense of who we work with".

The increasing pressures on teachers and schools as a result of curriculum change, education structures and an emphasis on attainment in certain curriculum areas, not always including the arts, are consistently felt by interviewees to be becoming greater barriers to children and young people's engagement in the arts. The arts and creativity are felt by many interviewees to be less of a priority for headteachers now, not out of choice, but due to other pressures on schools. Some schools, interviewees felt, are becoming less likely to engage in the arts and are reducing opportunities within the curriculum in some subject areas.

Cost was felt by some interviewees to be a barrier for some of the protected groups. Economically disadvantaged young people and their families are less likely to have "disposable income" for arts activities. This is more likely therefore to affect children and young people from ethnically diverse families and disabled families. Travel and support costs can be a real barrier for disabled people and organisations working with them. One organisation said they could only work with one disabled young person per group due to costs. Whilst understandable perhaps, it is hard to imagine the same being acceptable for other groups of young people.

Travel is a barrier for many young people, and was described in interviews as affecting some protected groups particularly, including socio-economically disadvantaged families and those living in rural areas. The barriers include cost of travel, but also transport infrastructure and the location of arts and culture activity, which can mean older young people cannot travel independently. Arts Council England's rural data and evidence review suggests people aged 45-64 living in rural areas are more likely than older age groups living in urban areas to have visited a museum or gallery, but younger respondents (aged 16-24) in rural areas, are less likely than younger respondents in urban areas to have visited a museum or gallery (Blackburn et al 2015).

A perceived lack of easily accessible baseline information, guidance and case studies of good practice is felt to hamper learning and the take up of practical ways to include more children and young people from the protected groups in arts and culture.

Digital can be a barrier for some children and young people due to poor accessibility of websites and information. For organisations, improving digital services – either through information, interaction, documentation or creative – is also subject to barriers of cost and lack of know-how. More visible, practical guidance and the ability to invest in digital would help.

Perceptions of some arts and cultural activity are felt to be a barrier to equality and inclusion. The pattern described in much research in the adult population of non-attenders feeling a lack of "ownership" or welcome in cultural institutions – the "not for the likes of me" syndrome – can be argued to begin in children and young people (during the 11-15 age range). Parental perceptions are identified as barriers in some research – with parents less likely to encourage engagement by boys, for instance, and Black and minority ethnic families less likely to encourage careers in the creative industries (Oskala 2009, A New Direction 2014).

7.2 Enablers/facilitators

A number of factors were identified by interviewees and in the research as enabling or facilitating increased opportunity for children and young people from the protected groups to engage in arts and culture.

Sharing learning from other organisations, including specialist organisations with skills and focus in particular areas such as disability, was suggested as a powerful enabler by interviewees. Many of the adjustments to ways of working that can make processes and organisations more welcoming to young people with disabilities or from disadvantaged backgrounds are often small and highly practical. (One example given was the increase in take up if meetings were held off-site instead of at the arts venue, in a space where the young people said they felt more "at home".) The arts and cultural sector is increasingly used to collaboration around areas of practice (as exemplified by some Bridge activity, What Next? and the Creative Case NORTH sector-led developments to name but a few) and is likely to be receptive to a shared approach to this area of work.

Such shared learning could include the development of more detailed and practical best practice case studies. Many felt they lacked examples to follow, learn from or adapt when wanting to engage protected groups, and that better baseline information and good practice guides would enable them to work more productively.

In addition to the sharing of skills, expertise and experience, it was also felt that training and capacity building in the sector to better engage with children and young people from the protected groups was a potential enabler. It was, however, expressed most often as a desire for more consistent availability of such training, and the funding for it. There was some feeling that such training was particularly needed in the area of disability.

Outreach over an extended period of time was felt by interviewees to be crucial to enabling greater engagement by children and young people from the protected groups, especially those living in disadvantaged communities where arts participation is low.

Targeted funding streams to support equality within Goal 5, such as accessibility funds, were suggested as enablers. It was also noted that "mainstream" or non-arts funds for activities such as costs of access support for disabled people were now much less than previously, due to changes to initiatives such as access to work.

Making funding criteria much clearer about Arts Council England's expectations would, some interviewees felt, be useful to encouraging organisations to budget adequately to support access needs, or to work with particular communities of people. Some felt a greater requirement to monitor and report on the protected groups within engagement and activity reporting would encourage a greater emphasis on the protected groups within work with, by and for children and young people. "What gets measured becomes a priority, especially connected to money," as one interviewee put it.

Although "digital" has certain barriers associated with it – access to the internet, broadband and the accessibility of some arts websites – it was often seen by interviewees as an enabler. Using internet and social media, information could be made more available. The directory maintained by A New Direction, which allows users to search for events, organisations and learning opportunities in their neighbourhood, was mentioned as a good example. The creative use of digital is also increasing and was seen by interviewees as a particularly useful enabler for involvement by boys, across a number of artforms including literature.

The use of thematic hooks to engage targeted groups, or to make work more relevant to a wider range of people, was noted by interviewees as a potential enabler at a project level. Using community theatre practices to develop entrepreneurial skills (as in Battersea Arts Centre's The Agency project), or theming projects around sport, attracted more diverse groups. As patterns of behaviour change along gender lines as children get older, this may be particularly relevant to designing projects to involve both boys and girls (either together or separately).



Photo © Camilla Adams / Travelling Light Theatre Company

8. Recommendations

- ▶ A number of short, medium and long-term actions are recommended under five overarching recommendations:
 - Arts Council England should provide *strategic leadership* to raise the profile of the role of equality and diversity in ensuring “every child and young person has the opportunity to experience the richness of the arts, museums and libraries”.
 - Arts Council England should take steps to *radically improve the collection, analysis and use of data* about equality and diversity in relation to arts and culture by, with and for children and young people.
 - Arts Council England should ensure its *funding programmes work strategically* to increase equality and diversity in the cultural offer to children and young people.
 - Arts Council England should work with other funders and the cultural sector to encourage *wider adoption of best practice* in ensuring equality and diversity within engagement by children and young people in arts and culture.
 - Arts Council England should focus a *programme of activity and action research* on the areas of disability, gender, digital and entry into the cultural workforce.

Introduction



These recommendations are shaped by a strong sense that the Arts Council needs to develop and promote the case for equality and diversity within Goal 5 much more assertively. A “step change” seems to be required in Goal 5 in terms of equality and diversity that would be equivalent to the Creative Case for Diversity Arts Council have developed over the past five years in relation to Goal 1, and the emphasis put on workforce diversity under Goal 4.

The social, political and economic context is seen as “squeezing” the equalities agenda in practical terms – with changes to education and support for disabled people, for instance, often seen as

restricting opportunity. If children and young people from the protected groups are to have a consistent “opportunity to experience the richness of arts, museums and libraries”, a much greater emphasis needs to be placed on understanding the current position through better data, finding out what works through shared learning and good practice, and creating a sector-wide vision for what can be achieved. Without genuine equality of opportunity for the protected groups, Goal 5 cannot be achieved.

At the moment, it is relatively easy to point to examples of achievement and good practice, but hard to know how far that reaches. There is some appetite for clarity and measured change to monitoring and reporting, and for building on the examples of what works to engage diverse and disadvantaged children and young people. There are also particular needs and opportunities identified by this research that could be addressed. In terms of the protected characteristics these include disability and gender, where there are barriers and gaps that could be targeted relatively straightforwardly. Other areas where there is need, appetite and activity to build on include digital and workforce development, especially entry into the workforce for young people.

9. The Arts Council's Equality Action Plan

The Equality Action Plan has been set out so that stakeholders can view at a glance how the recommendations arising from the report will apply to the protected characteristics considered by Arts Council England.

The plan sets out strategic actions and recognises that much good practice is currently going unreported and that pooled best practice is not yet available to the sector. Stakeholders have indicated a desire to be closely involved in the development of more operational plans and therefore recommendations to consult on specific issues, barriers and opportunities are set out in the plan.



Photo © Andrew Billington / New Vic Theatre

Appendices

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Appendix 2. People consulted

A total of 23 interviews were conducted, sometimes with several people from the same organisation. In order to preserve anonymity, individuals and their organisations are not listed here. However, to illustrate the breadth of those consulted, those involved fall into one or more of the following groups:

- 8 Bridge Organisations
- 9 Arts Council National Portfolio Organisations (excluding Bridge Organisations)
- 2 Arts Council Major Partner Museums
- 2 Other arts and culture organisations
- 1 Non-arts organisation
- 3 National bodies or agencies

Organisations consulted had the following regional split:

East Midlands	1
East of England	3
London	6
North East	2
North West	6
South East	2
South West	2
West Midlands	0
Yorkshire and The Humber	1

Appendix 3. EW Group and project team

EW Group (formerly Equality Works) has a proven track record over two decades of delivering research and analysis around equality, diversity and inclusion. Our gap and trend analysis work has enabled organisations to benchmark themselves within and across an array of sectors. We work with

organisations ranging in size from multi-national, FTSE100-listed publicly listed companies to national charities, universities, government departments and small and medium-sized enterprises (SMEs). This has included providing public sector bodies with frameworks and action plans to ensure their internal operations and external programmes of activity consistently display good diversity practice. All EW Group programmes focus on an organisation's ability to measure the positive impact of engaging with diversity: be it in terms of developing diverse workforces, increasing the engagement of diverse groups, or in the design of equality action plans, policy and strategy.

Imogen Blood – Research, Quantitative and Qualitative Data Analysis

MA (Econ) Social Policy & Social Work, Dip. SW

Imogen has over fifteen years' experience of designing and conducting research studies and evaluations. She has particular expertise in synthesising evidence and has conducted evidence reviews for Joseph Rowntree Foundation, Berry St Australia (Preventing Youth Violence) and the DWP. Imogen has worked for EW since 2005 and her clients have included Invensys, NHS East Midlands, Law Society Scotland and Royal Holloway University. Her previous research posts include the crime reduction charity NACRO, the Housing Projects Advisory Service and the University of Salford, in addition to five years spent as a freelance research consultant. Imogen specialises in Equality Impact Assessment and analysing both qualitative and quantitative data, as well as research methodology, report-writing and guidance. She is the Chair of the Men's Room, a Manchester-based arts and social care charity working with young men experiencing multiple disadvantage.

Mark Lomas – Diversity Action Planning, Organisational Development

Most recently as Diversity Manager at the BBC, Mark has specific expertise in Equality Impact Assessment and Equality Scheme action-planning, as well as corporate strategy and policy development, and managing sector-wide diversity and inclusion initiatives. His positions and consultancies include NHS Clinical Commissioning Group Boards, The Law Society, the Bermuda Human Rights Commission, ITV, The Financial Reporting Council, Sheffield University and UKTV. Mark delivered improved performance at the BBC on several employer benchmarks and authored the Law Society **Equality and Diversity Risk and Compliance Toolkit** which assists firms in complying with regulatory legislation. He also developed the Shaw Trust Tackle Mental Health website www.tacklementalhealth.org.uk.

Mark Robinson – Arts and Culture Specialist

Mark is the founder of Thinking Practice, an arts consultancy, having previously been Executive Director of Arts Council England, North East (2005-10). His policy research includes 'Making adaptive Resilience Real' and the co-authored paper, 'The Role of Diversity in Building Adaptive Resilience', which formed part of Arts Council England's Creative Case for Diversity. He has worked with a number of National Portfolio Organisations with particular focus on Arts Council England's Goal 5 and was chair of the Bridge North East Advisory Group. In 2014 Mark spent seven months as Interim Director at the Middlesbrough Institute of Modern Art, and he is currently Vice Chair of Trustees at Seven Stories, the National Centre for Children's Books and at AV Festival. Mark is a Fellow of the Royal Society of Arts.

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