



**Equality and
diversity within the
arts and cultural
sector in England**

Evidence and
literature review
final report



**ARTS COUNCIL
ENGLAND**

Contents

Foreword.....	1
Executive summary	3
1. Introduction	11
2. Context.....	13
3. Review results	15
4. Disability.....	21
5. Race.....	31
6. Sex/gender	42
7. Age	53
8 Sexual orientation	58
9. Gender re-assignment	60
10. Religion and/or belief	62
11 Pregnancy and maternity.....	64
12 Marriage or civil partnership status.....	65
13 Socio-economic groups and educational attainment.....	66
14. Gaps in the evidence base	75
15. Conclusions and recommendations.....	77
Appendix 1: Methodology	79
Appendix 2: Rapid Evidence Assessment.....	82
Appendix 3: Conceptual framework	83
Appendix 4: Taking Part Survey	89
Appendix 5: List of references	91

This study was commissioned by Arts Council England and delivered by **Andy Parkinson** and **Jamie Buttrick** from Consilium Research & Consultancy in partnership with **Ann Wallis** from Culture Partners. The research team is grateful for support and guidance from Arts Council England in particular **Jonathon Blackburn** (Senior Officer, Policy and Research) and **Tracy Harkin** (Senior Officer, Planning).

Project manager: Andy Parkinson
Consilium Research and Consultancy
Tel: 07713 357386
Email: andy@consiliumresearch.co.uk
Web: www.consiliumresearch.co.uk
Twitter: @ConsiliumAndy

Arts Council England
49 Lever Street
Manchester, M1 1FN
Tel: 0845 300 6200
Email: enquiries@artscouncil.org.uk
Twitter: @ace_national



Foreword

This report establishes a baseline of data, evidence and research about equality and diversity across the arts and cultural sector. It offers a snapshot of current trends and challenges across four key themes: arts and cultural audiences, arts and cultural participation, workforce, and access to finance.

The research considers the evidence base across each of the groups that are protected by equality legislation. However, the Arts Council is also committed to removing socio-economic and educational barriers, so these have also been considered.

We commissioned this report in December 2013, to help the Arts Council shape its investment process for 2015-18. This publication identifies challenges sometimes unique to our sector, but it also looks at broader social trends that have an impact on the capacity of the arts and cultural sector to make progress on the diversity agenda.

We know that a data and research-driven approach to diversity may over-simplify a complex set of issues. However, data and evidence can help guide us, enable us to assess progress and judge the 'state of play' around equality and diversity across the sector. The key trends in this publication will spark debate - and action. We will be following up the recommendations in the publication by commissioning research where there are significant gaps in our knowledge – starting with a piece of work exploring workforce and governance diversity challenges across Major Partner Museums.

We know that the realisation of genuine diversity is a long process that requires real effort, and that we have to accept and adapt to many changes along the way. There are no quick fixes. In our 10-year strategic framework, *Great Art and Culture for Everyone*, we note that despite considerable public investment, there remain significant disparities in the level of arts and cultural opportunities and engagement across the country. There are many interrelated, socio-economic, educational and geographic reasons for this. We believe that some of these issues can be addressed through better use of our total investment approach. At the same time, the sector needs to find ways of offering those who engage less with arts and culture the opportunity to collaborate in its production. It is also vital that the arts and cultural workforce becomes more representative of the society it serves. In particular, we need to do more to ensure that entry routes into employment, and opportunities for people to further their careers, are fairer and more accessible to all. This is as true for the leadership and governance of the sector as it is for those entering the workforce.

Across the country, the National Portfolio of arts organisations for 2015-18 contains companies promoting Arabic arts, Asian dance, Caribbean and African theatre, deaf and disabled artists and work with marginalized, immigrant and rural communities and older people. But as the data shows, there remains a lot to do. While a number of organisations promoting diversity have received increases to their funding, we have also earmarked an additional £6 million of Strategic funds over the period 2015-8 to strengthen the diversity of the arts sector.

Because of its public voice, the cultural sector is influential in shaping wider social attitudes to equality and diversity. We are aware of the responsibility that Arts Council England has in this

regard. We will monitor the data around equality and diversity, to ensure that the organisations we fund observe legal standards: but we are also turning our focus to celebrate diversity positively, recognising the artistic and creative opportunities it offers.

This acknowledgement of the opportunities provided by the diversity of contemporary England marks a shift in perspective for the Arts Council, from regarding diversity as a prescriptive aspect of equality legislation to understanding its creative potential and the ways in which it can promote long-term organisational resilience.

We call this the Creative case for diversity. We require all the companies we support within the national portfolio to demonstrate how they will contribute to the Creative case for Diversity. We believe that by implementing it we can contribute to changing attitudes and ensure that the benefits of diversity are widely understood and experienced.

Simon Mellor
Executive Director Arts
Arts Council England

Executive summary

Introduction

In December 2013, Consilium Research and Consultancy was commissioned by Arts Council England to undertake a wide-ranging review of current and past evidence about equality and diversity within the arts and cultural sector in England. This report highlights key themes and trends within the evidence base and presents a series of recommendations which are designed to guide the next phase of Arts Council England's research strategy. The review focussed on four key topics

- Arts and cultural participation
- Arts and cultural audiences
- The arts and cultural workforce
- Access to arts and cultural funding.

Each of the four topics was explored across each of the groups protected by equalities legislation¹ plus socio-economic and educational attainment characteristics.

Context

The strategic framework *Great art and culture for everyone* describes Arts Council England's recognition and longstanding commitment towards equality and diversity, as well as outlining the challenges facing the arts and cultural sector in supporting actions to maximise opportunities for people of all socio-economic backgrounds, education levels and geographical locations to engage and be involved in the arts. The Equality Act 2010 provides the legislative framework that informs Arts Council England's work to promote equality of opportunity and reduce the barriers to engagement (i.e. for audiences, artists and workforce), in particular for protected groups. Arts Council England also promotes the Creative Case for diversity, an arts-driven approach that celebrates diversity as opportunity and represents a shift in perspective, from regarding diversity as a prescriptive aspect of equality legislation to understanding its creative potential and the ways in which it can promote long-term organisational resilience.

Review results

The largest group of the 146 studies included in this review related to the arts sector (50 per cent), whilst the combined sector (for the purposes of this review the wider creative and cultural sector) accounted for 57 studies (39 per cent). Approximately one in 10 studies related solely to the museums sector whilst one study related solely to the libraries sector.

The majority of studies explored equality and diversity across more than one protected group. For studies which focused on one protected group the most frequent related to disability, race, age and sex/gender. Fewer studies were identified that focused specifically on the protected groups of sexual orientation and religion and/or belief. No studies were identified specific to the arts and cultural sector that covered pregnancy and maternity, marriage or civil partnership status or gender re-assignment.

¹ Disability, race, sex, age, sexual orientation, religion and/or belief, pregnancy and maternity, gender re-assignment, marriage or civil partnership status.

Because of the legislative requirements associated with each protected group, and to aid the reader and user of data in this report, chapters are structured by each of the protected characteristics plus a chapter on socio-economic background and educational attainment (because of Arts Council England's recognition of how these are highly influential factors in shaping engagement with the arts and cultural sector). It is recognised however that there are relationships and associations across and within the protected groups, and there is a complex interplay of equality and diversity dynamics across individuals and groups within society. Also, whilst findings on arts and cultural participation, audiences, workforce and access to finance are reported under separate headings in this report, again it is recognised that these are interrelated issues (e.g. efforts by arts and cultural organisations to broaden audience profile are bound-up with the profile and representativeness of their workforce). A broad overview of key findings is provided below.

Demand for Cultural Participation

Advanced statistical analysis of key surveys datasets about arts and cultural engagement have consistently shown that two of the most important factors influencing whether somebody attends or participates in arts and cultural activities are educational attainment and socio-economic background. Although some of the barriers to attendance and participation are practical and institutional, researchers suggest that barriers also appear to be psychological and driven by an individual's concept of identity and differing tastes and preferences for culture. In addition, the approval and support of an individual's social circle can sway their decision to participate.

Personal circumstances and societal issues such as physical and mental health and well-being, work and family commitments and level of disposable income can also have an impact on participation. However, researchers suggest that if a person has confidence, coupled with a willingness to seek out opportunities themselves, then they are more likely to feel they have control over outcomes and so expect positive returns from engaging in arts or cultural activity.

Arts and cultural organisations have a role in building demand and supporting people to take the next step from being interested in arts and culture to being engaged. This requires a coordinated approach to address both real and perceived barriers to participation in order to drive higher engagement and complement approaches which focus on supply-side factors such as the level of provision and use of discounted tickets.

The arts and cultural sector is characterised by small and medium sized organisations. Despite their commitment, many don't have the expertise or resources needed to design and implement effective approaches to ensure that they are able to meet obligations outlined in the Equality Act 2010.

Disability

According to The Office for Disability Issues, based on the 2011/12 Family Resources survey there are approximately 10 million people with a limiting long term illness, impairment or disability in England. The prevalence of disability rises with age and around 6 per cent of children are disabled, compared to 15 per cent of working age adults and 45 per cent of adults over state pension age. Because England's population will become older over the next couple of decades, the percentage of disabled people in the population will also increase in the future.

Disabled audiences' patterns of arts and cultural engagement are largely dictated by practical factors such as cost, access and transport which, unaddressed, can become barriers. Negative experiences of these practical issues can create a vicious circle which further depresses demand. Economic barriers to participation can be more sharply felt by disabled people because of the increased likelihood of disabled people to live in a low income household (according to the 2011/12 Family Resources Survey, 19 per cent of individuals in families with at least one disabled member in the UK live in relative income poverty, on a before housing costs basis, compared to 15 per cent of individuals in families with no disabled member).

Between 2008/09 and 2011/12 there has been a small increase in the proportion of the creative and cultural workforce with disabilities. However, disabled employees and disabled-led organisations are currently under-represented in the 2012–15 Arts Council England National portfolio organisation and Major partner museum portfolio. One of the challenges for arts and cultural sector organisations is to understand that the support needs of people with disabilities in their workforce can vary substantially.

Race

Based on 2011 data from the Office for National Statistics, 85.4 per cent of the population of England are white with the remaining 14.6 per cent being from Black and minority ethnic groups. The Asian/British Asian group is the largest minority group, accounting for 7.8 per cent of the population with Black/African/Caribbean/Black British the next largest group at 3.5 per cent of the population.

Whilst the Taking Part survey does collect data on arts and cultural attendance and participation rates by ethnic groups using the 2011 census categories, the quarterly and annual sample sizes mean that it is not possible to achieve robust data for various ethnic groups. As such, although it is possible to aggregate the quarterly and annual data into broader 'white' and 'Black and minority ethnic' categories, this may mask considerable variation in arts and cultural engagement across diverse ethnic groups. Further analysis of rolling datasets from across survey years is recommended to better understand patterns of arts and cultural engagement by different ethnic groups and by other key demographics (e.g. age and gender) within Black and minority ethnic groups to build on past research that has evidenced generational and gender related patterns of arts and cultural engagement within these communities.

Analysis of Taking Part survey data reveals that between 2005/06 and 2012/13 audience and participation levels by Black and minority ethnic people in the arts have shown no statistically significant change and the gap in engagement between Black and minority ethnic people and white people has actually widened because of increases in arts engagement among white people. Research suggests that the most common reported barriers to arts and cultural participation among black and minority ethnic people are a lack of time, the cost of attending or participating and concerns about feeling uncomfortable or out of place.

Black and ethnic minority people are also more likely than white people to be in lower socio-economic groups and are more likely to live in socio-economically deprived neighbourhoods.

According to Department for Work and Pensions' households below average income statistics², around two-fifths of people in the UK from ethnic minority backgrounds live in low-income households, twice the rate for white people. As such, it can be difficult to separate the drivers and motivations for arts and cultural engagement along ethnic lines from socio-economic factors.

Across the creative and cultural workforce as a whole, 7% of employees in 2011/12 are from a Black and minority ethnic background, which compares to 12.3% of staff and managers across Arts Council England's 2012-15 National portfolio organisations and Major partner museums in 2012/13. Less than one in 10 managers within the 2012–15 Arts Council England National portfolio organisations and Major partner museums are from a Black and minority ethnic background. Although organisations may seek out a more diverse pool of candidates and may be successful in their recruitment, they may fail to recognise that the organisation needs to change and support the person more effectively if they are to be successful and progress further in their careers.

2012–15 Arts Council England National portfolio organisation and Major partner museum funding to Black and minority ethnic-led organisations represents 41.3 per cent of their combined turnover. This turnover ratio figure is nearly double that of all National portfolio organisations because of reasons related to organisational size (Black and minority ethnic-led organisations tend to be small organisations and have a lower turnover than other National portfolio organisations) and the challenges that Black and minority ethnic-led organisations can face in gaining sources of income from other public funders and earned-income.

Sex/gender

According to 2013 projections by the Office for National Statistics, women accounted for 50.7 per cent of the population of England in 2013 (approximately 27.3 million people) with men accounting for 49.3 per cent (approximately 26.5 million). Analysis of the Taking Part survey data reveals that between 2005/06 and 2012/13 attendance and participation levels by women in the arts has recorded a significant percentage point increase and remains higher than levels recorded for men. Data from the Child Taking Part Survey shows that girls are more likely than boys to engage with the arts at both primary and secondary school age.

Across the creative and cultural sector there has been a decrease in the proportion of females within the workforce between 2008/09 and 2011/12 and there are fewer females (43% of the workforce in 2011/12) than males (57%). Women occupy considerably more management roles across the 2012–15 Arts Council England National portfolio organisations and Major partner museums than men including both permanent and contract roles. However, the gender profile of the 2012–15 Arts Council England National portfolio organisation and Major partner museum boards is still skewed towards men, with women only holding a majority of board positions within the dance sector. Women are particularly poorly represented at a board level within Major partner museums and the music sector.

² <https://www.gov.uk/government/publications/households-below-average-income-hbai-199495-to-201213>

Female leaders within the creative and cultural industries report that factors that have hindered their progression include a lack of permanently funded jobs, a lack of line management support, caring responsibilities and poor job opportunities. The working environment remains a key factor affecting the progression of any leader. Within the creative and cultural sectors, research suggests that many leaders do not take career breaks, have never had a major caring responsibility and have done little or no part-time work over the course of their career. These features confirm the challenges that some women can still face in balancing family and career.

Age

Office for National Statistics data, drawn from the Annual Population Survey October 2012 to September 2013, presents a breakdown on the proportion of different age groups aged over 16 in England. This includes: 14.2 per cent of adults within the 16-24 age group; 42.8 per cent in the 25-49 age group; 22.2 per cent in the 50-64 age group; and 20.7 per cent aged 65 and over.

A lack of interest in culture, arts and leisure by parents is linked to a lack of encouragement and engagement activities in children. Similarly, children that are less engaged with arts and culture are less likely to be engaged when adults. Supporting engagement in arts and culture at an early age and during school years is vital to encouraging attendance and participation in later life, as is involving under-engaged families and parents.

Analysis of the Taking Part survey data reveals that between 2005/06 and 2012/13 a statistically significant increase has been recorded in the levels of engagement of older people (aged 65-74 and 75 or more) in the arts. The proportion of people visiting a museum or gallery at least once in the previous 12 months over the same period has increased across all age bands. However the 2012/13 Taking Part survey also reveals a drop in arts engagement (as an active participant or audience member) over the previous 12 months as respondents get older, with a sharp drop among respondents aged 75 years or more compared to younger aged respondents.

So while arts and cultural engagement has increased among over 65s since 2005/06, people aged 75 or more are still significantly less likely than younger age groups to engage with arts and culture.

As more information and services are made available digitally, the danger that some older people will become more excluded increases. However, in the future, digital skills and capabilities will likely become more prevalent among older people that have learned these skills earlier in life and increased digital activity has potential in the future to reduce age-related access barriers. Arts are an effective way to tackle loneliness and support those in receipt of social care to pursue creative interests but are often overlooked by older people's services.

Sexual orientation

Using data from the Integrated Household Survey January 2012 to December 2012, the Office for National Statistics report that 1.5 per cent of adults in the UK identified themselves as lesbian, gay or bisexual. These figures may however underestimate the lesbian, gay and bisexual population because of the face-to-face household survey methodology and related issues around disclosure.

Although a question on sexual orientation has recently been introduced to the Taking Part survey, this data is not as yet routinely reported or analysed. The extent to which this protected group engage in cultural opportunities across the arts, museums and library sectors needs to be assessed as part of future analysis of the Taking Part survey.

Across society, lesbian, gay and bisexual people experience inequalities and disadvantages when accessing a whole range of public services as a consequence of providers failing to engage with gay service users and seeking their views on local services. Discrimination and homophobia affect the lives and choices of lesbians, gay men and bisexual people in all areas of social life. From their early years the derogative words used for gay men and lesbians can lead them to remain invisible as a survival strategy because of the perceived risks of being exposed to discrimination.

Religion and/or belief

Based on 2011 Census data, the majority of people in England state that they are Christian (59.4 per cent) with the next largest religious groups being Muslim (5 per cent) and Hindu (1.5 per cent). Some 24.7 per cent of people in England state that they have no religion and 7.2 per cent did not state their religion.

Research commissioned by the Equality and Human Rights Commission highlights that only a minority of UK-based surveys have asked questions which might contribute to an understanding of religious discrimination and many fewer ask about religious discrimination as such.

The evidence base highlights the complex and potentially problematic relationship between legal definitions/outcomes of religious discrimination and the socially articulated experience of it. In other words, not everything that individuals may identify as discrimination can safely, from perspectives other than the purely private and subjective, be presumed to be discriminatory, while unfair treatment does not have to be deliberate, or even detected by the victim, to constitute discrimination.

Socio-economic factors

The dominant influence of socio-economic factors on the scale, diversity and nature of engagement with the arts and wider cultural sector permeates through much of the evidence base. Commentators suggest that low participation rates in what some researchers describe as ‘legitimate’ culture amongst people from lower socio-economic groups stem from a lack of exposure to these forms of culture and preferences for a range of popular cultural forms which are linked to social activities and local identity.

Socialising is a crucial driver of demand for engagement in the arts and culture amongst people from lower socio-economic groups. In addition, people from lower socio-economic groups are also less likely than other groups to travel to engage with culture, with local interests or content relating to local identity found to be of greater importance to this group than any other. A correlation can be drawn between higher levels of educational attainment and a propensity to engage in new or ‘legitimate culture’, with key academic theorists such as Bourdieu (1984) associating different cultural activities with gradations of social status.

Arts and cultural engagement can be heavily influenced by tastes and preferences and demand, which in turn are influenced by people's background, where they live, educational attainment and current socio-economic circumstances.

The high level of graduate recruitment in the sector and an over-reliance on degrees amongst new entrants contributes to a lack of workforce diversity in terms of socio-economic background. Whilst volunteering is crucial to some sectors there are important diversity issues around who is able to volunteer including the use of unpaid internships as a way to gain experience.

Gaps in the evidence base

Commentary and analysis of trends in audiences and participation levels across the protected groups dominates the profile of the collated evidence base with fewer studies focusing on issues relating to workforce development. Studies focusing on equality and diversity issues related to accessing public or private funding for arts production, arts development, museums or libraries represent a gap in the evidence base and merit further investigation in future research.

Further gaps are evident in studies that focus on equality and diversity issues in relation to the protected groups of sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status or gender re-assignment. One suggested reason for this lack of representation in the evidence base for these protected groups is the fact that profile information is not routinely collated or analysed either as part of key surveys or by individual institutions as part of their own audience and workforce profiling. There is an important balance to strike between the need to collect and monitor audience and workforce diversity data, the cost and time associated with doing so, and perceived intrusiveness among some of asking for personal information.

Conclusions and recommendations for further research

The evidence presented in this report highlights the inter-related nature of influences, drivers, motivations and barriers to facilitating the participation and engagement of protected groups across the breadth of the arts and cultural sector offer. Adopting a data and policy-driven approach has the potential to over-simplify the practical and psychological obstacles that need to be addressed to work towards equality of opportunity for all.

Many of the identified practical barriers, psychological barriers and institutional barriers are beyond the direct control of the arts and cultural sector, though there are actions that both Arts Council England and the sector can take to lessen these barriers and make an impact. However, the success, or otherwise, of efforts to raise educational attainment across society, improve social mobility and foster a more inclusive and tolerant society all strongly influence the progress that Arts Council England can make in achieving the vision set out its strategic framework, *Great art and culture for everyone* and through the Creative Case for Diversity.

The research reports cited in this evidence review suggest a need to view inequality across a number of protected characteristics with socio-economic status a key, cross-cutting feature. The evidence highlights the need to avoid a static, one-dimensional view of inequality which under-emphasises the complex interplay of diversity dynamics within the arts and cultural sector and society more broadly.

The following recommendations for further research are provided for Arts Council England based on the findings of this evidence review:

- Undertake in-depth qualitative research to explore arts and cultural participation and attendance barriers and motivations among people with different disabilities, within different ethnic groups and at different ages
- Undertake in-depth qualitative research to explore gender-based tastes and preferences for arts and culture among boys and girls aged under-15, and the influence of parental behaviours and attitudes on child participation. Such research could be complemented by identification of effective practice across the sector in engaging and involving boys and young men in arts and culture
- Complete literature reviews and qualitative research to identify workforce development and change management models that support leaders within the sector to transform organisational cultures and develop a more equal and diverse workforce
- In the context of the arts and cultural sector, undertake in-depth qualitative research on equality and diversity issues facing the protected groups of sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status or gender re-assignment
- Undertake additional quantitative data analysis of key datasets such as the Taking Part Survey, particularly across protected characteristics (e.g. by sexual orientation, ethnic groups within the 2011 census categories) where there has thus far been limited analysis
- Complete a focused literature review specifically on equality and diversity issues in relation to the library sector.

1. Introduction

- 1.1 Consilium Research and Consultancy (Consilium) was commissioned in December 2013 by Arts Council England to undertake a wide-ranging review of current and past evidence about equality and diversity within the arts and cultural sector in England. The research aimed to inform the Arts Council's decision-making about the 2015–18 National portfolio organisation and Major partner museum portfolio, the conducting of Equality Analysis about key policies and programmes, identify strengths and gaps in the evidence-base, and act as a resource for the arts and cultural sector.
- 1.2 This report provides a summary of the evidence collated and reviewed to assist Arts Council England in establishing a baseline of information, data and research about equality and diversity. The report highlights key themes and trends within the evidence base and presents a series of recommendations which are designed to guide the next phase of Arts Council England's research strategy.
- 1.3 The approach to completing this evidence review has followed established good practice around undertaking a Rapid Evidence Assessment including the formulation of review questions and the development of a conceptual framework. The key research questions that the review seeks to answer were discussed at the inception meeting held in early December 2013 and subsequently developed by Arts Council England. The key research questions are displayed in the grey box below.

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

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

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

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

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

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

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

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

- 1.4 This review acknowledges the absence of a consensus around the use of a number of concepts and terms used within the arts and cultural sector and the research literature, for example 'legitimate culture', 'high culture', 'low culture' or definitions of 'quality'. This report does not seek to add to a wider debate on the validity of these terms but simply acknowledges their use within the evidence base, in particular where this is pertinent to understanding the issues facing people from across the protected groups.
- 1.5 The methodology used to complete this review is provided in Appendix 1 with an overview of the Rapid Evidence Assessment process outlined in Appendix 2. The conceptual framework developed in partnership with Arts Council England can be found in Appendix 3 and the full list of references collated during the review provided in Appendix 5. Background and methodological detail of the Taking Part Survey (which is referenced throughout this report) is provided in Appendix 4.

2. Context

Arts Council England

- 2.1 Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. This is encompassed in its refreshed strategic framework, *Great art and culture for everyone*³, which describes how it will achieve its vision for England. The strategy describes Arts Council England's recognition and longstanding commitment towards equality and diversity and the Creative Case for Diversity⁴, as well outlining the challenges facing the arts and cultural sector in supporting actions to maximise opportunities for people of all socio-economic backgrounds, education levels and geographical locations to engage and be involved in the arts.
- 2.2 The Arts Council's strategic framework has five goals which guide activity and investment:
1. **Excellence is thriving and celebrated in the arts, museums and libraries**
 2. **Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries**
 3. **The arts, museums and libraries are resilient and environmentally sustainable**
 4. **The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled**
 5. **Every child and young person has the opportunity to experience the richness of the arts, museums and libraries**
- 2.3 It is acknowledged in the strategic framework that there remain significant disparities in the level of arts and cultural opportunities with engagement strongly linked to levels of education, socio-economic characteristics and where people live.

The Equality Act

- 2.4 The Equality Act 2010 provides the legislative framework to inform Art Council England's work to promote equality of opportunity and reduce barriers to engagement (i.e. for audiences, artists and workforce).
- 2.5 The ethos of the Equality Act 2010 in promoting equality of opportunity is recognised in the Creative Case for Diversity which recognises the importance of a dynamic, innovative and productive artistic process as the focal point in working towards achieving greater equality across all cultures and backgrounds. The Creative Case for Diversity celebrates the positive contribution of diversity to the creative process and long-term resilience of organisations.

³ http://www.artscouncil.org.uk/media/uploads/Great_art_and_culture_for_everyone.pdf

⁴ Arts Council England (2011)- 'What is the Creative Case for diversity?', Arts Council England

2.6 The public sector equality duty is a key component of the Equality Act 2010, bringing a range of duties into law whereby those subject to the equality duty must, in the exercise of their functions, have due regard to the need to:

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

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

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

2.8 The Equality Act 2010 provides the minimum requirements in promoting equality of opportunity and the impetus for Arts Council England in amending its previous approaches to reducing the impact of barriers to participation in the arts for audiences and artists alike. By removing or minimising disadvantages linked to protected characteristics⁵ organisations can advance equality by meeting people's needs and encouraging participation in public life.

2.9 This can be worked towards through distinct and innovative approaches to programming, audience development, access to funding and leadership amongst arts organisations and cultural institutions. Equality and diversity policies should not be doubted or under-emphasised in terms of organisational commitment or efficacy of their application.

⁵ Disability, race, sex, age, sexual orientation, religion and/or belief, pregnancy and maternity, gender re-assignment, marriage or civil partnership status.

3. Review results

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

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

Readers should note that this report does not purport to provide a definitive picture of all of the issues facing protected groups within the arts and cultural sector. Instead the studies referenced in this report and reviewed under the constraints of a Rapid Evidence Assessment process should be viewed as a starting point to stimulate further discussion and guide future research across the sector.

Because of the legislative requirements associated with each protected group, and to aid the reader and user of data in this report, chapters are structured by each of the protected characteristics plus a chapter on socio-economic background and educational attainment (because of Arts Council England's recognition of how these are highly influential factors in shaping engagement with the arts and cultural sector). It is recognised however that there are relationships and associations across and within the protected groups, and there is a complex interplay of equality and diversity dynamics across individuals and groups within society. And while findings on arts and cultural participation, audiences, workforce and access to finance are reported under separate headings in this report, again it is recognised that these are interrelated (e.g. efforts by arts and cultural organisations to broaden audience profile are bound-up with the profile and representativeness of their workforce).

Profile of evidence reviewed

- 3.2 A breakdown of the evidence reviewed across a range of variables is provided below. Of the 146 studies included, 45 (31 per cent) were based on primary research, 52 (35 per cent) on secondary research and 49 (34 per cent) on a combination of primary and secondary research. The majority of studies included covered either multiple protected groups or focused on disability, race, gender and age. No studies were sourced that considered pregnancy and maternity, marriage or civil partnership status or gender re-assignment in the context of the arts and cultural sector.

Table 1 – Research type

	Number	%
Primary	45	31
Secondary	52	35
Mixed	49	34
Total	146	100

- 3.3 The largest group (72 or 49 per cent) of the 146 studies included in the analysis related to the arts sector whilst the combined sector (for the purpose of this research this includes the wider creative and cultural sector) accounted for 57 studies (39 per cent). Approximately one in 10 studies related solely to the museums sector whilst one study related solely to the libraries sector.

Table 2 – Sector

	Number	%
Arts	72	50
Combined	57	39
Museums	16	11
Libraries	1	1
Total	146	100*

* Figures rounded

Table 3 – Theme

	Number
Participation	85
Audiences	75
Workforce	60
Funding	15

Table 4 – Protected characteristic

	Number	%
Multiple	68	47
Disability	22	15
Race	18	12
Age	18	12
Sex	11	8
Sexual orientation	7	5
Religion and/or belief	1	1
Pregnancy and maternity	0	0
Marriage or civil partnership status	0	0
Gender re-assignment	1	1
Total	146	100

- 3.4 The methodology provided in Appendix 1 includes an assessment of the limitations of this evidence review and relevant caveats regarding the profile of collated studies.
- 3.5 Throughout the report, reference is also made to key demographic, workforce and cultural participation datasets such as Office for National Statistics (ONS) and Census data, labour market data from the ONS Annual Population Survey, workforce data collected via Arts Council England's annual survey of its 2012-15 National portfolio organisations and Major partner museums, and data about adult and child participation in arts and culture taken from the national Taking Part survey. Such datasets provide important contextual and trend data about the protected groups. Where possible, data has been quoted for England, though in some cases data is only available for the UK as a whole (which is noted in the report commentary). Different datasets have varying levels of coverage across the protected groups, so each chapter references the best available sources of data and notes where data is not currently available or could be collected or collated in future research. Methodological detail about the national Taking Part survey is outlined in Appendix 4.

Demand for cultural participation

Key points

- Advanced statistical analysis of key surveys datasets about arts and cultural engagement have consistently shown that two of the most important factors influencing whether somebody attends or participates in arts and cultural activities are educational attainment and socio-economic background.
- Although some of the barriers to arts and cultural engagement are practical and institutional, researchers suggest that many appear to be psychological and driven by an individual's concept of identity and differing tastes and preferences for culture.
- The review of evidence suggests that institutions have historically not been equipped with enough information to determine what strategies may be appropriate for encouraging the participation of those who constitute their target populations.
- The approval and support of an individual's social circle can sway their decision to participate in arts and culture.

- 3.6 A body of the literature provides commentary more broadly on factors that influence an individual's motivation and ability to engage with the arts and cultural sector, either as a participant, audience member or employed within the workforce. Whilst relevant detail is included in the chapters for each protected group, these publications merit more detailed attention in order to understand the complexities involved in answering the research questions and the intersectional ties within and across the protected groups.
- 3.7 This evidence review has identified 75 reports that provide information across more than one protected group with many of these also touching on the four themes of the arts and cultural sector workforce, audiences, participation and funding.

- 3.8 These reports include commentary on a wide range of inter-personal and intra-personal factors that influence an individual's motivation and ability to engage with the arts and cultural sector.
- 3.9 In their paper exploring patterns of arts engagement in England, Bunting et al (2008) suggest that there are four main types of arts attender across the adult population in England, namely: 'Little if anything'; 'Now and then'; 'Enthusiastic'; and 'Voracious'. They suggest that 8 per cent of the population fall into either the 'Little if anything' or the 'Now and then' groups, attending arts activities occasionally at most, and primarily attending the most popular, rather than niche, activities.
- 3.10 Bunting et al (2008) evidence through advanced statistical analysis of the Taking Part survey dataset that two of the most important factors influencing whether somebody attends arts activities are educational attainment and socio-economic background, with a trend toward the higher an individual's level of education and socio-economic circumstances, the more likely they are to have high levels of arts attendance (see Chapter 13). This finding is supported by Brook's (2011) report on international comparisons of public engagement in culture and sport and analysis by Matrix Knowledge Group (2010a) of English survey datasets to understand the key drivers of adult engagement in culture and sport.
- 3.11 Bunting et al (2008) also report that sex/gender (see Chapter 6), ethnicity (see Chapter 5), age (see Chapter 7), region, having young children and health are also important factors. Their report states that although some of the barriers to arts attendance are practical and institutional, for example for people with a disability (see Chapter 4) or having young children, many of the barriers appear to be psychological and may be driven by an individual's concept of identity. The authors conclude that Arts Council England (and the wider sector) must tackle both practical and psychological barriers if greater equality of opportunity, participation and access across the arts and cultural sector is to be achieved.
- 3.12 In their report outlining a new framework for building participation in the arts, McCarthy and Jinnett (2006) suggest that despite their commitment many arts institutions don't have the expertise or resources needed to design and implement effective approaches to increasing public access to their activities. This suggests that in a sector characterised by small and medium sized organisations there is a need to think through what support is needed by organisations to assist them in meeting obligations outlined in equality and diversity legislation.
- 3.13 McCarthy and Jinnett also criticize the research literature on arts participation for failing to provide institutions with appropriate guidance for their participation-building efforts. They suggest that the literature has two major drawbacks. Firstly, it oversimplifies the process an individual goes through in deciding to participate in the arts and fails to take into account that the process involves more than one decision and that different factors determine the outcomes of each decision. Second, it emphasises individuals' socio-demographics rather than their motivations and attitudes, thereby failing to provide the practical guidance institutions need if they are to influence people's participation behaviour.

- 3.14 As such they conclude that arts institutions are not provided with enough information to determine what strategies may be appropriate for encouraging the participation of those who constitute their target populations. Since McCarthy and Jinnat's report in 2006, Arts Council England and the Audience Agency have developed audience segmentations of arts and cultural audience behaviours, motivations, preferences and marketing touch points. Such segmentations aim to be a key audience profiling and marketing tool for the arts and cultural sector, and Arts Council England has encouraged the sector to collect and profile audience data and develop audience development plans on the back of such work.
- 3.15 In his report on the subject of democratic culture, Holden (2008) comments that there are stark differences between individual capacities to make informed choices around cultural participation. He outlines the three interrelated spheres of publicly funded culture, commercial culture and home-made culture and suggests that there are still parts of the cultural world where people can feel alienated due to the dominance of a 'cultural aristos' who can exclude the public in order to maintain their own status.
- 3.16 In their report exploring barriers to participation, Charlton et al (2010) state that people's willingness to take up cultural activities and persevere with them stems from their expectations, their confidence, and how heavily they rely on opportunities coming along. Charlton et al (2010) explain that people can be described as having either high or low self-efficacy, but the approval and support of their social circle can sway their decision to participate.
- 3.17 The report by Charlton et al (2010) also highlights a range of intra-personal and inter-personal factors that can impact on people's participation in addition to factors beyond their control such as the accessibility and quality of the venue. Referencing the Theory of Reasoned Action⁶ the report explains that people make predictions about the likely outcomes of their decisions, such as their decision to engage in the arts, and that they are more likely to participate if:
- they expect immediate positive returns, e.g. enjoyment that outweighs any cost; and
 - they expect long-term positive returns: outcomes such as health or endurance in the case of sport, or cultural appreciation and education in the case of the arts; or they expect social approval.
- 3.18 The analysis by Charlton et al (2010) also highlights that personal circumstances and societal issues such as physical and mental health and well-being, level of educational attainment, work and family commitments and level of disposable income can have an impact on participation. If a person has confidence, coupled with a willingness to seek out opportunities themselves, then they are more likely to feel they have control over outcomes and so expect positive returns from engaging in arts or cultural activity.

⁶ http://en.wikipedia.org/wiki/Theory_of_reasoned_action

- 3.19 Such factors can affect how much ability, energy, time and money people have to invest in sports, culture, or arts. The concept of self-efficacy, however, suggests that some of the limitations imposed by such circumstances can be overcome by positive attitudes and expectations and as such the authors warn against overemphasising the significance of personal circumstances and socio-demographics as barriers to participation.
- 3.20 The Charlton et al (2010) report highlights that motivation for engaging in the arts or culture is also influenced by people's social environment and that approval from one's family and friends can be an implicit motivating force for engaging in an activity or event. Conversely when others in a person's social network disapprove or show a lack of interest or familiarity in a type of activity or event, a person is less likely to develop an interest or desire to take it up.
- 3.21 In their report on barriers to participation in culture, arts and leisure for the Northern Ireland Government, Independent Research Solutions (2003) conclude that it is necessary for organisations to make special efforts to target groups or individuals who had never been exposed to culture, arts and leisure including the use of taster sessions and specific attention about how to 'sell' new interests to new audiences.
- 3.22 Arts and cultural organisations have a role in building demand and supporting people to take the next step from being interested in arts and culture to being engaged. This requires a coordinated approach to address both real and perceived barriers to participation in order to drive higher engagement and complement approaches which focus on supply-side factors such as the level of provision and use of discounted tickets.
- 3.23 The next nine chapters of this report provide a synthesis of the collated evidence across the protected groups. In line with the research interests of Arts Council England an additional chapter has been included to provide an exploration of the research evidence in relation to socio-economic background and educational attainment characteristics.

4. Disability

Key points

- The Taking Part survey data does not provide information on participation and attendance rates among people with different disabilities and as such may mask considerable variation across people with different impairments.
- Disabled audiences' patterns of engagement are largely dictated by practical factors which, unaddressed, can become barriers. Negative experiences of these practical issues can create a vicious circle which further depresses demand.
- Economic barriers to participation can be more sharply felt by disabled people because of the increased likelihood of disabled people living in a low income household compared to non-disabled people.
- One of the challenges for arts and cultural sector organisations is to understand that the support needs of people with disabilities in their workforce can vary substantially.
- Disabled employees and disabled led organisations are currently under-represented in the Arts Council England 2012–15 National portfolio organisation/Major partner museum portfolio.

- 4.1 A total of twenty-two studies specifically explored the barriers to access to arts and cultural opportunities for people with a disability. The evidence base provides an overview of issues facing disabled people broadly as a protected group as well as publications which outline issues facing people with a particular disability such as visual or sensory impairments or a mental health condition.
- 4.2 According to The Office for Disability Issues⁷, there are approximately 10 million people with a limiting long term illness, impairment or disability in England⁸. The prevalence of disability rises with age and around 6 per cent of children are disabled, compared to 15 per cent of working age adults and 45 per cent of adults over state pension age. Because England's population will become older over the next couple of decades, the percentage of disabled people in the population will also increase in the future.
- 4.3 The disability access good practice guide produced by Arts Council England (2003) provides a useful overview of the medical and social models of disability. The guide highlights that across the UK the medical model of disability is still the most commonly recognised and focuses on an individual's medical condition. The medical model is used to determine what an individual can and cannot do, what they will continue to be able and unable to do and what they need. Within the medical model the responsibility for managing their condition and any arising implications rests with the individual themselves.

⁷ <http://odi.dwp.gov.uk/>

⁸ Based on the Family Resources Survey 2011/12

- 4.4 The alternative social model of disability was developed in the UK in the 1960s and 1970s by the emerging disability movement. This model distinguishes between someone's impairment, which is their medical condition, and the disabling barriers that they face in trying to participate in the world at large. It places the responsibility for disability on society and the environments it creates, rather than on the disabled person themselves.
- 4.5 A disability, according to this model, is not a medical condition, it is the stigma, oppression and stereotyping a disabled person experiences as other people and institutions encounter them, make assumptions about them and do not alter their own attitudes and practices to include them in their standard thinking or service delivery.

Participation and attendance

- 4.6 Analysis of the Taking Part survey data between 2005/06 and 2012/13 (Table 5) reveals a significant percentage point increase in the proportion of people reporting to have a long-standing illness or disability that have engaged with the arts once or more in the previous year as a participant or audience member. A similar trend is observed with regards to people reporting to have a long-standing illness or disability that have visited a museum or gallery at least once in the last year over the same period. Visits to a public library (at least once in the previous year) among people with a long-standing illness or disability have experienced a decline of approximately 6.5 percentage points over this eight-year timeframe, which is actually a slower rate of decrease than the population as a whole (a decrease of 11.2 percentage points between 2005/06 and 2012/13).
- 4.7 A composite measure of digital participation in culture has been collected since the 2011/12 Taking Part survey. There was a significant percentage point increase in digital engagement between 2011/12 and 2012/13 among people with a long-standing illness or disability. This area merits further research through further tracking of Taking Part survey data.
- 4.8 A recent report by Bakhshi (2013) exploring how art and cultural organisations in England use technology highlights the potential use of this channel to reach new audiences, generate new revenue streams, improve operating efficiency and generate entirely new forms of artistic experience and cultural value.

Table 5 – Percentage of people with long-standing illness or disability engaging or visiting at least once within the last year

Sector	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
	%	%	%	%	%	%	%	%
Arts	69.8	69.6	69.6	69.2	68.6	69.7	71.8	73.4
Museum	36.1	34.9	36.7	36.4	38.0	40.0	41.3	48.5
Public library	43.8	41.5	42.4	38.4	36.8	38.5	37.9	37.3
Digital	N/A	N/A	N/A	N/A	N/A	N/A	30.3	38.4

Source: Taking Part Survey of adults aged 16+. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13 or between 2011/12 and 2012/13 for digital engagement

- 4.9 Despite statistically significant increases between 2005/06 and 2012/13 in the proportion of people with a long-standing illness or disability engaging with arts and museums, rates of arts and museums engagement in 2012/13 were however lower among those with a long-standing illness or disability compared to people without a long-standing illness or disability. In 2012/13, digital engagement in culture was lower among those with a long-standing illness or disability compared to those without. The proportion of people with a long-standing illness or disability that have visited a library in the previous 12 month period has decreased between 2005/06 and 2012/13, however there was no statistically significant difference between rates of libraries engagement in 2012/13 among people with or without a long-standing illness or disability.
- 4.10 The Taking Part survey data does not provide information on participation and attendance rates among people with different disabilities. As such the data may mask considerable variation on the issues facing people with different conditions and impairments when attempting to attend or participate in a range of cultural activities.
- 4.11 Research conducted by the Arts Council of Northern Ireland (2007) exploring the barriers to disabled people's participation in and access to the arts concluded that people with disabilities are less likely to attend arts events than people who are not disabled. The report categorises the key deterrents to attending arts events as economic, physical, social and information/awareness barriers but states that many of these barriers are interlinked.
- 4.12 This is consistent with findings of the research conducted by Fresh Minds (2007) on ways to engage a broader audience in cultural activities which concluded that disabled audiences' patterns of engagement are largely dictated by practical factors which, unaddressed, can become barriers. The report warns that negative experiences in terms of these practical issues can create a vicious circle which in turn depresses demand, with difficulty of access reinforcing this trend.
- 4.13 In terms of physical barriers the qualitative research by Fresh Minds (2007) found that underlying the issue of 'ease of getting to and from a venue' there were specific concerns relating to the lack of accessible public transport and the perceived risk to personal safety when using these services in the evenings. As a result the research suggests that many people with disabilities either have to rely on family members to transport them, which can have an impact on their independence, or they have to rely on taxis and hence cost becomes an issue. Reliance on family members also raises the issue of the extent to which their participation is encouraged and supported by family and carers.
- 4.14 Economic barriers to participation can be more sharply felt by disabled people because of the increased likelihood of disabled people to live in a low income household (according to the 2011/12 Family Resources Survey, 19 per cent of individuals in families with at least one disabled member in the UK⁹ live in relative income poverty, on a before housing costs basis, compared to 15 per cent of individuals in families with no disabled member).

⁹ Based on a sample of around 20,000 UK households. No data is available for England.

- 4.15 However, evidence suggests that a sector response to offer concession pricing can receive a mixed response with some viewing it as a form of discrimination in itself, by separating out disabled people. The research undertaken by Fresh Minds (2007) acknowledges this tension stating that first and foremost among disabled people is the desire to feel 'normal', coupled with the need to establish a sense of 'confidence' in engaging with cultural activities.
- 4.16 Issues such as signage, staff attitudes, accessible toilets and access at venues represent important deterrents to attending more often. Comprehensive research on understanding disabled people as audiences published by Shape Arts (2013) found that within the arts and cultural sector's access provisions, access schemes can vary in their support for disabled people as audiences. This can include variation in their application processes (such as their request for proof of disability or concessionary rates policies) and in the support organisations are able to provide when a disabled person attends their events.
- 4.17 The research by Shape Arts (2013) found that one commonality between the venues' access schemes was that they are unlikely to be able to provide one-to-one support for disabled people in getting to and from events or during their visits. The report concludes that although organisations have made great strides in improving their access provisions in recent years, disabled people still face preventable barriers in accessing arts and cultural events, including transportation issues, price of tickets, lack of information and support at venues.
- 4.18 Specifically referring to facilities for deaf and disabled customers at UK live music venues, Attitude is Everything (2011) stress the importance of clear information being provided on access prior to events to enable the customer to make an informed choice about whether to buy a ticket. Crucially the research stresses that this information has to match the reality of what is provided at the venue once customers arrive.
- 4.19 In their more recent research, Attitude is Everything (2014) present the findings of a survey of disabled people's experiences of buying tickets to live music which highlights that 95 per cent experienced issues, 88 per cent felt discriminated against, 83 per cent were put off buying tickets and 47 per cent considered legal action. Interestingly the research states that 75 per cent of disabled people prefer to purchase tickets online but that only two out of 10 venues offered online tickets to disabled customers.
- 4.20 Drawing on the experiences of mystery shoppers attending the venues, the Attitude is Everything (2014) research found that 66 per cent of the venues had a step-free entrance but just 44 per cent of the venues visited had all three key components of physical access: a step-free entrance, step-free routes to all areas of the venue, and at least one functional accessible toilet.
- 4.21 With reference to the theatre sector, Fredricks (2007) presents research conducted as part of the visitor development and access initiative into the potential audiences for London theatres amongst people with sensory impairment. Drawing on survey responses from 8,241 members of the Royal National Institute for the Deaf (RNID), the research presents findings as to why people with sensory impairments don't go to the theatre as often as they would like to, a summary of which is provided in Table 6 over page:

Table 6 – Reasons why people with sensory impairments don't go to the theatre as often as they would like to

Reason	% of respondents
Can't hear performance well enough	61%
No subtitled/captioned performances	24%
Theatre is difficult to get to	24%
Costs too much	22%
Don't have anyone to go with	13%

Source: Annual Survey of the RNID August 2005

- 4.22 The research by Fredricks (2007) concludes that there could be 3.9 million people in England with sensory impairments who might visit the theatre at least once a year should effective action be taken to address these reported barriers. Indeed as these people are likely to attend accompanied by at least one other person, and likely to attend more than once a year, this represents a significant opportunity to expand the audience base for theatres and improve revenues.
- 4.23 Myers (2009) looks at potential strategies to address the barriers to delivery of captioned and audio described performances for large-scale touring productions of drama and musicals in England outside London. Her research suggests that significant improvements have been made in recent years with regard to accessible performances. However, huge variations persist across the country in terms of what gets described or captioned and who pays for it. Although many theatres pay specialist organisations to provide this service, this can be costly and the research reports that often venues and producers cite expense as the main obstacle to not offering any, or only offering a limited number of, accessible performances. The other inhibiting factor has been the difficulty audio describers and captioners have had in obtaining recordings of performances with the current cast in order for them to prepare.
- 4.24 Earlier research into access for blind and partially sighted people to museums, galleries and heritage sites (RNIB & Vocal Eyes 2003) found that of the venues surveyed nearly two-thirds had an access policy, 62 per cent had a disability access policy and just over half had an access or disability action plan. However only 36 per cent of organisations had access for disabled people built into annual budgets. In addition, this research highlights the frustration of blind and partially sighted people visiting venues that do not have information in a form they can access, with few venues providing information in accessible formats.
- 4.25 Some 42 per cent of the venues surveyed as part of the research admitted that at best, a blind or partially sighted visitor could access none, or only 'a little' of their venue, collections and events through using information in accessible formats. Few venues were able to offer a one-to-one guide without several days' or even a few weeks' notice and 53 per cent of venues felt when all services were considered, less than half of their collections or property were accessible to visitors with sight problems.

- 4.26 Pereira (2009) outlines similar issues in her feasibility study into the potential contribution of VocalEyes' services for museums, galleries and heritage sites. In particular the report states that a real problem is that the blind and partially sighted audience at museums, galleries and heritage sites is currently small, and organisations find it difficult to justify major expense in providing access in a context of reducing budgets.
- 4.27 The report by Pereira (2009) acknowledges that other major barriers to enticing an audience of visually impaired people into a venue, such as communication, confidence, and transport, have to be considered and addressed at the same time as offering access intellectually to the collection or exhibition.
- 4.28 One of the challenges reported by Pereira (2009) was the absence of any accurate or consistent statistics for audiences with sensory impairment for theatre. Whilst service providers for 'captioned', 'signed' and 'audio-described' performances, and some individual theatres, have collected some data on audiences and programme provision, the data is incomplete. This highlights a wider challenge around establishing a baseline position on participation and attendance rates for specific disabilities due to a perception or concern amongst cultural organisations that asking direct questions about impairments is not appropriate.
- 4.29 Finally, several of the research reports (see Attitude is Everything [2011], Arts Council of Northern Ireland [2007] Consilium Research and Consultancy [2013] and Shape Arts [2013]) highlight the importance of providing people with a disability a positive experience of the cultural activity that they are engaging with.
- 4.30 Disability equality training for the arts and cultural sector workforce is highlighted as important because it leads to a better awareness of the issues disabled people face, a better understanding of access requirements and a better understanding of what facilities must be put in place. It can also lead to more positive and welcoming staff attitudes towards disabled customers and avoid any negative experiences which can serve to depress future demand.

Workforce

- 4.31 The biennial analysis of the Office for National Statistics Annual Population Survey data commissioned by CC Skills (2012) as part of their Creative Blueprint Toolkit presents detail on the creative and cultural workforce in England by disability (see Table 7). The following sectors are used as measures of the arts and culture sector: music; visual arts; performing arts (covering dance and theatre); literature; and cultural heritage (covering museums, built heritage and archaeology).
- 4.32 The data indicates that between the two survey points in 2008/09 and 2011/12 there has been an increase in the proportion of the workforce with disabilities and a decrease in the proportion of the workforce that is not disabled. In 2011/12, 12% of the creative and cultural workforce in England are classified as disabled under the Disability Discrimination Act (DDA) definition.

Table 7 – Disability profile of the creative and cultural workforce 2008/09 and 2011/12

Disability	2008/09		2011/12		Percentage point change 2008/9 to 2011/12
	Number in workforce	% of workforce	Number in workforce	% of workforce	
Total arts and cultural workforce in England by disability					
DDA and work-limiting disabled	20,780	5	27,840	7	+2
DDA disabled	15,800	4	20,800	5	+1
Work-limiting disabled only	15,530	4	17,580	4	0
Not disabled	341,420	87	356,860	84	-3
All workers	393,510	100	423,060	100	N/A

Source: *Creative & Cultural Skills 2012: Based on analysis of the Office for National Statistics Annual Population Survey*

4.33 Analysis of Arts Council England's 2012–15 National portfolio organisations and Major partner museums provides an overview of the disabled workforce across the organisational structure including artistic staff, managers, board members and other staff (see Table 8). It should of course be noted that not all people in the workforce will necessarily define or declare themselves as disabled, even if they meet the legal, medical or social model definition of disability.

Table 8 – Proportion of 2012–15 National portfolio organisation/Major partner museum workforce with a disability

	Artistic staff	Managers	Other staff	Board members
Combined arts	1.8%	2.5%	1.6%	6.4%
Dance	1.3%	2.3%	1.5%	2.1%
Literature	1.1%	4.4%	2.5%	3.3%
Major partner museum	2.9%	2.2%	2.9%	0.9%
Music	0.5%	3.0%	1.4%	2.1%
Not artform specific	20.2%	8.9%	4.0%	13.5%
Theatre	1.8%	2.4%	2.0%	3.4%
Visual arts	0.7%	2.7%	2.3%	3.0%
Grand total	1.6%	2.8%	1.9%	3.9%

Source: *Arts Council England 2012/13 Funded Organisation Survey – workforce profile*

4.34 The data in Table 8 shows that there is lower proportion of disabled employees within National portfolio organisations and Major partner museums than the wider creative and cultural sector as shown in Table 7. Table 8 also shows that disabled people are more likely to be employed as artistic staff within organisations that are not artform specific, with a corresponding higher representation at board level.

- 4.35 With the exception of Major partner museums the proportion of artistic staff across arts organisations that are disabled is at 1.8 per cent or lower and notably low within the music and visual arts sectors.
- 4.36 At a managerial level the proportion of disabled people in the workforce is higher with an average of 2.8 per cent compared with 1.6 per cent for artistic staff. Disabled people are more likely to be found represented at board level than elsewhere in the organisation with a notable higher level of representation within the combined arts sector. This key exception is within Major partner museums where the proportion of board members having a disability is 0.9 per cent which is considerably lower than the portfolio average of 3.9 per cent (see Davies and Shaw 2010 for further commentary).
- 4.37 Analysis of 2012–15 National portfolio organisations and Major partner museums by Arts Council England has found that only 1 per cent of the organisations in the portfolio describe themselves as disabled-led, although this statistic should be treated with caution as an organisation is regarded as disabled-led if 50 per cent of its leadership are disabled and it defines itself as disabled-led. It is not possible to compare this statistic with the number of disabled-led organisations in the sector as a whole (i.e. including those not funded by Arts Council England) as no data is currently available that is comparable with the Arts Council's definition of a 'disabled-led' organisation.
- 4.38 This evidence review identified very few publications which specifically focused on disabled people's entry to and experience of working within the arts and cultural sector. Shape Arts (2008) presents arguments for increasing the employment of disabled people based on their findings that organisations that employ disabled people tend to be better employers for everyone, that disabled people can bring well-developed creative problem-solving skills to their job and that disabled people take less time off sick than non-disabled people.
- 4.39 One of the challenges Shape Arts (2013) identify is the fact that organisations (not restricted to the arts and cultural sector) need to understand that the support needs of people with disabilities can vary substantially. Using the example of the support needs of those with learning difficulties they point to the fact that at one extreme lie those with moderate or severe intellectual impairment, who will be able to undertake repetitive and volume tasks; and at the other are those on the autism spectrum who may be able to carry out complex technical or specialist tasks, in a calm and controlled environment. They also acknowledge that there are particular issues where there might be complex or multiple support needs, including mobility or sensory disabilities as well. As a consequence efforts to increase the representation of disabled people within the workforce (including volunteers) need to clearly understand what roles may be suitable and what support is required across a diverse range of disabilities and needs.
- 4.40 In her evaluation of the outside IN project initiated by DASH to increase the number of disabled and deaf artists working in mainstream galleries, Saint (2011) reports on a lack of data on the number of disabled and deaf artists having exhibited in galleries. Subsequent primary research with galleries across the UK found that 56 per cent reported not to have exhibited disability art or work by a disabled or deaf artist since 2000.

- 4.41 The research highlights the importance of raising awareness and understanding across the sector of the culture of disabled and deaf artists and disability art more broadly.
- 4.42 An earlier paper by Barnes (2003) on the theme of disability, culture and art concludes that the last decades of the twentieth century witnessed the emergence of a burgeoning disability culture and arts movement which posed a significant challenge to conventional assumptions about impairment and disability. Yet he argues that the disability arts movement is not simply about disabled people obtaining access to the mainstream of artistic consumption and production but is the development of shared cultural meanings and collective expression of the experience of disability and struggle.
- 4.43 However with Arts Council England data showing that only 1.6 per cent of artistic staff within 2012–15 National portfolio organisations and Major partner museums considers themselves disabled, continued efforts are required to raise the profile of disability art and provide opportunities for artistic production by disabled artists.
- 4.44 Within the museums sector the Diversify scheme was expanded in 2006 to offer training to deaf and disabled people for entry level museum careers. The traineeship scheme was named after England's first visually impaired arts and museums consultant Bill Kirby and provided the course fees for a distance learning masters in museum studies at the University of Leicester and a £6,000 training bursary to cover a six month placement at a number of museums across England¹⁰. However it has not been possible to obtain further information on the impact of these schemes as part of this evidence review.
- 4.45 A final important issue in relation to engaging people with disabilities in the arts and cultural sector relates to the skills, knowledge and confidence of artists and professionals within the sector. Consilium Research and Consultancy's (2012) research into training and professional development of artists working in participatory settings¹¹ highlights that many artists working in participatory settings are self-taught and that there was a need to improve the support and training available to provide artists with the confidence and core competencies to work effectively with specific audiences, including people with disabilities.

Funding

- 4.46 The evidence review uncovered limited research that highlighted issues related to accessing public or private funding for arts production, arts development, museums or libraries in relation to disabled people. Analysis provided by Arts Council England reveals current investment of £739,691 per annum across seven disabled-led organisations in the 2012–15 portfolio which represents 48.6 per cent the combined turnover of these organisations.

¹⁰ For further detail visit <http://www.museumsassociation.org/careers/bill-kirby-traineeships-2010>

¹¹ This forms part of the wider ArtWorks: Developing Practice in Participatory Settings Special Initiative which is funded by Paul Hamlyn Foundation with support from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme.

- 4.47 This investment equates to 0.2 per cent of Arts Council England’s total investment in National portfolio organisations suggesting that disabled-led organisations are under-represented in the 2012–15 portfolio. Although as earlier stated in section 4.36, these trends should be treated with caution as an organisation is regarded as disabled-led if 50 per cent of its leadership are disabled and it defines itself as disabled-led.
- 4.48 Art Council England’s analysis of the Lottery-funded grants for the arts programme between 2008–10 and 2010–13 highlights an increase in the proportion of applications from individuals with a disability. However this increase in volume is considerably smaller than the increase in volume of applications from non-disabled applicants (see Table 9 below). However, the large proportion of ‘unknown’ applicants (in terms of their disability status) in 2008-10 suggests weaknesses in the dataset over this time period and makes comparisons between 2008-10 and 2010-13 problematic. However, the improvement in disability declaration in 2010-13 compared to 2008-10 suggests improvements to data collection and levels of disability declaration by the Arts Council.

Table 9 – Analysis of trends in grants for the arts applications from disabled applicants

Volume		Under £10k	£10-50k	£50-100k	£100k+
2008–10	Disabled	4%	7%	25%	0%
2010–13	Disabled	7%	13%	32%	15%
2008–10	Non-disabled	54%	57%	47%	60%
2010–13	Non-disabled	85%	81%	60%	85%
2008–10	Unknown	42%	36%	28%	40%
2010–13	Unknown	8%	7%	8%	0%

Source: Arts Council England’s internal analysis of its grants for the arts data

5. Race

Key points

- Between 2005/06 and 2012/13, attendance and participation in the arts by Black and minority ethnic people has shown no statistically significant change and the gap in arts engagement between Black and minority ethnic people and white people has actually widened because of increases in arts engagement among white people.
- Whilst the Taking Part survey does collect data on attendance and participation rates by ethnic group, the sample size for quarterly and annual datasets means that it is not possible to achieve robust data for various ethnic groups. As such although it is possible to aggregate quarterly and annual data into broader 'white' and 'Black and minority ethnic' categories, this may mask considerable variation in arts and cultural engagement across and within different ethnic groups.
- An effective approach to equality and diversity should promote inclusion of experience and avoid creating tension within the wider minority ethnic arts sector by producing a sense of separatism or competition for resources.
- Research suggests that the most common reported barriers to participation and attendance among people from Black and minority ethnic backgrounds are a lack of time, the cost of attending or participating and concerns about feeling uncomfortable or out of place.
- Black and minority ethnic people are more likely than white people to be part of lower socio-economic groups and are more likely to live in socio-economically deprived neighbourhoods. According to Department for Work and Pensions' households below average income statistics¹², around two-fifths of people in the UK from ethnic minority backgrounds live in low-income households, twice the rate for white people. As such it can be difficult to separate the drivers and motivations for arts and cultural engagement along ethnic lines from socio-economic factors.
- Across the creative and cultural workforce as a whole, 7% of employees in 2011/12 are from a Black and minority ethnic background, which compares to 12% of staff and managers across Arts Council England's 2012-15 National portfolio organisations and Major partner museums in 2012/13. Less than one in 10 managers within the 2012–15 National portfolio organisations and Major partner museums are from a Black and minority ethnic background.
- Although organisations may seek out a more diverse pool of candidates and be successful in their recruitment, they may fail to recognise that the organisation needs to change and support the person more effectively if they are to be successful and progress further in their careers.

- 5.1. This evidence review has identified nineteen reports that discuss the experiences of people from ethnic minority groups in participating in or working in the arts and cultural sector. These publications include commentary and analysis of previous initiatives to address issues relating to diversity as well as debate on the meaning of cultural diversity and the implications for the wider sector.

¹² <https://www.gov.uk/government/publications/households-below-average-income-hbai-199495-to-201213>

- 5.2. Based on the most recent data from the Office for National Statistics, 85.4 per cent of the population of England in 2011 were white with the remaining 14.6 per cent being from Black and minority ethnic groups. The Asian/British Asian group is the largest minority group accounting for 7.8 per cent of the population with Black/African/Caribbean/Black British the next largest group at 3.5 per cent of the population¹³.

Participation and attendance

- 5.3. Analysis of the Taking Part survey data (see Table 10) between 2005/06 and 2012/13 reveals attendance and participation in the arts by Black and minority ethnic people has shown no statistically significant change in this eight-year period and the gap between Black and minority ethnic people and white people has actually widened because of an increase in arts engagement among white people over the same time period. In the museums sector engagement and participation levels among Black and minority ethnic people have increased over the same period in line with the same trend for white people but there has been no narrowing of the disparity in museum visits between the two groups (white people are more likely than Black or minority ethnic people to have visited a museum at least once in the previous 12 months in 2012/13).
- 5.4. Mirroring a wider trend, attendance levels at public libraries have declined considerably across both groups although remains higher among Black or ethnic minority people compared to white people in 2012/13. A composite measure of digital participation in culture has been collected since the 2011/12 survey. There is no statistically significant difference in digital engagement rates between white people and Black or minority ethnic people in 2012/13, although a statistically significant increase in digital engagement between 2011/12 and 2012/13 has only been observed among white people.
- 5.5. Whilst the Taking Part survey does collect data on attendance and participation by ethnic group using the 2011 census categories, the quarterly and annual sample size means that it is not possible to achieve robust quarterly and annual data for various ethnic groups. As such although it is possible to aggregate data into broader 'white' and 'Black and minority ethnic' categories this may mask considerable variation across different ethnic groups. As outlined by Bridgwood et al (2003) this is particularly relevant given that Black and minority ethnic groups are culturally and socially diverse. Further analysis of rolling Taking Part datasets from across survey years is required to better understand attendance and participation by different ethnic groups and by other key demographics (e.g. age and gender) within Black and minority ethnic groups to build on past research that has evidenced generational and gender related patterns of arts and cultural engagement within these communities (see later commentary in sections 5.10 and 5.11).

¹³ Office for National Statistics ethnic group analysis taken from the 2011 Census (Table KS201EW) accessed from Nomis on 11 February 2014.

Table 10 – Percentage of people engaging or participating at least once in the previous 12 months by ethnicity

Sector		2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
		%	%	%	%	%	%	%	%
Arts	White	77.0	76.8	77.4	76.6	77.0	77.4	79.1	79.5
	Black and minority ethnic	69.9	68.1	71.2	67.4	65.8	66.9	70.5	70.4
Museum	White	43.0	42.3	44.0	44.0	46.7	47.3	49.4	53.7
	Black and minority ethnic	35.4	33.6	39.3	36.9	40.1	37.7	44.4	45.0
Public library	White	47.2	44.9	43.6	40.1	37.9	38.3	37.8	35.9
	Black and minority ethnic	57.5	56.7	57.9	50.2	50.6	50.0	46.5	45.1
Digital	White	N/A	N/A	N/A	N/A	N/A	N/A	39.5	43.2
	Black and minority ethnic	N/A	N/A	N/A	N/A	N/A	N/A	41.8	45.9

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13 or between 2011/12 and 2012/13 for digital engagement

- 5.6. The think piece produced by Caballero (2010) on the question of whether ‘mixedness’ is adequately represented in the arts usefully highlights the complexity of discussing cultural diversity and some concerns that data and policy driven engagement may potentially damage wider engagement of minority ethnic communities in the arts sector.
- 5.7. Referencing the introduction of a ‘mixed’ category for the first time in the 2001 Census, Caballero states that the ‘mixed’ ethnic population is now the third largest and one of the fastest growing ethnic groups in the UK. However despite this she states that ‘mixedness’ itself is not always highlighted as a specific focus and is often absent in discussion and even representation.

- 5.8. The think piece by Caballero (2010) calls for funding bodies (including Arts Council England) to think through any proposed focus on 'mixedness' or any ethnic group very carefully in order to ensure a sense of inclusion of experience rather than one which could lead to tension within the wider minority ethnic arts sector by creating a sense of separatism or competition for resources. This view is shared by Jewesbury, Singh and Tuck (2009) as part of their cultural diversity and arts research project in Ireland which found that minority ethnic artists and the wider arts sector consistently opposed the idea of separate specialist provision, despite a legitimate anxiety that without positive action measures the status quo of underrepresentation could remain unchallenged.
- 5.9. Trienekens (2002) argues that ethnic orientation, as measured by strength of affiliation to specific organisations, religions and language use, is more important in influencing participation in what she refers to as 'highbrow culture' than country of origin. This leads her to develop the valuable conception of community-based forms of cultural capital, where community specific cultural practices are associated with the organisation of hierarchical distinctions of tastes and preferences within minority ethnic communities.
- 5.10. The first national information on how England's culturally diverse population engages with arts and culture was published in 2003 by Bridgwood et al (2003). The results of their survey of 7,667 Black and minority ethnic adults about their participation and attitudes to arts and culture revealed that although there were some differences between individual ethnic groups, there were very high levels of engagement with and support for the arts and other cultural activities. Similarly, very high proportions agreed that, 'the arts play a valuable role in the life of the country.' The survey also identified that attendance at arts events is strongly age-related within ethnic minority communities.
- 5.11. Clear differences were highlighted in the report by Bridgwood et al (2003) between respondents from different ethnic groups that were attributable to age and gender. For example among people of mixed ethnicity, 96 per cent of those aged 16–44 and 80 per cent of those aged 45 and over had attended at least one arts event in the previous 12-month period. However among Asian or British Asian respondents, the corresponding proportions were lower at 83 per cent and 60 per cent. Levels of attendance also varied by gender with, for example, more men than women having attended arts events in the previous year among Black African respondents but more Indian women than Indian men attending at least one event in the same period.
- 5.12. The research by Bridgwood et al (2003) highlights reported barriers to participation with the most common reason being a lack of time but responses also included the cost of attending or participating and concerns about feeling 'uncomfortable or out of place'.
- 5.13. Several research publications have continued to explore the reasons behind the participation and engagement trends. In their qualitative research on ethnic minorities and the arts, Jermyn and Desai (2000) found that the dominant images research participants had of the arts were opera, ballet, Shakespearean theatre, classical music and art in galleries (particularly abstract modern art).

- 5.14. Drawing on their in-depth group discussions held among African, Caribbean, South Asian and Chinese people, Jermyn and Desai (2000) state that many found this image off-putting and elitist, and assumed that such events were mainly for 'posh' people, those over 35 years old and white people. According to the authors a lack of opportunity for practitioners from minority backgrounds serves to reinforce a view that minority communities do not see themselves represented in the arts.
- 5.15. Other factors Jermyn and Desai (2000) identified which appeared to limit attendance at (mainstream) arts and cultural institutions included: lack of time and money; availability/location; lack of information; language; social barriers; feeling out of place; lack of understanding; irrelevance; and the audience experience.
- 5.16. The research by Jermyn and Desai (2000) also found that for some Black or ethnic minority people, in particular older people and women, arts relating to their heritage were uppermost in their thoughts when asked to define the arts. Crucially however, while such arts were central to their definition of the arts they did not always feel that the dominant definition of arts in society included these activities. Consequently people who were not interested in 'mainstream' arts were nevertheless interested in arts related to their own cultural heritage, in particular as this provided them with a sense of cultural continuity and a link with 'home', history and the past. Jermyn and Desai also report that many older respondents expressed a deep commitment to passing on their cultural heritage to their children and involvement in arts was a way of doing this. An understanding of the concept of intergenerational transmission is important as it can help to inform the development of future audience development activities to support engagement of Black and minority ethnic groups.
- 5.17. A similar finding was reported by Connect Research & Consultancy (2008) in their research amongst children from ethnic minority families conducted for the BBC Trust. The report highlights that the children who took part in the research were firmly rooted in their family, ethnic and cultural background and that family life and family values were key to all of the children interviewed. Most of the children had visited their parents' (or grandparents') country of origin and the family's cultural heritage was generally maintained in the home. As such, most of the children considered themselves to have a dual cultural identity – part British and part 'ethnic'.
- 5.18. The aforementioned research by Fresh Minds (2007) also presents an overview of the drivers of demand for arts and culture for Black and minority ethnic groups. Fresh Minds (2007) highlight that Black and minority ethnic people are over-represented in lower socio-economic groups and are therefore more likely to live in socio-economically deprived neighbourhoods. As such, it can be difficult to separate their drivers and motivations along ethnic lines from socio-economic factors (see Chapter 13 for more detail). Reinforcing the importance of identity and cultural heritage, the research highlights that children, family and socialising are strong drivers. The research concludes that local media, word-of-mouth and specialist media are all more likely to contribute to engagement in Black and minority ethnic groups, though generational issues need to be factored in.

- 5.19. In her report on the infrastructure needs of theatre practitioners, delivered on behalf of Arts Council England, Young (2006) claims that there is no excuse for being unaware that the history and the presence in Britain of people of African, Asian, Caribbean and East Asian descent stretches back over several centuries. However in spite of a long and complex set of histories which have involved arts and cultural exchange, she states that cultural institutions still feel awkward about engaging fully with the descendants of those early settlers and that ‘too many still seem to think that our forebears first arrived here during the period of post-war settlement associated with the large-scale migration of the late 1940s through to the 1970s’.

Workforce

- 5.20. The biennial analysis of the Office for National Statistics Annual Population Survey data commissioned by CCSkills (2012) as part of their Creative Blueprint Toolkit presents detail on the total creative and cultural workforce in England by ethnic background (see Table 11 below). The following sectors are used as a measure of the arts and culture sector: music; visual arts; performing arts (covering dance and theatre); literature; and cultural heritage (covering museums, built heritage and archaeology).

Table 11 – Ethnic background profile of the creative and cultural workforce

Ethnic background	2008/09		2011/12		Percentage point change 2008/09 to 2011/12
	Number in workforce	% of workforce	Number in workforce	% of workforce	
Total arts workforce in England by ethnic background					
White	362,490	92	394,500	93	+1
Mixed	6,410	2	3,850	1	-1
Asian or Asian British	9,220	2	14,650	3	+1
Black or Black British	5,010	1	6,190	1	0
Chinese	2,360	1	1,000	<1	-1
Other	8,050	2	2,880	1	-1
Total	393,501	100	423,060	100	N/A

Source: Creative & Cultural Skills 2012: Based on analysis of the Office for National Statistics Annual Population Survey

- 5.21. Over this time period, there has been a small increase in the proportion of the workforce from a white background and Asian or Asian British background and small decreases in the proportion of the workforce from a mixed, Chinese or other background. In 2012/13, 7% of the creative and cultural workforce is from a Black or minority ethnic background. Analysis of Arts Council England’s 2012–15 National portfolio organisations and Major partner museums provides an overview of the profile of the workforce by ethnic group (see Table 12 over page). Overall, 12.3 per cent of staff and senior managers are from a Black and minority ethnic group with 65.8 per cent reported as white and no information available for 21.9 per cent of staff.

- 5.22. According to the Annual Population Survey (January 2013–December 2013), 14.3 per cent of the population of working age (aged 16–64) and 9.4 per cent of people aged 16+ employed as managers, directors and senior officials in England across the whole labour market respectively were from an ethnic minority group.
- 5.23. The absence of data from nearly a quarter of staff across the 2012–15 National portfolio organisations and Major partner museums (equating to nearly 19,000 people) highlights the challenges of data collection and one of the difficulties in understanding the current profile of the sector and taking appropriate action to support a more diverse and equal workforce.
- 5.24. Notwithstanding the caveats with the data due to the unknown group, the analysis reveals that people from Black and minority ethnic groups are more likely to be represented within artistic staff roles and board member roles. Less than one in 10 managers within the National portfolio organisations and Major partner museums are from a Black and minority ethnic background.

Table 12 – Proportion of 2012–15 National portfolio organisation/Major partner museum workforce by ethnicity

Role	Ethnic group	Number	%
Artistic staff	White	31,623	61.4
	Black and minority ethnic	7,208	14.0
	Unknown	12,668	24.6
Managers	White	3,193	83.9
	Black and minority ethnic	354	9.3
	Unknown	259	6.8
Other staff	White	17,491	72.3
	Black and minority ethnic	2,248	9.3
	Unknown	4,454	18.4
Board members	White	5,350	79.6
	Black and minority ethnic	871	13.0
	Unknown	499	7.4

Source: Arts Council England 2012/2013 Funded Organisation Survey – workforce profile

- 5.25. Creative Skillset’s (2012) Creative Media Workforce Survey highlights that people from Black and minority ethnic backgrounds hold 10 per cent of positions within the creative media sector (see Table 13). However this figure is skewed by the fashion and textiles sector with 17 per cent of the workforce from Black and minority ethnic backgrounds. Low levels of representation are evident in the visual effects sector (1 per cent), archives and libraries (2 per cent), facilities (3 per cent) and animation (4 per cent).

- 5.26. This evidence review has failed to identify any commentary or more detailed analysis on the patterns of representation of Black and minority ethnic workers within the creative media sector.

Table 13 – Creative Media Workforce Survey: ethnicity profile

	Total employed	% Black and minority ethnic
Television	50,603	7
Radio	17,161	8
Facilities	36,963	3
Film	30,223	6
Animation	4,624	4
Visual Effects	5,299	1
Other content creation	7,898	5
Interactive media	43,060	5
Content for computer games	5,473	5
Publishing	194,695	9
Photo imaging	46,139	5
Advertising	130,757	9
Fashion and textiles	214,985	17
Archives and libraries	327	2
Other	760	9
Total	788,967	10

Source: Creative Skillset (2012) Creative Media Survey

- 5.27. Specifically looking at ethnic minority leadership in the creative and cultural sector, The Change Institute (2008) state that, based on available data, the sector is lagging behind in a number of areas. Their report provides the following overview of the profile of Black and minority ethnic leaders across the sector:

- 2.3 per cent of accredited library professionals are Black and minority ethnic;
- 3 per cent of directors of publishing companies are Black and minority ethnic;
- 3.3 per cent of strategic and operational managers in national and hub museums are Black and minority ethnic;
- 3.3 per cent of sole directors in the creative and cultural sector are Black and minority ethnic;
- 4.4 per cent of middle managers in national and hub museums are Black and minority ethnic;
- 4.6 per cent of the entire archive workforce regardless of seniority are Black and minority ethnic; and
- 5.5 per cent of those running their business in the creative and cultural sector are Black and minority ethnic.

- 5.28. The aforementioned data and research highlights the challenge in establishing a baseline due to large gaps in data availability, in particular in relation to the private sector. Establishing a clear baseline of Black and minority ethnic leadership is also complicated by the lack of a clear definition of what constitutes leadership in the sector. Whilst The Change Institute (2008) welcome the range of individual programmes and initiatives that have been introduced to support greater equality and diversity across the sector, they report a high degree of fragmentation and piecemeal work.
- 5.29. One of the failings reported by The Change Institute (2008) is that although organisations may seek out a more diverse pool of candidates and may be successful in their recruitment, they may fail to recognise that the organisation needs to change and support the person more effectively if they are to be successful in the organisation and progress further in their careers. They cite that retention is likely to be a major problem if there is not continued significant cultural change in many of the key organisations in the sector. Low employment mobility, the perception of the persistence of 'old boys' networks and of a low ethnicity ceiling can lead to many potential Black and minority ethnic leaders feeling suffocated through a lack of opportunity with a subsequent loss of morale, motivation and aspiration.
- 5.30. The Change Institute (2008) conclude that the key success criteria in developing workforce diversity relates to there being no artificial social structures and organisational barriers to the achievement of Black and minority ethnic people. They recommend that in addition to recruitment, monitoring organisations should also measure black and minority ethnic people's progress through staff surveys and through regular equality auditing of personal appraisal systems.
- 5.31. Specifically looking at the museums sector in the UK, Davies and Shaw (2010) report that the proportion of people from minority ethnic backgrounds increased from 2.5 per cent in 1993 to about 7 per cent in 2006–08. They caveat that this proportion varies between 1.3 and 10.4 per cent depending on the type of museum and the type of job and compares to an overall minority ethnic working age population of 12.6 per cent in England in 2008. Prior to 2007, data on the ethnic diversity of the museum workforce had been collected in a variety of ad hoc ways by different agencies and institutions thus presenting difficulties in providing a more detailed and accurate analysis of workforce trends within the sector.
- 5.32. Davies and Shaw pose a question in their paper on why museums are being so slow to diversify the workforce, in spite of extensive encouragement from government and advice from sector organisations. Whilst they acknowledge that a small number of museums have made a substantial effort, many more museums have not. They highlight that further research is required to determine whether this is because museums do not see the issue as an important enough priority, do not have the confidence to address it, they lack the funds or for other reasons.

- 5.33. In her research on addressing diversity within London's museums, Helen Denniston (2003) advises that the first step is for individual museums to recognise that cultural diversity is a key strategic issue and that museums need to not only meet their obligations under the law, but also move quickly to address the needs of London's diverse communities. To achieve this, Denniston suggests that it is necessary to change the internal cultures of the museums to enable staffing and governance to better reflect the diverse communities they serve.
- 5.34. Davies and Shaw (2012) explore the impact of the Museum Association's Diversify scheme which ran from 1998 to 2011 and set out to make museum careers more accessible to people from Black, Asian and minority ethnic backgrounds through targeted 'positive-action' training to prepare them to apply successfully for jobs in museums. In their research, Davies and Shaw (2012) point out that competition for jobs means that very few people enter the workforce without previous voluntary work or paid casual work. The Diversify scheme was established to counter this and between 1998 and 2010 provided opportunities for 110 Black and minority ethnic people to enter the museums workforce.
- 5.35. Scheme participants highlighted that the process of applying for an internship as well as having a contract and being required to work towards a sector qualification gave the scheme an integrity that other schemes didn't have. The research by Davies and Shaw (2012) highlights views from participants that the major factor that prevents candidates from ethnic minority backgrounds from entering the museums profession is a lack of financial resources and not their ethnicity.

Funding

- 5.36. Limited research from across the wider cultural sector was identified through this evidence review. Data provided by Arts Council England highlights that 5 per cent of their 2012–15 Major partner museums/National portfolio organisations are Black and minority ethnic-led. Between 2012–15 investment of £6.6 million per annum is provided to 38 Black and minority ethnic led organisations which equates to just under 2 per cent of total Arts Council England investment in National portfolio organisations and Major partner museums but represents 41.3 per cent of the combined turnover of these organisations. Though as stated in the last chapter on disability, these trends should be treated with caution as an organisation is regarded as Black and minority ethnic-led if 50 per cent of its leadership are from a black and minority ethnic group and the organisation defines itself as Black and minority ethnic led.
- 5.37. The turnover ratio of Arts Council England investment among Black and minority ethnic led National portfolio organisations (41.3 per cent of combined turnover) is nearly double that of all National portfolio organisations which stands at 22 per cent. This turnover ratio figure is nearly double that of all National portfolio organisations because of reasons related to organisational size (Black and minority ethnic led organisations tend to be smaller and have a lower turnover than other National portfolio organisations) and the challenges that Black and minority ethnic led organisations can face in gaining sources of income from other public funders and earned-income.

- 5.38. Such challenges and potential solutions to supporting Black and minority led organisations to diversity income sources would be a topic worthy of future research.
- 5.39. Art Council England’s analysis of Black and minority ethnic applicants to the Lottery-funded Grants for the arts programme between 2008–10 and 2010–13 suggests a small decline of 2 per cent in applications from Black and minority ethnic organisations and individuals (see Table 14 below). Concurrently the data records an increase in the proportion of applications from Black and minority ethnic applicants deemed ineligible across all funding brackets. In addition, success rates for Black and minority ethnic applicants are lower than success rates for non-Black and minority ethnic applicants thus serving to reduce the funding secured by this protected group.

Table 14 - Analysis of trends in grants for the arts applications by ethnicity

Volume		Under £10k	£10-50k	£50-100k	£100k+
2003-10	BME	15%	12%	8%	6%
2010-13	BME	13%	11%	6%	8%
2003-10	Non-BME	78%	80%	85%	86%
2010-13	Non-BME	83%	87%	93%	91%
2003-10	Unknown	7%	8%	8%	9%
2010-13	Unknown	4%	2%	1%	0%

Ineligibility rates		Under £10k	£10-50k	£50-100k	£100k+
2003-10	BME	16%	14%	19%	17%
2010-13	BME	33%	22%	24%	52%
2003-10	Non-BME	12%	7%	7%	6%
2010-13	Non-BME	24%	11%	7%	12%
2003-10	Unknown	32%	19%	19%	24%
2010-13	Unknown	22%	17%	36%	0%

Success rates		Under £10k	£10-50k	£50-100k	£100k+
2003-10	BME	41%	47%	39%	50%
2010-13	BME	25%	43%	43%	19%
2003-10	Non-BME	43%	57%	63%	73%
2010-13	Non-BME	34%	51%	61%	67%
2003-10	Unknown	34%	46%	52%	45%
2010-13	Unknown	37%	41%	27%	0%

Source: Arts Council England’s internal analysis of its grants for the arts data

6. Sex/gender

Key points

- Between 2005/06 and 2012/13 attendance and participation levels by women in the arts has increased and remains higher than levels recorded for men. The Child Taking Part Survey shows that girls are more likely than boys to be engaged with the arts at both primary and secondary school age.
- Between 2008/09 and 2011/12 there has been a decrease in the proportion of women within the arts and cultural workforce and there are fewer females (43% of the workforce in 2011/12) than males (57%).
- Women occupy considerably more management roles across Arts Council England's 2012–15 National portfolio organisations/Major partner museums than men including both permanent and contract roles.
- The gender profile of the 2012–15 National portfolio organisation/Major partner museum boards is still skewed towards men with women only holding a majority of board positions within the dance sector. Women are particularly poorly represented at a board level within Major partner museums and the music sector.
- Female leaders within the creative and cultural industries report that factors that have hindered their progression include a lack of permanently funded jobs, a lack of line management support, caring responsibilities and poor job opportunities.
- The working environment remains a key factor affecting the progression of any leader and within the creative and cultural sectors research suggests that many leaders within the sector do not career breaks, have never had a major caring responsibility, and have done little or no part-time work over the course of their career.
- Looking more broadly at the age and gender of performer employment across Europe, in general men have longer careers as performers than women and as a group are spread more evenly than women across ages, career categories, length of time as a professional performer and income categories.

- 6.1. This evidence review has identified eleven reports that discuss the issue of gender in the context of the arts and cultural sector. The majority of these publications focus on issues relating to the arts and cultural sector workforce. Less evidence has been identified which specifically looks at any gender differences in relation to attitudes towards arts and cultural sector opportunities and motivations to participate or attend venues.
- 6.2. According to 2013 projections by the Office for National Statistics, women accounted for 50.7 per cent of the England population in 2013 (approximately 27.3 million) with men accounting for 49.3 per cent (approximately 26.5 million)¹⁴. This provides readers with helpful demographic context to consider when exploring evidence of women's and men's involvement and engagement in the arts and cultural sector.

¹⁴ Office for National Statistics mid-2013 population estimates

Participation and attendance

6.3. Analysis of the Taking Part survey data between 2005/06 and 2012/13 reveals attendance and participation levels in the arts have increased among females in the eight-year period, and that females report higher levels of engagement than males (see Table 15 below). The museums sector has recorded a significant percentage point increase in the proportion of both males and females visiting a museum since the first Taking Part survey in 2005/06 with the most recent data indicating comparable rates of museums participation by males and females. Attendance levels at public libraries have declined considerably across both groups although continues to be higher for females. A composite measure of digital engagement in culture has been collected since the 2011/12 survey and there has been a percentage point increase in digital engagement for males and females between 2011/12 and 2012/13. Males are however more likely than females to have participated using this channel in both 2011/12 and 2012/13.

Table 15 – Percentage of people engaging and participating at least once within the last year by sex/gender

Sector		2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
		%	%	%	%	%	%	%	%
Arts	Male	73.5	73.4	73.7	72.2	72.7	73.0	75.5	75.1
	Female	78.9	78.4	79.7	79.1	78.6	79.4	80.7	81.6
Museum	Male	42.5	42.8	43.1	43.2	45.9	45.9	48.5	52.5
	Female	42.1	40.2	44.0	43.5	46.0	46.7	49.3	53.0
Public library	Male	43.8	42.1	40.2	35.3	35.5	34.3	33.6	31.4
	Female	52.3	49.9	49.6	46.5	43.2	44.8	43.8	42.3
Digital	Male	N/A	N/A	N/A	N/A	N/A	N/A	41.5	44.5
	Female	N/A	N/A	N/A	N/A	N/A	N/A	38.2	42.5

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13 or between 2011/12 and 2012/13 for digital engagement

6.4. Detailed analysis of the Taking Part 2012/13 Child Survey data on arts engagement for 5–10-year-olds and 11–15-year-olds outside school reveals higher levels of arts participation by girls than boys across both age bands¹⁵. Between the ages of 5–10, girls are more likely than boys to have participated in dance, music, theatre and drama, arts and crafts, media activities and to have visited a library. There is no statistically significant difference in the percentage of boys and girls visiting a museum aged 5-10 (Table 16).

¹⁵ Arts Council England analysis of Taking Part 2012/13 Child Survey data. When interpreting the data it should be noted that the data collection methods for the two age bands are different. 11–15-year-olds are asked the Taking Part Child Survey questions directly whereas for 5–10-year-olds, parents are asked questions on the child's behalf.

- 6.5. At the older 11–15 age band, there remains a gap between the outside school arts engagement levels of boys and girls across a number of art forms, with girls more likely than boys to have participated in dance, music, theatre and drama or arts and crafts activities and to have visited a library (Table 17). The Taking Part 2012/13 Child Survey data shows a trend of higher levels of participation by females than males in arts and cultural activity that continues from the age of 16 years upwards in the adult survey (see Table 15). The gender-based patterns in children’s arts and cultural engagement revealed via the Child Taking Part Survey are still present when other factors such as socio-economics and socio-demographics are controlled for, revealing gender as a key driver of child engagement in the arts. These patterns are in contrast to sport, where being a girl is negatively associated with children’s sports participation.

Table 16 – Percentage of children aged 5–10 who engaged with individual art forms outside of school by sex

Activity done at least once outside school in last 12 months	% of males	% of females
Dance	15.9%	43.3%
Music	31.4%	41.6%
Theatre and drama	27.3%	38.4%
Reading and writing	87.6%	90.5%
Arts and crafts	72.7%	84.4%
Street arts, circus, festival or carnival	45.9%	47.2%
Film or video activities	66.1%	63.2%
Any media activities	20.2%	26.1%
Visited library	66.5%	72.4%
Visited museum	62.4%	64.1%

Source: Taking Part 2012/13 Child Survey

Table 17 – Percentage of children and young people aged 11–15 who engaged with individual art forms outside of school by sex

Activity done at least once outside school in last 12 months	% of males	% of females
Dance	9.6%	36.5%
Music	37.2%	49.7%
Theatre and drama	24.3%	36.1%
Reading and writing	61.5%	72.6%
Arts and crafts	33.6%	53.7%
Street arts, circus, festival or carnival	37.3%	41.2%
Film or video activities	74.2%	77.5%
Computer based activities	27.6%	21.8%
Visited library	45.7%	56.4%
Visited museum	41.1%	45.5%

Source: Taking Part 2012/13 Child Survey

- 6.6. Further research could explore the reasons behind gender-based preferences for arts and culture among children and young people and adults. Research among children and young people could explore whether boys' and girls' participation behaviour are influenced by their own tastes and preferences for culture, that of their parents or household guardian, or by the influence of peers and children and young people's social and learning environment. Alongside such research, it may be helpful to identify effective practice within the arts and cultural sector in engaging boys and young men in arts and culture.

Workforce

- 6.7. The biennial analysis of the Office for National Statistics Annual Population Survey data commissioned by CC Skills (2012) as part of their Creative Blueprint Toolkit presents detail on the total arts workforce in England by gender (see Table 18).
- 6.8. The following sectors are used as measure of the arts and culture sector: music; visual arts; performing arts (covering dance and theatre); literature; and cultural heritage (covering museums, built heritage and archaeology). Between 2008/09 and 2011/12 there has been a decrease in the proportion of women within the arts and cultural workforce and there are fewer females (43% of the workforce in 2011/12) than males (57%).

Table 18 – Gender profile of the arts and cultural workforce

Gender	2008/09		2011/12		Percentage point change 2008/09 to 2011/12
	Number in workforce	% of workforce	Number in workforce	% of workforce	
Total arts workforce in England by gender					
Male	211,410	54	241,280	57	+3
Female	182,100	46	181,780	43	-3
Workforce total	393,510	100	423,060	100	N/A

Source: Creative & Cultural Skills 2012: Based on analysis of the Office for National Statistics Annual Population Survey

- 6.9. Analysis of Arts Council England's 2012–15 National portfolio organisations and Major partner museums provides an overview of the profile of the workforce by gender across the organisational structure including artistic staff, managers, board members and other staff. This data is presented in tables 19–23.

Table 19 – Gender profile of artistic staff across Arts Council England’s 2012–15 National portfolio organisations/Major partner museums

	Permanent staff				Contract staff		Total	
	(Full time) men	(Full time) women	(Part time) men	(Part time) women	Men	Women	Men	Women
Combined arts	43.3%	56.7%	28.9%	71.1%	56.8%	43.2%	55.0%	45.0%
Dance	44.9%	55.1%	42.2%	57.8%	45.8%	54.2%	45.5%	54.5%
Literature	23.6%	76.4%	23.0%	77.0%	44.2%	55.8%	42.3%	57.7%
Major partner museum	36.8%	63.2%	21.0%	79.0%	43.5%	56.5%	36.7%	63.3%
Music	54.2%	45.8%	47.5%	52.5%	62.5%	37.5%	61.5%	38.5%
Not artform specific	34.3%	65.7%	27.5%	72.5%	37.2%	62.8%	36.1%	63.9%
Theatre	39.9%	60.1%	34.9%	65.1%	53.4%	46.6%	52.6%	47.4%
Visual arts	33.3%	66.7%	26.8%	73.2%	47.9%	52.1%	44.8%	55.2%
Grand total	42.2%	57.8%	33.3%	66.7%	54.7%	45.3%	53.1%	46.9%

Source: Arts Council England 2012/13 Funded Organisation Survey – workforce profile

Table 20 – Gender profile of managers across Arts Council England’s 2012–15 National portfolio organisations/Major partner museums

	Permanent staff				Contract staff		Total	
	(Full time) men	(Full time) women	(Part time) men	(Part time) women	Men	Women	Men	Women
Combined arts	47.0%	53.0%	22.4%	77.6%	38.8%	61.2%	41.8%	58.2%
Dance	38.6%	61.4%	20.5%	79.5%	34.4%	65.6%	34.9%	65.1%
Literature	47.8%	52.2%	25.0%	75.0%	28.2%	71.8%	37.5%	62.5%
Major partner museum	46.5%	53.5%	21.9%	78.1%	40.0%	60.0%	42.7%	57.3%
Music	49.5%	50.5%	22.7%	77.3%	54.0%	46.0%	48.8%	51.2%
Not artform specific	32.4%	67.6%	10.7%	89.3%	15.4%	84.6%	25.0%	75.0%
Theatre	45.6%	54.4%	23.7%	76.3%	38.7%	61.3%	40.9%	59.1%
Visual arts	43.9%	56.1%	26.4%	73.6%	46.1%	53.9%	40.6%	59.4%
Grand total	45.5%	54.5%	22.9%	77.1%	42.4%	57.6%	41.6%	58.4%

Source: Arts Council England 2012/13 Funded Organisation Survey – workforce profile

Table 21 – Gender profile of other staff across Arts Council England’s 2012–15 National portfolio organisations/Major partner museums

	Permanent staff				Contract staff		Total	
	(Full time) men	(Full time) women	(Part time) men	(Part time) women	Men	Women	Men	Women
Combined arts	51.4%	48.6%	36.3%	63.7%	50.5%	49.5%	47.6%	52.4%
Dance	44.6%	55.4%	26.2%	73.8%	53.1%	46.9%	45.9%	54.1%
Literature	34.7%	65.3%	19.4%	80.6%	31.0%	69.0%	29.3%	70.7%
Major partner museum	52.6%	47.4%	31.5%	68.5%	34.7%	65.3%	42.3%	57.7%
Music	49.1%	50.9%	37.3%	62.7%	50.6%	49.4%	48.0%	52.0%
Not artform specific	34.3%	65.7%	31.4%	68.6%	25.4%	74.6%	29.1%	70.9%
Theatre	48.9%	51.1%	32.7%	67.3%	46.3%	53.7%	43.8%	56.2%
Visual arts	41.6%	58.4%	34.9%	65.1%	47.0%	53.0%	41.2%	58.8%
Grand total	49.0%	51.0%	33.8%	66.2%	48.1%	51.9%	44.8%	55.2%

Source: Arts Council England 2012/13 Funded Organisation Survey – workforce profile

Table 22 – Gender profile of board members of Arts Council England’s 2012–15 National portfolio organisations/Major partner museums

	Men	Women
Combined arts	56.0%	44.0%
Dance	45.5%	54.5%
Literature	53.3%	46.7%
Major partner museum	68.3%	31.7%
Music	65.3%	34.7%
Not artform specific	55.1%	44.9%
Theatre	52.7%	47.3%
Visual arts	57.7%	42.3%
Grand total	56.5%	43.5%

Source: Arts Council England 2012/13 Funded Organisation Survey – workforce profile

Table 23 – Gender profile of volunteers in Arts Council England’s 2012–15 National portfolio organisations/Major partner museums

	Men	Women
Combined arts	32.4%	67.6%
Dance	26.4%	73.6%
Literature	32.7%	67.3%
Major partner museum	35.5%	64.5%
Music	43.9%	56.1%
Not artform specific	30.8%	69.2%
Theatre	31.7%	68.3%
Visual arts	32.0%	68.0%
Grand total	33.6%	66.4%

Source: Arts Council England 2012/13 Funded Organisation Survey – workforce profile

- 6.10. The data reveals that, across all artistic staff, more women are employed in permanent roles (both full-time and part-time) than males, although men make up a greater proportion of contract staff. As a result, overall men occupy more roles than women across the 2012–15 National portfolio organisations/Major partner museums. However there are significant variations by sector with women less well represented across combined arts, music and theatre but holding substantially more roles within Major partner museums and organisations that are not art form specific.
- 6.11. Women occupy considerably more management roles across the National portfolio organisations/Major partner museums than men including both permanent and contract roles. Again there is a degree of variation by sector with women holding more roles within the dance and literature sectors and in organisations that are not art form specific. A similar pattern is evident for the statistic relating to other staff across the 2012–15 National portfolio organisation/Major partner museum portfolio.
- 6.12. However the gender profile of 2012–15 National portfolio organisation/Major partner museum boards is still skewed towards men with women only holding a majority of board positions within the dance sector. Women are particularly poorly represented at a board level within Major partner museums and the music sector.
- 6.13. Finally the data reveals that there are two female volunteers for every male volunteer across the 2012–15 National portfolio organisations and Major partner museums with this ratio fairly consistent across all of the sectors, with the exception of the music sector where there is greater parity between men and women.
- 6.14. Further workforce data from Creative Skillset’s (2010) Creative Media Workforce Survey highlights that women (44 per cent) hold less positions than men (56 per cent) across the wider creative and cultural industries workforce (see Table 24 over page). Women are particularly under-represented across a number of sectors including developing content for computer games (14 per cent), visual effects (19 per cent), interactive media (28 per cent), facilities (29 per cent) and archives and libraries (38 per cent).

- 6.15. This evidence review has failed to identify any commentary or more detailed analysis on the patterns of representation of female workers specifically within the arts and cultural sector. Across the UK workforce across all sectors as a whole, The Fawcett Society (2010) state that 40 years on from the Equal Pay Act women are still, on average, paid a sixth less than men for full-time work. Their report entitled *Equal Pay 2010. Where Next?* presents a series of recommendations for changing work practices, in particular around flexible working arrangements across all levels in the workforce.
- 6.16. The Fawcett Society has also undertaken research within the arts and cultural sector, including the recent Great East London Art Audit¹⁶ which was conducted between April 2012 and April 2013 and gathered data from 134 commercial galleries. The research found that of the 3,163 artists collectively represented by these galleries, only 31 per cent were women. In addition, 78 per cent of the galleries represented more men than women but only 17 per cent of galleries represented more women than men (with the remainder having equal representation). Given that the Arts Council England workforce analysis only covers organisations funded through the 2012–15 National portfolio organisation/Major partner museum portfolio, these findings may highlight a need for further equalities research outside of the publicly funded sector in England

Table 24 – Creative Media Workforce Survey: gender profile

	Total employed	% women
Television	50,603	45
Radio	17,161	45
Facilities	36,963	29
Film	30,223	49
Animation	4,624	40
Visual Effects	5,299	19
Other content creation	7,898	32
Interactive media	43,060	29
Content for computer games	5,473	14
Publishing	194,695	44
Photo imaging	46,139	39
Advertising	130,757	46
Fashion and textiles	214,985	51
Archives and libraries	327	38
Other	760	50
Total	788,967	44

Source: Skillset 2012 Employment Census, Skillset 2010 Creative Media Workforce Survey, and Labour Force Survey April 2012 – March 2013.

- 6.17. Research on women in leadership in the creative and cultural industries commissioned as part of the Cultural Leadership Programme (TBR 2008) found that, as women represent a

¹⁶ For further details visit <http://elf-audit.com/the-results/>

small proportion of the workforce, there are fewer women in the sector to consider for leadership roles. The research also found that on average 65 per cent of organisations have no female representation on the management team and very few (12 per cent) businesses in the creative and cultural sector have a mixed gender management team, compared to 39 per cent of all businesses across the UK.

- 6.18. TBR's research also looked at factors that have hindered progression with female leaders reflecting on a wide range of issues including a lack of permanently funded jobs, a lack of line management support, caring responsibilities and poor job opportunities. The report also explores the working environment as a key factor affecting the progression of any leader and found that within the creative and cultural sectors, many leaders do not take career breaks, have never had a major caring responsibility, and have done little or no part-time work over the course of their career. The report states that these features are a confirmation of the challenges that some women still face in balancing family and career.
- 6.19. This research by TBR (2008) concludes that the under-representation of women in leadership in the creative and cultural sector is not a simple issue nor does it have a simple cause. The authors state that the barriers that women experience in getting to the top are as intricately related to personal attributes and circumstances as they are to workplace culture and structural characteristics. However, whereas personal factors affect an individual in much the same way whether male or female, workplace culture issues can disproportionately affect women.
- 6.20. Looking specifically at opportunities within particular artforms, Elizabeth Freestone (2012) presents an analysis of the opportunities for women within the theatre sector. Her research, concentrating on the top 10 subsidised theatres for 2012/13, looked at female representation in a variety of areas from actors employed to the number of playwrights commissioned for the financial year 2011/12. Boards of directors, chief executives and creative teams were also examined. The research findings report that women are still under-represented in the theatre sector with a persistent 2:1 male-to-female ratio.
- 6.21. **Headline findings from the research include:**
- Women accounted for 33 per cent of directors on the boards of the 10 theatres examined;
 - Only 36 per cent of the theatres examined had female artistic directors but much better representation was recorded for executive directors (67 per cent female);
 - Only 24 per cent of directors employed by the theatres during 2011/12 were women;
 - Looking at creative crews as a whole (directors, designers, sound designers, lighting designers and composers) only 23 per cent of the total employed were women;
 - Male actors in theatre still outweigh the number of women. 38 per cent of actors employed during 2011/12 were female; and
 - Of the 58 new plays in 2011/12 in the 10 theatres examined, 35 per cent were written by women.

- 6.22. Another area of interest highlighted in the research by Freestone (2012) was the number of female playwrights. In 2011/12, 35 per cent of all playwrights of new plays were women. In her previous research Freestone (2012) found that female playwrights were more likely to write more female friendly plays with more female roles. Of the roles written in new plays by female playwrights, 49 per cent of the roles were for women. Male playwrights of new plays wrote 37 per cent of their roles for women. Freestone's (2012) research makes a clear link between the imbalance in the number of female playwrights and the subsequent lack of roles for female actors in the theatre sector.
- 6.23. A similar argument is put forward by Kerbel (2012) in her report on opportunities for girls in youth drama. In her survey of 291 teachers and youth theatre practitioners across the UK she found that 75 per cent described their organisation as having more girls than boys or having an entirely female membership and 40 per cent said their organisations work with many more girls than boys (these trends are backed-up by the Child Taking Part Survey data shown in Tables 16 and 17). However despite the demonstrably high numbers of girls participating in youth drama, teachers and youth theatre practitioners reported that it was difficult to find scripts that contain enough female roles to accommodate them.
- 6.24. One consequence of this lack of female roles within scripts used by teachers and youth theatre practitioners was that they regularly had to ask girls to play boys' roles in an effort to redress the balance. However teachers and youth theatre practitioners reported their concerns that routinely asking girls to play boys affected the girls' confidence in themselves, contributed to insecurities over body image, inhibited the depth of their creative engagement and left them with a reduced appreciation of female voices, experiences and stories.
- 6.25. Kerbel's (2012) research raises additional concerns around the negative experience of girls of the youth theatre sector and the impact on the progression of girls into the theatre workforce as a career.
- 6.26. Looking more broadly at age, gender and performer employment across Europe, Dean (2008) reports that in general men have longer careers as performers than women. In her analysis Dean found that men as a group are spread more evenly than women across ages, career categories, length of time as a professional performer and income categories. Women are more concentrated in the younger age groups, over a fifth more indicate that they work infrequently with little choice of employment opportunities, and there is a greater proportion of them in the lower categories of length of time as a professional performer. The report also finds that there is a greater proportion of women in the lowest income group and a smaller proportion in the highest income group.
- 6.27. Dean states that one of the clearest findings was that women saw their gender as disadvantageous to them along every dimension (number and variety of roles, pay, ageing, 'type' most often cast as). In contrast, male performers saw their gender either as an advantage or neither an advantage nor a disadvantage. Similarly Dean found that there was a large difference in perception of a lack of employment opportunity as mainly due to gender: women 57 per cent; men 6 per cent.

Funding

6.28. This evidence review has uncovered limited information with regards to issues relating to accessing funding among males and females. Table 25 shows applications in 2013/14 to Arts Council England's grants for the arts from females and males. Grants for the arts applicants submit gender data for their board or management staff if applying as an organisation (for individuals, it is taken from the gender they declare in their applications). Arts Council England does not classify grants as 'women/men led' or 'women/men centred', however, they do classify an application (i.e. the nature of the applying individual or organisation rather than the nature of the project itself) as being female (or male) led if 51% or more of the board of the organisation fall into either gender grouping. 'Equally-led' applications are from organisations with an equal 50/50 split of men and women and 'unknown' refers to when an applicant has opted not to declare gender/s. Table 25 shows similar rates of applications from female-led and male-led organisations or male and female individuals.

Table 25 - Analysis of 2013/14 grants for the arts applications by gender

	Total Awards	%	Individuals	Organisations
Female-led	952	28%	256	696
Male-led	898	26%	187	711
Equally-led	282	8%	-	282
Unknown	1319	38%	1024	295
Total	3451	100%	1467	1984

Source: Arts Council England's internal analysis of its grants for the arts data

7. Age

Key points

- Between 2005/06 and 2012/13 the Taking Part survey has recorded a percentage point increase in the levels of engagement of older people (aged 65-75 and 75 or over) in the arts. The proportion of people visiting a museum or gallery over the same period has recorded percentage point increases across all age bands.
- However more detailed analysis of the 2012-13 Taking Part survey also reveals a drop in arts engagement (as an active participant or audience member) over the previous 12 months as respondents get older, with a sharp drop among respondents aged over 75 years or more compared to younger aged respondents. So while arts and cultural engagement has increased among over 65s, older people aged 75 or more are still significantly less likely than younger age groups to engage with arts and culture.
- Arts are an effective way to tackle loneliness but are often overlooked by older people's services.
- A lack of interest in culture, arts and leisure among parents is linked to a lack of encouragement and engagement activities by children. Similarly, children that are less engaged with arts and culture are less likely to be engaged when adults. Supporting engagement in culture and the arts at an early age is vital to encouraging attendance and participation in later life.

- 7.1 A total of eighteen studies specifically explore the issues facing children and older people with regards to accessing or participating in arts and cultural activities or in relation to workforce issues.
- 7.2 The most recent data from the Office for National Statistics¹⁷ presents a breakdown on the proportion of different age groups aged over 16 in England in 2013. This includes: 14.2 per cent of adults within the 16–24 age group; 42.8 per cent in the 25–49 age group; 22.2 per cent in the 50–64 age group; and 20.7 per cent aged 65 and over.

Participation and attendance

- 7.3 Analysis of the Taking Part survey data between 2005/06 and 2012/13 reveals a statistically significant increase in the levels of arts engagement amongst older people aged 65-74 or 75 and above (see Table 26). Engagement in the arts (once or more in the last year) rose by 8.8 and 6.6 percentage points amongst the 65–74 and 75+ age bands respectively over the period 2005/06 to 2012/13.
- 7.4 However more detailed analysis of the 2012/13 Taking Part survey reveals a drop in arts engagement (as an active participant or audience member) over the previous 12 months as respondents get older, with a sharp drop among respondents aged over 75 years or more compared to younger aged respondents.

¹⁷ ONS (2014) Annual Population Survey October 2012 to September 2013.

- 7.5 So while arts and cultural engagement has increased among over 65s, older people aged 75 or more are still significantly less likely than younger age groups to engage with arts and culture (see Table 26).

Table 26 – Percentage of people engaging with the arts once or more in the last year by age group

	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
Age	%	%	%	%	%	%	%	%
16–24	78.6	80.0	79.1	76.6	80.3	77.3	82.6	80.3
25–44	79.7	78.7	79.4	78.3	77.0	78.5	80.4	79.9
45–64	78.5	78.1	79.3	78.3	78.3	79.1	79.7	79.9
65–74	70.7	73.4	74.6	72.5	74.8	74.1	75.1	79.5
75+	57.7	55.6	58.3	59.9	57.2	59.7	61.9	64.3

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13.

- 7.6 The proportion of people visiting a public library in the last year has recorded a percentage point decrease between 2005/06 and 2012/13 across all age bands (Table 27). The decline was particularly stark within the 16–24 age band, falling by 18.7 percentage points.

Table 27 – Percentage of people visiting a public library in the last year by age group

	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
Age	%	%	%	%	%	%	%	%
16–24	51.0	47.1	45.4	42.8	40.0	34.4	34.5	32.3
25–44	51.2	50.2	49.5	43.7	40.9	44.6	44.0	42.2
45–64	45.7	44.3	42.1	38.8	39.5	36.0	36.1	33.1
65–74	46.7	44.4	44.7	42.0	39.3	44.3	35.8	38.6
75+	42.3	37.1	37.6	35.0	32.9	37.1	38.9	36.5

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13.

- 7.7 Conversely the proportion of people visiting a museum or gallery in the last year has recorded a percentage point increase between 2005/06 and 2012/13 across all age bands (Table 28). The greatest increases were witnessed in the 45–64 and 75+ age bands, rising by 12.3 and 11.5 percentage points respectively, although the proportion visiting a museum or gallery at least once in the last year in 2012/13 remained lower among those aged over 75 compared to all other age groups.

Table 28 – Percentage of people visiting a museum or gallery in the last year by age group

	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
Age	%	%	%	%	%	%	%	%
16–24	37.2	38.0	38.6	38.1	36.5	37.8	44.4	44.3
25–44	46.6	46.0	48.8	48.2	53.3	51.6	54.9	56.2
45–64	45.1	44.6	47.2	47.1	51.0	50.7	51.5	57.4
65–74	40.2	38.8	40.0	40.0	43.9	45.8	46.5	54.2
75+	25.2	22.8	24.2	25.7	20.5	27.0	28.9	36.7

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13.

7.8 A composite measure of digital participation in culture has been collected since the 2011/12 Taking Part survey (see Table 29). The 2012/13 data reveals a significant increase in digital engagement since 2011/12 among the 45-64 and 65–74 age bands. However, digital engagement in culture remains lower among 65-74 year-olds and those aged 75 and over compared to younger age groups.

Table 29 – Percentage of people who have digitally participated in culture in the last year by age group

	2011/12	2012/13
Age	%	%
16–24	43.2	41.0
25–44	48.9	51.4
45–64	42.2	48.6
65–74	24.7	33.6
75+	12.0	13.5

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2011/12 and 2012/13.

7.9 Research undertaken by Independent Research Solutions (2003) links a lack of interest in culture, arts and leisure in adulthood to a lack of encouragement and engagement activities in childhood. This is often in line with parents' own upbringing and a similar lack of encouragement from their parents. The report states that supporting engagement in culture and the arts at an early age is vital to encouraging attendance and participation in later life.

7.10 Miles and Sullivan (2010) stress the role of 'intergenerational transmission' in supporting participation. Crucially their research finds that it is the *level* of engagement and encouragement rather than the *type* of engagement (i.e. artform participated in or cultural event attended) during childhood that is the key factor shaping subsequent cultural engagement as an adult. For example, parents who encourage reading are also more likely to encourage engagement in the arts. There are related correlations between the educational levels of parents and the degree of encouragement and participation of their children.

- 7.11 Further research reinforces the value of childhood exposure to arts and culture in influencing behaviour in adult life. Fresh Minds (2007) state that active participation actually has a stronger influence than early attendance with clear implications for policymakers and cultural providers.
- 7.12 Focusing on older age groups, Cutler (2012) and Cupitt (2011) stress that the arts are an effective way to tackle loneliness. Consilium Research and Consultancy (2013) demonstrate the considerable physical and psychological benefits of using arts with people in receipt of social care. Their review of evidence found that the use of art, when delivered effectively, has the power to both facilitate social interaction as well as enable those in receipt of social care to pursue creative interests.
- 7.13 Indeed, the ability of recipients of social care to access a range of art activities also enables them to exercise the choice and control that underpins the personalisation agenda. However these reports raise concern that the arts are often overlooked by older people's services which in turn limits the attendance and participation of older people.
- 7.14 Research from Age Concern (2009) discusses digital exclusion amongst older people with the main barrier to using IT and the internet stated to be a lack of understanding of and confidence with how the technology works, which are expressed as fears and anxiety of 'doing something wrong'. There is a distinction drawn between the openness to embrace digital technology amongst the 55–64 age group compared to the over-65s, although the removal of barriers amongst even the more stringent opponents of technology is not seen as insurmountable.
- 7.15 However, Aldridge and Dutton (2009) highlight the risk that as more information and services are made available exclusively online, there is a danger that older people will become more excluded. This includes participation in arts, museums, libraries and archives by the most vulnerable older adults and those aged over 75. However, in the future, digital skills and capabilities will likely become more prevalent among older people that have learned these skills earlier in life and increased digital activity has potential in the future to reduce age-related access barriers. Aldridge and Dutton (2009) highlight the need to clearly differentiate between the needs of different groups of older adults and to promote activities accordingly.
- 7.16 In research undertaken for Age UK looking at the issue of discrimination, Abrams et al (2011) assume that discrimination 'is not necessarily deliberate and does not always result from malign intentions or motives' but can simply be a product of how people perceive, categorise and/or stereotype one another (e.g. as 'young' or 'old'). Age discrimination is likely to be experienced as subtle forms of prejudice rather than blatant actions (e.g. 'expressed subtly through ostensibly benevolent or patronising stereotypes of higher warmth and lower competence') but can have a negative impact on older people's self-esteem.

Workforce

- 7.17 In her research on age, gender and performer employment in Europe, Dean (2008) found that both women and men saw age as disadvantageous to them in getting work. Men and women had notably different perceptions of the way their gender and age are represented in performing work. Men are overwhelmingly positive about what they see, whereas women are far more negative. This in turn has implications for different opportunities for access to work and career longevity.
- 7.18 In its Qualifications Blueprint, Creative & Cultural Skills (2012) highlights the predominantly young composition (with variations by art form sector) of the arts and cultural workforce with nearly half stated to be under 40 years of age. Evidence suggests that significant numbers of people leave the sector in their thirties and forties with low levels of pay, insecure employment prospects and poor career progression stated to be contributory factors. The subsequent need for a replacement workforce therefore places an onus on the education system to meet the needs of the sector.
- 7.19 Arts Council England collects data from its National portfolio organisations and Major partner museums and grants for the arts applicants about the sex/gender, race and disability of their workforce, as presented in previous chapters. Workforce and monitoring data about other protected groups (including age) among its funded organisations is not at the moment collected by Arts Council England, and there is an important balance to strike between the need to collect and monitor workforce diversity data, the cost and time associated with doing so, and perceived intrusiveness among some of asking for personal information. Similarly, secondary analysis of major labour force surveys (such as the ONS Annual Population Survey) to determine the diversity profile of the workforce across the broader arts and cultural sector has similarly focussed on the protected groups of sex/gender, race and disability.

Funding

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

8 Sexual orientation

Key points

- Although a question on sexual orientation has recently been introduced to the Taking Part survey this data is not as yet routinely reported or analysed. The extent to which this protected group engage in cultural opportunities across the arts, museums and library sectors needs to be assessed as part of future analysis of the national Taking Part survey.
- Lesbian, gay and bisexual people experience inequalities and disadvantages when accessing a whole range of public services as a consequence of providers failing to engage with gay service users and seek their views on local services.
- Discrimination and homophobia affect the lives and choices of lesbians, gay men, and bisexual people in all areas of social life. From their early years the derogative words used for gay men and lesbians can lead them to remain invisible as a survival strategy because of the perceived risks of being exposed to discrimination.

- 8.1 A total of seven reports were identified which explored issues relating to sexual orientation. These reports mainly cover general issues and barriers facing this protected group in society with limited narrative and discussion specific to the arts and cultural sector.
- 8.2 Based on data from the Office for National Statistics, in 2012 some 1.5 per cent of adults in the UK identified themselves as gay, lesbian or bisexual¹⁸. These figures may however underestimate the lesbian, gay and bisexual population because of the face-to-face household survey methodology and related issues around disclosure.

Participation and attendance

- 8.3 Although a question on sexual orientation has recently been introduced to the Taking Part survey this data is not routinely reported or analysed. The extent to which this protected group engage in cultural opportunities across the arts, museums and library sectors needs to be assessed as part of future analysis of the Taking Part survey.
- 8.4 A number of reports outline the discrimination facing lesbian, gay and bisexual people in wider society. A report by COWI and The Danish Institute for Human Rights (2009) states that lesbian, gay and bisexual people experience discrimination, bullying and harassment across the EU. This often takes the form of demeaning statements, name calling and insults or the use of abusive language, and in some cases physical attacks.
- 8.5 The authors state that discrimination and homophobia affect the lives and choices of lesbian, gay and bisexual persons in all areas of social life and that from their early years the derogative words used for gay men and lesbians at schools can lead to them remaining invisible as a 'survival strategy' because of the perceived risks of being exposed to discrimination.

¹⁸ Office for National Statistics (2013), *Key Findings from the Integrated Household Survey: January 2012 to December 2012 (Experimental Statistics)*.

- 8.6 Within the UK organisations such as Stonewall have produced a number of research reports which look at lesbian, gay and bisexual people's experiences and expectations of discrimination. Their recent report (Stonewall (2013) found that gay people experience inequalities and disadvantages when accessing a whole range of public services as a consequence of providers failing to engage with gay service users. Their report states that 88 per cent of lesbian, gay and bisexual people have never been asked by their local service providers about their views on services, though how this compares to the general population is not compared or stated.
- 8.7 Stonewall calls for all service providers to collect equality monitoring information from service users, including sexual orientation, and that they should make it clear that the information is being gathered in order to improve services. They also recommend that service providers should cultivate relationships with lesbian, gay and bisexual community groups in their local area so that the views of local gay, lesbian and bisexual people can be fed into the development of services.
- 8.8 Specifically looking at British attitudes to lesbian, gay and bisexual people, Stonewall (2012) report that three quarters of people think that the media still rely on heavily clichéd stereotypes of lesbian, gay and bisexual people and three in five people still say there is public prejudice against lesbian, gay and bisexual people in Britain today. The report further states that in the last five years, 6 per cent of people have witnessed verbal homophobic bullying at work and 2 per cent have witnessed physical homophobic bullying at work. Interestingly in terms of wider attitudes more than four in five people believe that lesbian, gay and bisexual people should be open about their sexual orientation, in any circumstances.

Workforce

- 8.9 This evidence review has identified no data relating to the profile of lesbian, gay and bisexual people in the arts and cultural sector workforce. Across the wider workforce Stonewall has produced a number of resources to assist organisations in understanding the implications of the Equality Act 2010 (see Dick 2012). In addition their recent five-year review of the Workplace Equality Index (Hunt and Ashok 2013) examines the lessons learned by employers in taking action in transforming the working environment for lesbian, gay and bisexual employees.

Funding

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

9. Gender re-assignment

- 9.1 This evidence review identified no publications that specifically covered issues relating to gender re-assignment in the arts and cultural sector, although some of the publications referenced in the chapter on sexual orientation (Chapter 8) cover some relevant issues (though it is recognised that gender re-assignment and sexual orientation should not be conflated and are different protected groups with distinct needs).
- 9.2 In 2009, the Equality and Human Rights Commission published a Trans Research Review undertaken by Mitchell and Howarth on behalf of the National Centre for Social Research (2009). The review identified a considerable body of literature produced for campaigning or lobbying purposes, including commentary on the legal position of trans people and discussion of experiences. There were very few publicly-funded research studies to draw upon as part of the review. The review concluded that the absence of any official statistical estimates about the number of trans people makes it impossible to establish the level of inequality, discrimination or social exclusion that trans people have experienced in many areas, although some non-Government sponsored surveys have begun to achieve large enough samples to begin to identify possible patterns and trends.
- 9.3 Mitchell and Howarth (2009) did however conclude that evidence suggests that trans people experience, and are badly affected by, transphobia, in a wide range of forms. This includes bullying and discriminatory treatment in schools, harassment and physical/sexual assault and rejection from families, work colleagues and friends. Trans people appear to experience high levels of hate crime and hate incidents. Mitchell and Howarth (2009) quote findings from social attitude surveys which suggest that large sections of the British population hold negative and discriminatory views towards trans people, though there is evidence of positive change. Trans people continue to suffer restricted opportunities, discrimination and harassment at work despite the existence of anti-discrimination and equalities legislation. They have been found to be in jobs that are below their skills and educational capacity and appear more likely to work in lower-paid and insecure employment in the public sector, or to be self-employed.
- 9.4 There is evidence that they may also experience greater debt and difficulty paying bills, which trans people have linked to their gender identity. However, the literature is somewhat contradictory regarding the economic status of trans people. Some evidence suggests that trans people may occupy advantageous economic positions, yet other evidence suggests the opposite. There is a need for comprehensive data on where trans people are employed, at what occupational levels and levels of pay, whether they have experienced discrimination in employment and the impact of this on their careers.
- 9.5 Mitchell and Howarth (2009) concluded that there is evidence that some trans people felt unable to undergo gender transition as they feared discriminatory treatment at work. Where people had transitioned they had been harassed, refused permission to use the toilet of their acquired gender, and demoted to perform less challenging tasks.

- 9.6 There were some cases where trans people had successfully challenged such discrimination at Employment Tribunals. Other workplace issues around the time of transition might include a failure of the organisation to acknowledge the gender change (such as use of new name or appropriate pronouns) and exclusion, for example from staff social events. People who do not plan to undergo gender reassignment treatment continue to have no legal protection from discrimination and many employers lack anti-discrimination policies on gender identity, despite the existence of legislation and a number of best practice guides.
- 9.7 Mitchell and Howarth (2009) also review evidence suggesting that trans people are often portrayed as isolated individuals in the media, with a focus solely on gender reassignment surgery rather than as whole individuals with lives. However, there has been no systematic monitoring of the representation of trans people in the media to date. The evidence review found that there were particular problems for trans people in accessing changing facilities that are appropriate to their gender identity in sports and leisure facilities and in shops. Many trans people did not use these facilities in order to avoid discrimination, thereby restricting their leisure opportunities.

10. Religion and/or belief

- 10.1 Based on the 2011 Census data the majority of people in England state that they are Christian (59.4 per cent) with the next largest religious groups being Muslim (5 per cent) and Hindu (1.5 per cent). Some 24.7 per cent of people in England state that they have no religion and 7.2 per cent did not state their religion.
- 10.2 This evidence review identified no publications that specifically covered issues relating to religion or belief in the arts and cultural sector. However analysis of the Taking Part survey data between 2005/06 and 2012/13 provides detail on arts and cultural engagement levels by religion (see Table 30). Within the arts sector the data indicates an increase in arts engagement between 2005/06 and 2012/13 among Christians.
- 10.3 The museum sector has recorded a percentage point increase in visitors across all religious groups whilst conversely public libraries have recorded a percentage point decrease in visitors across all groups. The data on digital participation shows a statistically significant increase in digital engagement in culture between 2011/12 and 2012/13 among Christians and people with no religion. However, in 2012/13, people from the Christian faith are less likely to participate using this channel than those reporting to have ‘no religion’.

Table 30 – Percentage of people engaging or participating at least once in the last year by religion

Sector		2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
		%	%	%	%	%	%	%	%
Arts	No religion	77.9	78.2	79.2	77.4	80.0	77.8	80.7	79.4
	Christian	76.3	75.8	76.5	75.9	75.2	76.3	78.0	79.3
	Other religion	67.7	65.1	66.1	63.8	59.1	63.8	66.8	65.3
Museum	No religion	45.4	45.3	44.9	45.2	48.0	48.6	50.4	53.9
	Christian	41.2	40.3	42.9	42.9	45.2	45.7	48.4	52.9
	Other religion	35.3	33.6	38.7	33.8	39.2	37.8	41.3	45.2
Public library	No religion	46.8	45.5	45.3	40.1	35.2	37.8	36.8	33.2
	Christian	47.3	44.8	43.7	40.3	39.7	39.2	38.8	37.7
	Other religion	58.2	58.9	57.1	52.7	53.0	48.2	44.4	46.9
Digital	No religion	N/A	N/A	N/A	N/A	N/A	N/A	43.3	47.1
	Christian	N/A	N/A	N/A	N/A	N/A	N/A	37.3	41.2
	Other religion	N/A	N/A	N/A	N/A	N/A	N/A	42.4	45.0

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13 or between 2011/12 and 2012/13 for digital engagement.

- 10.4 More broadly, Weller's (2011) report presents a review of research evidence on religious discrimination in Britain between 2000 and 2010. The research, commissioned by the Equality and Human Rights Commission, highlights that only a minority of UK-based surveys have asked questions which might contribute to an understanding of religious discrimination and many fewer ask about religious discrimination as such.
- 10.5 Weller (2011) also discusses the complex and potentially problematic relationship between legal definitions/outcomes of religious discrimination and the socially articulated experience of it. In other words not everything that individuals may identify as discrimination can, from perspectives other than the purely private and subjective, safely be presumed to be discriminatory, while unfair treatment does not have to be deliberate, or even detected by the victim, to constitute discrimination.
- 10.6 Weller's evidence review concludes that at present there is insufficient quantitative and time series data to indicate conclusively whether religious discrimination in Britain is increasing or decreasing, taken as a whole. However the report acknowledges spikes in Islamophobia in the wake of the 9/11 and 7/7 bombings which may have led to some forms of religious discrimination in relation to Muslims.
- 10.7 Weller's report also references quantitative evidence that the recorded number of incidents of anti-Semitism has increased since 2000, with an apparent peak in 2009 and emerging evidence which suggests the possibility of a changing pattern in relation to at least perceptions of religious discrimination and/or readiness to pursue potential issues of such discrimination in which Christians are increasingly highlighting examples and concerns.

11 Pregnancy and maternity

- 11.1 This evidence review identified no publications that specifically covered issues relating to pregnancy and maternity in the arts and cultural sector, although some of the publications referenced in the chapter on sex/gender (Chapter 6) cover related issues. Pregnancy and maternity issues are most relevant to workforce-based challenges, and the legislation around this protected group mostly applies to work-based discrimination.
- 11.2 According to the Office for National Statistics there were 842,202 conceptions in England in 2012¹⁹. In the same year a total of 671,255 deliveries were recorded in NHS Hospitals in England and Wales.

¹⁹ Office for National Statistics (2012), *Conceptions in England and Wales in 2012*.

12 Marriage or civil partnership status

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

13 Socio-economic groups and educational attainment

Key points

- The dominant influence of socio-economic factors on the scale, diversity and nature of engagement with the arts and wider cultural sector permeates through much of the evidence base.
- Commentators suggest that low participation rates in what some researchers describe as ‘legitimate’ culture amongst people from lower socio-economic groups stem from a lack of exposure to these forms of culture and preferences for a range of popular cultural forms which are linked to social activities and local identity.
- Socialising is a crucial driver of demand for engagement in the arts and culture amongst lower socio-economic groups. In addition, lower socio-economic groups are also less likely than other groups to travel to engage with culture, with local interests or content relating to local identity found to be of greater importance to this group than any other.
- A correlation can be drawn between higher levels of educational attainment and a propensity to engage in new or ‘legitimate culture’, with key academic theorists such as Bourdieu (1984) associating different cultural activities with gradations of social status. Arts and cultural engagement can be heavily influenced by tastes and preferences and demand, which in turn are influenced by people’s background, educational attainment and current socio-economic circumstances.
- The high level of graduate recruitment in the sector and an over-reliance on degrees amongst new entrants contributes to a lack of workforce diversity in terms of socio-economic background. Whilst volunteering is crucial to some sectors such as cultural heritage and can often lead to employment, there are important diversity issues around who is able to volunteer including the use of unpaid internships as a way to gain experience.

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

Participation and attendance

- 13.2 A range of studies explore the links between socio-economic status, educational attainment and participation and engagement in the arts and cultural sector. Where these studies are specifically focused on one of the protected groups these have been covered within the relevant chapters of this report.

- 13.3 Research undertaken by Fresh Minds (2007) uses Taking Part survey data to assess the challenges facing the sector in engaging three groups, namely disabled people, Black and minority ethnic communities and lower socio-economic groups. Their research highlights that drivers to engage in traditional forms of culture for these three groups are impacted by barriers such as access, lack of time and (crucially) lack of interest.
- 13.4 In terms of broad engagement with the arts, analysis of the Taking Part survey data (see Table 31) between 2005/06 and 2012/13 reveals a statistically significant increase in engagement among the lower socio-economic group²⁰. However, people from lower socio-economic groups are less likely than people from upper socio-economic groups to have engaged with the arts in the previous 12 months. Advanced statistical work on survey datasets has consistently evidenced that socio-economic factors and educational attainment are key drivers of engagement in the arts when controlling for other key demographic and behavioural factors (see sections 3.8 and 3.9 for further commentary). Over the same period there was a statistically significant increase in the proportion of people not working engaging with the arts, rising 3.6 percentage points. There was also a statistically significant increase in engagement across those living in owner-occupied housing.

Table 31 – Percentage of people engaging with the arts at least once within the last year by broad socio-economic classification, employment status and tenure

	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
Socio-economic group								
Upper socio-economic group	84.4	84.0	84.3	83.3	81.9	83.8	84.9	85.3
Lower socio-economic group	64.4	63.7	65.1	64.6	64.8	64.5	67.5	67.3
Employment status								
Not working	68.8	68.3	70.0	68.8	68.5	69.1	71.4	72.4
Working	81.2	81.2	81.3	80.5	80.7	81.2	83.0	82.5
Tenure								
Owners	79.7	79.2	80.0	79.0	79.8	80.1	81.5	81.8
Social rented sector	59.9	58.8	60.8	61.1	54.7	59.4	62.7	60.0
Private rented sector	77.8	79.2	78.0	75.7	74.9	76.0	78.6	80.9

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13.

²⁰ An overview of the National Statistics Socio-economic Classification (NS-SEC) can be accessed at <http://www.ons.gov.uk/ons/guide-method/classifications/current-standard-classifications/soc2010/soc2010-volume-3-ns-sec--rebased-on-soc2010--user-manual/index.html>

- 13.5 Table 32 reveals the significant decline in library visits across all groups between 2005/06 and 2012/13, with the exception of social housing tenants. Notable trends from the data include lower than average reductions in library visits amongst lower socio-economic groups with the proportion of people from this group visiting a library in the last year falling by 7.1 percentage points over the period compared to a reduction of 12.4 percentage points amongst the higher socio-economic group. Similarly, the proportion of people not working visiting a library in the last year fell by 8.7 percentage points over the period compared to a reduction of 12.9 percentage points amongst those in employment.
- 13.6 This trend is repeated in terms of housing tenure as there has been no statistically significant change in the proportion of people visiting a library at least once in the previous 12-month period among those living in the socially rented sector, in contrast to owner occupiers and those living in private rented housing (where there have been statistically significant decreases in the proportion of people visiting a library at least once in the previous 12-month period).
- 13.7 Smithies (2011) highlights that the profile of library visitors differs to that found in other cultural sectors including the arts, museums and heritage. Older people and those with higher education levels are more likely to visit a library, as are people not in employment and living in social housing.

Table 32 – Percentage of people visiting a public library in the last year by broad socio-economic classification, employment status and tenure

	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
Socio-economic group								
Upper socio-economic group	52.1	50.2	48.0	43.3	43.1	43.9	42.3	39.7
Lower socio-economic group	40.1	38.1	38.7	35.1	32.3	33.6	33.5	33.0
Employment status								
Not working	49.7	46.7	46.6	44.0	42.4	42.9	41.7	41.0
Working	47.2	45.7	44.0	39.0	37.4	37.5	36.8	34.3
Tenure								
Owners	48.7	46.4	44.8	41.1	39.8	40.1	39.2	37.0
Social rented sector	41.9	40.5	42.2	39.0	36.8	37.0	37.2	38.6
Private rented sector	53.3	51.0	49.2	43.0	39.8	40.2	38.7	35.8

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13.

- 13.8 The proportion of people visiting a museum or gallery in the last year has increased between 2005/06 and 2012/13 at a broadly equivalent rate amongst those from higher and lower socio-economic groups, across different housing tenures and for those in and out of work (see Table 33).

13.9 Smithies (2011) and Matrix Knowledge Group (2010a) also highlight that if holding all other factors constant, higher rates of museum visits are associated with higher education levels and upper socio-economic groups, as also shown in Table 33. The Taking Part Survey also shows that people living in the social rented sector are less likely than owner occupiers and people living in the private rented sector to have visited a museum or gallery in the previous 12-month period.

Table 33 – Percentage of people visiting a museum or gallery in the last year by broad socio-economic classification, employment status and tenure

	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13
Socio-economic group								
Upper socio-economic group	51.9	50.6	52.3	52.5	55.2	56.3	57.8	61.6
Lower socio-economic group	28.3	28.2	30.6	30.0	32.1	32.5	35.4	39.5
Employment status								
Not working	36.0	33.9	36.9	36.5	38.2	39.2	41.3	46.1
Working	46.4	46.6	47.9	48.1	51.3	51.2	54.2	57.3
Tenure								
Owners	45.4	44.5	46.1	46.2	49.3	50.0	52.8	57.4
Social rented sector	24.9	23.9	27.9	26.1	27.4	27.9	28.8	31.5
Private rented sector	46.7	46.7	47.2	47.9	46.5	48.0	51.0	53.0

Source: Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2005/06 and 2012/13.

13.10 A composite measure of digital participation in culture has been collected since the 2011/12 Taking Part survey. Table 34 over page shows a percentage point increase in digital engagement in culture across all groups between 2011/12 and 2012/13, aside from private rented tenants. Those within higher socio-economic groups and people in work are more likely to participate using this channel than lower socio-economic groups and people who are not in paid employment. People living in socially rented housing are less likely than owner occupiers and people living in the private rented sector to engage digitally with culture.

Table 34 – Percentage of people who digitally participated in culture in the last year by broad socio-economic classification, employment status and tenure

	2011/12	2012/13
Socio-economic group		
Upper socio-economic group	48.5	51.4
Lower socio-economic group	24.7	29.6
Employment status		
Not working	29.7	33.7
Working	46.7	50.1
Tenure		
Owners	42.0	45.4
Social rented sector	22.4	27.3
Private rented sector	46.0	49.3

Source: *Taking Part 2013/14 quarter 2 statistical release. Figures in bold indicate a statistically significant change between 2011/12 and 2012/13*

- 13.11 The dominant influence of socio-economic factors on the scale, diversity and nature of engagement with the arts permeates through much of the evidence base. (Fresh Minds, 2007; Bunting et al, 2008). McMaster (2008) highlights that whilst UK society has become one of the most diverse in the world, this is not reflected in the producers of culture or the content. Moreover, Baroness Young comments (in Jones 2009, p63) that ‘although progress has been made, in terms of class representation and a more developed sense of the transnational identities, our arts organisations are still frequently run by cultural elites tethered to old-fashioned notions of cultural and class identities’.
- 13.12 Jancovich and Bianchini (2013) state that quantitative studies of arts participation have long recognised the challenge of engaging a broad-based audience, with statistics consistently demonstrating a link between levels of arts participation and socio-economic factors. They cite the research of Boland (2007) who criticises the impact of efforts to widen participation through subsidisation for failing to reach the target communities but serving to reinforce the ‘elite’ audience. Further research (Bunting et al, 2008) states that inequalities in engagement and participation go beyond practical barriers including ability to pay but stress psychological influences such as a lack of confidence, peer pressure and a fear of not fitting in which require tailored and targeted interventions to remedy.
- 13.13 Bennett et al (2009) highlight the rise of upper socio-economic groups ‘as chief beneficiaries of, and as main agents in, the reproduction of social and cultural dominance’ through a form of self-exclusion and self-interested consumption which, according to the author, has seen people from lower socio-economic groups marginalised in line with greater income inequality across society.
- 13.14 The research by Bennett (2009) states that some people from lower socio-economic groups are driven by generational tastes and preferences for culture: ‘never visiting museums, stately homes or art galleries, never going to the cinema, not playing sport, never attending the theatre or concerts, and not having read a book in the last year’.

- 13.15 Trends in participation are stated to be differentiated in terms of what Bourdieu (1984) terms ‘traditional legitimate culture’ (Bourdieu 1984) across the artistic literary and music fields or that funded by the state. This is reflected in low participation rates amongst lower socio-economic groups²¹ stemming from a lack of exposure to these forms of culture and a preference for what is described as a ‘narrow range of popular cultural forms’ which are linked to strong social activities and an attachment to cultural tastes and preferences. A correlation is drawn by Bourdieu (1984) between higher levels of educational attainment and a propensity to engage in new or ‘legitimate culture’ with Bourdieu (1984) associating different cultural activities with ‘gradations of social status’.
- 13.16 The normative definitions applied to cultural participation and the power dynamics associated with definitions of ‘legitimate culture’ and hierarchies of tastes and preferences are topics being explored through the Understanding Everyday Participation project (www.everydayparticipation.org). This five-year Arts and Humanities Research Council research project proposes a radical re-evaluation of the relationship between participation and cultural value. The research is exploring the meanings and stakes people attach to their hobbies and pastimes and whether supposedly mundane activities like shopping, taking the dog for a walk, or meeting up with friends have cultural worth. This research project brings together evidence from in-depth historical analyses, quantitative data and new qualitative research to explore the detail, dynamics and significance of ‘everyday participation’. Such research will have made an important contribution to debates about how cultural activities and preferences are thought about and lived by people from lower socio-economic groups and the implications for cultural policy-making and future measurement of arts and cultural activity.
- 13.17 Riley and Laing (2010) highlight the correlation between higher socio-economic groups and what they refer to as ‘legitimate culture’ with their research on the age range and social class of jazz audiences showing that a higher proportion of social groups A and B (13 per cent) had attended jazz concerts than that of the C1 group (9 per cent), C2 (7 per cent) or D and E (only 3 per cent).
- 13.18 Amongst the drivers of demand for engagement in arts and culture identified by Fresh Minds (2007), socialising was identified as a crucial component amongst lower socio-economic groups. Their analysis highlights that the opportunity to socialise at museums and galleries, particularly in a group, is an important motivator for attendance with these audiences driven more by having fun than the learning or intellectual stimulation drivers noted amongst higher socio-economic groups.

²¹ Bourdieu’s analysis uses occupation as a measure of defining class. Since 2001 the National Statistics Socio-Economic Classification (NS-SEC) has been widely used in research to show the structure of socio-economic positions in modern societies. Further information can be accessed at <http://www.ons.gov.uk/ons/guide-method/classifications/current-standard-classifications/soc2010/soc2010-volume-3-ns-sec--rebased-on-soc2010--user-manual/index.html>

- 13.19 Fresh Minds (2007) report that lower socio-economic groups are also less likely than other groups to travel to engage with culture, with local interests or content relating to local identity found to be of greater importance to this group than any other. They also state that trust is a fundamental issue for lower socio-economic groups with studies showing that institutional or public service provision is generally viewed with scepticism and mistrust (possibly as a result of poor past experiences).
- 13.20 A number of studies describe the wide range of barriers to accessing and engaging with a variety of arts and cultural opportunities. Independent Research Solutions (2003) detail the following potential barriers to access:
- Lack of awareness about the existence of programmes and services ;
 - An inability to make contact with providers, or other appropriate personnel;
 - The information about access arrangements being presented in inappropriate formats;
 - The location of facilities being unsuited to the needs of individuals or groups; and
 - The costs involved inhibiting access.
- 13.21 These barriers are stated to particularly impact upon lower socio-economic groups including those for whom the cost or location may be a problem. There are inferred actions in the Independent Research Solutions (2003) study to ameliorate these barriers including tailored interventions for those yet to engage with arts and culture (e.g. taster sessions) alongside the projection of a positive image of activities through advertising which avoids 'high-brow language' and features images and people that have appeal or resonate with audiences across socio-economic groups.
- 13.22 Ings (2007) highlights that pricing is increasingly recognised in the arts as a critical marketing and financial tool. He also states that in terms of developing audiences and achieving wider social access to the arts, price also has a part to play, though how significant a part is still a matter for debate. Ings suggests that part of the problem, at least in the subsidised sector, is that price has been something of a dirty word and not something to explore as part of a broader strategy for growth. He suggests that in some cases this goes back to a feeling that the art comes first and that the size of the audience and the income it brings with it is not as crucial. Ings call for greater articulation of 'public interest pricing' which goes beyond standard concessions for pensioners, unwaged etc. but indicates the particular policies of an arts organisation towards its audience.
- 13.23 A summary of the socio-economic and other factors driving engagement in culture identified by Matrix Knowledge Group (2010a) in their research for the Department for Culture, Media and Sport includes:
- childhood experiences of engaging in all types of culture;
 - higher levels of education;
 - higher social economic group membership;
 - media consumption; and
 - having a sense of influence on the provision of cultural and sporting opportunities.

- 13.24 Anne Millman Associates (2013) found that working through local authority departments and local community groups offers a 'direct and effective way of engaging audiences that are traditionally hard to reach'. Success in encouraging 'post-industrial families' to let go and engage with arts and culture was found to stem from a 'flexibility of outlook and attitude; open, collaborative relationships; and realistic expectations of what groups can achieve'.

Workforce

- 13.25 In its Qualifications Blueprint, Creative & Cultural Skills (2011) highlights the predominantly young composition (with variations by art form and sector) of the arts and cultural workforce with nearly half stated to be under 40 years of age. Evidence suggests that significant numbers of people leave the sector in their thirties and forties with low levels of pay, insecure employment prospects and poor career progression stated to be contributory factors. The subsequent need for a replacement workforce therefore places an onus on the education system to meet the needs of the sector.
- 13.26 The Blueprint highlights the high level of graduate recruitment in the sector (46 per cent of the workforce is educated to graduate level or above) with an over-reliance on degrees amongst new entrants thought to lead to a lack of diversity in terms of social class, ethnic diversity and disability. Whilst volunteering is crucial to some sectors such as cultural heritage and can often lead to employment, there are important diversity issues around who is able to volunteer including the use of unpaid internships as a way to gain experience.
- 13.27 Analysis of the drivers of volunteering in culture and sport undertaken by the National Centre for Social Research (2011) revealed that higher levels of volunteering were generally associated with lower levels of deprivation when judged by socio-economic classification, educational qualifications, ACORN classification²² and car and internet access. Smithies (2011) highlights the increasing use of volunteers in community engagement activities, however she also suggests that volunteer programmes could be more effective at building community engagement if the volunteer workforce were more involved in decision-making and better reflected the socio-economic profile of the communities served.
- 13.28 In its Museums Strategy for Wales, Cymal (2010) highlight the lack of capacity (i.e. time, staff and relevant skills) to develop sustainable relationships with hard to reach/lesser-engaged groups, stating the need to build relationships with organisations that can support engagement activities with different community groups.
- 13.29 In their paper exploring intersectionalities of inequality and privilege within the arts and cultural sector, Tatli and Ozbilgin (2012) cite research from work placements in Australia (Smith et al 2001) suggesting that the students' social backgrounds, previous work experience, family, financial and employment commitments influence their choice of work placements.

²² <http://acorn.caci.co.uk/>

- 13.30 Cope et al (2000) argue further that social and professional acceptance into the community of practice is an important aspect of achieving decent treatment and ultimately success in the placement experience which may not be forthcoming given the historic processes and structures of some parts of the arts and cultural sector which may have traditionally reinforced inequality and disadvantage for students from certain backgrounds. The arts and cultural sector is stated to lack 'institutionalised' forms of diversity management given its composition of small and medium sized enterprises.
- 13.31 The exclusion of individuals from lower socio-economic groups is stated by Cope et al (2000), to some degree, to link to the historical dominance of higher socio-economic groups in the world of art in Britain – a feature reflected in the structure of work placements which under-reward students in line with inequalities across social background, race and ethnicity and disability. Cope et al (2009) claim that the sector does however exhibit greater inclusion and equality in relation to gender and sexual orientation although this is stated to be 'untested at the level of leadership in the sector'. However, this degree of equality is less advantageous if combined with the 'wrong' social class and/or race.
- 13.32 The research reports cited in this evidence review suggest a need to view inequality across a number of protected characteristics with socio-economic status a key, cross-cutting feature. The evidence highlights the need to avoid a static, one-dimensional view of inequality which under-emphasises the complex interplay of diversity dynamics within the arts and cultural sector and society more broadly.

Funding

- 13.33 No research reports were identified which look at the issue of socio-economic status or educational attainment in the context of accessing public or private funding for arts production, arts development, museums or libraries.

14. Gaps in the evidence base

- 14.1 This report does not purport to provide a definitive picture of all of the issues facing protected groups within the arts and cultural sector. Rather, this report should be viewed as a starting point from which to stimulate further discussion and guide future research across the sector.
- 14.2 The majority of the collated evidence reports on equality and diversity issues within the context of the arts sector or the creative and cultural sector more broadly. Less evidence has been identified from the museums and library sectors, with the latter of these in particular providing a limited contribution to the evidence base.
- 14.3 Commentary and analysis of trends in audiences and participation levels across the protected groups dominates the profile of the collated evidence base with fewer studies focusing on issues relating to workforce development. Studies focusing on equality and diversity issues related to accessing public or private funding for arts production, arts development, museums or libraries represent a gap in the evidence base and merit further investigation through future research.
- 14.4 Further gaps are evident in studies that provide a focus on equality and diversity issues in relation to the protected groups of sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status or gender re-assignment. One suggested reason for this lack of representation in the evidence base for these protected groups is the fact that such profile information is not routinely collated or analysed either as part of the key surveys or by individual institutions as part of their own participation and audience profiling. There is an important balance to strike between the need to collect and monitor audience and workforce diversity data, the cost and time associated with doing so, and perceived intrusiveness among some of asking for personal information.
- 14.5 Additional gaps in the evidence base have been identified in relation to the following:

- Research on the availability and effective use of guidance, support and information to enable arts and cultural organisations in meeting their obligations outlined in the Equality Act 2010
- Analysis of the commercial arts and cultural sector to determine the number of organisations which are led by a particular protected group or the equality and diversity issues evident in the non-subsidised sector
- Studies which analyse participation and attendance barriers and motivations among people with different disabilities, by different ethnic groups and at different ages
- Studies which focus on leadership, in particular changing organisational cultures and creating greater diversity in the workforce
- Research exploring why disabled-led organisations and Black and minority ethnic-led organisations are currently under-represented in Art Council England's 2012–15 National portfolio organisations and Major partner museums

- Research into the barriers facing Black and minority ethnic-led organisations in gaining sources of income from other public funders and from earned income
- Research which looks at issues relating to age when accessing public or private funding for arts production, arts development, museums or libraries
- An understanding of equality and diversity issues facing the following protected groups in the context of the arts and cultural sector:
 - sexual orientation
 - religion and/or belief
 - pregnancy and maternity
 - marriage or civil partnership status
 - gender re-assignment
- Equality and diversity issues within the museums and library sectors
- Creation and consumption of artistic/cultural product by artists and participants from the protected groups

15. Conclusions and recommendations

- 15.1 This report provides a summary of the evidence collated and reviewed to assist Arts Council England in establishing a baseline of information, data and research in relation to equality and diversity within the arts and cultural sector. The report highlights key themes and trends within the evidence base across each of the protected groups.
- 15.2 There is considerable variation in the quality and rigour of the research reports identified in the evidence review. Examples range from research studies involving a large cohort of participants and a control group, to small scale pilot studies that present qualitative case study evidence from a handful of participants.
- 15.3 One of the challenges outlined in the evidence review relates to the fact that despite their commitment to equality and diversity, many arts organisations don't have the expertise or resources needed to design and implement effective approaches to meet obligations outlined in the Equality Act 2010.
- 15.4 The evidence presented in this report highlights the inter-related nature of influences, drivers, motivations and barriers to facilitating the participation and engagement of protected groups across the breadth of the arts and cultural sector offer. Adopting a data and policy-driven approach has the potential to over-simplify the practical and psychological obstacles that need to be addressed to work towards equality of opportunity for all.
- 15.5 What is clear from the analysis of the evidence exploring socio-economic factors is that many of the practical barriers (i.e. cost), psychological barriers (i.e. an individual's sense of identity linked to their social background) and institutional barriers (i.e. level of trust in publicly funded services) are beyond the direct control of the arts and cultural sector. There are, however, actions that both Arts Council England and the sector can take to lessen these barriers and make an impact. The success, or otherwise, of efforts to raise educational attainment across society, improve social mobility and foster a more inclusive and tolerant society all strongly influence the progress that Arts Council England can make in achieving the vision set out its strategic framework, *Great art and culture for everyone*.
- 15.6 In this regard the evidence highlights the need for policy alignment across key government departments in order to address the more fundamental barriers that currently prevent the protected groups from accessing the opportunities available within the arts and cultural sector.
- 15.7 Previous research such as Matrix Knowledge Group (2010a) has explored actions that could be taken to widen participation in arts and culture such as raising the profile of culture within the education system, improving the quality of the engagement experience and increasing the supply of opportunities. However, this report suggests that further research is required to plug the gaps in the current evidence base and explore in greater depth what appropriate policy response may be required to achieve greater equality and diversity across the arts and cultural sector. The evidence-base also points to the key role of demand-side factors such as tastes and preferences in shaping arts and cultural participation and attendance.

15.8 The following recommendations for further research are provided for Arts Council England based on the findings of this evidence review:

- Undertake in-depth qualitative research to explore arts and cultural participation and attendance barriers and motivations among people with different disabilities, within different ethnic groups and at different ages
- Undertake in-depth qualitative research to explore gender-based tastes and preferences for arts and culture among boys and girls aged under-15, and the influence of parental behaviours on child participation. Such research could be complemented by identification of effective practice across the sector in engaging and involving boys and young men in arts and culture
- Complete literature reviews and qualitative research to identify workforce development and change management models that support leaders within the sector to transform organisational cultures and develop a more equal and diverse workforce
- In the context of the arts and cultural sector, undertake in-depth qualitative research on equality and diversity issues facing the protected groups of sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status and gender re-assignment
- Undertake additional quantitative data analysis of key datasets such as the Taking Part Survey, particularly across protected characteristics (e.g. by sexual orientation, ethnic groups within the 2011 census categories) where there has thus far been limited analysis
- Complete a focused literature review specifically on equality and diversity issues in relation to the library sector.

Appendix 1: Methodology

The approach to completing this evidence review has followed established good practice including the formulation of review questions and the development of a conceptual framework (Appendix 2). Inclusion and exclusion criteria were agreed with officers from Arts Council England and the search strategy implemented. The evidence review was implemented between 17 December 2013 and 7 February 2014. The key research questions that the review seeks to answer were discussed at the inception meeting held in early December 2013 and subsequently developed by Arts Council England.

Search strategy

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

Information on the parameters of the evidence review was included on a dedicated web page on Arts Council England's website. Introductory text and a link to this web page were disseminated to a wide range of organisations as part of a 'call for evidence' in order to support the identification and collation of relevant research and data. Information regarding the research was also included within e-bulletins disseminated to their respective membership by Arts Development UK and the Society of Chief Librarians. Arts Council England also disseminated a 'call for evidence' email to all 2012–15 National portfolio organisations (689), Major partner museums (16) and Bridge delivery organisations (14).

In total the research team disseminated details of the evidence review to a minimum of 824 organisations (not including those signposted through third party requests through newsletters etc). Within the 'call for evidence' phase of the review responses were received from a total of 66 organisations. The research team was also kindly assisted by a number of individuals who have cascaded information regarding the research to their respective networks. This has been particularly valuable in the identification of grey literature that is difficult to trace via conventional routes such as published journals either because it has not been published commercially or is not widely accessible. Generating a 'call for evidence' across a range of organisations has enabled the evidence review to draw on original and relatively recent reports about equality and diversity within the arts and cultural sector.

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

Screening

The evidence review identified 168 documents that met the search criteria. Each document was screened by a member of the research team and compared against the final agreed inclusion and exclusion criteria (see Appendix 3).

The process of initially screening the studies reduced the number of documents to be synthesised to 146. The screening process identified a number of trends in the studies, in particular those submitted by organisations and individuals as part of the 'call for evidence' process:

- The reports commonly analyse equality and diversity issues in a collective manner, for example focusing on multiple issues or a range of protected characteristics
- A number of reports provide case study evidence of often very localised approaches to assessing or improving equality and diversity within arts and culture provision. Whilst these cannot be used in the majority of cases to inform a robust analysis, there could be merit in mapping good practice across the issues of equality and diversity

Quality assessment

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

A number of publications present evidence of practice in the form of individual case studies which describe project activities or present a review of delivery over the course of a year. These vary in the strength of their evidence base with regards to equality and diversity and responding to the research questions. However these publications still retain value in building a picture of the issues facing some people across the protected characteristics within the arts and cultural sector, albeit in many cases it is difficult to determine how representative they are without wider and more detailed consultation with the protected groups.

Where the research team considers publications to have value but are methodologically weak this has been denoted with appropriate caveats in the report.

We have utilised data from the Taking Part survey to complement the qualitative evidence received as a result of the call for evidence. Whilst there are typical limitations that quantitative surveys will need to compensate for, especially when assessing issues linked to participation and engagement, Taking Part is widely recognised as the most robust source of national level data available and a useful tool to add to the analysis of individuals' engagement in the arts. Analysis of data at a regional level or by artform has not been used, given the small sample sizes involved. It is acknowledged that as a quantitative survey Taking Part is not the best tool for collecting in-depth information about why individuals do not participate in culture and sport (see Charlton et al 2010) and as such caution needs to be taken when assessing and interpreting the survey results. Also,

definitions of what constitutes cultural behaviour and a cultural encounter are open to debate and arguably the survey does not capture all types of everyday cultural participation. Appendix 4 gives more methodological detail about the Taking Part survey.

We have also used data and analysis from the Arts Council's annual survey of the 2012–15 National portfolio organisations and Major partner museums (2012/13 survey) and analysis of the Grants for the arts applications (2010/13).

Limitations of the review

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

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

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

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

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

Whilst the reviewers have sought to include all identified studies that appear to have relevance for the key research questions, it has not been possible to access a number of studies either due to the publications not being available electronically or where a fee was required to access them (in particular commercial publications). Whilst these studies have not been included in this review, they have been collated as part of a more comprehensive list of references (Appendix 4).

Appendix 2: Rapid Evidence Assessment

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

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

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



Appendix 3: Conceptual framework

Rapid Evidence Assessment key questions

The formulation of the key research questions forms an important step in guiding the subsequent Rapid Evidence Assessment. Based on our experience of conducting similar reviews it is helpful to maintain a focus on key questions in order to govern the Rapid Evidence Assessment process. However the process can also be supported by a series of additional questions which sit underneath the key research questions.

The Rapid Evidence Assessment research will provide information that will inform the content of the Arts Council England equality analysis guidance section: ‘Identifying when an equality issue may be present’ that staff across the organisation will draw upon to help them carry out equality analyses on particular programmes or funded activity. Building on the discussion at the project set-up meeting on 6 December 2013 the following key questions were identified:

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

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

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

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

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

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

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

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

Key concepts and assumptions

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

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

Key Concepts

Definitions of the key concepts used in the Rapid Evidence Assessment process are outlined below and are taken from the Government's guidance on the Equality Act 2010²³.

Protected characteristics

Age

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

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

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

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

Disability

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

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

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

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

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

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

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

²³ <http://www.legislation.gov.uk/ukpga/2010/15/contents>

Sex

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

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

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

Race

(1) Race includes:

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

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

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

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

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

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

Sexual orientation

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

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

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

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

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

Religion and/or belief

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

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

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

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

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

Pregnancy and maternity

- (1) Pregnancy is the condition of being pregnant or expecting a baby.
- (2) Maternity refers to the period after the birth and is linked to maternity leave in the employment context. In the non-work context, protection against maternity discrimination is for 26 weeks after giving birth, and this includes treating a woman unfavourably because she is breastfeeding.

Marriage or civil partnership status

- (1) A person has the protected characteristic of marriage and civil partnership if the person is married or is a civil partner.
- (2) In relation to the protected characteristic of marriage and civil partnership:
- (a) reference to a person who has a particular protected characteristic is a reference to a person who is married or is a civil partner*
- (b) reference to persons who share a protected characteristic is a reference to persons who are married or are civil partners*

Gender re-assignment

- (1) A person has the protected characteristic of gender reassignment if the person is proposing to undergo, is undergoing or has undergone a process (or part of a process) for the purpose of reassigning the person's sex by changing physiological or other attributes of sex.
- (2) A reference to a transsexual person is a reference to a person who has the protected characteristic of gender reassignment.
- (3) In relation to the protected characteristic of gender reassignment:
- (a) reference to a person who has a particular protected characteristic is a reference to a transsexual person*
- (b) reference to persons who share a protected characteristic is a reference to transsexual persons*

Socio-economic status

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

Educational attainment

- No qualifications: no formal qualifications
- Level 1: 1-4 GCSEs or equivalent qualifications
- Level 2: 5 GCSEs or equivalent qualifications
- Apprenticeships
- Level 3: 2 or more A-levels or equivalent qualifications
- Level 4 or above: Bachelor's degree or equivalent and higher qualifications
- Other qualifications including foreign qualifications

Arts and cultural sector

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

- Arts
- Museums
- Libraries

Artforms²⁴

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

Workforce

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

Participation

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

Audiences

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

Funding

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

²⁴ Taken from <http://www.artscouncil.org.uk/what-we-do/supporting-artforms/>

Assumptions

The following underlying assumptions underpin the Rapid Evidence Assessment process.

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

Inclusion and exclusion criteria

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

Inclusion criteria

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

Exclusion criteria

- Soft evidence (i.e. primary commentary, anecdotal evidence or interview data)
- Studies published before 1993
- Studies not published in English
- Studies that don't meet an agreed quality standard (i.e. evidence that lacks a clear set of research aims and objectives or doesn't use a robust and appropriate methodology and sampling strategy as a basis for the production of clear and evidence-based research conclusions)

Appendix 4: Taking Part Survey

Taking Part is a major, continuous survey of cultural and sport participation in England, commissioned by the Department for Culture, Media and Sport in partnership with Arts Council England, Sport England and English Heritage.

Every year it collects detailed information from adults (aged 16 and over) and children (aged 5-15) in England about their attendance at a wide variety of arts events, museums, galleries, libraries and heritage sites, and about their participation in creative activities and sport in the last 12 months. It also collects an in-depth range of socio-demographic information on respondents. The adult survey has been conducted since July 2005 and the child survey since 2008.

Individuals from randomly selected households are interviewed face-to-face within the home. The survey uses a random probability sample methodology, using the Post Office's Postcode Address File (PAF) as a sampling frame. Child survey respondents are sampled from among the children of Taking Part adult survey respondents living in the same household. For practical reasons, residents of institutional accommodation (armed forces barracks, student halls of residence, hospitals, care homes, prisons etc.) are excluded from the survey.

The survey is representative at a National and Government Office Region (GOR) level. The sample is stratified by region, population density and proportion of residents classified as managerial/professional/full-time students.

In 2005/06 the sample size for the adult survey was over 25,000. This has gradually changed over the years and was just under 10,000 in 2012/13.

The annual child survey had a sample size of around 2,600 in 2008/09 and 1,900 in 2012/13. This sample is split into two age categories, 5-10 and 11-15 year olds. Parents of the 5-10 year olds are asked what the child has done outside of school on their behalf. 11-15 year olds are asked directly about their participation both inside and outside of school.

The Taking Part survey is a National Statistic meaning it has been assessed against the UK Statistics Authority Code of Practice.

The Department for Culture, Media and Sport release quarterly and annual reports on the findings from the Taking Part Survey. These include national trends and some regional analysis. All these reports can be found at: <https://www.gov.uk/government/organisations/department-for-culture-media-sport/series/taking-part>

Measuring arts engagement

'Engagement' in the arts is calculated by looking at the proportion of respondents who engage in the arts at least once in the previous 12 months, whether it is through attending arts events, participating in arts activities, or through a mixture of both. These activities and events from the 2012/13 adult survey are listed below.

The following activities are included in our measurement of participation at arts events:

- dancing – ballet or other dance (not for fitness)
- singing – live performance, rehearsal or practice (not karaoke)
- playing a musical instrument – live performance, rehearsal, practice or playing for own pleasure
- writing music
- theatre – live performance, rehearsal or practice (e.g. play or drama)
- opera or musical theatre – live performance, rehearsal or practice
- carnival (e.g. as a musician, dancer or costume maker)
- street arts (art in everyday surroundings such as parks, streets, shopping centre)
- circus skills (not animals) – performance, learning or practice
- visual art (e.g. painting, drawing, printmaking or sculpture)
- photography (as an artistic activity, not family or holiday snaps)
- film or video – making as an artistic activity (not family or holidays)
- digital art – producing original digital artwork or animation with a computer
- craft – any craft activity (e.g. textiles, wood, metal work, pottery, calligraphy)
- creative writing – original literature (e.g. stories, poems or plays)
- book club – being a member of one.

The following events are included in our measurement of attendance at arts events:

- visual art exhibition (e.g. paintings, photography or sculpture)
- craft exhibition (not crafts market)
- event that includes video or digital art
- event connected with books or writing
- street arts (art in everyday surroundings such as parks, streets or shopping centre)
- public art display or installation (an artwork such as a sculpture which is outdoors or in a public place)
- circus (not animals)
- carnival
- culturally specific festival (e.g. Mela, Baisakhi, Navratri)
- theatre (e.g. play, drama, pantomime)
- opera or musical theatre
- live music performance (e.g. classical, jazz or other live music event but not karaoke)
- live dance event (e.g. ballet, African People's dance, South Asian, Chinese, contemporary or other live dance).

Appendix 5: List of references

The following studies have been directly referenced in this report:

Abrams, D. Sophieke Russell, P. Melanie Vauclair, C. & Swift, H. (2011), *Ageism in Europe: Findings from the European Social Survey*, AgeUK

Age Concern (2009), *Introducing another World: older people and digital inclusion*, Age Concern

Aldridge, F. & Dutton, L. (2009), *Building a society for all ages: Benefits for older people from learning in museums, libraries and archives*, NIACE

Anne Millman Associates (2013), *A Tale of One City*, Portsmouth City Council

Arts Council England (2011a), *What is the Creative Case for diversity?*, Arts Council England

Arts Council England (2010), *Achieving great art for everyone: A strategic framework for the arts*, Arts Council England

Arts Council England (2003), *Disability Access: A good practice guide for the arts*, Arts Council England.

Arts Council of Northern Ireland (2007), *Barriers to disabled people's participation in and access to the arts in Northern Ireland*, Arts Council of Northern Ireland

Attitude is Everything (2011), *State of Access Report: Surveying the Facilities for Deaf and Disabled Customers at UK Live Music Venues*, Attitude is Everything

Attitude is Everything (2014), *State of Access Report: Surveying the Facilities for Deaf and Disabled Customers at UK Live Music Venues 2014*, Attitude is Everything

Bakhshi, H. (2013), *Digital Culture: How arts and cultural organisations in England use technology*, Arts Council England

Barnes, C. (2003), *Effecting Change; Disability, Culture and Art*, University of Leeds

Bennett, T. Savage, M. Bortolaia Silva, E. Warde, A. Gayo-Cal, M. & Wright, D. (2009), *Culture, Class, Distinction*, Routledge

Boland, P. (2007), *Unpacking the theory –policy interface of local economic development*, Urban Studies. 44, 1019–1039

Bourdieu, P. (1984), *Distinction: A Social Critique of the Judgement of Taste*, London. Routledge.

Bridgwood, A. Fenn, C. Dust, K. Hutton, L. Skelton, A. & Skinner, M. (2003), *Focus on cultural diversity: the arts in England attendance, participation and attitudes*, Arts Council England

Brook (2011), *International comparisons of public engagement in culture and sport*, Department for Culture, Media and Sport

Bunting, C. Chan, T.W. Goldthorpe, J. Keaney, E. & Oskala, A. (2008), *From indifference to enthusiasm: patterns of arts attendance in England*, Arts Council England

Caballero, C. (2010), *Mixedness and The Arts*, Runnymede

- Charlton, A. Potter, M. McGinival, S. Romanou, E. Slade, Z. & Hewitson, B. (2010), *Barriers to participation*, Department for Culture, Media and Sport
- Connect Research & Consultancy (2008), *Research amongst Children in Ethnic Minority Homes*, BBC Trust
- Consilium Research & Consultancy (2012), *Skillset Research and Gap Analysis for Artists Working in Participatory Setting*, Creative Scotland
- Consilium Research & Consultancy (2013), *The role of arts in social care: Evidence review*, Skills for Care
- Cope, P. Cuthbertson, P. & Stoddart, B. (2000), *Situated learning in the practice placement*, Journal of Advanced Nursing, Vol. 31 No. 4, pp. 850-6.
- COWI and The Danish Institute for Human Rights (2009), *Homophobia and Discrimination on Grounds of Sexual Orientation and Gender Identity in the EU Member States*, European Union Agency for Fundamental Rights
- Creative & Cultural Skills (2011), *The Qualifications Blueprint: A qualifications strategy for the creative and cultural industries*, Creative & Cultural Skills
- Creative Skillset (2011), 2010 Creative Media Workforce Survey, Skillset
- Creative Skillset 2012 (2012), *Employment Census of the Creative Media Industries*, Creative Skillset
- Culter, D. (2012), *Tackling Loneliness in Older Age- The Role of Arts*, The Baring Foundation
- Cultural Partnerships Limited (2010), *Diversity Data Analysis Report*, Tyne & Wear Archives & Museums
- Cupitt, S. (2011), *Listening to you: the baseline report from the Campaign to End Loneliness*, Campaign to End Loneliness
- Cutler, D. (2013), *Local Authorities, Older People and Arts*, The Baring Foundation
- CyMAL (2010), *A Museums Strategy for Wales*, Welsh Assembly Government
- Davies, M. & Shaw, L. (2012), *Diversify Destination Research: The impact of the Diversify scheme on participants' careers 1998-2011*, Museums Association
- Davies, M. & Shaw, L. (2010), *Measuring the ethnic diversity of the museum workforce and the impact and cost of positive-action training, with particular reference to the Diversify scheme*, Museums Association
- Dean, D. (2008), *Age, Gender and Performer Employment in Europe*, The International Federation of Actors
- Dick, S. (2012), *Sexual Orientation: The Equality Act Guide Made Simple*, Stonewall
- www.everydayparticipation.org.uk. First accessed on 8th August 2014.
- Fowler, C. (2008), *A Tale of Two Novels: Developing a Devolved Approach to Black British Writing*, The Journal of Commonwealth Literature, 2008. 43. 75.

- Fredricks, L. (2007), *Potential Audiences for London Theatres amongst people with Sensory Impairment*, The Visitor Development & Access Initiative
- Freestone, E. (2012), *Women in theatre: how the '2:1 problem' breaks down*, Pentabus Theatre
- FRESH MINDS (2007), *Culture on Demand: Ways to engage a broader audience*, Department for Culture, Media and Sport
- Helen Denniston Associates (2003), *Holding up the Mirror: Addressing cultural diversity in London's museums*, London Museums Agency
- Hunt, R. & Ashok, V. (2013), *Workplace Equality Index: 5 year review*, Stonewall
- Independent Research Solutions (2003- *Barriers to Participation in Culture, Arts and Leisure*, Northern Ireland Government Department
- Ings, R. (2007), *Call it a tenner: The role of pricing in the arts*, Arts Council England
- Jancovich, L. & Bianchinia, F. (2013), *Problemising Participation*, Cultural Trends, Volume 22, Issue 2 63-66.
- Jermyn, H. & Desai, P (2000), *Arts - what's in a word? Ethnic minorities and the arts*, Arts Council England
- Jewesbury, D. Singh, J. & Tuck, S. (2009), *Cultural Diversity and the Arts Research Project: Towards the development of an Arts Council policy and action plan*, Arts Council (Ireland)
- Jones, S. (2009), *Expressive Lives*, Demos
- Kerbel, L. (2012), *Swimming in the shallow end*, Tonic Theatre
- Matrix Knowledge Group (2010a), *Understanding the drivers of engagement in culture and sport*, Department for Culture, Media and Sport
- McCarthy, K.F. & Jinnett, K. (2006), *A new framework for building participation in the arts*, RAND
- McMaster, B. (2008), *Supporting Excellence in the Arts: from measurement to judgement*, Department for Culture, Media and Sport
- Miles, A. & Sullivan, A. (2010), *Understanding the relationship between taste and value in culture and sport*, Department for Culture, Media and Sport
- Mitchell, M. & Howarth, C. (2009) *Trans Research Review*. National Centre for Social Research for the Equality and Human Rights Commission.
- Myers, J. (2009), *Carrots and Sticks*, See a Voice
- National Centre for Social Research (2011), *Understanding the drivers of volunteering in culture and sport: analysis of the Taking Part survey*, Department for Culture, Media and Sport
- Pereira, E. (2009), *Feasibility study into the potential contribution of VocalEyes' services for Museums, Galleries and Heritage sites*, Vocaleyes
- Riley, M. & Laing, D. (2010), *The Value of Jazz in Britain II*, Jazz Services Ltd
- RNIB & Vocaleyes (2003), *Talking Images Research*, RNIB & Vocaleyes

- Saint, A (2011), *Outside IN - Final Evaluation Report 2011*, DASH
- Shape Arts (2013), *Understanding Disabled People as Audiences 2012-13*, Shape Arts
- Smith, S. Edwards, H. Courtney, M. & Finlayson, K. (2001), *Factors influencing student nurses in their choice of a rural clinical placement sites*, Rural and Remote Health, Vol. 1 No. 1, p. 89
- Smithies, R. (2011), *A Review of Research and Literature on Museums and Libraries*, Arts Council England
- Stonewall (2012), *Living together: British attitudes to lesbian, gay and bisexual people in 2012*, Stonewall
- Stonewall (2013), *Gay in Britain: Lesbian, Gay and Bisexual People's Experiences and Expectations of Discrimination*, Stonewall
- Tatli, A. & Ozbilgin, M. (2012), *Surprising intersectionalities of inequality and privilege: the case of the arts and cultural sector*, Equality, Diversity and Inclusion: An International Journal
- TBR (2008), *Women in leadership in the creative and cultural sector*, Cultural Leadership Programme
- The Change Institute (2008), *Black, asian and minority ethnic leadership in the creative and cultural sector*, Cultural Leadership Programme
- The Fawcett Society (2010), *Equal Pay 2010. Where Next?*, The Fawcett Society
- Young, L. (2006), *Whose Theatre*, Arts Council England

The following studies have been reviewed by the research team but are not directly referenced in the report:

2CV & Kantar Media (2010), *Portrayal of Lesbian, Gay and Bisexual People on the BBC*, BBC

Allen, K. Quinn, J. Hollingworth, S. & Rose, A. (2010), *Work placements in the arts and cultural sector: Diversity, equality and access*, Equality Challenge Unit

ALM London (2005), *revisiting collections: revealing significance*, ALM London

Arts Council England (2011b), *Race Equality Scheme 2009-2011*, Arts Council England

Arts Council England (2008), *Arts audiences: insight*, Arts Council England

Arts Quarter LLP (2012), *STAGETEXT: Stakeholder Online Survey Findings*, STAGETEXT

Banks, P.A. (2009), *Black cultural advancement: racial identity and participation in the arts among the black middle class*, *Ethnic and Racial Studies*. Volume 33. Issue 2. 272-289

Belfiore, E. (2002), *Art as a means of alleviating social exclusion: Does it really work? A critique of instrumental cultural policies and social impact studies in the UK*, *International Journal of Cultural Policy*. Volume 8. Issue 1. 91-106

Biggins, A. Cottee, G. & Williams, G. (2012), *Arts Audiences and Participants Research*, Nottingham Trent University

Brandellero, A. (2009), *Crossing cultural borders? Migrants and ethnic diversity in the cultural industries*, European Cultural Foundation

British Council (2008), *Inclusion & Diversity in Education: European School Study*, British Council

Burke, P.J & McManus, J. (2009), *Art for a Few: Exclusion and Misrecognition in Art and Design Higher Education Admissions*, National Arts Learning Network

Centre for Women & Democracy (2013), *Sex and Power 2013. Who runs Britain?*, The Fawcett Society

CRG Research (2006), *Participation in the Arts by Young People*, Arts Council for Wales

Culbard, K. (2009), *Explore Handbook Improving: Access to Galleries for Disabled and Deaf People, engage*

Cultural Partnerships Limited (2010), *Diversity Data Analysis Report*, Tyne & Wear Archives & Museums

Cutler, D. (2013), *Local Authorities, Older People and Arts*, The Baring Foundation

Davies, M. & Wilkinson, H. (2011), *Culture Change, Dynamism and Diversity*, Museums Association

Debnam, Shea (2010), *Flourish Arts & Health Programme Evaluation Report*, Borough of Poole

Douglas, G. Corcoran, C. and Pavey, S. (2006), *Network 1000: Opinions and circumstances of visually impaired people in Great Britain*, Visual Impairment Centre for Teaching and Research

ECOTEC (2010), *Identifying the Barriers to Cultural Participation and the Needs of Residents of Birmingham*, Birmingham Cultural Partnership

- Elsley, S. & McMellon, C. (2010), *Starting Young? Links Between Childhood and Adult Participation in Culture and Science - a Literature Review*, Scottish Government
- England's NorthWest Research Service (2012), *Liverpool Biennial of Contemporary Art 2012: Visitor Profile & Event Evaluation*, The Liverpool City Region Local Enterprise Partnership
- England's NorthWest Research Service (2011), *Africa Oye 2011*, The Mersey Partnership
- ERS Ltd (2010), *Capturing Outcomes from Regional Museum Hubs' Community Engagement Activities*, MLA Council
- European Blind Union (2012), *Access to Culture Survey 2012*, European Blind Union
- European Commission (2008), *Sharing Diversity: National Approaches to Intercultural Dialogue in Europe*, European Commission
- Equality and Human Rights Commission (2011), *How fair is Britain? Equality, Human Rights and Good Relations in 2010*, Equality and Human Rights Commission
- Forsey, P (2013), *Creativity Works' Mental Health Creative Support Service Report April 2012 – March 2013*, Creativity Works
- Friedman, D. (2013), *Evaluation of the Shape Articulate programme: supporting change and impact*, Shape Arts
- Gen Consulting (2008), *Do it 4 Real: Final Evaluation Findings*, Big Lottery Fund
- Gove, M. & Vaizey, E. (2013), *Cultural Education: A summary of programmes and opportunities*, Department for Education
- Guasp, A. (2011), *Lesbian, gay & bisexual people in later life*, Stonewall
- Guasp, A. (2012), *The School Report: The experiences of gay young people in Britain's schools in 2012*, Stonewall
- Guetzkow, J. (2002), *How the Arts Impact Communities: An introduction to the literature on arts impact studies*, Center for Arts and Cultural Policy Studies, Princeton University
- Gunnel, B. & Bright, M. (2010), *Creative Survival in Hard Times, a New Deal for the Mind*, Arts Council England
- Hanson, A.F. (2013), *Music to young ears: Engaging deaf children in music*, Music4U
- Harland, J & Kinder, K. (1995), *Buzzes and barriers: young people's attitudes to participation in the arts*, *Children & Society*. Volume 9. Issue 4. 15–31
- Harris, M. & Warburton, A. (2009), *Here and Now*, Arts Council England
- HEFCE (2010), *Staff employed at HEFCE-funded HEIs: Trends and profiles 1995-96 to 2008-09*, HEFCE
- Hirons, K. (2009), *Open Door and Centre 33 Survey*, Hertfordshire County Council
- Hopkins, L. & Reid, B. (2011), *The Economics of Cultural Leadership: An economic impact assessment of the Cultural Leadership Programme*, The Work Foundation
- Houston, S. & McGill, A. (2011), *Dance for Parkinson's*, Roehampton University

- Institute of Education, University of London (2010), Understanding the impact of engagement in culture and sport, Department for Culture, Media and Sport
- Ionann Management Consultants Limited (2003), Museum of London Cultural Diversity Report, Ionann Management Consultants Limited
- Ipsos MORI (2012), Arts Council England: the future library- Summary rapid review of evidence, Ipsos MORI
- Ipsos MORI (2009), Evaluation of the Find Your Talent programme . Ipsos MORI
- Jancovich, L. (2011), Great art for everyone? Engagement and participation policy in the arts, Cultural Trends. Volume 20. Issue 3-4. 271-279.
- Jermyn, H. (2001), The Arts and Social Exclusion: a review prepared for the Arts Council of England, Arts Council England
- Khan, N. (2002), Towards a greater diversity: results and legacy of the Arts Council of England's cultural diversity action plan, Arts Council England
- Local Government Association (2013), Driving growth through local government investment in the arts, Local Government Association
- Maitland, H. (ed) (2006), Navigating Difference: Cultural Diversity and Audience Development, Arts Council England
- Marsh, J. (2010), Childhood, culture and creativity: a literature review, Creative, Culture & Education
- Matarasso, F. (2010), Full, free and equal: On the social impact of participation in the arts, Knowle West Media Centre, Bristol 22 September 2010
- Matrix Knowledge Group (2010b), Understanding the value of engagement in culture and sport, Department for Culture, Media and Sport
- MLA Council (2006), Museum Metropolis: A Strategy for London's Museums 2006–2010, MLA Council
- Morris Hargreave McIntyre (2013a), Museum of London: 2012-13 rolling visitor research report, Morris Hargreave McIntyre
- Morris Hargreave McIntyre (2013b), Museum of London Docklands: 2012-13 rolling visitor research report, Morris Hargreave McIntyre
- Morton Smyth Limited (2004), Not for the likes of you, Morton Smyth Limited
- Museums Association (2013), Working Wonders - An Action Plan for the Museum Workforce, Museums Association
- Naime, S. (2006), National Museums Directors' Conference Cultural Diversity Final Report and Recommendations, National Museum's Directors Council
- Nwachukwu, T. & Robinson, M. (2011), The role of diversity in building adaptive resilience, Arts Council England

Oakley, K (2011)- In its own image: New Labour and the cultural workforce, Cultural Trends. Volume 20. Issue 3-4. 281-289

Office for Public Management (2013), Evaluation of CCE/NCB arts and cultural activities project with looked after children, Creative, Culture & Education

O'Hagan, J.W. (1996), Access to and participation in the arts: The case of those with low incomes/educational attainment, Journal of Cultural Economics. 20. 269-282

Open Clasp Theatre Company (2013), A Song to Sing, Open Clasp Theatre Company

Open Clasp Theatre Company (2012), The Generation XX Project, Open Clasp Theatre Company

Osgood, J. Albon, D. Allen, K. & Hollingsworth, S. (2013), Engaging 'Hard-to-Reach' Parents in Early Years Music-making, The National Foundation for Youth Music

Pearce, L. Fowler, C. & Crawshaw, R. (2013), Postcolonial Manchester, Manchester University Press

Platform 3 (2009), Shape – Link Up Final evaluation report, Shape Arts

QA Research (2011), Young People Not in Education, Employment and Training and Music Making: Evidence Review, The National Foundation for Youth Music

Ramsden, H. Milling, J. Phillimore, J. McCabe, A. Fyfe, H & Simpson, R. (2011), Role of grassroots arts activities in communities: a scoping study, Third Sector Research Centre

Renshaw, P. (2013), Being in Tune: A Provocation Paper, Guildhall School of Music and Drama

Riches, M. (2011), Spinning Yarns Programme Evaluation, Prism Arts

Robinson, M. (2010), Making adaptive resilience real, Arts Council England

Robinson, M. (2013), Leeds Museums and Galleries 2013 Non Visitor Survey Report, Leeds City Council

Sara Selwood (2001), The UK Cultural Sector: profile and policy issues, Policy Studies Institute

Schuster, J.M. (2000), The Geography of Participation in the Arts and Culture, National Endowment for the Arts

Sood, A. & Pharoah, C. (2011), Fundraising activity in arts, culture, heritage and sports organisations: a qualitative study, Department for Culture, Media and Sport

Sphinx Theatre Company (2006), Women in theatre survey 2006, Sphinx Theatre Company

Sphinx Theatre Company (2012), Vamps, Vixens and Feminists 2012, Sphinx Theatre Company

Sphinx Theatre Company (2010), Vamps, Vixens and Feminists 2010, Sphinx Theatre Company

Sphinx Theatre Company (2009), Vamps, Vixens and Feminists 2009, Sphinx Theatre Company

Tatli, A. and Ozbilgin, M. (2009), Understanding diversity managers' role in organizational change: towards a conceptual framework, Canadian Journal of Administrative Sciences, Vol. 26 No. 3, pp. 244-58

Taylor, M. (2008), A Rough Guide to Access to Work, Shape Arts

The International Federation of Actors (2010), Handbook of Good Practices: to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Europe, The International Federation of Actors

The Nottingham Trent University & ECOTEC (2005), Access, participation and progression in the arts for young people on Detention and Training Orders, Arts Council England

Troop, M. (2013), ECCO Spotlighting Report 2013, Musiko Musika

TWRResearch (2011), Research informing the development of the BBC's Diversity Strategy, BBC & BBC Trust

University of the Arts London (2010), Equality and Diversity Framework 2010-2015, University of the Arts London

Walsh, V. (2011), Cultural Diversity: When Politics and Policy meet Practice in the Art Museum, City University London

White, C. Morrell, G. Luke, C, Young, P. & Bunker, D. (2012), Serving all ages: The views of the audience and experts, BBC