EDI Outcomes 2017-2021

Creative Scotland's EDI Outcomes: process for revision.

To revise our Equality Outcomes, Creative Scotland has instigated a thorough process. This has involved reviewing our existing outcomes, using the evidence we have acquired since 2013, identifying what has not yet been achieved, looking at what could and should be continued, while also identifying where any progress has been made.

We consulted staff during our EDI Review (Phase One internal review), and we have had extensive consultation and involvement of diverse individuals and organisations throughout the sectors in which we work.

We have improved our data collection, both internally and externally, and used the available evidence, national and sectoral.

All this information has been considered and used where appropriate to identify the inequalities that are a priority for Creative Scotland to address. These align with our 10-year plan, and our sector strategies (which are due to be refreshed in 2017).

We are aware that our EDI Outcomes 2013-17 were not specific enough, and the revised Outcomes 2017-21 will now be underpinned with an EDI Action Plan (to be developed during 2017) identifying the measurable changes we aim to achieve to address the priority inequalities identified.

The actions below, therefore, should be seen as indicative of our approach.

Creative Scotland: four core functions.

In our 10 year plan, 'Unlocking Potential, Embracing Ambition', we describe the organisation's core functions as a funder, an advocate, a development agency and an organisation that seeks to influence others to increase opportunity and maximise the impact that our resources can offer.

Our core functions – to fund, advocate, develop and influence – interact in different ways. Our development role, for example, can partly be delivered through funding.

We reflect these core functions in our revised EDI Outcomes.

Evidence

Creative Scotland has worked hard to improve data collection and analysis since setting EDI Outcomes in 2013. We have gathered snapshot information for the screen and arts sectors, and will look at how this can also be done for the creative industries. We will further improve how we measure funding awards in an EDI context, with a new online application system.

Partners and other stakeholders

Creative Scotland is one of many stakeholders and national organisations delivering in the arts, screen and creative industry sectors in Scotland. Other organisations also have a significant role to play in delivering Equality Outcomes, (e.g. national companies, museums and galleries, and local authorities). We work in partnership with many organisations in the public, private and third sectors.

Regularly Funded Organisations

Throughout 2017, we are assessing applications from arts, screen and creative industries to join the network of regularly funded organisations from 2018 to 2021. As a condition of funding, these organisations are required to have EDI Action Plans and delivery of these plans is monitored at annual review meetings. This is an important mechanism – an advocacy tool but also an effective mechanism for change to deliver EDI focussed, inclusive and diverse programmes, employment, and engagement throughout the sectors we fund in Scotland.

Funding

Funding is often regarded as our main organisational function, though, as stated above, our four core functions interact. A funding review is due to take place later in 2017 for implementation in April 2018.

Creative Scotland has a defined role in tackling inequalities to deliver positive social outcomes alongside excellence. We take this into account when we are allocating funding.

This continues to be an important and ongoing priority for Creative Scotland, and the Equality Outcome set in 2013 remains valid. We therefore retain this overarching outcome as a priority for effecting change and addressing inequality across all protected characteristics.

Equality Outcome 1

Our funding support reflects the (increasing) diversity of Scotland's population today.

Funding applications and awards made are monitored, and we expect disabled people, gender and gender identity, LGBT people, older people, and people from minority ethnic backgrounds to be appropriately represented when compared to the protected characteristics of the general population of Scotland.

EVIDENCE

We use national data sources for general population figures, including the Census 2011, the Scottish Surveys Core Questions, Scottish Household Survey etc.

The EDI Screen Survey and Understanding Diversity in the Arts surveys carried out in 2016, though not sector wide, provide us with valuable snapshot figures. We intend to look at how best to collect data for the Creative Industries in 2017/18.

Open Project Funding: We will use the evidence collected anonymously from EDI monitoring forms and tracked in 2016 to benchmark our funding applications against awards made, both for individuals and organisations. We will monitor success rates for applicants with protected characteristics.

Regularly Funded Organisations (RFOs): We will use the Equality Impact Assessment of the RFO process to identify the spread of funded organisations,

across art form, geography and socio-economic context. We will use the RFO Annual Statistical returns to measure RFOs' employment, governance, audiences and the focus of programmes across EDI characteristics. We will monitor delivery of the organisations' EDI Action Plans, as a condition of funding.

Targeted Funding: we will track awards made by Targeted Funding programmes, including the Youth Music Initiative, CashBack for Creativity and the Place Partnership Programme, as well as the Screen Funding Programmes (the Screen Fund and the Production Growth Fund). We will use targeted funding to address identified inequalities through strategic development programmes.

Where possible, we will use comparator data to check progress (ie arts, screen and creative industries reports; BFI reports for Film, Skills Development Scotland reports for Creative Industries).

OUTPUTS

Monitoring: continue to improve monitoring systems, identify any gaps and inequalities and provide EDI information to staff involved in decision making funding panels.

Learning: all Creative Scotland staff undergo an EDI Induction, a mandatory online training programme 'Introduction to Equalities', and those involved in the assessment process undertake Unconscious Bias training.

Policy making: identify funding patterns, and use the information to develop policies and strategies to address inequalities.

MEASUREMENT

Data collection: in 2016/17, we have established a baseline relating to tracking (anonymously) applicants with protected characteristics and subsequent success rates.

We will monitor the number of requests we receive for support to apply for reasons of language, dyslexia etc.

Monitoring: Disclosure rates will continue to improve year on year.

Applications: A higher percentage of people with protected characteristics apply for funding – including those from minority ethnic backgrounds (including refugees, Gypsy/travellers), Deaf and disabled people, and older people.

Awards: Success rates improve for applicants with protected characteristics.

Attendance and participation

We know that attendance and participation in the arts, screen and creative industries has positive benefits to health and wellbeing. Arts and culture contributes to the quality of life of individuals but also promotes social cohesion, reduces isolation, and fosters good relations between communities.

This continues to be an important and ongoing priority for Creative Scotland, and the Equality Outcome set in 2013 remains valid. We therefore retain this overarching outcome as a priority for effecting change and addressing inequality across all protected characteristics.

EDI Outcome 2

Opportunities to attend, engage with and participate in the arts, screen and creative industries are inclusive and accessible throughout the country.

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One of the shared ambitions for the arts, screen and creative industries is that everyone in Scotland can access and enjoy artistic and creative experiences. Working with a range of partners, including other cultural partners, local authorities, health boards and others, we aim to increase opportunities for engagement throughout the country, and support artists and organisations to better understand their audiences and address any barriers to engagement and participation to help tackle inequalities, deliver social justice and transform communities.

EVIDENCE

With partners, Creative Scotland has a role to play in delivering National Indicator 41: to increase cultural engagement.

Population data: We use national data sources to track levels of attendance and participation in arts and culture by the general population of Scotland (eg the Scottish Household Survey 2015). The 2016 Scottish Household Survey annual report will be published in September 2017. In 2015, 92% of adults were culturally engaged, either by attending or visiting a cultural event or place or by participating in a cultural activity.

Gender: We know that women engage more than men (85% cf 80%).

Age: Older people (aged over 75) had the lowest attendance rate (18%).

Disability: Cultural attendance for disabled people ['those with a long-term physical or mental health condition'] was lower (54%) when compared to those people with no such condition (88%).

Educational attainment: People with degrees or professional qualifications have the highest attendance (94%) cf those with no qualifications (58%).

Socio-economic deprivation: We know that people living in the areas of least deprivation have higher rates of attendance and participation (91%) than those people living in the areas with the most deprivation (72%).

Ethnic minorities: There are no accurate figures for ethnicity and arts participation and attendance in Scotland as the sample sizes are too small for accurate data (Scottish Household Survey 2013). While we are aware that cultural engagement varied by the ethnicity of respondents, it was not possible to obtain detailed information on many ethnic groups.

OUTPUTS

Minority ethnic communities: We have a role to play in the aim of the Race Equality Framework for Scotland 2016-30 to 'promote inclusiveness and participation by making connections between minority ethnic communities, organisations and institutions involved in ...culture'.

We are members of the New Scots strategy working group, led by the Scottish Government, COSLA and the Scottish Refugee Council, to support integration of refugees in Scotland's communities. The vision is to support New Scots to build a new life, realise their full potential, and become active members of our communities with strong social connections.

Diversity Agents for Change: Working with local authority cultural partners, Glasgow Life and City of Edinburgh Council, we aim to develop, encourage and support more diverse and inclusive programmes in mainstream arts venues, reaching out to minority ethnic audiences and participants in Scotland's most diverse cities.

DIVERSITY AGENTS FOR CHANGE

The equality impact assessment of Creative Scotland's portfolio of Regularly Funded Organisations 2015-18 identified the lack of ethnic minority-led arts organisations.

Consultation identified the need for proactive **leadership**, for involvement of minority ethnic leaders at management and operational level in the arts, screen and creative industries in Scotland. We talked about improved **representation** of diverse artists and performers, visitors and audiences, and the need for more

diverse stories to be told on stage and screen. We heard how Scotland's minority ethnic **heritage** is poorly represented. We listened to pleas for **longer term interventions,** for sustainable programmes that would effect meaningful change.

We met with artists and creative producers from diverse ethnic backgrounds, and encourage them to apply for support through Open Projects funding. We want to support **talent** and develop cultural equality, which reflects Scotland's varied and pluralistic national identity, in the past, present and into the future.

Scotland's main cities have the most diverse populations, so, through targeted strategic funds, we are working with both councils – Glasgow Life and City of Edinburgh Council – to develop longer term programmes to effect change.

Diversity Agents for Change is based on the successful model of Agents for Change instigated to challenge perceptions of disabled artists and performers. Almost a decade ago, disabled choreographer, dancer, and educator Caroline Bowditch was appointed Agent for Change with Scottish Dance Theatre and was highly successful in achieving change in the representation of disabled people, in a four year programme which is internationally recognised as ground breaking.

We adapted the learning from this programme and now Glasgow Life and City of Edinburgh Councils are developing their own programmes to support ethnic minority leadership, to improve representation and employment in the arts, in the diversity of arts programming, and in the engagement with participants and audiences from diverse ethnic backgrounds.

The aim is to encourage ethnic minority leadership, increase diversity in representation in the arts and cultural professions, and broaden attendance and participation in the arts, screen and creative industries throughout Scotland.

We will advocate for and promote relevant and diverse programming in our network of regularly funded organisations.

Socio-economic deprivation: through targeted funding programmes (e.g. the Youth Music Initiative, CashBack for Creativity) and other funding routes, we will support organisations to promote the arts, screen and creative industries in areas of the highest deprivation, involving people of different ages, to support self confidence, help educational attainment, and tackle the loneliness and mental health issues often prevalent in poorer communities.

Age: we will work with partners and our Regularly Funded Organisations to promote participation by older people and encourage dementia-friendly venues and programmes. We will continue our partnership with the Care Inspectorate to

develop more high quality artistic interventions in care homes throughout Scotland.

Disability: we will advocate for good practice initiatives in access, and other relevant measures to include Deaf and disabled people as participants and audience members.

We will review the current provision of access listings for the arts, screen and creative industries to ensure that information on the extensive work we fund, across a range of art, screen and creative industries, is communicated widely.

BSL language: we will deliver, with other stakeholders, the relevant actions in the National Plan for BSL in Scotland (due to be published in November 2017).

Sign Language Interpretation: we will fund a two year professional development programme for sign language interpreters in Scotland to train up to 30 interpreters in signing for performance, to satisfy an increased demand.

SIGN LANGUAGE INTERPRETATION OF PERFORMANCE

Users of British Sign Language (BSL) have in the past not been equitably catered for in arts provision, and often have not regarded arts attendance and participation as relevant. But increasing recognition of Deaf performers (eg internationally renowned visual theatre practitioner Ramesh Meyyappan, based in Glasgow); the Royal Conservatoire's BA Hons course in BSL in contemporary performance; the development of Deaf Theatre clubs throughout Scotland; and the BSL Language Act (Scotland) in 2015, all contribute to an increasing demand for accessible interpreted arts and cultural performances and events. However, there are currently few interpreters who can support inclusive performance in Scotland.

Using Targeted Funding, Creative Scotland is supporting the National Theatre of Scotland, working with partners including Solar Bear's Deaf Youth Theatre, Birds of Paradise Theatre Company and Sign Arts, to devise a Performance Training Programme for sign language interpreters. This two year programme will train up to 30 interpreters in inclusive approaches.

The benefits will be more interpreters in Scotland comfortable with contemporary performative approaches. But it also signals to BSL users that the arts are for them. The benefits of BSL culture being reflected on stage and screen could be significant, and signifies for many a wider societal inclusion of BSL.

MEASUREMENT

We will aim for attendance and participation figures for people with protected characteristics, including older people, to improve in the annual Scottish Household Survey.

Access listings: We will aim to substantially increase the number of accessible performances and events listed by 2021.

Employment in the arts, screen and creative industries

Equality Outcome 3

Employment patterns in the arts, screen and creative industries in Scotland are fair, socially inclusive and reflect national data for gender, disability, ethnicity and age.

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Our two snapshot surveys in 2016: Equality Matters: 'EDI in the screen sector' and 'Understanding Diversity in the arts' give an insight into employment patterns through gathering information on gender, age, ethnicity, disability and sexual orientation. Information was collected on socio-economic background, education, employment status, income, career progression and factors like geography.

EVIDENCE

We know from the findings of both our recent surveys, and the wealth of information now available from UK and international sources, that there are major issues to be addressed in the employment patterns in the arts, screen and creative industries.

In Equality Matters – A review of EDI in Scotland's screen sector, over 500 individuals working across film and TV in Scotland responded to our survey, and identified two key barriers to participation and progression in the industry:

- Gender: balancing parental responsibilities with a screen sector career was a key issue for women – and those with children were 75% more likely to cite parental responsibilities as a barrier than their male counterparts.
- Economic limitations: this was the most commonly cited barrier (55% of respondents).

These findings are also reflected in the interim findings of the Understanding Diversity in the Arts survey (not published at time of writing). We obtained

detailed responses regarding the barriers faced by people with protected characteristics.

OUTPUTS

We will conduct a series of 'EDI Creative Conversations' with sector representatives to investigate issues of inequality, including barriers to entry and progression in employment in the arts, screen and creative industries.

We will support the EDI cross-sectoral Screen Working Group to advocate for changes in employment in the screen industry in Scotland, and develop a screen EDI framework.

We will set EDI targets to monitor on and off-screen representation in projects we fund.

We have yet to fully consider the findings of the Understanding Diversity in the Arts survey. Once all data analysis is complete we will form our recommendations for action in the future.

We will investigate also how to collect baseline data for employment and training in the creative industries in Scotland.

We will work with partners to investigate how best to support women working in the arts, screen and creative industries, and advocate for solutions to support those with carer responsibilities.

EDI SCREEN WORKING GROUP

In May 2017, Creative Scotland hosted a session in Glasgow to identify the priorities and processes of the Screen EDI Working Group. It provided an opportunity for representatives from the sector to discuss Creative Scotland's Screen EDI Review and address issues of underrepresentation in Scotland's Screen Sector.

Ian Hamilton has been appointed as the Chair of the Screen EDI Working Group.

MEASUREMENT

We will use the Annual Statistical Returns from our Regularly Funded Organisations to track employment patterns.

We will use our pay gap analysis to inform actions to address any identified inequalities in the employment of women, disabled people and those from ethnic minority backgrounds.

Employment in Creative Scotland

The EDI Review 2015-17 raised the profile and understanding of EDI throughout Creative Scotland, and supported staff to develop and apply their knowledge of EDI in the arts, screen and creative industry sectors in Scotland today.

This continues to be an important and ongoing priority for Creative Scotland, and the Equality Outcome set in 2013 remains valid. We therefore retain this overarching outcome to support and diversify our own workforce and address inequality across all protected characteristics.

Equality Outcome 4

Creative Scotland staff have a genuine commitment to mainstream equalities, diversity and inclusion (EDI)

EDI is embedded in all decision making in the organisation and staff fully understand the importance of EDI in delivering our corporate objectives. We will work across all protected characteristics, and socio-economic factors, and aim to diversify our workforce.

EVIDENCE

We will use the monitoring data collected by our online HR system to inform our recruitment processes, and investigate the use of positive action measures where appropriate.

We will use data from the staff surveys to inform and improve our working conditions (e.g. flexible working patterns).

OUTPUTS

We will improve the training on offer for Equality Impact assessment throughout the organisation for specialism leads, managers, and directors as well as Board members.

We will require all new employees to complete online EDI training within one month of starting at Creative Scotland.

We will use the Personal Development Review process (PDR) to capture information on EDI knowledge, engagement and delivery, through the generic EDI Objective.

We will continue to be a Disability Confident employer and monitor our implementation of this.

We will support all staff with a comprehensive EDI learning programme.

The refreshed staff equalities group will be re-instated in 2017 with a clear remit to support delivery of the EDI Outcomes, and mainstream EDI throughout the directorates.

MEASUREMENT

We aim to continue to improve the disclosure rates for protected characteristics from our employee monitoring systems.

We will continue as a member of Stonewall's Diversity Champions programme, taking part in the annual Workplace Equality Index, and continue to improve our ranking.