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# CREATIVE SCOTLAND MAINSTREAMING REPORT 2017-19

# **Creative Scotland Mainstreaming Report 2017-2019**

## **1. Creative Scotland**

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here.

We enable people and organisations to work in and experience the arts, screen and creative industries in Scotland by helping others to develop great ideas and bring them to life.

We are a funder, an advocate, a development agency and an organisation that seeks to influence others to increase opportunity and maximise the impact our resources can offer.

We distribute funding from the Scottish Government and the National Lottery. In 2017/18 and 2018/19 our income was £76.3M and £91.3M respectively.

Creative Scotland has five ambitions that frame our collective aims, outlined in our 10 year plan 2014-2024:

- Excellence and experimentation across the arts, screen and creative industries is recognised and valued
- Everyone can access and enjoy artistic and creative experiences
- Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity
- Ideas are brought to life by a diverse, skilled and connected leadership and workforce
- Scotland is a distinctive creative nation connected to the world.

As well as our ambitions, there are four connecting themes that run through all aspects of our work:

- Equalities, diversity and inclusion (EDI)
- Creative Learning
- Digital
- Environment

Further information on Creative Scotland can be found on our website:

[www.creativescotland.com/what-we-do](http://www.creativescotland.com/what-we-do)

## **2. Equalities, Diversity and Inclusion (EDI) in Creative Scotland**

Creative Scotland's EDI commitments are about fairness, cultural entitlement and about creating the conditions for the widest variety of creative expressions.

- Equality is about removing barriers
- Diversity is about supporting and reflecting different cultures in Scotland, enabling different voices to be heard
- Inclusion is about creating opportunities for people to work in, engage with, participate in, and experience arts and creativity throughout the country

Our EDI approach rests on the legal, moral, ethical, business and creative cases, and articulates a compelling proposition that equality and diversity are crucial to the arts, screen and creative industries if they are to be sustained, refreshed, richer and more dynamic, and release the true potential of creative talent, regardless of people's background.

We acknowledge that addressing past deficits alone is not enough and that talent, creative excellence and innovation of those who have been placed at the margins through structural barriers and outdated and exclusive approaches ought to be equally valued and supported.

Our mainstreaming approach aims to embed EDI in Creative Scotland's functions and day to day activities and progress from legal compliance to exemplifying best practice and systematically encourage structural change and long-term impact.

### **3. Legislative framework**

The General Equality Duty of [Equality Act 2010](#) requires Creative Scotland 'in the exercise of our functions' to have 'due regard' to the need to:

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

The broad purpose of the equality duty is to integrate consideration of equality and good relations into the day-to-day business of public authorities. In practice, this means that Creative Scotland must reflect and consider equality in the design of policies and the delivery of services, including internal policies, and these issues must be kept under the review. Creative Scotland is also subject to the Scottish Specific Duties.

The General Equality Duty covers nine protected characteristics:

- age
- disability
- gender reassignment
- pregnancy and maternity
- race

- religion or belief
- sex
- sexual orientation
- marriage and civil partnership (with regard to eliminating unlawful discrimination in employment)
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In addition, the Public Services Reform (Scotland) Act 2010 explicitly requires Creative Scotland, within its General functions to:

*(2) In exercising the function mentioned in subsection (1)(c), Creative Scotland must do so with a view to increasing the diversity of people who access and participate in the arts and culture.<sup>1</sup>*

#### 4. Equality Outcomes

In 2017 Creative Scotland published its Equality Outcomes 2017-2021, against which we report every two years, as required by the Scottish Specific Duty. Our Equality Outcomes were approved by Creative Scotland's Board and were developed through the review of existing evidence, identification of progress against the Equality Outcomes for the previous period (2013-17) and external and internal consultation.

- **Equality Outcome 1:** Our funding support reflects the increasing diversity of Scotland's population today.
- **Equality Outcome 2:** Opportunities to attend, engage with and participate in the arts, screen and creative industries are inclusive and accessible throughout the country.
- **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.
- **Equality Outcome 4:** Creative Scotland staff have a genuine commitment to mainstream equalities, diversity and inclusion.

#### 5. Progress of Equality Outcomes 2017-2019

We have regularly monitored progress against our Equality Objectives and the following table is a snapshot of progress made towards achieving these outcomes from April 2017 to March 2019. The outline is indicative of the breath of our activities towards addressing the outcomes.

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<sup>1</sup> <https://www.legislation.gov.uk/asp/2010/8/part/4>

**Equality Outcome 1:  
Our funding support reflects the increasing diversity of Scotland’s population today.**

<b>The actions we said we would undertake to achieve this</b>	<b>What we have done so far</b>
<p>Monitoring: continue to improve monitoring systems, identify any gaps and inequalities and provide EDI information to staff involved in decision making funding panels.</p>	<p>Creative Scotland ask everyone applying to any funding stream to complete an Equality Monitoring Form, although this is not mandatory. The form allows for an applicant to self-declare whether they identify with any of the Equalities Characteristics or sub-sectors of these. From this information, it is possible to provide analysis of the characteristics of those applying and those who have been awarded funding. Since 2016 a procedure has been in place to link Equality Monitoring Forms to applications. Previously forms were separated and no record was kept that allowed us to understand the success or failure of any applicant alongside equality characteristics.</p> <p>Open Project funding: We do not specifically collect any Equalities, Diversity and Inclusion data on the applicant outwith of what is submitted in the Equality Monitoring Form. We can provide information about the geographical location of applicants, including a geographical breakdown of all applicants and successful applicants from the application form. Assessors are asked to record if activity in applications focus on any of the following areas:</p> <ul style="list-style-type: none"> <li>• British Sign Language</li> <li>• Ethnic Minorities</li> <li>• Children &amp; Young People</li> <li>• Disability</li> <li>• Faith/Religion</li> <li>• Gender</li> <li>• Health/wellbeing</li> <li>• LGBTI</li> <li>• Looked after children</li> <li>• Older people</li> </ul>

	<ul style="list-style-type: none"> <li>• Refugees/ Asylum seekers</li> <li>• Socio-economic deprivation</li> </ul> <p>We have published a dashboard for the Open Project Fund 2018/19, which currently does not include EDI breakdown of applications and awards. We are working on developing this strand of the dashboard, within the limitations of the current system.</p> <p>Regularly Funded Organisations: We ask Regularly Funded Organisation to provide detailed information about the focus of their planned programmes, as follows:</p> <ul style="list-style-type: none"> <li>• Minority Ethnic</li> <li>• Children and Young People</li> <li>• Disabled people</li> <li>• Faith / Religion</li> <li>• Gender group</li> <li>• Health / Wellbeing</li> <li>• LGBTI people</li> <li>• Looked After Children and Young People</li> <li>• Care leavers</li> <li>• Older People</li> <li>• Refugees / Asylum Seekers</li> </ul> <p>Annual statistical survey information allows us to form a picture of the RFO network in terms of programming focus and EDI breakdown of RFOs employees, governance and artists they work with. A report is regularly published as part of Creative Scotland’s Annual Review of Performance.</p> <p>Regularly Funded Organisations 2018/21 process included an Equality Impact Analysis, which was undertaken on a breakdown of the applications recommended for funding according to applicants’ self-reported programming focus on one or more EDI categories. The Equality Impact Analysis and the Action Plan were published on our website.</p>
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	<p>Targeted funds: Our standard Targeted Funds Form collates Equalities focus information. Targeted funds such as CashBack for Creativity, Youth Music Initiative and Place Partnership Programme also include equalities monitoring focus.</p>
<p>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.</p>	<p>An online EDI training module is in place and is part of our induction process. We are currently testing another online module. The online EDI training module is also part of the refresher training for existing staff members. A comprehensive EDI learning programme is being developed to be implemented from the beginning of the next Performance Development Review cycle in January 2020.</p>
<p>Policy making: identify funding patterns, and use the information to develop policies and strategies to address inequalities.</p>	<p>Regularly Funded Organisations 2018/21 process included an Equality Impact Analysis, which was undertaken on a breakdown of the applications recommended for funding according to applicants' self-reported programming focus on one or more EDI categories. The Equality Impact Analysis and the Action Plan were published on our website.</p>

**Equality Outcome 2: Opportunities to attend, engage with and participate in the arts, screen and creative industries are inclusive and accessible throughout the country.**

<b>The actions we said we would undertake to achieve this</b>	<b>What we have done so far</b>
<p>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,</p>	<p>We published two EDI reviews, 'Understanding Diversity in the Arts' (July 2017) and 'Screen Equalities, Diversity and Inclusion Review' (January 2017), which provided a snapshot of the creative sector in Scotland and explored the barriers experienced by those working in the arts. Around 5% of all respondents stated they are from a minority ethnic or mixed group, this compares to 3.7% of the Scottish population (Census 2011). Half of respondents identifying in</p>

<p>organisations and institutions involved in ...culture’.</p>	<p>the minority ethnic or mixed groups stated their ethnicity was a barrier, with Minority Ethnic respondents also indicating a lower median income than average at £15,000.</p> <p>In February 2019 we launched Create:Inclusion, our first programme specifically aimed at supporting diversification of the sector and addressing historic issues of under representation.</p>
<p>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.</p>	<p>After a series of discussions with potential partners, we have developed a pilot programme of activities with the Scottish Refugee Council, as a lead partner, CCA, Counterpoint Arts (England and Ireland) and the British Council Scotland to build professional capacity, grow networks and raise quality within this area of work in Scotland. The activity includes presentation of a flagship artistic project during the Refugee Festival in June 2019, research and public events and a legacy programme that develops networks of refugee/migrant artists, Scottish artists and their relative communities of interest.</p> <p>Creative Scotland is a Co-Chair of the Culture Implementation Group, which is developing outputs from the New Scots Refugee Integration Strategy 2018/22.</p>
<p>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.</p>	<p>We are delivering two Diversity Agents for Change programmes, in Glasgow in partnership with Glasgow Life and in Edinburgh in partnership the City of Edinburgh Council. Both programmes focus on cultural diversity (ethnicity).</p> <p>In Glasgow, Naomi Shoba was appointed into a new, two-year post of a Senior Arts, Music and Diversity Manager at Glasgow Life in October 2017. The post has a strategic remit to support diversification of programming and activities across all arts venues and organisations managed and supported by Glasgow Life.</p>



	<p>We are in the process of appointing into the similar post in Edinburgh.</p>
<p>We will advocate for and promote relevant and diverse programming in our network of regularly funded organisations.</p>	<p>We require each RFO to produce and implement a clear Equalities, Diversity and Inclusion Action Plan. The plan should consider equalities, diversity and inclusion across all activities including governance, employment, programming, marketing, audience development and community engagement.</p> <p>We have supported organisations to develop Equality, Diversity and Inclusion Action Plan, providing advice, guidance and signposting. A toolkit for EDI Action planning is available on the Creative Scotland website.</p>
<p>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.</p>	<p>We continued to deliver two targeted funding programmes, CashBack for Creativity and the Youth Music Initiatives.</p> <p>We continued to support National Lottery Awards for All Scotland, a joint awards programme from The National Lottery Community Fund, Creative Scotland and sportscotland.</p>
<p>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</p>	<p>We have identified need for a strategic approach to raise the profile and quality of arts in care settings, as well as the skills and confidence of social care professionals. Our Arts in Care programme builds on the Arts in Care Resource Pack and is a partnership between Creative Scotland, Luminare and The Care Inspectorate. The programme aims to embed high quality arts in care activity across Scotland.</p>

<p>artistic interventions in care homes throughout Scotland.</p>	<p>In June 2018 we received £50,000 match funding towards this programme from the Barings Foundation.</p>
<p>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.</p>	<p>We supported two EDI focussed practitioners to undertake Clore Fellowships in 2018, Dr Adele Patrick, Lifelong Learning and Creative Development Manager Glasgow Women's Library and Kim Simpson, Glasgow based Creative Producer.</p> <p>We supported a cohort of Scottish disabled practitioners to attend two gatherings of IETM, in Munich and in Hull. IETM is an international network for contemporary performing arts EITM Munich 2018 reflected on how the European idea relates to various identities existing within, across and outside the continent, discussed the role of art in enhancing civic participation and new forms of citizenship, and exchanged ideas on how to better advocate for the arts.</p> <p>IETM Hull 2019 explored the reality of inclusion in today's societies, in their artistic representations and in the process of creation.</p> <p>We have partnered with Scottish Commission for Learning Disability (SCLD) and supported the Commission's Creative Communities Award 2019 and one professional development bursary for a learning-disabled artist/ or artist working in the field of learning disability, to attend the World Congress of the International Association for the Scientific Study of Intellectual and Developmental disabilities held in Scotland for the first time in 2019.</p> <p>We hosted an internal and an external workshop with Andrew Miller, the UK Diversity Champion for Arts and Culture, tasked with promoting the benefits of being inclusive to disabled people. We participated in DCMS/DWP Ministerial Roundtable for UK Funders on Disability &amp; the Arts with view of taking part in future UK-wide</p>

	<p>initiative. As a result, we will be collaborating with three UK Arts Council's and National Lottery Heritage Fund on a feasibility study to explore the development and launch UK-wide Access Card.</p> <p>We are in the process of scoping a pilot programme to support development of a cohort of disabled reviewers and critics, to be delivered in with national and UK partners.</p>
<p>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.</p>	<p>We support the Federation of Scottish Theatres (FST) to produce Access Scottish Theatre, monthly listings indicating the range of arts events, films and performances with BSL interpretation available throughout Scotland.</p>
<p>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).</p>	<p>Listings of BSL interpreted events – we support the Federation of Scottish Theatres (FST) to produce Access Scottish Theatre, monthly listings indicating the range of arts events, films and performances with BSL interpretation available throughout Scotland.</p> <p>Deaf Youth Theatre – our Regularly Funded Organisation Solar Bear Theatre Company runs Deaf Youth Theatre (DYT) in Glasgow, Britain's only year-round, permanent youth theatre for young people who are BSL users and deaf, deafened or hard of hearing.</p> <p>We supported Solar Bear Theatre in their development and implementation of a new BSL Performers Course at Royal Conservatoire of Scotland and continue to support the graduate career development strands.</p> <p>We supported Creative Licht, BSL Interpreter training programme, a two-year partnership between Solar Bear, Birds of Paradise, the National Theatre of Scotland and SignArts.</p>

	<p>We partnered with Inclusion Scotland to host a BSL Digital Communication Internship at Creative Scotland.</p> <p>Our Open Project Fund and targeted funds have supported several BSL integrated projects. For example, we funded career development for Ramesh Meyappan to build a sustained working relationship with a Scottish Producer, to create new work and open international performance opportunities. We funded talent development traineeship for a BSL Assistant Director at Macrobert Arts Centre. Visible Cinema at the Glasgow Film Theatre is run in partnership with Film Hub Scotland. It schedules monthly film screenings enhanced for Deaf and Hard of Hearing audiences, and features captioned or subtitled films with BSL interpretation.</p> <p>We expect all applicants to include Access Costs in all budgets proposed for funding through all our funding programmes. Open Project Fund provide expectations on access as part of the funding guidance.</p> <p>We include subtitling on all publicly available films and have a welcome in BSL on website for potential applicants. Funding guidance is BSL interpreted and filmed on the website. Our enquiries service uses <a href="https://contactscotland-bsl.org/">https://contactscotland-bsl.org/</a></p>
<p>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.</p>	<p>We supported Solar Bear Theatre in their development and implementation of a new BSL Performers Course at Royal Conservatoire of Scotland and continue to support the graduate career development strands.</p> <p>Creative Licht, BSL Interpreter training programme is a two-year partnership between Solar Bear, Birds of Paradise, the National Theatre of Scotland and SignArts (Catherine King and Ivonne Strain). Initially offering text/character</p>

	<p>analysis and an introduction to stage terminology, the programme extended into a format of a half day Knowledge Exchange with industry professionals followed by a half day specialist masterclass. The masterclasses gave interpreters the opportunity to develop performance skills, which are not traditionally part of BSL Interpreter training programmes.</p> <p>Discussions are underway to support the next phase and development of the programme.</p>
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### **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.**

<b>The actions we said we would undertake to achieve this</b>	<b>What we have done so far</b>
<p>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.</p>	<p>This element has delivered through Regularly Funded Organisations EDI Action Planning. Additionally, a comprehensive programme of engagement and consultation has been delivered as part of Creative Scotland's programme of Organisational Development, Funding Review and Strategy Refresh.</p>
<p>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.</p>	<p>Following publication of 'Equality Matters' – A review of Equalities, Diversity and Inclusion in Scotland's Screen Sector in February 2017, the Working Group was established in the Summer 2017. Chaired by Ian Hamilton, Senior BBC Journalist, the group includes ten members from the Scottish Screen sector. The remit of the group was to consider how the recommendation of the review can be implemented. The group has met regularly and has been supported by colleagues from Screen Scotland and EDI team.</p>
<p>We will set EDI targets to monitor on and off-screen</p>	<p>This element was superseded by the establishment of Screen Scotland, the new dedicated partnership for screen in Scotland.</p>

<p>representation in projects we fund.</p>	<p>Subsequently, the Screen Scotland's Business Plan 2019/20 has included EDI Key Performance Indicators for each of eight areas of the Business Plan's Delivery Activities.</p>
<p>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.</p>	<p>'Understanding Diversity in the Arts' Survey and Report were published in July 2017. Recommendations of the report have informed and have been embedded in Creative Scotland's EDI workplan and continue to inform our future actions. For example, findings of the report in relation to barriers to access, progression and representation in the arts, screen and creative industries have directly informed Creative Scotland's first programme specifically aimed at supporting diversification of the sector and addressing historic issues of under representation. Create:Inclusion programme was launched in February 2019 with budget of £285,000.</p>
<p>We will investigate also how to collect baseline data for employment and training in the creative industries in Scotland.</p>	<p>We instigated two research projects and published two reports, 'Understanding Diversity in the Arts' and 'Screen Equalities, Diversity and Inclusion Review, which explored barriers experienced by those working in the arts and creative industries.</p> <p>Screen Scotland, the new dedicated partnership for screen in Scotland has a dedicated Research Officer, who is a member of EDI working group. They are developing, with support of the Head of Research and Knowledge, a comprehensive approach to collection, collation and analysis of Screen related data and information. This is part of the overall Screen Business Plan.</p>
<p>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.</p>	<p>A pilot programme named Radical Childcare, has been developed and supported by our Targeted funds to research good practice nationally and in the UK, network organisations, practitioners and agency and test approaches to sector-led initiatives.</p>

**Equality Outcome 4: Creative Scotland staff have a genuine commitment to mainstream equalities, diversity and inclusion.**

<b>The actions we said we would undertake to achieve this</b>	<b>What we have done so far</b>
<p>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.</p>	<p>Our Equality Impact Assessment (EIA) format was complex and not user friendly. We reviewed and simplified EIA format and will draft a clear guidance note by the end of September 2019. A timetable for introducing this improved format in respect of developing new grants programmes will be considered as part of the current funding review. Staff training will be included in the overall EDI training programme.</p>
<p>We will require all new employees to complete online EDI training within one month of starting at Creative Scotland.</p>	<p>An online EDI training module is in place and is part of our induction process. We are currently testing another online module. The online EDI training module is also part of the refresher training for existing staff members. A comprehensive training programme is also being developed for existing and new Board members.</p>
<p>We will use the Personal Development Review process (PDR) to capture information on EDI knowledge, engagement and delivery, through the generic EDI Objective.</p> <p>We will continue to be a Disability Confident employer and monitor our implementation of this.</p>	<p>PDR process has been regularly used to capture information, which has been analysed and utilised in informing learning and development offer. The generic EDI Objective has been replaced with a tailor-made objective for each staff member, developed in consultation with their line managers to reflect the context and responsibilities of each job role. Our Performance Development Review cycle has changed from April-March to January-December. We will be offering EDI Objectives setting support to staff and managers as part of the overall PDR support mechanism.</p> <p>We continue to be a Disability Confident employer and monitor implementation of this as part of the overall HR monitoring and evaluation cycle. Creative Scotland is a Disability Two Ticks Organisation. This means that Creative Scotland</p>

	guarantees interviews for all disabled applicants who meet the minimum criteria for a job vacancy.
We will support all staff with a comprehensive EDI learning programme.	A comprehensive EDI learning programme is being developed to be implemented from the beginning of the next Performance Development Review cycle in January 2020. This will also inform revisions to the Board induction and training programmes.
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.	A refreshed EDI working group has been established, with representatives from each of the teams' from across the organisation. The group is proactive in supporting delivery of EDI outcomes and mainstreaming through a range of ways, such as for example, individual members of the group holding EDI brief within their team, forming subgroups to deliver specific activities within a larger programme of Organisational Development currently underway; delivering a programme of talks and staff events aligning with diversity calendar and so on.

## Appendices

Appendix 1 – Regularly Funded Organisations Equalities data 2016/17 and 2017/18

Appendix 2 – Creative Scotland Staff EDI Employment data 2017/18 & 2018/19

Appendix 3 – Creative Scotland EDI Recruitment data 2017/18 & 2018/19



## Appendix 1

### Regularly Funded Organisations Equalities Data 2016/17 and 2017/18

Source: Regular Funding Annual Statistical Returns 2016/17 and 2017/18

**Table 1 Regularly Funded Organisations focus of work**

The following table presents data on the Regularly Funded Organisations focus of work across diversity characteristics.

Source: Question 18 of the Annual Statistical Return for 2016/17 and 2017/18

	Has your work had a specific focus on any of the following groups? % of organisations who have answered 'Yes'					
	Through programming		Through targeted engagement or outreach work		Through marketing or audience development work	
	2016/17	2017/18	2016/17	2017/18	2016/17	2017/18
Black, Asian or minority ethnic	38%	49%	27%	41%	32%	39%
Children and young people	69%	82%	81%	91%	69%	83%
Disabled people	48%	58%	55%	68%	50%	60%
Faith / Religious	9%	14%	6%	9%	8%	9%
Gender group	32%	45%	26%	39%	26%	35%

Health / Wellbeing	49%	55%	47%	59%	40%	50%
LGBTI people	31%	42%	17%	35%	26%	37%
Looked after children	10%	23%	19%	34%	9%	19%
Older people	50%	56%	57%	71%	43%	57%
Refugees / asylum seekers	27%	39%	24%	45%	19%	31%
Number of Regularly Funded Organisations	118	118	118	118	118	118

**Table 2 Employment in Regularly Funded Organisations**

**Equality data: Age**

Source: Questions 22 and 26 of the Annual Statistical Return for 2016/17 and 2017/18

Board
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	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
16-34 years	<5%	<5%	<1%	<1%	100%	0%	0%	0%
25-44 years	28%	25%	19%	20%	0%	0%	0%	6%
45-64 years	53%	52%	53%	49%	0%	0%	<5%	12%
65+ years	7%	9%	18%	15.5%	0%	0%	0%	<5%
Prefer not to say	10%	11%	10%	14.5%	0%	0%	97%	79%
Total responses	435	461	439	432	<10	0	<50	<50

Permanent Staff

	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
16-34 years	15%	15%	15%	13%	22%	67%	0%	<1%
25-44 years	50%	50%	47%	49.5%	67%	33%	<5%	0%
45-64 years	23%	19%	26%	24%	11%	0%	<5%	0%
65+ years	<5%	<5%	<5%	<5%	0%	0%	0%	0%
Prefer not to say	10%	14%	10%	11%	0%	0%	97%	99%
Total responses	1,598	1,547	900	907	<10	<10	90	169

Contractual / Freelance Staff

	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
16-34 years	11%	12%	7%	11%	29%	25%		<1%
25-44 years	38%	48%	36%	46%	71%	75%	<5%	<1%
45-64 years	15%	14%	18%	17%	0%	0%	<1%	0%
65+ years	<5%	<1%	<5%	<5%	0%	0%	65%	0%
Prefer not to say	34%	25%	36%	24%	0%	0%	33%	99%
Total responses	1,697	1,571	1,383	1,369	<10	<10	595	674

Youth Employment Initiatives

	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
16-34 years	70%	82%	71%	77%	0%	75%	<5%	0%
25-44 years	16%	8%	7%	15%	0%	25%	0%	0%
45-64 years	0%	0%	0%	<5%	0%	0%	0%	0%
65+ years	0%	0%	0%	0%	0%	0%	0%	0%
Prefer not to say	14%	10%	22%	6.5%	0%	0%	98%	100%
Total responses	100	120	63	61	<10	<10	153	138

Volunteers

	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
16-34 years	15%	9%	13%	9%	37.5	60%	5%	0%
25-44 years	12%	10%	9%	10%	62.5	30.6%	<5%	0%
45-64 years	12%	11%	13%	11%	0%	8%	<5%	0%
65+ years	7%	7%	9%	7%	0%	0%	<1%	0%
Prefer not to say	54%	63%	56%	63%	0%	<5%	90%	100%
Total responses	1,950	1,777	846	775	<10	85	1,085	736

**Table 3 Employment in Regularly Funded Organisations**

**Equality data: Disability**

Source: Questions 19, 21 and 25 of the Annual Statistical Return for 2016/17 and 2017/18

	Chief Executive		Artistic Director		Chair	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Disabled	<5%	<5%	<5%	5%	<5%	<5%
Non-disabled	63%	58%	59%	50%	80%	73%
Prefer not to say	6%	8.5%	7%	8%	9%	12%
Selected Blank or N/A	28%	31%	30%	37%	9%	13%
Number of Regularly Funded Organisations	118	118	118	118	118	118



Board								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Disabled	6%	6.5%	5%	<5%	0%	0%	0%	0%
Non-disabled	79%	78%	78%	76%	0%	100%	18%	18%
Other	<1%	<1%	<1%	0%	0%	0%	0%	0%
Prefer not to say	15%	14%	17%	19.4%	100%	0%	82%	82%
Total responses	434	445	442	417	<10	<10	<50	<50

Permanent Staff

	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Disabled	6%	7%	7%	7%	40%	67%	0%	10%
Non-disabled	72%	76%	68%	72%	20%	0%	<5%	0%
Other	<1%	<1%	<1%	0%	20%	0%	0%	0%
Prefer not to say	21%	16%	24%	21%	20%	33%	95.5%	90%
Total responses	1,399.89	1,390.3	766	787.5	<10	<10	107	181

Contractual / Freelance Staff			
Female	Male	Other	Prefer not to say



Disabled	<5%	11%	11%	12%	0%	100%	0%	0%
Non-disabled	76%	73%	57%	78%	0%	0%	0%	<1%
Other	0%	<5%	0%	<5%	0%	0%	0%	0%
Prefer not to say	21%	12%	32%	6.7%	0%	0%	100%	99%
Total responses	98	122	56	60	0	<10	127	136

Volunteers								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Disabled	<5%	<5%	<5%	6%	75%	<5%	<1%	0%

Non-disabled	41%	26%	40%	25%	25%	88%	<5%	<5%
Other	5%	14%	14%	25%	0%	9.8%	0%	0%
Prefer not to say	50%	55%	42%	44%	0%	<5%	96%	95%
Total responses	1,871	1,688	815	720	<10	82	1,090	853

#### Table 4 Employment in Regularly Funded Organisations

##### Equality data: Ethnicity

Source: Questions 19, 20 and 24 of the Annual Statistical Return for 2016/17 and 2017/18

	Chief Executive		Artistic Director		Chair	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Black and Minority Ethnic	<1%	<5%	<1%	0%	0%	<5%
Other	0%	<1%	<5%	<5%	0%	0%

Prefer not to say	<5%	<5%	<5%	5%	<5%	<5%
White	67%	66%	64%	92%	89%	84%
Selected Blank or N/A	28%	29%	30%	41 number	8%	12%
Number of Regularly Funded Organisations	118	118	118	118	118	118

	Board							
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
White Scottish/White British	85%	88%	88%	89%	50%	0%	8%	0%

Irish	<5%	<5%	<5%	<5%	0%	0%	0%	0%
Gypsy/Traveller	0%	0%	0%	0%	0%	0%	0%	0%
Polish	0%	0%	0%	0%	0%	0%	0%	0%
White Other	<5%	<5%	<5%	<5%	0%	0%	0%	0%
Asian/Asian Scottish/Asian British	<5%	<5%	<1%	<5%	0%	0%	0%	0%
Chinese/Chinese Scottish/Chinese British	<1%	<1%	0%	0%	0%	0%	0%	0%
African/African Scottish/African British	<1%	<1%	0%	<1%	0%	0%	0%	0%
Caribbean/ Caribbean Scottish/Caribbean British	<1%	0%	<1%	0%	0%	0%	0%	0%

Black/Black Scottish/Black British	<1%	<1%	0%	0%	50%	0%	0%	0%
Arab/Arab Scottish/Arab British	<1%	<1%	<1%	<1%	0%	0%	0%	0%
Mixed or Multiple Ethnic Groups	<1%	<1%	<1%	<1%	0%	0%	0%	0%
Other	<1%	<1%	<1%	0%	0%	0%	0%	0%
Prefer not to say	<5%	<5%	5%	6%	0%	0%	92%	100%
Total responses	453	467	459	449	<10	0	<50	<50

Permanent Staff			
Female	Male	Other	Prefer not to say



	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
White Scottish/White British	73%	78%	72%	78%	75%	50%	<5%	<1%
Irish	<1%	<5%	<5%	<5%	0%	0%	0%	0%
Gypsy/Traveller	0%	0%	0%	0%	0%	0%	0%	0%
Polish	<1%	<1%	<1%	<1%	0%	0%	0%	0%
White Other	5.8%	5.8%	<5%	<5%	0%	0%	0%	0%
Asian/Asian Scottish/Asian British	<1%	<1%	<1%	<1%	0%	0%	0%	0%
Chinese/Chinese Scottish/Chinese British	<1%	<1%	<1%	0%	0%	25%	0%	0%

African/African Scottish/African British	<1%	<1%	<1%	0%	0%	0%	0%	0%
Caribbean/Caribbean Scottish/Caribbean British	<1%	<1%	0%	0%	0%	0%	0%	0%
Black/Black Scottish/Black British	0%	0%	0%	0%	0%	0%	0%	0%
Arab/Arab Scottish/Arab British	0%	0%	0%	0%	0%	0%	0%	0%
Mixed or Multiple Ethnic Groups	<5%	<5%	<1%	<1%	0%	25%	0%	0%
Other	<1%	0%	<1%	<1%	0%	0%	0%	0%
Prefer not to say	16%	11%	20%	14%	25%	0%	97%	99%
Total responses	1,415.2	1,398.8	775.98	807.9	<10	<10	87	166

Contractual / Freelance Staff								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
White Scottish/White British	52%	59%	56%	67%	25%	50%	<1%	44%
Irish	<5%	<5%	<5%	<5%	0%	0%	0%	0%
Gypsy/Traveller	0%	<1%	<1%	0%	0%	0%	0%	0%
Polish	<1%	<1%	<1%	<1%	0%	0%	0%	0%
White Other	5%	5.2%	<5%	<5%	12.5%	25%	0%	<1%

Asian/Asian Scottish/Asian British	<1%	<5%	<1%	<1%	0%	0%	0%	0%
Chinese/Chinese Scottish/Chinese British	<1%	<1%	<1%	<1%	0%	0%	0%	0%
African/African Scottish/African British	<1%	<1%	<1%	<1%	0%	0%	0%	<1%
Caribbean/Caribbean Scottish/Caribbean British	<1%	<1%	<1%	<1%	25%	0%	<1%	0%
Black/Black Scottish/Black British	<1%	<1%	<1%	<1%	37.5%	0%	0%	0%
Arab/Arab Scottish/Arab British	<1%	<1%	<1%	<1%	0%	0%	0%	0%
Mixed or Multiple Ethnic Groups	<1%	<1%	<1%	<1%	0%	25%	0%	0%
Other	<1%	<1%	<1%	<1%	0%	0%	0%	0%

Prefer not to say	38%	31%	37%	25%	0%	0%	98%	55%
Total responses	1,753.5	1662.2	1,393.2	1357.7	<10	<10	561	846

Youth Employment Initiatives								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
White Scottish/White British	78%	73%	77%	85%	0%	0%	0%	0%
Irish	0%	0%	0%	0%	0%	0%	0%	0%
Gypsy/Traveller	<5%	0%	0%	0%	0%	0%	0%	0%
Polish	<5%	0%	0%	0%	0%	0%	0%	0%

White Other	10%	9%	<5%	5%	0%	0%	0%	0%
Asian/Asian Scottish/Asian British	0%	<1%	<5%	0%	0%	0%	0%	0%
Chinese/Chinese Scottish/Chinese British	<5%	<5%	0%	0%	0%	0%	0%	0%
African/African Scottish/African British	0%	0%	0%	0%	0%	0%	0%	0%
Caribbean/Caribbean Scottish/Caribbean British	0%	0%	0%	0%	0%	0%	0%	0%
Black/Black Scottish/Black British	<1%	0%	0%	0%	0%	0%	0%	0%
Arab/Arab Scottish/Arab British	0%	<1%	0%	<5%	0%	0%	0%	0%
Mixed or Multiple Ethnic Groups	<5%	<5%	0%	0%	0%	100%	0%	0%

Other	<1%	<1%	0%	<5%	0%	0%	0%	0%
Prefer not to say	7%	9.6%	15%	6.8%	0%	0%	100%	100%
Total responses	176	125	88	59	0	<10	<50	135

Volunteers								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
White Scottish/White British	44%	35%	47%	36%	67%	50%	<5%	7.5%
Irish	<1%	<1%	<1%	<1%	11%	0%	0%	<1%
Gypsy/Traveller	<1%	0%	0%	0%	0%	0%	0%	0%

Polish	<1%	<1%	0%	0%	0%	0%	<1%	0%
White Other	<5%	<5%	<5%	<5%	0%	0%	<1%	0%
Asian/Asian Scottish/Asian British	<1%	<1%	<1%	<1%	0%	0%	<1%	<1%
Chinese/Chinese Scottish/Chinese British	<1%	<1%	<1%	0%	0%	0%	<1%	<1%
African/African Scottish/African British	<1%	<1%	0%	0%	0%	0%	0%	0%
Caribbean/Caribbean Scottish/Caribbean British	<1%	<1%	0%	0%	<1%	0%	0%	0%
Black/Black Scottish/Black British	<1%	<1%	<1%	0%	11%	0%	0%	0%
Arab/Arab Scottish/Arab British	<1%	0%	<1%	0%	0%	0%	<1%	0%



Mixed or Multiple Ethnic Groups	0%	<1%	<1%	<1%	11%	0%	0%	0%
Other	<1%	11.5%	12%	23.5%	0%	0%	<1%	0%
Prefer not to say	46%	50%	36%	38%	0%	50%	96%	92%
Total responses	1,823	1,653	776	738	<10	<10	1,115	732

**Table 5 Employment in Regularly Funded Organisations**

**Equality data: Sex**

Source: Question 19 of the Annual Statistical Return for 2016/17 and 2017/18

	Chief Executive		Artistic Director		Chair	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Female	42%	39%	33%	31%	47%	47%
Male	29%	30%	35%	32%	43%	40%

Prefer not to say	<5%	<5%	<5%	<5%	<5%	<5%
Selected Blank or N/A	26%	29%	29%	35%	6.7%	11%
Number of Regularly Funded Organisations	118	118	118	118	118	118

**Table 6 Employment in Regularly Funded Organisations**

**Equality data: Sexual Orientation**

Source: Questions 19, 23 and 27 of the Annual Statistical Return for 2016/17 and 2017/18

	Chief Executive		Artistic Director		Chair	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Bisexual	<5%	<1%	<1%	0%	<1%	<1%
Gay/Lesbian	<5%	5%	5%	5%	<5%	5%
Heterosexual / Straight	49%	46%	43%	39%	64%	56%
Other	<1%	<1%	<1%	<1%	<1%	0%
Prefer not to say	16%	18%	20%	19%	24%	25%

Selected Blank or N/A	30%	30%	30%	36%	8.5%	14%
Number of Regularly Funded Organisations	118	118	118	118	118	118

Board								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Bisexual	<1%	<1%	0%	0%	0%	0%	0%	15%
Gay/Lesbian	<5%	<5%	6%	6%	0%	0%	0%	0%
Heterosexual / Straight	56%	60%	56%	57%	50%	0%	7%	0%

Other	<1%	<1%	0%	0%	0%	0%	0%	11%
Prefer not to say	38%	36%	38%	37%	50%	0%	93%	74%
Total responses	419	413	426	384	<10	0	<50	72

Permanent Staff								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Bisexual	<5%	<5%	<1%	<1%	<5%	67%	0%	<1%
Gay/Lesbian	<5%	<5%	6.5%	5.8%	<5%	33%	<1%	<1%
Heterosexual	57%	61%	46%	55%	0%	0%	<5%	0%

Other	<1%	<1%	<1%	<5%	0%	0%	0%	<1%
Prefer not to say	40%	34%	47%	37%	93%	93%	96%	98%
Total responses	1,365	1,289	686	703	75	<10	113	304

Contractual / Freelance Staff								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Bisexual	<1%	<5%	<1%	<1%	0%	14%	0%	<1%
Gay/Lesbian	<5%	<5%	<5%	6%	0%	29%	0%	<1%
Heterosexual	28%	34%	27%	30%	0%	43%	<1%	32%

Other	<1%	<1%	<1%	<1%	12.5%	14%	0%	0%
Prefer not to say	68%	61%	68%	63%	87.5%	0%	99%	65%
Total responses	1,723	1,481	1,382	1,253	<10	<10	591	1,082

Youth Employment Initiatives								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Bisexual	<5%	<5%	<5%		0%	100%	0%	<1%
Gay/Lesbian	<5%	<5%	<5%	18%	0%	0%	0%	0%
Heterosexual	60%	42%	26%	51%	0%	0%	3%	9%

Other	0%	0%	<5%	0%	0%	0%	0%	0%
Prefer not to say	35%	50%	68%	31%	0%	0%	97%	90%
Total responses	89	107	81	<50	0	<10	173	165

Volunteers								
	Female		Male		Other		Prefer not to say	
	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %	2016/17 %	2017/18 %
Bisexual	<5%	<1%	<1%	<1%	37.5%	67%	<1%	0%
Gay/Lesbian	<5%	1%	<5%	<1%	12.5%	20%	<1%	0%
Heterosexual	20%	19%	22%	14.7%	25%	0%	5%	12%

Other	<1%	<1%	<1%	0%	12.5%	6.5%	<1%	0%
Prefer not to say	77%	79%	77%	84%	12.5%	6.5%	94%	88%
Total responses	1,678	1,575	713	664	<10	<50	1,235	1,142



**Appendix 2 – Creative Scotland Staff EDI Employment data 2017/18 & 2018/19**

Age	###	###	###	2018
16-24	2	2%	1	1%
25-44	64	55%	64	57%
45-64	50	43%	47	42%
65+	1	1%	0	0%
Prefer not to say	0	0%	0	0%
	117		112	

Disability	###	###	###	###
Yes	8	7%	10	9%
No	109	93%	102	91%
	117		112	

Gender Reassignment	###	2017	###	2018
Yes	0	0%	0	0%
No	117	###	112	###
	117		112	

Marriage & Civil Partnership	###	###	###	2018
No Information	16	14%	21	19%
Civil Partnership	2	2%	3	3%
Divorced	3	3%	2	2%
Living with Partner	18	15%	18	16%
Married	49	42%	40	36%
Other	2	2%	2	2%
Prefer not to Say	1	1%	1	1%
Single	26	22%	25	22%
	117		112	

Sexual Orientation	###	###	###	2018
No Information	29	25%	31	28%
Bisexual	4	3%	4	4%
Gay / Lesbian	7	6%	7	6%
Heterosexual / Straight	73	62%	66	59%
Prefer not to Say	4	3%	4	4%
	117		112	

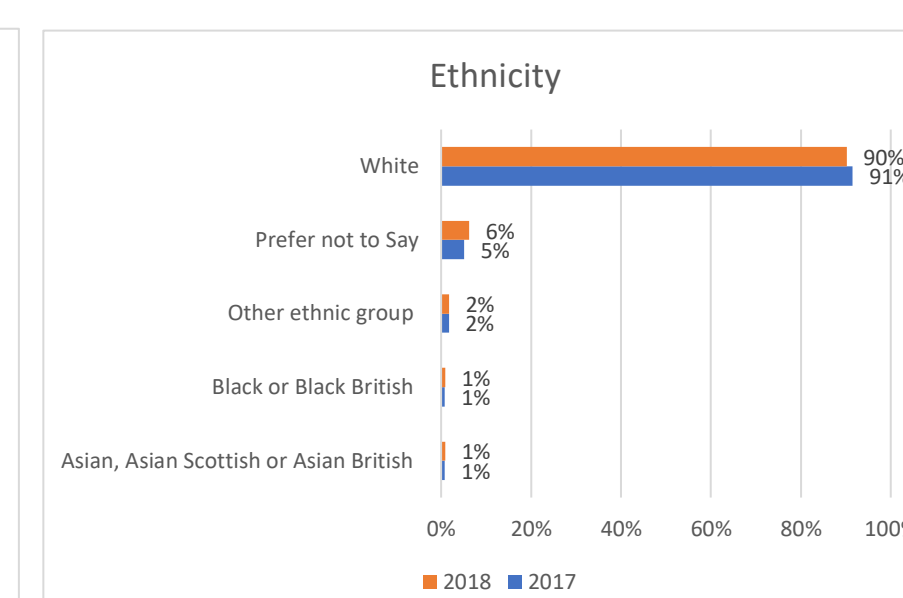
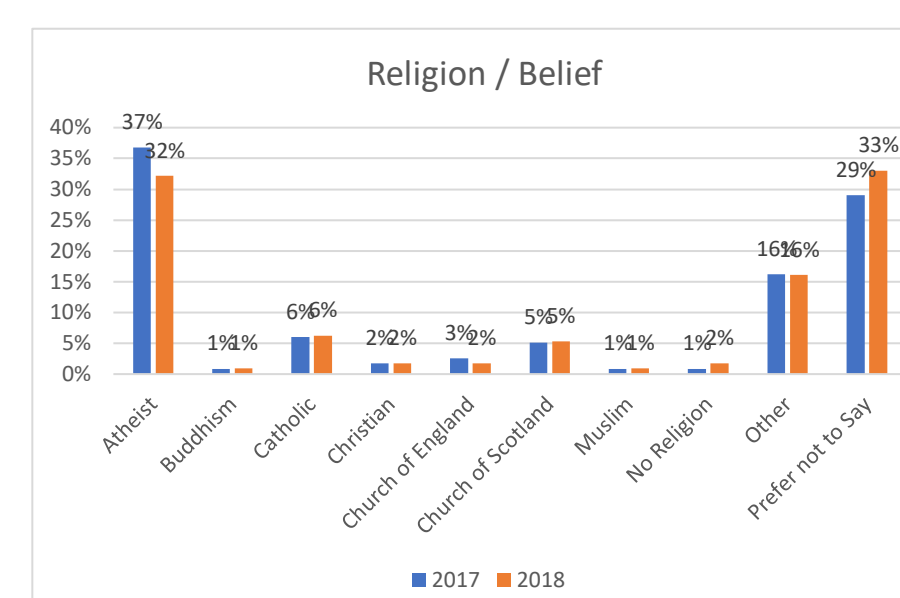
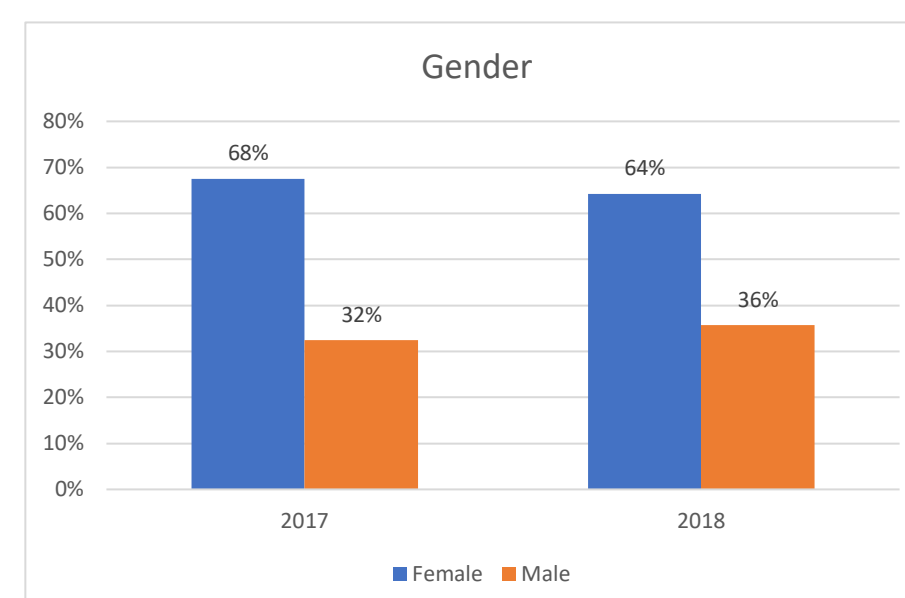
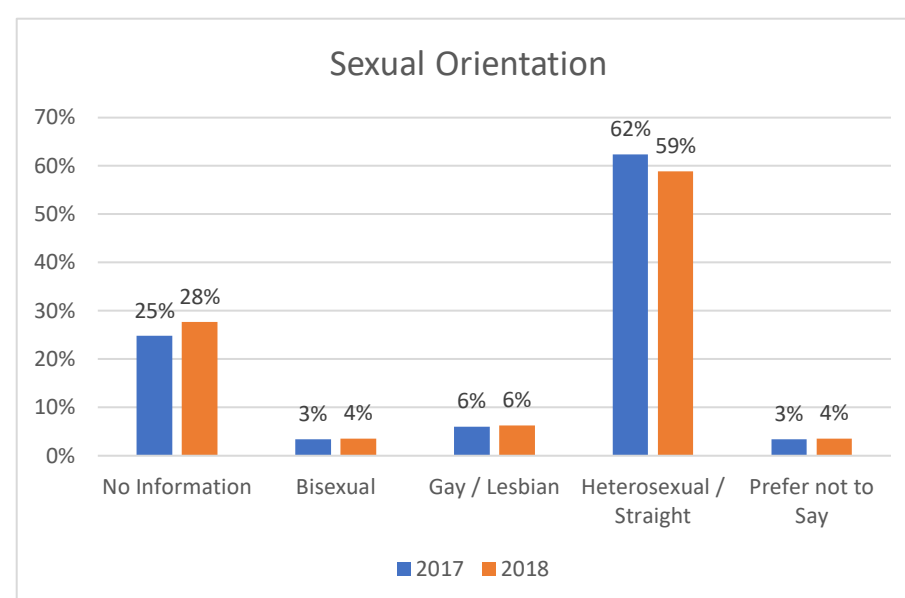
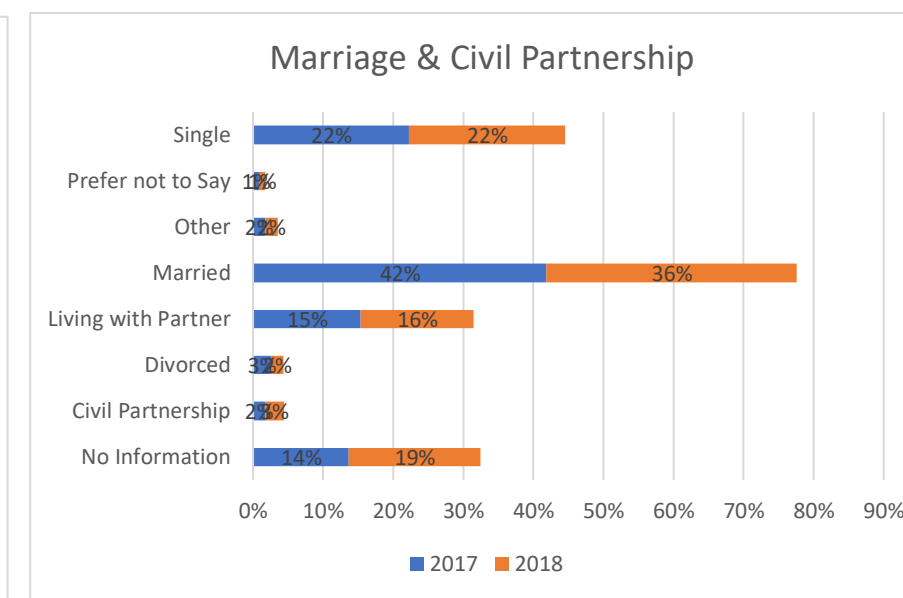
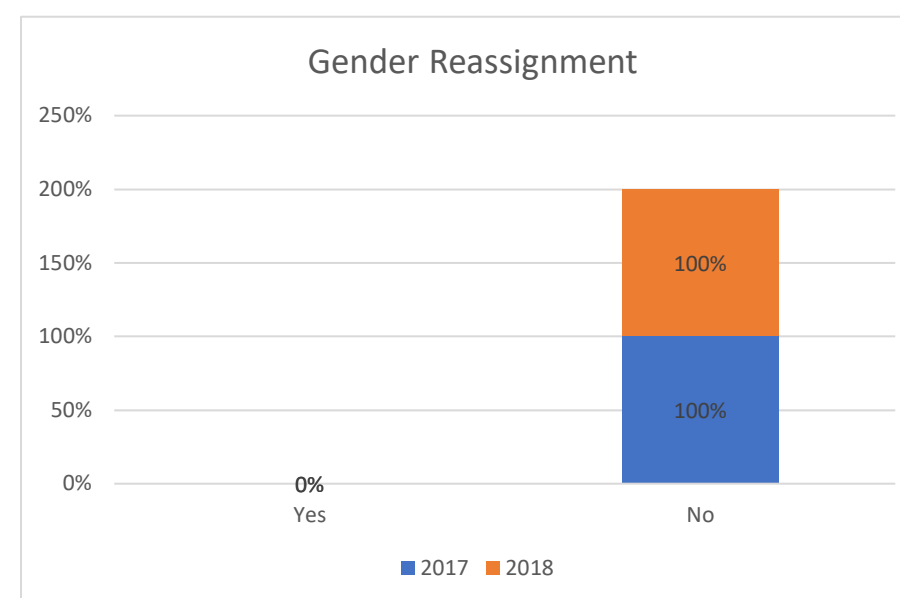
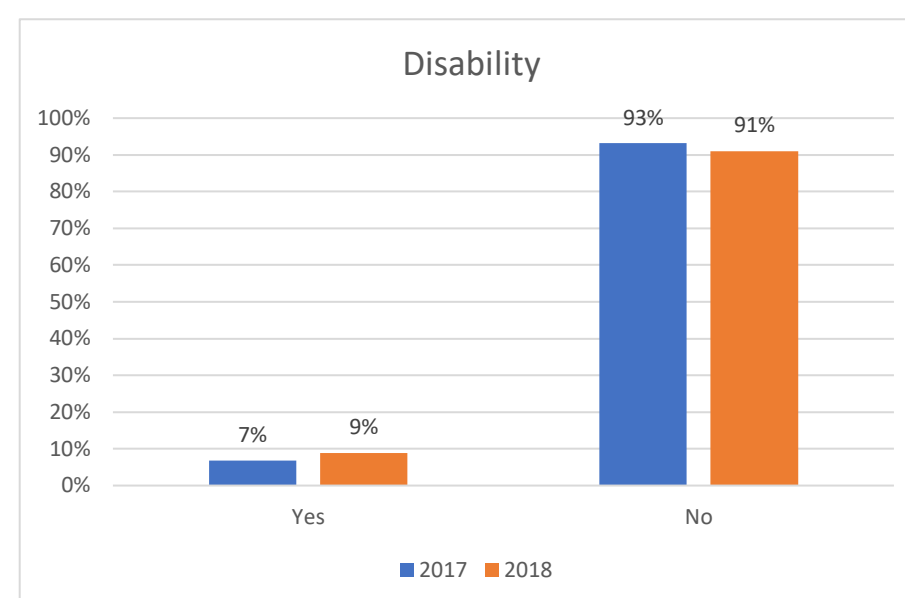
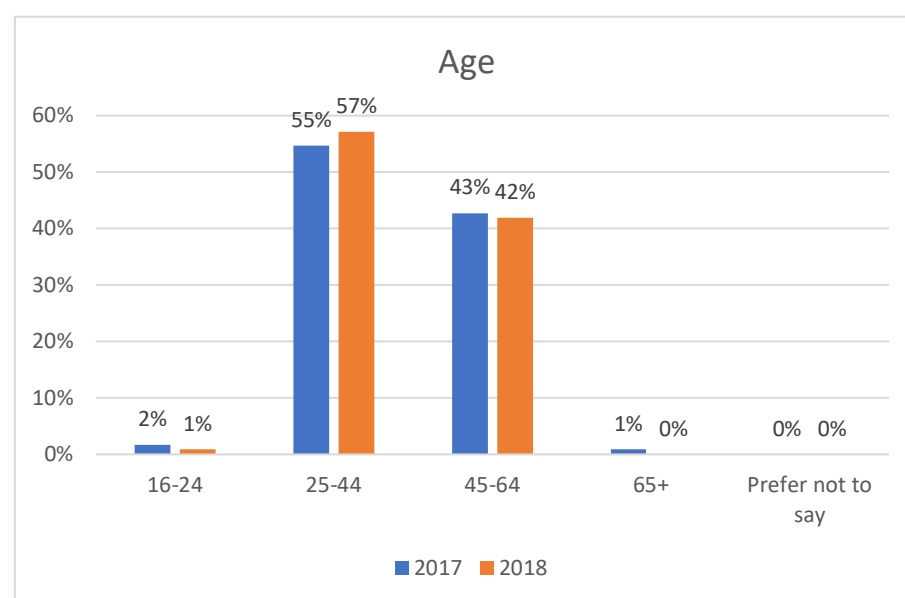
Gender	###	###	###	###
Female	79	68%	72	64%
Male	38	32%	40	36%
	117		112	

Religion / Belief	###	2017	###	2018
Atheist	43	37%	36	32%
Buddhism	1	1%	1	1%
Catholic	7	6%	7	6%
Christian	2	2%	2	2%
Church of England	3	3%	2	2%
Church of Scotland	6	5%	6	5%
Muslim	1	1%	1	1%
No Religion	1	1%	2	2%
Other	19	16%	18	16%
Prefer not to Say	34	29%	37	33%
	117		112	

Ethnicity	###	###	###	2018
Asian, Asian Scottish or Asian British	1	1%	1	1%
Black or Black British	1	1%	1	1%
Other ethnic group	2	2%	2	2%
Prefer not to Say	6	5%	7	6%
White	107	91%	101	90%
	117		112	

Pregnancy/Maternity	###	%	###	%
Maternity Leave	3	3%	7	6%
Paternity Leave	2	2%	2	2%
Shared Parental Leave	0	0%	1	1%
H/C	117		112	

Appendix 2 – Creative Scotland Staff EDI Employment data 2017/18 & 2018/19



Appendix 3 – Creative Scotland EDI Recruitment data 2017/18 & 2018/19

	2017/18	2018/19
Roles open / closed	15	39
Total no candidates	343	414

Gender	2017/18	2017/18	2018/19	2018/19
Female	240	70%	271	65%
Male	103	30%	143	35%
	343		414	

Sexual Orientation	2017/18	2017/18	2018/19	2018/19
Bisexual	1	0.3%	1	0.2%
Gay / Lesbian	0	0.0%	2	0.5%
Heterosexual / Straight	24	7.0%	4	1.0%
Prefer not to Say	1	0.3%	3	0.7%
No information	317	92.4%	404	97.6%
	343		414	

Religion	2017/18	2017/18	2018/19	2018/19
Jewish	1	0.3%	0	0.0%
No religion	1	0.3%	6	1.4%
Prefer not to Sa	0	0.0%	3	0.7%
No information	341	99.4%	405	97.8%
	343		414	

Age	2017/18	2017/18	2018/19	2018/19
16-29	1	0%	46	11%
20-29	145	42%	101	24%
30-39	49	14%	29	7%
40-49	24	7%	20	5%
50-59	7	2%	12	3%
60-64	2	1%	0	0%
65+	1	0%	0	0%
No information	114	33%	206	50%
	343		414	

Ethnicity	2017/18	2017/18	2018/19	2018/19
African	0	0.0%	1	0.2%
Asian, Asian Scottish or Asian Britis	5	1.5%	2	0.5%
Caribbean or Black	0	0.0%	2	0.5%
Mixed or multiple ethnic group	2	0.6%	0	0.0%
Other ethnic group	7	2.0%	5	1.2%
Prefer not to say	5	1.5%	15	3.6%
White	314	91.5%	333	80.4%
No information	10	2.9%	56	13.5%
	343		414	

Disability	2017/18	2017/18	2018/19	2018/19
Yes	19	6%	27	7%
No	324	94%	387	93%
	343		414	

