

Creative Scotland
Mainstreaming
Equalities, Diversity and Inclusion
(EDI)

EDI Report 2017

This information is available in alternative formats and languages on request.

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Foreword

Creative Scotland funds, develops, influences and advocates for the arts, screen and creative industries throughout Scotland. All these functions are underpinned by our commitment to equalities, diversity and inclusion (EDI).

This Equalities, Diversity and Inclusion (EDI) Mainstreaming Report 2017 presents the progress being made by Creative Scotland to mainstream equalities and deliver our Equality Outcomes. It also indicates how we are supporting the mainstreaming of EDI throughout the arts, screen and creative industries in Scotland.

Since 2013, when Creative Scotland first published our Equality Outcomes, we have been working with partners across the country to deliver the objectives of our 10 year plan 'Unlocking Potential, Embracing Ambition'. Our strategies for the arts, screen and creative industries embed EDI throughout. The arts strategy, for example, calls for greater diversity across all areas of the arts, from membership of boards to students entering further education courses.

Artists, cultural producers and arts organisations are vital for a healthy and dynamic society. They tell the stories of our growing diversity and help to promote freedom of speech and independent thought and ideas. Creative Scotland and the sectors we support can therefore play an important role in tackling widespread and growing inequality. The sector has tremendous reach - 92% of the Scottish population engaged with culture either by attending a cultural event or place or participating in a cultural activity in 2015 (*Scottish Household Survey*).

There is a substantial amount of research, increasing media coverage and improved data collection relating to equalities. Creative Scotland has worked hard to consult, gather snapshot information and develop a more robust evidence base to identify gaps in the sectors we work in. We know that the arts, screen and creative industries themselves are not immune to inequality – and there are issues to be addressed relating to the stereotypical representation of women, and the underrepresentation of women, ethnic minorities and disabled people in creative production.

The geopolitical context has shifted with substantial economic, social and political changes throughout Scotland, the UK and the world.

In this context, we have undertaken a major EDI Review (see Section 4 of this report), both in Creative Scotland and in the sectors we support. We have consulted widely and supported further activity to deliver our Equality Outcomes, improving the mainstreaming of EDI policy and practice in all Creative Scotland activities, and in those we fund.

We now require all our funded organisations to have Equalities, Diversity and Inclusion Action Plans in place as a condition of funding, and we are supporting organisations to be ambitious in the delivery of EDI.

There is still much to do, but we are committed to supporting the Scottish Government's aims for a fairer and more inclusive society in Scotland today.

Janet Archer, Chief Executive, Creative Scotland, April 2017

Board Statement

Equality, diversity and inclusion – EDI – is embedded throughout Creative Scotland. It's in our DNA. EDI is reflected in our plans and strategies, our funding and our advocacy for access to arts and creative activity. In July 2015, Creative Scotland became the first public body to meet the gender balance target since the Scottish Government's new **50:50 by 2020** challenge was set. The Board is currently comprised of five men and six women.

This EDI Report indicates how the organisation is committed to delivering equality, diversity and inclusion, and what has been achieved so far. We will continue to work to address inequalities in the arts, screen and creative industries in Scotland and ensure that **everyone** who lives, works or visits Scotland has access to culture and can enjoy artistic and creative experiences.

Richard Findlay, CBE, Chair of the Creative Scotland Board, April 2017

Executive Summary

This report highlights the progress Creative Scotland has made in raising the profile of our equalities, diversity and inclusion (EDI) work throughout the organisation itself, and into the sectors – the arts, screen and creative industries – that we support.

This is our third biennial report, and it indicates the significant changes we have made since 2013. The report shows how we have:

- undertaken a major EDI Review in our own organisation and across the arts and screen sectors
- continued to deliver and make progress with our Equality Outcomes since 2013 (and the updates in 2015)
- consulted and gathered important EDI data on employment in the sectors we support
- gathered and used employee data, including protected characteristics
- improved data collection and analysis
- increased the disclosure rates
- improved data for recruitment, development and retention of employees.

We have also revised our EDI Outcomes for 2017-21 and have also:

- achieved a gender balanced Board, with improved diversity
- integrated EDI into our sector strategies
- worked with partners to support increased diversity in the sectors
- used EDI to advocate for the arts in wider society
- included poverty and socio-economic deprivation in our list of characteristics.

We include case studies of successful inclusive delivery – though these are only indicative of a tremendous range of good examples of EDI practice in Scotland's arts, screen and creative industries.

Our data collection and analysis of internal statistics can be problematic, as we are dealing with relatively small numbers, and we need to be mindful of protecting individuals' anonymity.

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 and creative sectors in Scotland. We do this by helping others to create culture through developing great ideas and bringing them to life.

In April 2014 we published our 10 Year Plan Unlocking Potential, Embracing Ambition, a shared plan for the arts, screen and creative industries in Scotland 2014-24. The Plan is available on our website in both full and summary versions, in English and Gaelic, and in plain text formats.

Equalities and diversity are integral to all of our work and essential to delivering quality in the arts, screen and creative industries.

Creative Scotland 10 Year Plan 2014-2024 Unlocking Potential Embracing Ambition

Creative Scotland has five ambitions that frame our collective aims until 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

Our approach to mainstreaming equality across the organisation is to embed it in day-to-day functions through this 'connecting theme' approach. All policy decisions have to include EDI considerations, and this approach helps to address the three needs of the general equality duty.

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

www.creativescotland.com/what-we-do

2. The Legal Framework

The Equality Act 2010

The Equality Act 2010 simplified and strengthened previous anti-discrimination legislation, and provides a comprehensive legal framework to protect the rights of individuals, and promote a fair and more equal society. Creative Scotland and organisations delivering public functions on our behalf are required to meet the General Equality Duty of the Act. The General Equality Duty 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 nine 'protected characteristics' are:

- age
- disability
- gender
- gender reassignment
- pregnancy and maternity
- race
- religion or belief
- sexual orientation.
- marriage and civil partnership (with regard to eliminating unlawful discrimination in employment)

Creative Scotland, as a public body, is also subject to the following Scottish Specific Duties which include:

- reporting on progress in mainstreaming the general equality duty
- publishing equality outcomes and reporting progress
- assessing and reviewing policies and practices
- gathering, using and publishing employee information
- publishing gender pay gap information
- publishing statements on equal pay
- considering award criteria and contract conditions in relation to public procurement
- publishing required information in a manner that is accessible

- publishing the gender composition of our Board and producing a succession plan to increase board diversity.

The publication of this EDI Report and our revised EDI Outcomes fulfil these requirements. Both are published on our website in an accessible manner.

Board membership – amendments to the Equality Act

Following the Equality Act 2010 (Specific Duties) (Scotland) Amendment Regulations 2016, Regulation 6A, the Scottish Government, which leads the appointment process for Board members, intends to undertake further work on the process for gathering Board diversity data, and has advised that listed authorities (including Creative Scotland) are to report only on the number of men and women who have been members of our Board during the period covered by this report. In addition, we are required to report on the action we propose to take in the future to promote greater diversity of Board membership. (This information can be found in Section 6 of this report.)

The Gaelic Language (Scotland) Act 2005

The Gaelic Language Act is included here as we believe this also contributes to EDI and Scotland's rich and diverse cultural landscape and national identity. We are committed to the objectives set out in the National Plan for Gaelic and we have put in place initiatives to help ensure that Gaelic has a sustainable future in Scotland and, in particular, an integral role in Scotland's vibrant artistic and cultural life. Our Gaelic Language Plan (published in 2012) sets out how we will use Gaelic in our operations and communications and how we will support Gaelic in our funding of the arts, screen and creative industries in Scotland. Please note that the Gaelic Language Plan is due to be updated in 2017.

Scots Language

In 2015 we published our Scots Language Policy, believing that Scotland's diversity and distinctiveness are reflected in our indigenous languages, Gaelic and Scots.

The BSL (Scotland) Act 2015

British Sign Language (BSL) was recognised as a language in Scotland in 2011 and the British Sign Language (Scotland) Act was passed in 2015. Creative Scotland is a member of the National Advisory Group for the BSL Act, and is involved in the development of the National Plan for BSL. The plan will be launched later in 2017, and Creative Scotland will take forward relevant actions to promote the BSL language, and work with partners to ensure the inclusion of BSL users in culture and the arts in Scotland.

3. Equalities, diversity and inclusion in Creative Scotland

What do we mean by EDI?

Creative Scotland uses 'EDI' or 'equalities, diversity and inclusion' to indicate our commitment to developing and supporting arts, film and creative industries that are more representative of the diversity in Scotland today.

We believe that EDI is about creating the conditions for excellent art and creative production. Equality is about removing the barriers and diversity is about supporting and reflecting the different cultures in Scotland, enabling all artistic and creative voices to be heard. Inclusion is about creating the conditions for everyone to work in, engage with, participate in, or experience arts and creativity throughout the country.

We work over and above the legally defined list of protected characteristics and include socio-economic deprivation (i.e. poverty; health and wellbeing; poor educational attainment; language and geography) in our strategic approach to EDI. Language tends to refer to Scots and Gaelic. But slowly, other languages are appearing into our national cultural offer. Geography is included as a reminder of the different factors to take into account to ensure inclusion in the arts, screen and creative industries outside the main cities in Scotland's smaller towns, rural areas and highlands and islands.

EDI Team

There are three members of the EDI team within Creative Scotland, with a primary focus on mainstreaming and addressing inequality. EDI is placed within the Strategy Directorate, but is embedded in the Arts and Engagement Directorate. The two Equalities officers are placed in specialism arts teams (one in Literature and the other in Theatre), but all three, including the Head of EDI, work across art forms, advise and offer support to staff, the sectors, applicants, as well as assessing funding applications. All three have their own areas of specialist interest and development (eg creative ageing, health and wellbeing, ethnic diversity, poverty) and contribute to legal compliance requirements. Monthly EDI reports go to director meetings.

As an example illustrating the development and support work undertaken by the team, in 2015-17 one EDI officer supported funding applications by meeting with over 29 disabled individuals or organisations in 49 contact sessions; 10 ethnic minority and refugee individuals or organisations in 20 contact sessions; and seven LGBT individuals/organisations in nine contact sessions.

Equality Impact Assessments (EqIAs)

To date, EqIAs in Creative Scotland have focussed on our main function of funding. One recommendation in the EDI Review is for Creative Scotland to make better and more regular use of the EqIA process. We therefore plan to deliver training around EqIA to all Specialism Leads, managers and directors in 2017. During 2015-17, we carried out a number of EqIAs – including:

RFO process, 2015-18. This evaluative EQIA looked at the impact of decisions to select the final portfolio of funded organisations throughout Scotland for this three year period.

RFO process, 2018-21, part one. We are completing a comprehensive EqIA of one of our fundamental funding processes: the Regular Funding process offers three year funding to arts, screen and creative industry organisations throughout Scotland. This is a competitive process, and involves a thorough assessment of business plans, EDI plans, and budgets to arrive at a network of organisations forming the infrastructure for the arts in Scotland.

Part one of this EqIA has assessed the design of the process and guidance, and Part two will be carried out in 2017, concentrating on the decision making process and implications of the outcomes.

Other EqIAs in this period include the Creative Scotland Strategic Plan 2014-24; CashBack for Creativity; the Creative Learning Review; and an EqIA of the Artistic and Creative Review Framework is underway at time of writing.

Procurement

Our procurement process is in line with the Scottish Government recommended model, having been revised in 2015.

Creative Scotland includes a specific Condition of Contract Clause in appropriate Invitations to Tender documents, which make it a contractual requirement for all successful bidders to strictly adhere to their general duties under the Act. In addition, where tenders are to be evaluated on the basis of the most economically advantageous tender, compliance with the Equality Act 2010 is an award criterion. Appropriate tenders contain a specific Condition of Contract Clause on monitoring the successful bidder's performance in relation to compliance with its general duties under the Act, requiring the Provider to periodically report to the Contract/Framework Administrator on its compliance.

Fair Pay

Creative Scotland is committed to fair pay in the arts, screen and creative industries and information is [available on our website](#), signposting the reader to all the main unions, associations, membership bodies and lead agencies that produce guidance and recommendations on rates of pay. We recommend the

Scottish Living Wage where appropriate, for our own employees, and we expect all organisations which seek Regular Funding from us to commit to pay a Living Wage, according to the [Living Wage Foundation](#), to all core workers.

Complaints

No complaints have been received relating to EDI issues in the period of this report (2015-17).

Sector Strategies

We published a Screen Strategy in 2014, and both the Creative Industries Strategy and Arts Strategy in 2016. All will be refreshed in 2017/18. All three strategies made use of equalities evidence in Scotland and in the sectors we support, and all make clear commitments to mainstreaming EDI.

If the arts are reflective of, and made by, a diverse range of people and communities they will be more relevant to more people, regardless of background, ethnicity, age and context.

Creative Scotland Arts Strategy 2016/17, page 29

Sector Reviews

Creative Scotland has undertaken a series of sector reviews including music, theatre, dance, literature and publishing, visual arts, film and animation. These reviews provide in-depth analyses of evidence, and look at the dynamics of the different sectors. By identifying gaps and opportunities they provide the basis for a more strategic approach to funding and support.

We identified a need to develop a new approach to embedding EDI, accompanied by a deeper understanding and consistent application across all aspects of the organisation. Along with the art form reviews, we therefore decided to undertake a review of equalities in Creative Scotland and the sectors we support.

4. The EDI Review 2015-2017

A phased approach

To underpin our Plan and sector strategies, an ambitious EDI Review was initiated in 2015 to look at how best to deliver our EDI Outcomes, and support, integrate and promote equalities in our work. Our main aim was to effect a step change in the mainstreaming of EDI throughout the arts, screen and creative industries in Scotland. The EDI Review has a phased approach.

Phase One – an internal review

Phase One started in 2015 with an internal review. This was focussed on Creative Scotland's organisational approach to delivery of EDI, looking across our Directorates to affect a shift in the organisational culture.

We wanted to clearly articulate how equalities are essential to delivery of all five stated ambitions in Creative Scotland's 10 year plan, 'Unlocking Potential, Embracing Ambition'. And we wanted to establish procedures and develop staff knowledge and skills to ensure a mainstreamed approach across all areas of our work.

Staff engagement

We commissioned an external consultant to conduct an EDI staff survey, which was completed by 45% of employees, representing all areas of operation, and the majority in the Arts and Engagement Directorate. We also held staff focus groups which were well attended by people from across the organisation. One to one interviews were held with directors, managers and specialism leads – and the consultant mentioned the 'clear and confidently informed views' of some.

90% of survey respondents felt committed / very committed to EDI and aimed to include it in their area of work. But, while 'knowledgeable of some aspects', many staff wanted to learn more and requested more support, including the provision of refresher courses and topical events.

Learning opportunities (training and development of all staff)

We looked at all training undertaken by staff over the last five years (both provided by Creative Scotland or by external providers, possibly in previous employment). All managers have had training in understanding employment law around protected characteristics. Unconscious bias was the course most attended (>60% of the organisation), followed by disability equality training, various mental health courses, disability awareness and LGBT awareness training. But there were varying patterns of attendance, and therefore different learning applied across teams.

All staff currently attend an EDI session as part of their induction process; and everyone is advised to complete a general introduction to Equalities module online. (In 2017, we are making this mandatory with a time limit for all new employees to complete this training, and all staff are to undertake EDI refresher training.)

Unconscious bias training is arranged for all specialist officers who are involved in assessment of funding applications, and we are working on a new comprehensive EDI learning programme in 2017, with regular refresher courses.

We asked staff if they discussed their training requirements, including EDI related training with their line managers through the PDR process. More than 60% of respondents were aware they could do this, but had not specifically discussed EDI related training opportunities. This has been addressed in 2016 with the introduction of 360 feedback for all employees, providing all staff with additional learning opportunities.

We are not aware of any barriers to staff training and learning opportunities across the organisation.

Policy review

During Phase One, we reviewed 91 policies, processes and procedures, and other published or internal documents. We looked at language, compliance with the Equality Act 2010, and good practice in inclusion and access. We found that all documents showed good compliance levels but there was inconsistency in language relating to EDI, and that there was potential to further develop procedures to ensure best practice in EDI, where appropriate, of positive action measures in recruitment. This has fed into the development of our revised EDI Outcomes which are being published alongside this report.

Data collection, monitoring and analysis

We are committed to improving equalities monitoring, data collection and analysis, both internally in Creative Scotland and across the arts, screen and creative industries sectors in Scotland. Monitoring is essential to understand variations and gaps in provision across equalities, socio-economic background and geography. Creative Scotland has many existing data collection routes.

In 2016, the EDI Team worked with our Knowledge and Research team and reviewed all monitoring forms across the organisation for consistency and relevance – terminology, inclusion of protected characteristics, and good practice. This is challenging due to the numerous points for data collection across all funding streams, our employment, and for other data collection purposes. But we have made positive changes and more consistent approaches have been adopted.

We identified a need to more accurately monitor our funding programmes in our EDI Outcomes in 2013. We have for the first time (March 2017) been able to collate (anonymised) data and track the protected characteristics of applicants against awards made to identify any trends or gaps across Open Project Funding (our main project funding route) and Targeted Funds (including the Youth Music Initiative and Cashback for Creativity). We are using this data to inform the revised EDI Outcomes 2017-21 which are being published alongside this report.

A new online funding process is being commissioned in 2017/18. The EDI Team will support the inclusion of EDI monitoring and evidence gathering, working closely with our Knowledge and Research team, and the Operations Directorate to improve this.

Staff Equalities Group

Described in the EDI Review Phase One report as 'a curious success', Creative Scotland's staff Equalities Group had inclusive membership and leadership. Its informal approach attracted over 15% of staff to volunteer. The group was put on hold during the EDI Review to allow the EDI team to focus on the review delivery. We are now using the findings of the staff consultation to revise its Terms of Reference and remit, and build on previous successes. We will continue to have Equality Champions (eg our LGBT Champion has been very successful in raising the profile of LGBT issues, events, and LGBTQI+¹ art projects in Creative Scotland).

The revised group will have representatives from all teams across the Directorates and be chaired by our Deputy Chief Executive. As well as monitoring the delivery of our EDI Outcomes, there is potential for theme based task groups to allow for greater staff involvement. Members of the group will be expected to cascade EDI information and learning to team members throughout the organisation. The ultimate aim of the group is to support the cultural change required for increased confidence, knowledge and skills throughout Creative Scotland.

A final report on Phase One of the EDI Review was considered in 2016 by our Senior Leadership Team. We continue to work through the recommendations. Much of the learning from this phase has been included in our Action Plan to deliver the revised EDI Outcomes.

Phase Two – sector focus

This second phase of the EDI Review was devised to be more externally focussed and support the development of the sectors we fund. It involved in-depth

¹ LGBTQI+ i.e. Lesbian, gay, bi-sexual, trans, queer, inter-sex and others – we aim to use the correct terminology where appropriate, so it is valid that in different parts of the report LGB or LGBT are used, and in this instance, referring to [Glitch](#) and [SQUIFF](#), we use the comprehensive terminology.

stakeholder consultation with artists, creative producers, filmmakers, organisations and equality groups of people, through surveys and discussion events. It also included the development of guidance materials to support the production of EDI Action Plans in order to effect mainstreaming in our Regularly Funded Organisations.

Regularly Funded Organisations (RFOs)

The network of 118 Regularly Funded Organisations (RFOs), 2015-18, forms an important part of Scotland's cultural infrastructure, and individually and collectively these organisations make a significant contribution to society – creatively, socially and economically. Working closely with RFOs is a key way in which Creative Scotland can address the ambitions, priorities and connecting themes (including EDI) highlighted in our 10 Year Plan.

All funded organisations are unique, and have different approaches to EDI. Some already have EDI embedded in their ethos. However, the equality impact assessment (EqIA) of the RFO network, and analysis of the statistics we gather from the RFOs' annual statistical returns (see Appendix 2) indicates that employment in the arts, screen and creative industries is not truly reflective of the growing diversity of Scotland today.

We therefore decided to engage, challenge and support all RFOs to develop inclusive organisational approaches, and to effectively mainstream EDI in all they deliver. RFOs are expected to be leaders and change agents to bring about fair, inclusive and more diverse sectors. We introduced a new condition of funding: all RFOs were required to produce EDI Action Plans by April 2016. To support this, we developed 'Equality, Diversity and Inclusion Action Plans: A toolkit for Regularly Funded Organisations'. This guidance explains the legal context, the relationship between EDI and art, and the practical measures that an organisation can take to ensure EDI is evident throughout. Guidance covered employment, governance, business planning, data collection, and action planning.

Glasgow Women's Library is one of Creative Scotland's Regularly Funded Organisations 2015-18. It is the only accredited museum in the UK, dedicated to women's lives, histories and achievements. It is based in Bridgeton, part of Glasgow's East End.

An extract from their Equality, Diversity and Inclusion Action Plan 2016-2019:

GWL's Vision is of a world in which women's historical, cultural and political contributions to society are fully recognised, valued and celebrated by all. Our Mission is to celebrate the lives and achievements of women, champion their historical, cultural and political contributions and act as a catalyst to eradicate the gender gap that contributes to widespread inequalities in Scotland.

All organisations have now submitted their plans and the EDI team have worked with Lead Officers to review these, and support organisations to further develop them where required. We shall monitor the delivery of these EDI Action Plans – and align this with our funding. The new network of RFOs (for 2018-21) is being selected in 2017, and EDI Action Plans are included in this process.

The Screen EDI Review

The Creative Scotland: On Screen strategy published in 2014 stated that we *'are committed to developing a skilled and diverse workforce, creating opportunities for under-represented groups by challenging existing approaches to working practices in the screen sector'*.

To investigate the barriers and challenges we undertook an EDI review of the screen sector in Scotland in 2016. The findings from our survey of more than 500 individuals working in film and TV in Scotland were published in May 2016 (see Appendix 6), and a comprehensive report, Equality Matters, drawing on this evidence, against a backdrop of national and international research and policy, was published in February 2017. Issues and themes covered by the Survey were discussed with industry representatives at events in the Edinburgh International Film Festival and the Glasgow Film Festival.

The Equality Matters report highlights evidence of the numerous and complex barriers to access, progression and representation both on and off-screen – including economic limitations, geography and gender. The review also makes a series of recommendations for positive and collaborative action.

The recommendations include the establishment of a cross-sectoral Screen EDI working group and the development of a Screen EDI framework. This will allow Creative Scotland, with the Screen EDI working group, to set EDI targets and monitor representation on and off-screen in everything we fund. The Screen EDI working group has now appointed a chair and is recruiting members (March 2017).

Understanding Diversity in the Arts Survey 2016

In the Arts Strategy 2016 we committed to undertake an EDI survey of the arts. We launched this in October 2016, and received over 1550 responses. The survey provides a snapshot of the arts sector. We wished to understand people's experiences relating to employment in the arts (across art forms) through gathering information on gender, age, ethnicity, disability, and sexual orientation. Insights into socio-economic background, education, occupation, employment status, income, career progression and geographic limitations are also analysed.

At the time of writing, the final report from the survey is being developed. But initial analysis of the interim findings indicates significant barriers are experienced by women, disabled people and those from ethnic minority

backgrounds. The findings also indicate a highly educated and low paid sector, creating significant socio-economic barriers to entry.

We will use this information to develop our EDI Action Plan, underpinning the revised EDI Outcomes for 2017-21 (published alongside this report).

Phase Three - mainstreaming

This further phase of the ongoing EDI Review is designed to embed learning, raise visibility of equality issues, and further influence mainstreaming in the sector.

We held an equalities focussed day for all our Regularly Funded Organisations (RFOs) in February 2016. We highlighted good practice examples (Barrowlands Ballet and Glasgow Women's Library) and had presentations from artists with protected characteristics including a young theatre student from a minority ethnic background who talked about stereotyping of roles and challenged theatre producers to use colour-blind casting.

To date, we have organised several sessions across the arts and screen sectors in 2016/17 – so called 'creative conversations' to highlight identified EDI issues, involving interested parties in discussions to find effective mechanisms for change. These included a seminar in Dundee on 'Visual Arts: disability and curatorial practices' in April 2017, partnered by DCA, Unlimited (disabled artists) and engage (visual arts education). And in May 2017, an event on 'Artists and care homes' partnered by Artworks, a Paul Hamlyn Foundation initiative.

Conclusion of EDI Review

The EDI Review has been an ongoing process, but will be completed with the publication of the EDI Outcomes 2017-21 and the supporting action plan. Creative Conversations about EDI issues will continue throughout 2017.

Communications: website and social media

There is an increasing focus on EDI on our website. There is more guidance and reference material relating to equalities, including our Toolkit for EDI Action Plans. Regular articles and interviews feature artists and creative producers, raising the profile and visibility of those with protected characteristics in the arts, screen and creative industries.

To read more about Raisah Ahmed, a screenwriter, director and co-founder of BAME Boost (a Scotland based initiative aimed at boosting Black, Asian and Minority Ethnic representation in Film, Television and Theatre) [click here](#).

On International Women's Day in March 2017, we featured leading artists across the sectors, and this received a very positive response on social media.

5. Working in Partnership

Creative Scotland cannot achieve the change required to address inequalities in the sectors on our own. We develop, support and fund work with many significant partners, including other public bodies, Local Authorities, funders, charities, arts organisations, venues, artists and practitioners, national companies, umbrella bodies and agencies.

Working with Local Authorities: Diversity Agent for Change programmes

With Creative Scotland funding, Glasgow Life is about to embark on a two year Diversity Agent for Change programme, to help address the lack of minority ethnic leadership in the arts in Scotland. Through positive action measures in recruitment they intend to appoint a senior manager who will engage with minority ethnic artists and creative practitioners and develop the programming of minority ethnic arts in cultural venues throughout the city. This initiative aims to mainstream diverse cultural representation in the delivery of arts programmes in Scotland's most ethnically diverse city.

We are also working in partnership with City of Edinburgh Council who are to embark on a diversity change programme in 2017, seeking to better understand the city's diversity and to design responses and partnerships to better reflect and nurture further development and engagement.

Regularly Funded Organisations: in our network of 118 RFOs 2015-18, 14 organisations were identified as leaders in mainstreaming EDI, with a specific EDI focus including disability, ageing, gender, poverty or ethnicity. The organisations were: Project Ability, Arika, Lung Ha Theatre Company, Birds of Paradise, Drake Music Scotland, Paragon Music, Independence, Janice Parker Projects, Glasgow Women's Library, Barrowland Ballet, Stellar Quines, Solar Bear, Luminare and Platform.

Regularly Funded Organisation leads the way on intersectional issues

Arika is a Regularly Funded Organisation – a Glasgow based international arts partnership *'work[ing] to celebrate and support art as it expresses communities' desires and struggles in creating their lives and worlds together'*.

Their event in October 2016, 'Episode 8 – Refuse Powers' Grasp' considered intersectional issues, spending three days of 'thoughtfulness and deep humanity, examining trans, queer, feminist and/or POC [people of colour] resistance to ...power structures – through discussions, workshops, parties, performance and film'.

'Though not a disability-led or [disability]-focused festival per se, Arika ... provided better access than [a recent] disability festival that took place in the same location. Arika didn't just cover the basics of choosing a wheelchair-accessible space and offering BSL and captions at most events (and by request at others). They also provided quiet space. Latecomers were admitted, and [people] could leave when they wanted. Wheelchair-users were not segregated from non-wheelchair-using friends in a seat-less front row, and people with other mobility issues weren't expected to climb stairs to the second row. Reserved seating also meant [attendees] didn't have to queue or sit on the floor in the lobby, as happened during long waits at [the other festival].

There was financial care, too. Arika asks for donations, but not at the door; payment was optional at a separate table, so no one was turned away or shamed.

Extract from review by Sandra Alland, Disability Arts Online, October 2016.

Unlimited is the leading programme for disabled artists in the UK. The aim of Unlimited is to embed work by disabled artists within the UK cultural sector, reach new audiences and shift perceptions of disabled people. Creative Scotland, has been a funding partner since 2010 and supported commissions and other Unlimited artist development programmes, with a big impact on raising the profile and mainstreaming disability representation throughout the arts. A major Unlimited international showcase took place in Glasgow's Tramway in 2016 featuring Scottish, UK and international artists, and a symposium investigated the issues faced by disabled artists and performers. Creative Scotland is now mainstreaming our work with disabled artists and the main funding route of Open Project Funding applies. We will continue to work with Unlimited where appropriate.

Stonewall is Europe's largest lesbian, gay, bi and trans (LGBT) charity. They run the Diversity Champions programme with over 700 organisations; a leading employers' programme for ensuring all LGBT staff are accepted without exception in the workplace, helping to create inclusive and accepting environments for a large part of the UK workforce. As members of the Stonewall Diversity Champions programme, Creative Scotland benefits from taking part in the Workplace Equality Index, which is a significant comparator measure of equality in the workplace in the UK. In 2017, Creative Scotland has continued to improve its ranking, and has moved up 45 places to be placed 159 (out of 439 organisations in the UK), and second in our sector (behind the Tate Galleries). We open up Stonewall training opportunities to all staff across the organisation.

We are members of the **NDPB Equality Forum**, a valuable network of public sector organisations for sharing good practice. Creative Scotland is the forum's representative on the Scottish Government's National Advisory Group for the national plan for BSL language in Scotland.

New Scots (Refugees)

Creative Scotland is a member of New Scots: Integrating Refugees in Scotland's Communities strategy group, and continues to work with the Scottish Government, the Scottish Refugee Council and others to support the integration of refugees through arts and creative production and involvement.

Scotland has welcomed approximately 1500 Syrian refugees in the last year through the Syrian resettlement programme, and almost all (30 out of 32) Local Authorities are supporting their settlement in Scotland. In addition, approximately 2000 refugees and asylum seekers have come to Scotland from other origins, including Afghanistan and Sudan.

We believe that arts can play an important role in the integration and community involvement of refugees. Through monitoring applications to the Open Project Fund, we became aware of the growing number of artists applying for funds to work with refugees, and have recently received applications from artists who are refugees themselves. Creative Scotland has an ongoing partnership with the Scottish Refugee Council, and has supported recent projects (such as 'Share My Table' at Glasgow's Tramway in 2017).

We also partnered the Scottish Government, Federation of Scottish Theatre and the Scottish Refugee Council to hold a one day seminar 'Arts, creativity and the integration of refugees in Scotland'. 200 artists and creative producers, New Scots (refugees), and policymakers attended the event in July 2016.

Our Place, Partnerships and Communities team is planning an event in 2017 to bring together local authority arts officers and those with responsibility for refugee integration programmes in Local Authorities throughout Scotland, to discuss closer working for the benefit of New Scots.

Creative Ageing

Aware of the increasing ageing demographic in Scotland, and the varying participation (and attendance) of older people across the arts, [see the Scottish Government's Equality Evidence Finder²: Age and Culture], Creative Scotland, the Baring Foundation and Age Scotland collaborated to form Luminate, Scotland's festival of creative ageing. With the first festival held in 2012, by October 2016 there were over 320 events throughout the country. More than 70% of event organisers agreed that Luminate inspired them to initiate events for older people that would not otherwise have taken place. 69% of event organisers said that they are planning to increase their work with and for older people in the future.

Creative Scotland is a signatory to the Long Live Arts manifesto for the creation of a broader policy framework for cultural participation by older people. This European wide initiative recognises that '*cultural participation expands health and well-being in older age, providing older people with a more dignified and fulfilled life*'.

² <http://www.gov.scot/Topics/People/Equality/Equalities/DataGrid/Age/Agetcs>

6. Creative Scotland Board Diversity

Creative Scotland is an enthusiastic supporter of the One Scotland programme working for diversity in the boardroom. We were the first public sector body in Scotland to make a commitment to the First Minister's Partnership for Change initiative that by 2020, 50% of Board Members will be women. We achieved a gender balanced board in July 2015.

Under the Equality Act amendment, regulation 6A, Creative Scotland is required to report on the numbers of men and women on our Board during the period covered by this report. During the period April 2015 to March 2017, five members of the Board retired: three men and two women. Four new members were recruited: two women and two men. Information on our current Board, which has 5 men (including the Chair) and six women, can be found on our website.

Board succession plan

We believe that a good functional Board needs variety of life experiences, attitudes, skills, and cultural diversity. Diversity of membership contributes fresh perspectives and new ideas, and leads to more open-minded and effective decision making.

We are currently working on recommendations with our Board to support the development of a Board succession plan to engender even better representation of diversity.

A number of measures to be considered include:

- An annual review of the skills, knowledge, expertise and diversity (including protected characteristics) of the current Board members, and requirements for future members
- Identify skills and diversity gaps in the context of delivery of Creative Scotland's 10 year plan
- Work with the Public Appointments team in the Scottish Government to attract diverse candidates and advise on different recruitment methods, including the application process, information pack and interviews.
- Consider the involvement of our stakeholders in this process (i.e. artists and creative producers)
- To promote Board membership to a wider community (e.g. encourage Board members to write blogs or other communications/social media about their work)
- Promote the work of the Board to staff and include Board appointments and news in regular corporate communications.

- Arrange regular EDI training for all Board members
- Work with other relevant organisations on improving Board effectiveness e.g. Changing the Chemistry
- Consider offering mentoring opportunities and co-options, especially to those people from under-represented groups.

8. Equality Outcomes: Measuring Progress from 2013-17

As required by the Equality Act 2010 specific duties, in April 2013 Creative Scotland set Equality Outcomes to enable the organisation to better perform the general equality duty. These outcomes are published on our website and we report on progress made towards achieving these outcomes from April 2013 to March 2017 below. The activity and examples provided in the progress column are indicative of the breadth of our activities to achieve the outcomes, and to address the three needs of the General Equality Duty.

Revised EDI Outcomes are published alongside this report. While the new Outcomes remain broadly consistent with those set in 2013, they are SMART and progress will be easier to measure. We will underpin the revised Outcomes with an EDI Action Plan.

For the purposes of this EDI Mainstreaming Report to 2017, we report on the Outcomes as adopted in 2013.

Equality Outcome 1	Our funding support more accurately reflects the diversity of contemporary Scotland	
The actions we said we would undertake to achieve this:	Progress 2015	Progress 2017
<ul style="list-style-type: none"> - Revise our funding programmes to ensure that we deliver a funding approach that is fair, transparent and enabling 	<p>Creative Scotland revised all funding programmes in 2014 and simplified the process for applicants. There are now three accessible routes for funding.</p> <ol style="list-style-type: none"> 1. Organisations can apply for three year funding through the Regular Funding programme, one of the key means by which the ambitions, priorities and connecting themes highlighted in the 10 Year Plan will be addressed. The programme launched in April 2014, and the <u>network of Regularly Funded Organisations</u> for 2015-18 was announced in October 2014. An <u>Equality</u> 	<p>This is ONGOING.</p> <p>There are several accessible funding routes:</p> <ol style="list-style-type: none"> 1. The current round of RFO funding is open to organisational applicants for three year funding from 2018-21. An EqIA has been carried out for the initial stages of the process. A further EqIA will be carried out to support decision-making. EDI is a criterion of assessment, and we expect organisations to mainstream EDI and evidence this in their Business Plan. All assessors undergo Unconscious Bias training. All applicants have to submit EDI Action Plans (or commit to developing one within the first year of funding). We aim to build a network of funded organisations that are significant

	<p><u>Impact Assessment</u> of this process was undertaken.</p> <p>2. Open Project Funding is now open to applicants, individuals and organisations. Applicants are encouraged to develop and reach new audiences (including those who can be 'hard to reach') and involve more people in artistic and creative activity.</p> <p>3. The third route is Targeted Funding. This funding is used to target specific areas and address gaps in provision. An example of this is <u>Unlimited</u>, a targeted funding programme to support and develop disabled artists. Following the EqIA of the Regular Funding process, we will be using Targeted Funding to address the lack of BAME led arts in Scotland.</p>	<p>contributors to society – culturally, socially and economically.</p> <p>2. Open Project Funding. As well as artistic and creative quality, applicants have to demonstrate how they are reaching people and benefiting society. We clearly require applicants to demonstrate if they are targeting people with protected characteristics and/or living in poverty.</p> <p>3. Targeted funding. Funding is used to address identified gaps in provision. In 2015-17, EDI targeted funding was used to support Unlimited to work with D/deaf and disabled artists; to increase access for D/deaf and disabled audiences; to work with refugees; and to develop a programme for minority ethnic leadership in the arts, working with Local Authorities.</p> <p>We identified a lack of funding for small community organisations in the available funding programmes in 2015/16. As a result, we re-introduced a funding programme in 2016, in collaboration with the Big Lottery: Awards for All. This fund has specific EDI aims, including a focus on older age, integration of refugees,</p>
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		<p>increasing accessibility, and support for SIMD areas.</p> <p>Other targeted funds have clear EDI aims and outcomes, including the Youth Music Initiative (YMI) and CashBack for Creativity which aims to tackle inequalities by having a focus on disadvantaged young people.</p>
<p>- Ensure our funding processes are clear and accessible</p>	<p>We aim to make all our publications and guidance material accessible to as many people as possible. We tested the new funding process, forms etc with a diverse group of potential applicants including disabled people before launch.</p> <p>We will conduct a review of the Open Projects funding programme process during 2015.</p> <p>Applicants are given the option to indicate if they would prefer, for religious reasons, not to receive funding from lottery sources.</p> <p>An accessible online funding application process is being developed and should be operational by 2017. This will also be beneficial to equalities data collection.</p>	<p>This is ONGOING.</p> <p>We regularly test our funding application processes and guidance materials for accessibility.</p> <p>Open Projects Funding was reviewed in 2015/16. We listened to feedback, improved guidance, and simplified the process for applicants.</p> <p>Online processes are to be commissioned in 2017.</p>

<p>- Offer clear support and advice to applicants from equalities groups</p>	<p>We offer <u>support to applicants</u>, tailored to individual requests. Support includes Sign Language Interpreters for meetings, scribing support for dyslexic applicants, and translation. Officers are available to advise new applicants and support them to make an application.</p> <p>The Equalities team offer additional one to one support to applicants from under-represented groups, including BAME³ people, to help develop capacity in the sector.</p>	<p>This is ONGOING.</p> <p>We offer support to applicants from equalities groups. We monitor the number of requests for support, which is increasing, especially for dyslexic applicants.</p> <p>In 2016/17, for the first time, we advised refugees and also gypsy/travellers in applications for funding.</p>
<p>- Make our equality aims clear in our funding programmes and include measures of assessment against these aims, where relevant to funding criteria</p>	<p>Open Project Funding: we encourage applications for 'equalities-based projects which specifically address inequalities due to age, ethnicity, disability or other Protected Characteristics'. All applicants are required to provide information on engagement and access for people with protected characteristics and are assessed on this.</p> <p>All Regular Funding applicants were assessed and rated on their plans to address Equalities and Diversity.</p>	<p>This is ONGOING.</p> <p>A new condition of funding for RFOs was instigated in 2016, and all funded organisations now have to submit EDI Action Plans.</p> <p>This is also embedded in the new RFO round for funding 2018-21.</p>

³ Note on TERMINOLGY: in 2015 we used the term 'BAME' for people with Black Asian and minority ethnic backgrounds. We have reverted to using 'minority ethnic' as preferable non-hierarchical term.

<p>- Provide equality assessment training to all staff involved in funding decision-making</p>	<p>All staff involved in funding assessments and decision panels have undertaken Unconscious Bias training in 2014.</p> <p>The EDI Review in 2015 will lead to further equalities training for all Creative Scotland staff to ensure a consistent and informed approach to mainstreaming EDI.</p>	<p>This is ONGOING.</p> <p>Unconscious Bias training has been provided for all assessors in 2017. >60% of all staff have now undertaken Unconscious Bias training.</p> <p>A comprehensive EDI training programme is being devised for delivery in 2017/18, with regular refresher courses.</p>
<p>- Improve monitoring, data collection and analysis to identify gaps and opportunities for mainstreaming, including protected characteristics of sexual orientation and transgender</p>	<p>We have identified consistent and comprehensive data collection as a priority for CS and this is included in the EDI Review in 2015.</p> <p>Annual Return forms for funded organisations and applicant (individual and organisation) monitoring forms and end of project reporting are being reviewed, to include tracking of applicants and awardees with protected characteristics. We aim for a consistent approach to monitoring equality characteristics across our operations.</p> <p>Sexual orientation is included in monitoring forms, and we have improved disclosure rates.</p>	<p>Disclosure rates continue to improve.</p> <p>All internal and external monitoring forms have been reviewed across the organisation for consistency and language etc.</p> <p>Guidance on data gathering, monitoring and analysis has been provided to Regularly Funded Organisations.</p> <p>This is now subject to regular review and is ONGOING.</p>
<p>- Review our funding decisions to ensure we are continuing to make</p>	<p>Awards are published, but currently listings do not consistently reflect equalities. We will improve this reporting and analysis - an</p>	<p>BASELINE established</p> <p>We are able to report on success rates for EDI – ie awards to applicants with protected characteristics, for the first time in 2017. The</p>

<p>progress against our equality aims</p>	<p>intended outcome from the EDI Review 2015.</p>	<p>results are based on the anonymised monitoring forms returned by applicants, tracked to successful awards.</p>
<p>- Monitor our procurement contracts to ensure equalities are reflected in decision making and delivery, ensuring that our suppliers have equality policies and they do not discriminate in relation to any of the protected characteristics.</p>	<p>The procurement process has been revised and follows the Scottish Government recommended model.</p> <p>Creative Scotland includes a specific Condition of Contract Clause in appropriate Invitations to Tender documents, which make it a contractual requirement for all successful bidders to strictly adhere to their general duties under the Act. In addition, where tenders are to be evaluated on the basis of the most economically advantageous tender, compliance with the Equality Act 2010 will be an award criterion, where appropriate. Appropriate tenders contain a specific Condition of Contract Clause on monitoring the successful bidder's performance in relation to compliance with its general duties under the Act, requiring the Provider to periodically report to the Contract/Framework Administrator on its compliance.</p>	<p>This is ONGOING</p>

<p>- Conduct a sectoral review in equalities across the arts in 2014/15</p>	<p>The Review of Equalities, Diversity and Inclusion should start in April 2015 and conclude in December 2015, looking at Creative Scotland’s practices, processes and policies, and also more widely at equality issues in the arts, film and creative industries. It will follow a co-production model and fully engage and involve people with protected characteristics.</p>	<p>A major EDI Review started in 2015 with three identified phases. The internal phase is now complete; a second phase of information gathering and analysis to improve mainstreaming EDI in the sectors is almost complete; and a third phase of creative conversations and the preparation of further EDI guidance materials is underway. This has been successful to date in raising awareness of EDI and fostering mainstreaming approaches to address the three needs of the Equality Act. To be completed in 2017.</p>
<p>Equalities is a cross cutting theme in our Corporate Plan 2011-14, Investing in Scotland’s Creative Future. See p33.</p>	<p>Creative Scotland’s 10 year plan, Unlocking Potential, Embracing Ambition, was published in April 2014. Equalities and diversity is a connecting theme throughout the plan.</p>	<p>EDI is integral to the current arts, screen and creative industries strategies – all three to be refreshed in 2017.</p>
<p>We will publish our funding decisions, and analysis by protected characteristic, from 2014/15, once improved data collection is in place.</p>	<p>We are working to improve our reporting mechanisms and equality data collection in order to achieve this.</p> <p>Timescale: December 2015.</p>	<p>ACHIEVED</p> <p>We are able to report the data by protected characteristics for funding decisions for the first time in 2017. This information will be used as a BASELINE for our revised EDI outcomes and future reporting.</p>
<p>Additional contributory actions</p>		

<p>Support a diverse arts sector through the artists and arts organisations we fund.</p>	<p>An Equality Impact Assessment of the network of 119⁴ Regularly Funded Organisations indicates that 14 organisations have a direct mission to address equalities and diversity, and 76.5% of funded organisations set out clear equalities provision in their proposed programmes.</p> <p>Disability, gender and age are addressed well, but gaps remain in BAME-led arts organisations. A programme to address BAME leadership is planned to start in 2015/16. LGBTI- focussed organisations and artists are project funded.</p> <p>There is significant activity provided by Regularly Funded Organisations and through project funding in areas of deprivation.</p>	<p>Minority ethnic leadership and representation in the arts, screen and creative industries continues to be a priority going forward. This is a clear target in our revised outcomes from 2017.</p> <p>A programme of Diversity Change Agents is being developed in partnership with local authority areas.</p> <p>The growing inequality in Scotland today will continue to be a priority area for us to address, in partnership with other agencies. We will continue to monitor our funding to areas of deprivation (SIMD).</p>
<p>Encourage partnership working between 'mainstream' arts organisations and those with a specific equality focus to support</p>	<p>EXAMPLE: The Dundee Rep theatre company are working in partnership with Deaf and disabled theatre company Graeae. The inclusive production of Blood Wedding at Dundee Rep in March 2015 is an example</p>	<p>This is ONGOING.</p> <p>CS is involved in the development of the BSL Language National Plan to ensure that the arts and culture are fully inclusive for BSL users.</p>

⁴ The original portfolio contained 119 organisations but The Arches ceased operations in June 2015.

<p>attitudinal change at home and abroad (for example, around disability and inclusive arts practice).</p>	<p>of best practice in integrating access into the aesthetic of a production.</p> <p>EXAMPLE: As a partner in the British Council UK- Brazil Transform programme, Creative Scotland promotes Scottish disabled performers in Brazil and in 2013 and 2014 we supported exchanges and workshops on inclusive aesthetic approaches in Brazil in the run up to the Olympic Games in 2016.</p>	<p>Creative Scotland supports the increasing integration of BSL in performance in Scotland.</p> <p>EXAMPLE: In March 2017, we awarded funding for a two year professional development programme for Sign Language Interpreters working in theatre to encourage inclusive performances and support the development of BSL users as audiences.</p>
<p>Support a diverse cultural programme in Glasgow 2014</p>	<p>Creative Scotland adopted a strategic approach to inclusion when programming Culture 2014 and Festival 2014 during the Commonwealth Games in Glasgow, identifying and addressing gaps in provision around equalities. LGBT led programmes (examples include Pride House, Drew Taylor's 44 Stories, Glasgay's Alan Bennett season), BAME focussed (Empire Cafe, Emancipation Acts), age related and dementia (In my father's words) and work by disabled artists (Marc Brew, Independance) featured strongly in the national programme.</p> <p>Creative Scotland challenged and supported artists and arts organisations to deliver</p>	<p>This is COMPLETED.</p>

	accessible, inclusive productions and funded imaginative approaches with the Access G2014 fund.	
Equality Outcome 2	Opportunities to engage with, and participate in, arts, screen and creative industries, throughout the country are more inclusive and accessible to everyone.	
The actions we said we would undertake to achieve this:	Progress 2015	Progress 2017
- Work closely with partners and other stakeholders to deliver this outcome.	<p>We develop, support and fund work with many partners, including other public bodies, Local Authorities, funders, charities, arts organisations, venues, artists and practitioners, national companies, umbrella bodies and agencies.</p> <p>The Scottish Government has a National Indicator to increase cultural engagement (and this is measured by the percentage of adults who have either participated in a cultural activity or who have attended or visited a cultural event or place in the last 12 months).</p>	<p>This is ONGOING</p> <p>We continue to work with numerous partners throughout the UK eg BFI on screen equality; Skills Development Scotland on equality in the gaming industry; engage Scotland on disability and visual arts.</p> <p>PROGRESS</p> <p>The National Indicator current status⁵: between 2014 and 2015, the percentage of adults who engaged in culture has increased by 1.1</p>

⁵ Creative Scotland is one of many partners who contribute to the cultural engagement National Indicator

	<p>Between 2012 and 2013, the percentage of adults who engaged in culture has increased by 1.3 percentage points, from 89.6% in 2012 to 91.0% in 2013.</p>	<p>percentage points, from 90.8% in 2014 to 91.9% in 2015.</p> <p>We know that key influences are the availability and the accessibility of cultural offerings.</p> <p>Research indicates that engagement is linked to a number of socio-economic indicators such as age (participation declines with age) and where you live (97% of adults in least deprived areas attended or participated in arts and culture compared to 85% in most deprived areas.) We continue to work to address these factors.</p>
<p>- Ensure our approach to arts development and advocacy supports, sustains and profiles a diverse arts and cultural sector in Scotland.</p>	<p>Following the Regular Funding process, and the issues highlighted in the Equality Impact Assessment, Creative Scotland is committed to further focussing on diversity, and ethnicity in particular. The EDI Review will support this approach.</p>	<p>This is ONGOING</p> <p>The data gathered during the EDI Review from the surveys conducted in screen and arts sectors provides a wealth of information on the barriers faced by artists and creative producers with protected characteristics. RFO EDI Action Plans are further supporting the focus on diversifying employment and artistic practice, representation and programming of diversity.</p> <p>The Understanding Diversity in the Arts survey explored barriers to career development and offers areas for improvement and further debate.</p>

<p>- Identify equality gaps or development areas requiring our support.</p>	<p>Cultural engagement is closely linked with a number of socio-economic indicators. There are fewer arts attendees and participators from the most deprived areas. Attendees tend to be in urban areas, and have the highest levels of educational attainment⁶. Figures for 2012 indicate nearly 20% difference in cultural participation between the least and most deprived areas. We aim to address these issues through, for example, our <u>Place Partnerships</u> and support for arts engagement in the areas identified as the most deprived data zones in the SIMD.</p> <p>We recognise that there is a major gap in BAME-led arts in Scotland and have ring-fenced targeted funds to support a talent development programme and encourage leadership in this area. Details will be available in 2015/16. [See Appendix 2, Annual Returns].</p> <p>Creative Scotland is on the Core Working Group for New Scots, Integrating Refugees in Scotland's Communities.</p> <p>The Scottish Household Survey indicates that there is nearly 20% difference in attendance and participation by 16-24 year</p>	<p>This is ONGOING.</p> <p>We use funding to help address issues relating to poverty (eg CashBack for Creativity funding, YMI programmes, and Awards for All). There is some improvement in the gap between those attendees and participators in the least and most deprived SIMD areas (12%), but work in this area is ongoing.</p> <p>We have more data on the level of minority ethnic led arts in Scotland.</p> <p>In 2016/17 we developed a Diversity leadership programme with Glasgow Life and City of Edinburgh Council, with details to be available later in 2017.</p> <p>Work with refugees continues. We held a seminar in 2016 to support artists' collaborations towards integration of refugees/New Scots.</p> <p>In 2016, we funded a <u>Toolkit</u> developed by the Care Inspectorate to support creative activity in care homes in Scotland, involving an often forgotten section of society in cultural activity.</p>
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⁶ Scotland's Census 2011, and Scottish Government Household Survey 2012

	<p>olds compared to those aged 75 and over. We continue to support Luminate, Scotland's creative ageing festival, which has had a positive impact on art programming for older people, the engagement in and employment of older people in the arts (see Luminate final evaluation report 2012-14). The number of events in care homes is increasing. Over the three years of the Luminate festival, more events have been targeted towards diverse groups, such as people living with dementia, disabled people and an ageing LGBT community.</p>	
<p>- Identify opportunities and good practice for further development and share good practice to widen impact.</p>	<p>The Promoting Equalities Programme (PEP) 2012-2015 was an organisational change programme putting equalities at the heart of the agenda. Seven funded arts organisations were involved in an experimental programme investigating delivery of EDI, building a cohort of sectoral ambassadors and leaving a legacy of sustainable equality and diversity change in the arts and culture sectors. The programme concluded in March 2015. Artlink's essay, Uncommon Ground, on</p>	<p>ONGOING</p> <p>There is growing EDI content on our website, including Case studies, interviews, survey results, research reports, etc. Guidance on Rates of Pay is now available, and further guidance materials are being developed.</p> <p>The EDI Action Plan Toolkit has been well received by funded organisations.</p> <p>Creative conversations on EDI issues will take place throughout 2017. This will involve specialism areas and focus on topical issues.</p>

	<p>artistic practice led by people with learning disabilities, is now published.</p> <p>The EDI Review will include a major programme of creative consultation and conversations, taking place in Autumn 2015, and focussing on equality issues and good practice. Topics already identified include disabled practitioners in film and music industries; employment and representation of women in theatre; BAME representation and employment across all sectors.</p> <p>The CS website highlights best practice examples in equalities, diversity and inclusion, and we are developing more equalities content and guidance as an output from the EDI Review.</p> <p>During Glasgow 2014, we issued participant organisations with a self-assessment template for access, and guidance materials for best practice.</p>	<p>Events will include a focus on the integration of New Scots and the role of artists; the representation of disability in curatorial practice; art and the integration of health and social care.</p>
<p>- Programme of equality events for staff and the sector.</p>	<p>Creative Scotland has an internal Equalities staff group with members from across the organisation. Meetings are chaired by the Deputy CEO, and regularly feature invited</p>	<p>This is ONGOING</p> <p>The EDI staff group has been temporarily on hold during the EDI Review, but will be reinstated with a new programme and a remit to</p>

	<p>external speakers on EDI topics. In 2014 the Scottish Refugee Council, the University of Edinburgh and Stonewall talked to the group. Members are champions/allies for protected characteristics (eg LGBT Champion, Gender Champion, Disability Champion etc.) The group is an information source and sounding board for equalities throughout the organisation, and members undertake specific equalities training (eg mindfulness and mental health, LGBT training from Stonewall.) The team organises events related to the Equalities calendar (eg International Women’s Day, Black History Month, LGBT History Month.) In 2013 and 2014 Creative Scotland hosted monthly Insights and Ideas sector events, many with equality themes.</p>	<p>monitor delivery of the revised EDI outcomes from 2017.</p>
<p>Equalities is a cross cutting theme in our Corporate Plan 2011-14, Investing in Scotland’s Creative Future. See p 33.</p>	<p>Creative Scotland’s 10 year plan, Unlocking Potential, Embracing Ambition, was published in April 2014. Equalities and diversity is a connecting theme throughout the plan.</p>	<p>The Arts, Screen and Creative Industries strategies will be reviewed in 2017, and will include clear and embedded EDI.</p>

<p>We will analyse our funding decisions, and final reports from successful applicants, by protected characteristic from 2014/15, once improved data collection is in place.</p>	<p>We continue to work on improving our reporting mechanisms, and equality data collection in order to achieve this. The EDI Review will contribute to this during 2015.</p> <p>Timescale: 2016</p>	<p>This improved data informs the development of our revised EDI Outcomes and is an important outcome from the EDI Review.</p>
<p>Additional contributory actions</p>		
<p>Continue to support arts organisations offering a range of opportunities, including talent development for people with protected characteristics.</p>	<p>Organisations we funded to deliver equalities focussed talent development in 2013-15 include: Solar Bear deaf youth theatre; Indepen-dance; Lung Ha’s theatre company; Project Ability; Artlink; Dance Ihayami; Citizens Theatre; Paragon; Sense Scotland; LGBT Youth Scotland; Edinburgh Mela; Glasgow Mela; and Glasgow Film. The Youth Arts Hubs, delivering the Youth Arts strategy ‘Time to Shine’, are being supported to deliver across equalities characteristics – an equalities training event was held in Aberdeen in March 2015.</p> <p>Working with Graeae, Dundee Rep offered apprenticeships to disabled people both</p>	<p>We continue to support the development of people with protected characteristics in the arts, screen and creative industries through liaising with Unlimited, RFOs, targeted and project funding, Place Partnerships etc</p> <p>EXAMPLE: Scottish Film Talent Network’s <u>FIVE@5 For Women programme</u>, with five 5 minute films being developed by women filmmakers (underrepresented in the industry).</p>

	behind stage (technical, production, communications) and on stage (former Solar Bear Deaf apprentice EJ Raymond).	
Develop new partnerships between 'mainstream' and equality focussed organisations, particularly through our Promoting Equalities Programme (PEP), to develop understanding between different people.	The PEP programme brought together a group of organisations reflecting different art forms, locations, and expertise in EDI. Organisations involved: Scottish Poetry Library Artlink (Edinburgh & Lothians) Enterprise Music Scotland Dundee Rep Scottish Dance Theatre Macrobert Glasgow Film.	This programme successfully concluded in 2015. Mainstreaming is a requirement for all funded organisations and supported with EDI Action Plans.
Support talent hubs focussing on equality groups (eg. dance and disability).	In 2013-15, we funded Talent Hubs to develop disabled performers and offered apprenticeships and a youth employment programme.	We continue to support a range of diverse talent development initiatives in screen eg <u>Scottish Film Talent Network</u> , <u>FANS</u> and <u>FIND</u> . The Youth Arts Hubs (2013-16) supported partnerships between national and regional youth arts and youth service providers, to deliver youth arts provision across a range of art forms. Funded organisations support diverse talent development eg <u>Solar Bear's</u> Deaf Youth theatre and <u>Birds of Paradise</u> theatre company's work with emerging disabled actors.

<p>Promote learning for artists working in participatory settings.</p>	<p>ArtWorks Scotland is a national professional development initiative for artists working in participatory settings. The <u>Artworks</u> programme commissioned research into the skills, knowledge and experience that artists (across all art forms) need to develop to work to a high standard in participatory settings, such as schools, prisons or communities.</p>	<p>The Artworks Scotland programme has developed a toolkit – <u>Is this the best it can be?</u> and in 2017 is continuing to support artists in participatory settings.</p> <p>EXAMPLE: The Scottish Prisons Art Network has received funding to further develop work with offenders and their families. With partners, '<u>Working in Scottish Prisons – a Guide for Artists</u>' was published on our website.</p>
<p>Develop access in Scottish arts venues through developing capacity of access initiatives.</p>	<p>EXAMPLE: Access training was offered to all funded participants and venues during Glasgow 2014, with guidance materials and a self-assessment template.</p> <p>EXAMPLE: there is increased awareness of accessibility requirements of older people, including those living with dementia – for example, the <u>Macrobert's</u> focus on dementia-friendly venue development and monthly dementia-friendly days, and <u>Edinburgh Theatres</u> focus on dementia-friendly programming.</p>	<p>This is ONGOING</p> <p>Creative Scotland includes a budget line for ACCESS costs in its application form and budget template for Open Project Funding and other funding programmes.</p> <p>We continue to support the increase in the provision of BSL interpretation, and fund the Federation of Scottish Theatres to produce <u>ACCESS SCOTTISH THEATRE</u> , an online listing for BSL interpreted, captioned and audio described performances throughout Scotland. AST was reviewed and improved in 2016.</p>
<p>Continue to embed access considerations in Capital Lottery programme.</p>	<p>Training in Equalities, including Universal Design principles, is provided for all Capital projects, most recently in February 2015.</p>	<p>In 2015, Creative Scotland put a pause on accepting any new applications for large Capital Funding. While our Capital programme is not</p>

		receiving any new applications, we continue to support existing projects.
Equality Outcome 3	Employment patterns in the arts, screen and creative industries better represent the diversity of Scotland.	
The actions we said we would undertake to achieve this:	Progress 2015	Progress 2017
- Work closely with partners and other stakeholders to deliver this outcome.	<p>Creative Scotland's employment patterns are set out in Appendix 1.</p> <p>We require our funded organisations to monitor employment and report on protected characteristics. We aim to achieve a more consistent approach to gathering and analysing this information (internally and externally) to inform our strategies into the future to encourage more diverse leadership and employment in arts and culture in Scotland. The EDI Review will support this.</p>	<p>This is ONGOING</p> <p>We continue to work with numerous partners (e.g. Glasgow Life, City of Edinburgh Council, Skills Development Scotland, BFI) – and other stakeholders including funded organisations (e.g. FST, Cultural Enterprise Office), third sector organisations (e.g. BEMIS) and others.</p> <p>The EDI Review has supported improved data collection in the sectors.</p>

<p>- Monitor and analyse the equality characteristics in employment in our funded organisations, both creative and administrative posts (through our Annual Returns) and use data to inform equality impact assessments.</p>	<p>The data collected by funded organisations is used to inform Equality Impact Assessments and policy development. EXAMPLE: see the EqIA for <u>Regularly Funded Organisations</u>.</p> <p>There are some deep-rooted employment issues in the arts, screen and creative industries, and long term initiatives are required to investigate and address these. One example is the retention, employment status and representation of women in theatre and the performing arts sectors. The low employment and representation of BAME practitioners and professionals generally in the arts in Scotland is also of concern.</p>	<p>This is ONGOING</p> <p>During the EDI Review, in 2016 we undertook snapshot surveys of employment and protected characteristics in the screen and arts sectors. We now have a wealth to data to inform our policy making into the future, and support the development of the revised EDI Outcomes 2017-21.</p> <p>We are investigating the collection of similar data to increase our understanding of employment patterns in the wider creative industries sectors.</p>
<p>- Identify and support talent</p>	<p>There are numerous funded programmes to support talent, including the Artists' Bursaries programme, the Scottish Film Talent Network, Talent Hubs, and the Nurturing Talent – Time to Shine Fund for young people aged 14 – 20 years old. All these funds support a mainstreaming agenda.</p> <p>Creative Scotland Regular Funding for Solar Bear theatre company supports their deaf youth theatre. In September 2015, we</p>	<p>This is ONGOING</p> <p>Talent development is supported through funding programmes including Open Project Funding, Regular Funding, YMI, CashBack for Creativity, Scottish Film Talent Network and youth employment initiatives.</p>

	supported a symposium on international Deaf theatre to coincide with the launch of a BA Hons course at the Royal Conservatoire of Scotland in BSL and theatre studies.	
- Encourage arts employment opportunities to be advertised widely.	<p>Creative Scotland is a Two Ticks disability friendly employer. When appropriate we use Disability Arts Online for job opportunities.</p> <p>We are corporate members of Stonewall Scotland and use their job site and the Starting Out careers guide for gay-friendly employers.</p> <p>The CS website has a wide reaching Opportunities section, with over 14,000 registered users and an average of 40,000 unique views of the homepage per month. Across the whole Opportunities site, including job adverts, we get on average around 320,000 unique page views per month, with approximately 300 ads uploaded per month.</p>	<p>We are now a <u>DISABILITY CONFIDENT</u> employer.</p> <p>We are now a member of the government's new scheme to support disabled people and those with long term health conditions to have the opportunities to fulfil their potential.</p> <p>We continue as a member of Stonewall's Diversity Champions programme and promote recruitment opportunities via this channel.</p> <p>We use other listings as appropriate including DAO (disability arts online), BEMIS, Equality Network etc.</p> <p>Opportunities website has grown to >21000 registered users.</p>
Equalities is a cross cutting theme in our	Creative Scotland's 10 year plan, Unlocking Potential, Embracing Ambition, was	This is ONGOING

<p>Corporate Plan 2011-14, Investing in Scotland's Creative Future. See p 33.</p>	<p>published in April 2014. Equalities and diversity is a connecting theme throughout the plan.</p>	
<p>Additional contributory actions:</p>		
<p>We will collect baseline data from Annual Returns in 2013/14, and report annually on progress.</p>	<p>See Appendix 2</p>	<p>See Appendix 2</p>
<p>We will identify and address gaps in data collection for employment and protected characteristics as part of the Equality Sector Review planned in 2014/15.</p>	<p>EDI Review due to start in 2015.</p>	<p>See Section 4 of this report, and also Appendix 1</p>

Equality Outcome 4	Our staff have a genuine understanding of, and commitment to, equalities.	
The actions we said we would undertake to achieve this:	Progress 2015	Progress 2017
<ul style="list-style-type: none"> - Ensure our staff are trained in effective equalities practice, and fully understand the importance of equalities in delivering our corporate objectives. 	<p>All new staff members undertake formal Equalities Induction training, and further opportunities exist for Equalities training throughout the year.</p> <p>Unconscious Bias training was built into the Regular Funding process.</p> <p>An internal review of staff understanding and the application of equalities, diversity and inclusion will form part of the major EDI review in 2015.</p> <p>Equalities Team training 2013-15 included sessions by Stonewall Scotland, the Transgender Alliance, and the Scottish Refugee Council.</p>	<p>Staff completed an EDI survey and took part in focus groups and interviews during Phase One of the EDI Review in 2015/16. Based on the information gathered, we know there is a strong commitment to EDI, but most staff wish to know more, and understand its application in their area of work. We are therefore developing a comprehensive learning programme in 2017.</p>

<ul style="list-style-type: none"> - Revise our Corporate Plan to ensure that our equality strategy is fully integrated. 	<p>Creative Scotland's 10 year plan, Unlocking Potential, Embracing Ambition, was published in April 2014. Equalities and diversity is a connecting theme throughout the plan.</p>	<p>This is ongoing.</p>
<ul style="list-style-type: none"> - Ensuring that Equalities practice exists as a core element of recruitment practice. 	<p>CS follows the 2 Ticks disability recruitment practice and advertises job opportunities in equalities focussed publications where appropriate, as well as on our Opportunities pages.</p>	<p>Now a Disability Confident employer.</p>
<ul style="list-style-type: none"> - Refresh our equalities vision to ensure there is a clear and consistent narrative to describe equalities in Creative Scotland. 	<p>Guidance material for internal and external use will be produced during 2015 as an outcome of the EDI Review.</p>	<p>Guidance, toolkit, surveys and EDI focussed events have ensured a higher profile for EDI throughout the organisation and the sectors in which we work.</p>
<ul style="list-style-type: none"> - Use equality data and analysis more effectively to inform planning, policy development, delivery, monitoring and evaluation. 	<p>Analysis of equality data collected during the Regular Funding process supported decision making. An Equality Impact Assessment influenced the development of our new PDR process. The Impact Assessment of Regular Funding highlighted the gaps to be addressed with new approaches from 2015 e.g. lack of BAME leadership in the arts in Scotland.</p>	<p>This is ONGOING</p>

<ul style="list-style-type: none"> - Revise our Equality Impact Assessment process, and train our Board, SMT and Portfolio Managers to analyse the intended, and actual, impact of our corporate activity. 	<p>Training for Board members and senior leadership team planned.</p>	<p>This is ONGOING</p> <p>EqIAs have been completed for major funding programmes.</p> <p>The EqIA of Part Two of the Regularly Funded Organisations decision making process will be completed late in 2017.</p>
<ul style="list-style-type: none"> - Improve the profile of equalities in our communications. 	<p>The <u>Creative Scotland website</u> provides mainstream features of equalities focussed arts and film organisations, programmes and projects, i.e. not separate features but integrated throughout the website.</p>	<p>Growing number of EDI focussed interviews, case studies, reports and features on our website, and social media.</p>
<ul style="list-style-type: none"> - Use our employee equality information (including feedback from Stonewall's Workplace Equality Index) to develop HR policy and an equalities training programme for staff and Board members. 	<p>Unconscious bias training and further equalities training will be available for staff in 2015 and into the future. Board equalities training is planned for 2015. Creative Scotland partners Arts and Business Scotland to deliver Chair Matters, a governance programme for Chairs of arts, screen and creative industry organisations. An equalities training event was held in March 2015.</p>	<p>This is ONGOING</p> <p>We continue to offer Unconscious Bias training and other specific EDI training (eg BSL) to staff. A new Board EDI training programme is planned for 2017.</p>

<p>- Further develop our Equalities Advisory Group and Equality Champions.</p>	<p>The Equalities Advisory Group is now the Equalities Team, with approximately 20 members from across the organisation.</p>	<p>To be reinstated following completion of the EDI Review in 2017, and now known as the EDI Group.</p>
<p>Equalities is a cross cutting theme in our Corporate Plan 2011-14, Investing in Scotland's Creative Future. See p 33.</p>	<p>Creative Scotland's 10 year plan, Unlocking Potential, Embracing Ambition, was published in April 2014. Equalities and diversity is a connecting theme throughout the plan.</p>	<p>This is ongoing.</p>
<p>Evidence of equalities in decision making, including funding decisions.</p>	<p>All applicants are required to evidence an Equal Opportunities policy to be eligible to submit a funding application. All Regularly Funded Organisations are required to have developed an Equalities Plan by March 2016 to be eligible for Year two funding. Equalities are rated in funding assessments.</p>	<p>To support applicants, we published <u>Guidance</u> for organisational Equal Opportunities policies on our website.</p> <p>RFOs' EDI Plans are now submitted and the EDI team continue to support organisations to further develop these plans and monitor delivery.</p> <p>EDI is a prominent connecting theme in all our funding decisions, and we continue to improve data collection around this – now tracking anonymised applications and awards relating to protected characteristics.</p>
<p>Low level of complaints.</p>	<p>We reported that 3 equalities-related complaints (two regarding funding decisions) were received in 2012/13.</p>	<p>No EDI focussed complaints were received in 2015 and 2016.</p>

	<p>In 2013/14 we received four equalities-related complaints:</p> <ol style="list-style-type: none">1. Accessibility of the venue for Scotland and Venice. (Action: The venue has been changed for 2015 and is accessible.)2. A funding decision i.e. despite receiving assistance for dyslexia, application was refused (feedback provided).3. Concerns about the barriers faced by women in culture4. Disagreement with CS funding for the festival of spirituality. <p>In 2014/15 we received four equalities-related complaints:</p> <ol style="list-style-type: none">1. Two funding decisions i.e. a disabled applicant obtained support to complete application form, but disagreed with funding decision/refusal. And lack of support/refusal for a LGBT-focussed project. (Action: both applicants received detailed feedback and were encouraged to re-apply).	
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	<p>2. Two complaints about the inclusion of Exhibit B in the Edinburgh International Festival programme supporting 'the continued objectification of black people'. (Creative Scotland does not interfere in programming by funded organisations.)</p> <p>There are no evident trends in equalities related complaints.</p>	
Continue to take part in the Stonewall Workplace Equality Index, and improve ratings on an annual basis.	Creative Scotland took part in the Stonewall Workplace Equality Index in 2012 and 2013, improving ratings each year. We find this an extremely useful exercise to support and focus on equalities in relation to our policies, service delivery and employment.	<p>ONGOING.</p> <p>In 2016, we moved up 45 places to be placed 159 (out of 439 organisations in the UK), and second in our sector.</p>
Continue to work with Stonewall Scotland as part of the Diversity Champion Programme.	We continue to be members of the Stonewall Diversity Champions programme. In 2014, however, we were unable to take part in the Workplace Equality Index due to capacity issues.	We continue to work with Stonewall to deliver equality for our LGBT employees, and take part in the <u>Workplace Equality Index</u> .
Continue to adhere to the Two Ticks scheme (disability) to deliver an inclusive workplace.	Our recruitment process reflects the Two Ticks commitments.	Now a DISABILITY CONFIDENT employer.

8. Case Studies

CASE STUDY ONE: working with ethnic minority groups

Equality Outcome 1: Our funding support more accurately reflects the diversity of contemporary Scotland

Street Level, a Regularly Funded Organisation, working with the African and Caribbean Women's Association

New Shoots Old Roots was a multi-media project developed for Luminate Festival 2015 by Street Level Photoworks in partnership with ACWA (African and Caribbean Women's Association) in Glasgow. The project celebrated the achievements of African and Caribbean women in Scotland, capturing aspects of their experiences and memories of arriving in Scotland between 1956 and 1990. These recordings were combined with contemporary and archive photographs from the women's family albums, alongside images gathered from Glasgow Museums archives. The final audio-visual work included a unique soundtrack recorded by Clare Robertson, a Scottish musician of African descent.

The showcase event was held at Street Level during Luminate Festival, which also coincided with Black History Month. It was attended by a very diverse audience of over 120 people and included: film screening; live music African food and refreshments.

A 35 minute film was produced:

http://streetlevelphotoworks.org/event/new_shoots_old_roots

The work was further developed as photographic panels and displayed at Hillhead Library during Black History Month 2016, seen by over 30,000 people.

'As the daughter of an African migrant I think it is important for 2nd and 3rd generation young people to hear voices that honour their families' challenging beginnings. It is important that these stories have a stage and are brought to the fore before they are lost amongst an aging population of African migrants.'

Clare Robertson, Musician and project artist

'A highlight for me (of the event) was when discussions came up in the audience and participants got to shed more light on the situations they mentioned in the film. It is a good way to enlighten the public about the struggles and joys of leaving your country to resettle in another.' **Jamilah Mahmud, ACWA member**

'NSOR developed from an existing connection between SLP and ACWA, evolving from previous work and conversations. The project explored a new creative collaboration and resulted in work that represents a significant legacy – the stories presented are a vital part of Scotland's history and an inspiration. The

event was a huge success in bringing very diverse audiences together - across ages and cultures - in a creative celebration that was fun, poignant, educational and resulted in a legacy (the film) of historical importance. Culture and society is always most vibrant when it is inclusive and diverse and we have an active interest in ensuring this happens at SLP. I think good partnership working is a vital way to ensure EDI ambitions are delivered in a positive, empowering and sustainable way.' **Iseult Timmermans, SLP Project Co-ordinator**

CASE STUDY TWO: working with people with learning disabilities

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

Lung Ha Theatre Company

Lung Ha Theatre Company (LHTC) is a multi award-winning organisation, proud of its history and its legacy. Formed in Edinburgh in 1984, the following year a team of 60 performers with learning disabilities created their first production - "*Lung Ha's Monkey*" (based on the Chinese fable). LHTC staged at least one performance a year for the next six years working with some of Scotland's leading learning disabled performers, along with professional directors, writers, composers, choreographers, designers, lighting designers, production and technical teams and support staff.

In 1991 LHTC became a Registered Company (Limited by Guarantee) and Registered Charity - allowing it to develop strategic plans for the future and to raise funds, both private and public. The new structure enabled the Company to be more ambitious creatively - LHTC continued to produce at least one show per year, with a cast of up to 40 performers. In 2005 LHTC appointed their first Artistic Director, placing creative development at the centre of organisational strategy. From this point forward the quality of the Company's creative output began to rapidly develop. In 2009, to further raise standards and professionalism, LHTC introduced auditions. In addition drama training and skills development opportunities were expanded for performers, and contracts were introduced. Over 400 performers with a learning disability (with a typical company of 25) have now taken part in at least one LHTC production, with over twice that number taking part in creative learning activity. LHTC has created over 45 works for the stage.

In recent years LHTC has become a leading collaborator / co producer with other arts, and wider art form, organisations, including *Grid Iron, Stellar Quines, Traverse Theatre, Edinburgh International Science Festival, Edinburgh Festival*

Theatre, Lyth Arts Centre, Drake Music Scotland, Platform, Edinburgh Festival Fringe, Unga Klara (Sweden), Turbulences (France), Dublin Theatre Festival (Ireland), National Youth Orchestras of Scotland, Back to Back (Australia), Edinburgh International Festival, Scottish Opera, Stewart's Melville College, National Museums Scotland, Garvald Edinburgh, The Action Group, the Finnish National Theatre, and the Lyceum Theatre. The Company has toured extensively across Scotland, and internationally, and developed loyal and enthusiastic audiences.

"Aglow with deep humour, passionate sadness and the true, sexy, energy of live theatre" The Scotsman.

Over time LHTC has become more ambitious, risk-taking and confident and become an integral part of Scotland's creative industries. LHTC has achieved this whilst remaining true to its core values - *that it is a theatre company and its performers are people with a learning disability.*

'It is beyond doubt that Lung Ha Theatre Company would not have been able to achieve what it has without the sustained committed investment, and support from, initially the Scottish Arts Council and then from Creative Scotland. Such investment has enabled LHTC to aspire to create ambitious and thought-provoking work and to work with more performers with a learning disability than would have seemed possible even 10 years ago. Support from Scotland's leading investor in the creative industries has been nothing short of transformational; and added to which it is not only the financial support afforded that is critical but perhaps even more importantly it is the support from Creative Scotland for LHTC's creative output - this has afforded LHTC the belief that its work sits, rightly, at the heart of Scotland's cultural offering.'

CASE STUDY THREE working to engage people with music in communities throughout the country

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

Scottish Ensemble City Residencies

Scottish Ensemble Residencies are about bringing the joy of music-making to as many people as possible by taking it out of the concert hall and into the community. Residencies are four-day visits to a specific region or city, replacing a traditional orchestral touring model with a more intense programme of creative learning, participation and performance activity that is devised in partnership with local people and organisations to respond to specific needs. *"Who could doubt that the Ensemble's four-day local residencies will prove a better way of*

putting down musical roots in local communities than a one-day visit on a tour bus?" **The Herald**

The Residency Programme began in 2012 and reached over 3,500 people during its first year. 10% were young people who engaged in participative creative activity.

Since then, Scottish Ensemble have travelled to Aberdeen, Dundee, Inverness, Perth, Mull, Shetland and Dumfries, concentrating on areas with less music provision and socio-economic challenges.

Scottish Ensemble believe that everyone should have the chance to experience the transformational power of music-making and so a large section of each residency is dedicated to working with people who share protected characteristics. This can range from working in care settings (hospitals, residential homes, day care centres) to working in schools in areas where large sections of the community come from ethnic minority backgrounds.

Every residency is unique and performances have ranged from pop-ups in supermarkets and shopping centres to tea dances, films with live scores, and sessions in pubs. The Creative Learning programme has been similarly diverse – coaching, workshops, Beginners' String Days, interactive concerts, a staged narrative children's show and side-by-side public performances have offered support and inspiration to young people from the Borders to the Highlands.

The residencies have reached a total of 6,489 participants and 14,390 audience members since 2012. Partners include Dundee City Council (Music and Education departments), Eden Court, Shetland Arts, Dumfries and Galloway Arts Festival, Maggie's Centres, Ninewell's Hospital and Quarriers.

"That was totally hypnotic. It completely released me to the point that I am crying. That's the best feeling I've had in years." **Participant, Session with Maggie's Centre, Dundee**

This touring format has had a transformational impact on Scottish Ensemble's entire artistic and creative learning programme. Annual activities are broader, more inclusive and more successful than ever; whether collaborating with an international dance company on an innovative performance format that tours Europe and the USA, or devising a new performance programme to be delivered in Maggie's Centres. A film of Scottish Ensemble's City Residencies can be seen here: [Residency film](#)

APPENDIX 1

Creative Scotland employment data

As a small organisation, we are sensitive to the issue of collecting employee monitoring information proportionate to the size of our organisation, and we only collect information that we need and can use. Data is stored confidentially. During the EDI Review, we revised our data collection and monitoring to ensure an up to date and consistent approach across the organisation.

Total employee numbers ranged between 104 and 118 from 31 March 2013 to 31 January 2017. Due to small staff numbers and to preserve anonymity, figures less than or equal to 5% are indicated by an asterisk *.

Evidence gathering

We collect our employment data from our online HR system, from staff surveys, and focus groups. During the EDI Review we issued an EDI questionnaire to all staff and over 45% responded. The EDI team works closely with our Knowledge and Research team to keep abreast of recent research and to improve our own data collection methodology.

Disclosure rates

In areas where the disclosure rate was lowest four years ago, there have been substantial increases resulting in high levels of disclosure. We believe this is due to the increasing internal profile on equality during the EDI Review since 2015, the regular discourse, the information provided to staff about the importance of disclosure, the online HR system, and the increased understanding about the importance of gathering data to identify inequalities.

Flexible Working

Creative Scotland recognises that employees have responsibilities and varying commitments outside of work, and flexible and part-time working can not only support employees and their wellbeing relating to family life, but also supports the retention of skills and experience in the workforce. Different flexible working models are available, regardless of whether or not the request is as a result of caring commitments.

In Scotland, 43% of working women are part-time compared to 11% of working men. Creative Scotland has a smaller percentage of part-time female employees, and this could be due to the availability of flexible working hours for the majority of staff.

In Creative Scotland, 27% of all staff have formal flexible working arrangements (March 2017). These range from part-time working to condensed hours. The majority of those working flexibly are women (>93%).

21% of female employees worked flexibly / part-time in 2013, and in 2017 this has increased to 1 in 4, ie 25% of women working flexibly. There are no men working part-time currently.

There has been a small increase in the number of employees at different grades, including directors and managers (Specialism Leads), women and men, working condensed hours eg a nine day fortnight working pattern (with one day off every two weeks).

There is a potential intersectionality with age in that 26% of our employees are aged over 50 in 2017. While the responsibilities of (mainly) women for family and children are recognised, increasingly older women (and men) also have responsibility for older relatives.

	31/03/2016	31/01/2017
Flexible Working and part time working		
Female	20%	25%
Male	3.50%	0%

Working Group on work/life balance and flexible working

Following our first Staff Engagement Survey in 2015, we set up a Work Life Balance working group to consider key issues relating to workload, work/life balance and the potential to negatively impact on equality groups, particularly those with carer responsibilities for children or older people. The group had members from across the organisation and was chaired by our Director of Screen. There were several recommendations made to management in April 2016 regarding working hours

and workload, and to review and simplify policies/guidance relating to all types of flexible/home/office working and TOIL/overtime. The recommendations are being taken forward in 2017.

Pregnancy and Maternity (and parental leave)

Pregnancy and maternity is a protected characteristic under the Equality Act 2010 and we are required to publish information for this protected group. We gather and use information across staff composition, development and retention. However, as employee numbers are so low, it is not possible for us to publish detailed figures.

In 2015/16, of the staff on adoption or parental leave, 60% returned to the jobs they held before commencing their leave, 20% were employed on a fixed term contract which ended before return to work was due, and 20% resigned before return to work (due to personal circumstances).

In 2016/17, the staff on adoption or parental leave are not yet due to return to work.

We had no requests for shared parental leave during this period. We received no requests for ordinary parental leave (i.e. two weeks paid leave) in 2015. We granted an ordinary parental leave request in 2016.

We have not identified any trends or issues which may constrain women's return to work following maternity leave. Indeed, we believe we have a safe, healthy and supportive working environment for pregnant women, and new parents.

DISABILITY

	31/03/2013	31/03/2014	31/01/2015	31/03/2016	31/01/2017
Disability	100% Disclosure Rate				
Yes	*	7%	*	6%	7%
No	96%	93%	96.5%	94%	93%

Disclosure rates remain at 100% and the percentages of disabled and non-disabled employees are fairly consistent with previous years.

20% of Scotland's population reported a disability or long term activity-limiting health problem in the 2011 Census, unchanged since 2001.

17.5% of the working age population in the UK are disabled or have a health condition. [Source: www.gov.uk]. In 2015 in Scotland, the employment rate for disabled people was 42% compared to 73.1% for the total population aged 16 to 64 (ie working age). [Source: Annual Population Survey]. At 7% Creative Scotland's employment of disabled people appears to be in line (i.e. neither better nor worse) with the Scotland-wide figure for employment of disabled people. [Source: Annual Population Survey; 'Disability and Labour Market', Scottish Government website].

To support increased employment of disabled people, we are members of Disability Confident, the new government employment scheme for recruiting and retaining disabled people (this replaces the previous scheme: Two Ticks employers). We target disabled people directly through advertising on Disability Arts Online. We are currently investigating an apprenticeship for a disabled person, i.e. a positive action measure.

Creative Scotland is a member of the National Advisory Group for the BSL Language National Plan to be launched in 2017. We are committed to increasing the representation of BSL users and their culture in the arts in Scotland.

While we have not identified specific trends relating to disability and the retention, development and progression of disabled staff in Creative Scotland, we are determined to encourage diversity in the arts, screen and creative industries in Scotland, and to increase the employment and representation of disabled people.

We will therefore develop our approach to recruitment using positive action measures. This is included in our revised EDI Outcomes for 2017-21 (published alongside this report).

AGE

There is a 100% disclosure rate for the protected characteristic of age. Over the last four years, since 2013, the percentage of staff aged 25 to 49 has continued to drop from 79% to 71%, while those aged over 50 has risen to 26%. Our modern apprentices have resulted in a marginally wider age spread. Recruitment to 23 posts in 2015/16 indicated a range of ages appointed, from 20 to 59. We have looked at the age distribution of our employees at different grades, and do not identify negative trends or issues relating to recruitment, promotion, retention, or development relating to age and the three needs of the Equality Act.

	31/03/2013	31/03/2014	31/01/2015	31/03/2016	31/01/2017
Age	100% Disclosure Rate				
16-24	*	*	*	*	*
25-34	29%	27%	27%	29%	25%
35-49	50%	44%	45.5%	44%	46%
50+	21%	26%	25.5%	25%	26%

SEXUAL ORIENTATION

It is very positive that disclosure rates for sexual orientation have increased by 40% since 2013. We believe that this is due to increasing visibility and open discussion around sexual orientation in the organisation.

	31/03/2013	31/03/2014	31/01/2015	31/03/2016	31/01/2017
Sexual Orientation	29% Disclosure Rate	54% Disclosure Rate	53.5% Disclosure Rate	66% Disclosure Rate	69% Disclosure Rate

Heterosexual/straight	24.5%	48%	48%	59%	60%
Lesbian/Gay/Bisexual	*	6%	5.5%	7%	9%
No response/ Prefer not to say	66%	41%	46.5%	34%	31%

Estimates of LGBT differ due to a lower disclosure in some surveys. The Stonewall figure for bi-sexual, gay, lesbian or other is 6%, with heterosexual at 94%, while the Scottish Surveys Core Questions⁷ figure for LGBT is 1.6% - both of which indicate that Creative Scotland is above the general population (and the arts in general appear to have an above average figure, with the interim findings from our Understanding Diversity in the Arts survey suggesting that 15% of respondents identified as LGB or T).

We have an active LGBT Equality Champion and regularly feature LGBT news and events in our staff update. We are members of Stonewall's Diversity Champions programme, and take part in the Workplace Equality Index. In 2016/17 we moved 45 places up the Index, and in our sector we are now in second place in the UK rankings, behind the Tate Galleries.

SWAN provides networking opportunities for people across different sectors and supports LGBT people in Scotland. Staff regularly attend SWAN events and also undertake training with Stonewall (eg Stonewall Allies).

There is no evidence of any issues or trends in the employment, development and retention of LGBT people. Indeed, as the increased disclosure rates suggest, we believe that employees feel supported and are comfortable to identify as LGBT in Creative Scotland.

GENDER

The Scotland Census 2011 had a general population figure of 51.6% female and 48.4% male. Creative Scotland has a high proportion of females in its workforce at 69% in 2017.

⁷ SSCQ 2015, published November 2016 <http://www.gov.scot/Topics/Statistics/About/Surveys/SSCQ/SSCQ2015>

	31/03/2013	31/03/2014	31/01/2015	31/03/2016	31/01/2017
Gender	100% Disclosure Rate				
Female	67%	62.5%	65%	67%	69%
Male	33%	37.5%	35%	33%	31%

We have looked at our recruitment, retention, and progression of women. Of 23 posts, 14 women were recruited in 2015 and 2016. The number of female employees has increased in 2017 to 69% of Creative Scotland staff, and there is a reasonable distribution of female staff at different grades.

There is no apparent 'glass ceiling'. Our CEO is a woman, and of 8 members of the Senior Leadership Team (directors), three are women. The Specialism Leads (Managers/ Grade D) are six women and six men. Two women are currently on secondment outside the organisation – a director and a manager. The majority of staff on Grades A, B and C are women.

Flexible working hours and part-time working are available and this results in the retention of women in the workforce. In fact, 37% of all women (and >5% of all men) employed by Creative Scotland have an arranged flexible or part-time working pattern. All grades are working flexibly – grades A (administrators) to F (directors). (All requests for flexible working arrangements have been approved to date).

Learning, training and development opportunities are available to all staff, and recorded through the PDR system.

We have not identified any issues or trends in data adversely relating to gender and the three needs of the Equality Act.

ETHNICITY

There has been a great deal of media coverage about the lack of diverse / minority ethnic representation in the arts in the last few years. Our figures for the employment of people from ethnic minorities appear low, but they reflect population-wide figures.

	31/03/2013	31/03/2014	31/01/2015	31/03/2016	31/01/2017
Ethnicity	93% Disclosure Rate	92% Disclosure Rate	92% Disclosure Rate	95% Disclosure Rate	95% Disclosure Rate
Minority Ethnic ⁸	*	*	*	*	*
White	91%	90%	89%	91%	92%
Prefer not to say/no response	7%	8%	8%	*	*

Our disclosure rates for ethnicity have increased to 95%, with a related decrease in those who 'prefer not to say'.

Our figure for the employment of ethnic minorities in Creative Scotland is under 5%. This reflects the whole population figure of 4% for ethnicity in Scotland (based on the 2011 ethnicity classification in the Census), and the figures relating to employment. In 2015 in Scotland, the general employment rate for people from minority ethnic groups decreased to 59.2% (compared to the employment rate for white groups of 73.7%). Taking the Scotland population ethnicity figure to be approximately 6% (including white ethnic groups⁹), the representative employment rate will be just over 3.5%. Creative Scotland therefore appears to reflect this population figure.

But the representation of minority ethnic groups differs across the country, with 12% in Glasgow City, 8% in Edinburgh and Aberdeen, and 6% in Dundee [Source: Census 2011]. Given our main offices are in Glasgow and Edinburgh, our ethnic minority representation is lower than the averages for these areas.

⁸ Note on terminology: we no longer use the term 'BAME' to refer to Black, Asian and minority ethnic groups, as this is regarded as hierarchical terminology. We have reverted to using 'minority ethnic' (terminology used by the Scottish Government).

⁹ See SPICe briefing 'Ethnicity and Employment', Scottish Parliament, June 2015.

Looking at recruitment, we advertised 34 vacancies in 2015/16 with the disclosure rate for our recruitment EDI Monitoring Forms being 74%). We received 708 applications, but a very low application rate from ethnic minorities of just over 2%. Regarding the retention, development and progression of ethnic minority employees in Creative Scotland, though our numbers are small, these individuals have long-standing employment patterns and no particular issues have been identified.

Wider issues:

We are aware that the representation of ethnicity in employment is complex: does employment in the arts, screen and creative industries have potential additional complexities?

We know, from initial feedback received in the Understanding Diversity in the Arts survey issued in 2016 (and due to be published later in 2017), that there is an identified barrier to employment in the arts, screen and creative industries due to *word of mouth* recruitment and established networks. The ethnic minority population's age profile is young with 75% below 40, compared to 47% of the white population. Established networks in the arts, screen and creative industries may not exist for these young equalities groups.

In Scotland in 2015/16, a higher percentage of young people from ethnic minority groups participated in education, employment or training compared to those from non-ethnic minority groups. Lack of employment in the arts for people from ethnic minorities could partly be due to perceptions of a low paid but highly educated arts sector, and wider cultural influences (e.g. preference for established professions).

Also, people from ethnic minorities are more likely to be self-employed: self-employment rates for ethnic minorities were 17% (compared to 12% of those of white ethnicity. [Source: Annual Population Survey 2014].

Creative Scotland is committed to fostering understanding of the issues around employment of people from ethnic minorities in the arts, screen and creative industries, and we aim to address representation in our own organisation, as well as promoting diversity in the sectors in which we work.

We will therefore develop our approach to recruitment using positive action measures. This is included in our revised EDI Outcomes for 2017-21 (published alongside this report).

RELIGION AND BELIEF

	31/03/2013	31/03/2014	31/01/2015	31/03/2016	31/01/2017
Religion or belief	33% Disclosure Rate	58% Disclosure Rate	58.5% Disclosure Rate	69% Disclosure Rate	70% Disclosure Rate
Atheist	16%	27%	27%	35%	36%
Buddhist	0%	*	*	*	*
Christian	8%	17%	18%	17%	15%
Muslim	*	*	*	*	*
Other	9%	11%	11.5%	15%	17%
Prefer not to say	22%	19%	20.5%	19%	19%
No response	40.5%	23%	21%	12%	11%

The disclosure rate for religion/belief has more than doubled since 2013 to 70% with a further 19% who 'prefer not to say'. Creative Scotland staff have diverse religious beliefs, including Buddhism and Islamic faith. The majority of staff are atheist (36%). 15% are Christian, which is not in line with the Census 2011 which indicates that the majority of the population are Christian (53.8%). 30% of staff have either not responded or 'prefer not to say'. Interestingly, the response indicating 'other' has risen to 17%.

We have not identified any issues relating to the three needs of the Equality Act and religion or belief in employment in Creative Scotland.

GENDER IDENTITY / REASSIGNMENT

Creative Scotland does not currently collect employment data for trans people. Our online HR system collects binary gender monitoring data only.

We understand that trans people often face the same prejudice and discrimination that LGB people face, though gender identity and sexual orientation are clearly different. We engage with equality organisations including the Equality Network’s Scottish Trans Alliance (Scottish Trans for short), LGBT Youth Scotland and Stonewall Scotland, who extended their remit in 2015 to include trans equality. We have a staff LGBT Equality Champion. And members of our staff equality group have undertaken training in transgender issues.

We will develop a trans employment policy, improve our data collection and further develop our approach to transgender issues in Creative Scotland. This is included in our revised EDI Outcomes for 2017-21 (published alongside this report).

MARRIAGE AND CIVIL PARTNERSHIP

	31/03/2013	31/03/2014	31/01/2015	31/03/2016	31/01/2017
Marital Status	69% Disclosure Rate	78% Disclosure Rate	78% Disclosure Rate	82% Disclosure Rate	83% Disclosure Rate
Civil partnership/married	34%	40.5%	39%	41%	41%
Divorced/separated	*	*	*	*	*
Living with partner	14%	12.5%	14%	16%	18%
Single	16%	21%	21%	23%	22%
Prefer not to say/ no response	31%	22%	22%	18%	17%

In 2015 and 2016 Scotland was recognised as the ‘best country in Europe for LGBTI legal equality’.

Equality Network data in 2013 indicate that, of 4965 couples who had registered a civil partnership in Scotland since 2005, the majority are in Edinburgh (1265).¹⁰ Same-sex marriage became legal following the Marriage and Civil Partnership (Scotland) Act in 2014, and the first ceremonies took place in December that year.

Disclosure rates for 'marital status' increased from 69% to 83% in January 2017.

We have not separated the figures for marriage and civil partnerships as the percentages for civil partnerships and same sex marriages remain low. Figures for marital status have remained fairly constant since 2013, with a small increase in the number of staff who are single.

We are not aware of any issues relating to the recruitment, retention, development and promotion of staff relating to marriage or civil partnership.

¹⁰ Civil Partnership, Equality-network.org

APPENDIX 2

EMPLOYMENT IN REGULARLY FUNDED ORGANISATIONS: EDI DATA from Annual Statistical Returns

This section includes employment data from Creative Scotland's 118 Regularly Funded Organisations (RFOs). Our guidance for the collection of data from funded organisations states *'We want to know if our distribution of funds is fair, and how we can contribute to furthering inclusion in the arts, screen and creative industries. We encourage our funded organisations to collect equality data across the protected characteristics on employment, Board membership, programming and artists'*. This information is used to inform our policies and decision making.

The returns from our funded organisations are improving, and we will continue to work with these organisations to improve their data collection. The recent data (2014-16)¹¹ are shown below. The number of responses is increasing. Disclosure rates appear very low among contractual and freelance staff, and volunteers – but this is likely to reflect the difficulties of accurate data collection in this area rather than active non-disclosure. Organisations provide the data in Annual Statistical Returns, requested in October every year – so the most recent statistics we have are from the year 2015/16.

The categories for data collection changed after 2013/14, with more detail for leadership i.e. Chief Executive, Artistic Directors and Chairs. Staff categories until 2015 were for 'Programme Delivery' or 'Operational / 'Management', but are now on an employment contractual basis i.e. 'Permanent' or 'Contractual/freelance staff'.

Intersectionality is a term that can be used in reference to the identity and/or experiences of a person who has more than one protected characteristic (e.g. a black lesbian who uses a wheelchair). It can also be used in reference to how protected characteristics, and the distinct forms of discrimination associated with them, can intersect and interact (e.g. when racism and transphobia are both directed towards the same person). It can refer to an approach to tackling equality issues and needs for those who have more than one protected characteristic (e.g. intersectional analysis highlights specific issues for

¹¹ The Data for 2012-14 appear in Appendix 2 of the Equalities, Diversity and Inclusion Report 2015.

LGBTI asylum seekers that are easily overlooked if only a single-stranded analysis is used)¹². At this stage, we have not undertaken any intersectional analysis of the data, but will continue to be aware of the implications and consider our approach in the future.

DISABILITY

Disclosure rates for disability remain low in RFOs, though they are improving. In 2014/15, the disclosure rate was 28% but increased to 35.5% by 2015/16.

The number of board members, employees and volunteers who identified as disabled in 2012/13 and 2013/14 was under 2.5%. This doubled to 5.1% in 2014/15, but dropped slightly in 2015/16 to 4.5%. This is below the Scotland-wide figure for the employment of working age disabled people.

	Chief Executive		Artistic Director		Chair	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
Disabled	<10%	<5%	<10%	<10%	<10%	<5%
Non-disabled	87%	83.5%	82%	77%	82%	83%
Prefer not to say	<10%	12.5%	11%	16%	10%	16%

	Board		Permanent Staff		Contractual / Freelance Staff		Youth Employment Initiatives		Volunteers	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
Disabled	4%	5%	5%	6%	5%	2%	5%	5.5%	4%	5.5%
Non-disabled	69%	76%	76%	68%	42%	62%	74%	63.5%	24%	30%
Prefer not to say	27%	19%	19%	26%	53%	36%	21%	31%	72%	64.5%

¹² 'Including Intersectional identities: guidance on including intersectional LGBTI people in services', Equality Network 2016

Total Responded¹³	800	900
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1450	1900
-------------	-------------

3600	3800
-------------	-------------

300	350
------------	------------

3350	3750
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ETHNICITY

	Chief Executive		Artistic Director		Chair	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
White	99%	96%	93%	91%	95%	98%
Minority Ethnic	0%	0%	<5%	0%	<5%	0%
Other	0%	0%	0%	<5%	0%	0%
Prefer not to say	<5%	<5%	<5%	<10%	<5%	<5%

	Board		Permanent Staff		Contractual / Freelance Staff		Youth Employment Initiatives		Volunteers	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
White	87%	89%	88%	83%	44%	70%	84%	75%	37%	38%
Minority Ethnic	3%	2%	2%	2%	2%	1.5%	3%	4%	1%	1%
Other	<1%	<1%	<1%	<1%	7%	<1%	<1%	<1%	3.5%	1.5%
Prefer not to say	10%	9%	10%	15%	47%	27.5%	13%	20.5%	59%	59%

¹³ **DISABILITY:** NOTES ON TOTALS:

To protect anonymity, exact totals have not been included:

For Board, Permanent Staff, Contractual / Freelance Staff, Youth Employment Initiatives and Volunteers:

Totals have been rounded up or down to the nearest 50.

Chief Executive - totals were between 65 and 80 across the two years

Artistic Director - totals were between 55 and 75 across the two years

Chair - totals were between 75 and 105 across the two years

Total Responded¹⁴	900	1000	1550	1900	3950	4050	300	350	3700	3750
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In 2015/16, the total number of responses was over 11000, a substantial increase since 2013/14 when just over 6000 responded. Disclosure rates remain low for freelance staff and volunteers. The minority ethnic representation in leadership and employment remains low, with no noticeable improvement over the four year period from 2013/14.

AGE

	Board		Permanent Staff		Contractual / Freelance Staff	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
16-24	2%	< 1%	11%	15%	11%	21%
25-44	21%	23%	54%	51%	27%	30%
45-64	46%	51%	24%	25%	12%	12%
65+	12%	13%	1%	1%	2%	2%
Prefer not to say	19%	13%	10%	8%	48%	35%
Total Responded¹⁵	900	900	1700	2150	4050	4150

¹⁴ **ETHNICITY: NOTES ON TOTALS:**

To protect anonymity, exact totals have not been included:

For Board, Permanent Staff, Contractual / Freelance Staff, Youth Employment Initiatives and Volunteers:

Totals have been rounded up or down to the nearest 50.

Chief Executive - totals were between 80 and 90 across the two years

Artistic Director - totals were between 70 and 80 across the two years

Chair - totals were between 95 and 105 across the two years

¹⁵ **AGE: NOTES ON TOTALS:**

To protect anonymity, exact totals have not been included. Totals have been rounded up or down to the nearest 50.

Youth Employment Initiatives	
2014/15	2015/16
86%	86%
7%	10%
0%	0%
0%	0%
6%	4%
300	350

Volunteers	
2014/15	2015/16
12%	14%
14%	7%
5%	10%
4%	4%
65%	65%
3350	3750

Returns for age remain fairly consistent, and suggest a relatively young sector, with the majority of permanent, contractual and freelance staff in the 25 to 44 age group. Board members are older, with the majority aged 45 to 64.

GENDER

	Chief Executive		Artistic Director	
	2014/15	2015/16	2014/15	2015/16
Female	57%	58.5%	41%	47.5%
Male	43%	39%	56%	49%
Other	0%	0%	0%	0%
Prefer not to say	0%	<5%	<5%	<5%

	Chair	
	2014/15	2015/16
Female	40.5%	47%
Male	57.5%	51%
Other	0%	<5%
Prefer not to say	<5%	<5%

	Board	
	2014/15	2015/16
Female	42%	46%
Male	50%	48.5%
Other	<1%	<1%
Prefer not to say	7%	5.5%
Total		
¹⁶ Responded	900	900

Permanent Staff	
2014/15	2015/16
61%	62%
33%	37%
1.5%	<1%
4%	1%
1700	2150

Contractual / Freelance Staff	
2014/15	2015/16
33%	38%
31%	33.5%
<1%	<1%
36%	28%
4050	4150

¹⁶ NOTES ON COLLECTION OF GENDER DATA:

For Board, Permanent Staff, Contractual / Freelance Staff, Youth Employment Initiatives and Volunteers:

Due to the way we gather data we have not asked a direct question on gender. Data for gender has been gathered across each protected characteristic. The above figures are based on the gender responses within the 'Age' category of the Annual Statistical Survey.

For Chief Executive, Artistic Director and Chair:

2014/15 figures are based on the gender responses within the 'Ethnicity' category of the Annual Statistical Survey.

Youth Employment Initiatives		Volunteers	
2014/15	2015/16	2014/15	2015/16
51.5%	57%	55%	54%
38%	30%	19%	20.5%
0%	<1%	<1%	<1%
10.5%	13%	26%	25.5%
300	350	3350	3750

This is a strong female sector, with a good ratio for female leadership. The majority (58.5%) of Chief Executives are women in 2015/16, and there is an almost even number of Artistic Directors (49%F / 47.5%M). Chairs (51%M/47%F) and board members (48.5%M / 46%F) are almost balanced by gender. More women have a permanent contract working in organisations than work freelance. Men, however, appear to be as happy to work freelance as to have a permanent contract.

2015/16 figures are from a direct question on gender within the Annual Statistical Survey.

SEXUAL ORIENTATION

	Chief Executive		Artistic Director		Chair	
	2014/15	2015/16	2014/15	2015/16	2014/15	2015/16
Heterosexual /Straight	64%	56.5%	66%	54.5%	63%	65%
Gay/Lesbian	<10%	<5%	<10%	<10%	<10%	<5%
Bisexual	<5%	<5%	0%	0%	0%	<5%
Other	0%	<5%	<5%	<5%	<5%	0%
Prefer not to say	26%	37%	28%	36.5%	31%	30%

	Board	
	2014/15	2015/16
Heterosexual /Straight	45%	49.5%
Gay/Lesbian	5%	5%
Bisexual	0%	<1%
Other	0%	0%
Prefer not to say	50%	45.5%
Total Responded	800	900

Permanent Staff	
2014/15	2015/16
38%	44%
2%	3%
1%	1%
< 1%	<1%
59%	51.5%
1450	1800

Contractual / Freelance Staff	
2014/15	2015/16
25%	42%
< 1%	3%
< 1%	<1%
< 1%	<1%
73%	54%
3350	3900

Youth Employment Initiatives	
2014/15	2015/16
9%	60%
0%	<1%
0%	<1%
< 1%	0%
90.5%	38.5%
250	350

Volunteers	
2014/15	2015/16
22%	19%
15%	2%
14.5%	<1%
14.5%	<1%
34%	78%
1900	3750

Disclosure rates for sexual orientation are improving in leadership categories, though employment category rates of disclosure remain low. It is to be expected that the figures are low in youth initiatives due to non-disclosure. The Stonewall figure for bi-sexual, gay, lesbian or other is 6% - and the categories with the highest rates of disclosure reflect this figure.

APPENDIX 3

EQUAL PAY STATEMENT OF COMMITMENT

Creative Scotland believes equality of opportunity is essential in everything it does, including ensuring that equal pay is paid to all staff for the same or like work or work rated as equivalent or of equal value. Creative Scotland strives to eliminate any gender bias in its application of the pay and grading structure and recognises that equal pay between men and women is a legal right. This statement covers all staff employed by Creative Scotland.

Consistent with its obligations under the Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012, Creative Scotland has due regard to the need to eliminate unlawful discrimination, advance equality of opportunity and foster good community relations.

Creative Scotland believes it is in its best interest and in accordance with good practice to ensure that it has a fair and just pay system so the organisation will:

- continue to review our pay and remunerations policies to ensure that any gender bias is eliminated
- continue to operate a fair pay and grading system that is free from unlawful bias.
- respond to any grievances on equal pay as a priority.
- It will continue to operate a robust single job evaluation system based on objective criteria to determine posts of equal value
- Continue to appoint to the minimum entry salary unless a robust written justification can be made
- We will carry out an Equal Pay Audit every 2 years to identify where there are unequal pay gaps and take appropriate remedial action if required.

This Equal Pay Statement was approved by the Creative Scotland Senior Leadership Team and is effective from 20 July 2017

APPENDIX 4

Gender Pay Gap Reporting

Creative Scotland is committed to fostering a culture of equality and recognising the positive contribution each individual can make irrespective of their sex, marital or civil partner status, pregnancy or maternity, sexual orientation, gender reassignment, race, religion or belief, age or, disability. Creative Scotland also supports the principle of equal pay for work of equal value and recognises that it should operate a pay system that is based on objective criteria, free from bias and meets Creative Scotland's commitment to equality and diversity in line with its Equal Opportunities Policy.

Creative Scotland does not discriminate on the grounds of gender, and complies in full with the Equality Act 2010. Our organisational "Trust" value stresses the importance of building relationships founded on fairness, openness and mutual respect, and makes no distinction based on gender.

By utilising a robust job evaluation scheme Creative Scotland posts are ranked and then placed on the appropriate grade using objective criteria with the aim of ensuring fairness and transparency. Within each grade there are set minimum and target salaries for all posts within that grade. Typically all new starts are appointed to the minimum salary, regardless of gender. Therefore, if there is significantly more female new starters this will impact upon the overall gender pay gap figures.

Scottish Government sets the Public Sector Pay Policy and Creative Scotland operates within these set parameters and, within a unionised environment recognising Public and Commercial Services Union (PCS) and Unite. This ensures that all employees are remunerated fairly based upon their post, not gender.

Creative Scotland's workforce is predominantly female (68%) with the remaining 32% male. This factor impacts on comparative pay.

All people of senior management level are men and women and this is split 50:50.

16% of the workforce works part time but with a higher volume working full time hours with flexible working time arrangements. Compared with the national average (64%) a significant number of the workforce (71%) are aged above 35.

This year, 2017, we committed to publishing the gender pay gap. Overall women's pay is lower than male's basic pay within the organisation. This does not mean that there is pay discrimination.

Based upon basic pay Creative Scotland compares favourably with the median figure for the UK as a whole (18.1%). We can report that the median gender pay gap for all employees is 15.3% and the mean gender pay gap is 13.3%. We believe this gap is attributed to the significant number of females across the pay quartiles.

Similarly, for the lower pay quartile, lower middle pay quartile, lower upper pay quartile circa two thirds of females fall within these first three pay quartiles (79%, 79% and 68% respectively compared with 21%, 21% and 32% of males). At the upper pay quartile the proportion of males is very slightly higher at 52% compared with 48% of females.

We will be working with the Equalities, Diversity and Inclusion team to discuss whether our People Strategy needs to be reviewed to consider how more males (and males who want to work part time) and younger people can be attracted and retained in Creative Scotland and while not a legal requirement, whether positive action needs to be taken.

Creative Scotland will strive to reduce and ultimately eliminate our median and mean gender pay gap, and will report progress annually.

APPENDIX 5

RECRUITMENT DATA and LEARNING AND PROGRESSION

January 2015 to December 2016

We advertised 34 vacant posts in the period 2015/16. The total number of applicants was 707.

Creative Scotland advertises posts on our Opportunities resource (an online bulletin board for sharing relevant opportunities and currently – in April 2017 - reaching 21,377 registered users), and in different equalities related media, as appropriate. We are, for example, included in Stonewall's Starting Out guide for LGBT recruitment, and we are registered as a Disability Confident recruiter.

We collect monitoring information for gender, age, disability and ethnicity relating to recruitment. All interviews include a question to applicants on equalities.

Gender	2015	2016
Female	168	259
Male	89	191

Age	2015	2016
16-19	1	2
20-29	97	108
30-39	60	92

40-49	28	55
50-59	28	28
60-64	2	3
65+	0	0
Prefer not to say	41	162

Ethnicity	2015	2016
Asian	1	2
Black	1	1
Mixed or multiple ethnic	1	3
Other ethnic group	2	4
White	212	297
Prefer not to say	40	143

Disability	2015	2016
Non-disabled	250	327
Disabled	7	17
Prefer not to say	-	106

LEARNING AND PROGRESSION

Creative Scotland has an online HR system, which has supported the improved equalities data collection for all staff members. This is not yet cross-referenced to collect equalities data for training specifically. As part of our IT strategy for the future, we can look at improving this aspect of our online employee data collection.

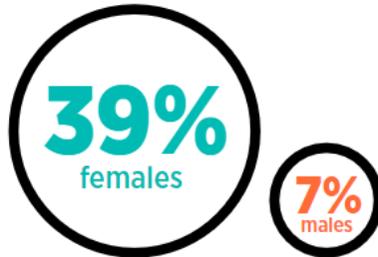
All staff members have an individual learning plan which is related to the PDR. All staff undertake equalities induction training and an online equalities and diversity training module. Unconscious Bias training is offered to all Staff who will be required to undertake funding assessments. Selected staff have undertaken BSL training in advance of the National BSL Language Plan 2017. Board members also undertake EDI training.

There are additional opportunities, formal and informal, for Creative Scotland staff to develop knowledge of EDI. The internal staff Equalities Group is being refreshed following the EDI Review. Presentations and training sessions are offered to the Equalities Group, which in the past included sessions with the Scottish Refugee Council, Stonewall Scotland, the Mental Health Foundation, and Transgender Alliance Scotland. Members are Equality Champions for protected characteristics, and cascade information to other employees throughout the organisation e.g. LGBT Champion, Gender Champion. The number of staff with protected characteristics is small, and we are unable to detect any trends relating to the development and progression of staff with protected characteristics.

Appendix 6 - Key findings from the Screen Equalities Survey, Creative Scotland 2016

Protected characteristics – gender, disability, ethnicity

Gender as a barrier



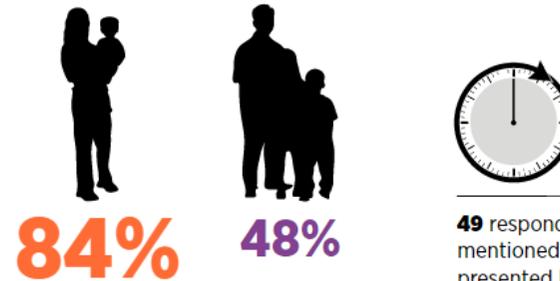
39% of females and 7% of males cited gender as a barrier. Issues include sexual harassment, perceived male only professions, discrimination and unequal pay

A greater proportion of males than females are in senior management (**12%** compared with **8%**) and in director/producer roles (**22%** and **18%**)



21% of males in the survey earn over £40k compared with 10% of females

Parental responsibilities are a key issue for gender equality



Of those with dependent children, females were **75%** more likely than males to cite parental responsibilities as a barrier. (84% compared with 48%)

49 respondents specifically mentioned the challenges presented by long and anti-social working hours

15% of respondents who stated they had a disability saw it as a barrier

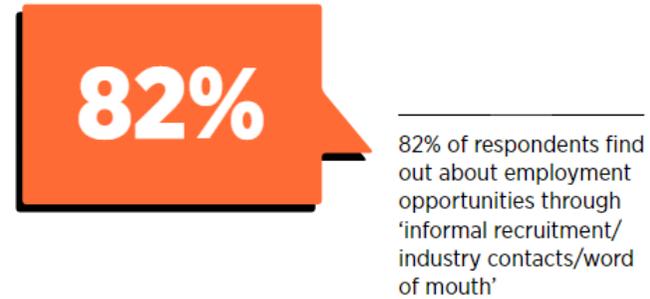
40% of minority ethnic respondents saw ethnicity as a barrier

Economic barriers, connections and social mobility

Economic barriers and social mobility feature highly as perceived barriers



The sector relies upon informal networks and connections to recruit staff



The culture of unpaid internships is a barrier

74%

internships unpaid

74% of respondents who have undertaken internships were unpaid

21% **12%**
unpaid paid

21% have undertaken some form of unpaid placement (either apprenticeship, internship or work placement). This compares to 12% who have undertaken paid placements

The London-centric industry is identified as a key barrier



Geographic barriers are identified by 45% of respondents, with many specifically citing the centrality of London

Profile: The profile of respondents was dominated by the development and production subsector. 70% of primary occupations are in development and production. 59% of respondents were female.

APPENDIX 7 - References

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- Creative Scotland publications:
- [Equality, Diversity and Inclusion Action Plans: A Toolkit for Regularly Funded Organisations](#)
- [Equality Matters: a comprehensive Review of Equalities, Diversity and Inclusion within Scotland's Screen Sector](#)
- [Understanding Diversity in the Arts: a survey to explore under-representation across the arts in Scotland to inform future priorities](#)