



ALBA | CHRUTHACHAIL

CREATIVE SCOTLAND MAINSTREAMING REPORT 2019-21

Introduction

This report outlines the progress Creative Scotland has made towards our equality outcomes for 2019–21, and summaries the steps we have taken to mainstream equality into our day-to-day activities.

This report will be published on the equalities section of our website along with our gender pay gap statement and our statement on equal pay. The publication of these reports is required under the Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012.

Creative Scotland

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

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

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

Further information on Creative Scotland can be found on our website:
www.creativescotland.com/what-we-do

Equalities, Diversity and Inclusion (EDI) in Creative Scotland

Our Equalities, Diversity and Inclusion (EDI) approach incorporates a combination of legal, moral, business and creative cases. These collectively articulate a compelling proposition that equality and diversity are crucial to the arts, screen and creative industries if they are to be sustained, refreshed, become richer and more dynamic, and release the true potential of creative talent, regardless of people's backgrounds.

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creative excellence and innovation of those who have been placed at the margins – through structural barriers and outdated and exclusive approaches – ought to be equally valued and supported.

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

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

Our mainstreaming approach aims to embed EDI in Creative Scotland's functions and day-to-day activities, and progress from legal compliance to exemplifying best practice. In the process this will systematically encourage structural change and longer-term impact.

This approach is complemented by an enhanced focus on increasing visibility, resonance and representation of diverse voices and diverse perspectives across the arts, screen and creative industries.

Legislative Framework

The general equality duty of the [Equality Act 2010](#) requires Creative Scotland ‘in the exercise of our functions’ to have ‘due regard’ to the need to:

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

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

The General Equality Duty covers nine protected characteristics:

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

In addition, the Public Services Reform (Scotland) Act 2010 explicitly requires Creative Scotland, within its General functions to:

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

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

Equality Outcomes

In 2017 Creative Scotland published its Equality Outcomes 2017–2021, against which we report every two years, as required by the Scottish Specific Duty.

Our Equality Outcomes were approved by Creative Scotland's Board and were developed through the review of existing evidence, identification of progress against the Equality Outcomes for the previous period (2013–17) and external and internal consultation.

- **Equality Outcome 1:** Our funding support reflects the increasing diversity of Scotland's population today.
- **Equality Outcome 2:** Opportunities to attend, engage with and participate in the arts, screen and creative industries are inclusive and accessible throughout the country.
- **Equality Outcome 3:** Employment patterns in the arts, screen and creative industries in Scotland are fair, socially inclusive and reflect national data for gender, disability, ethnicity and age.
- **Equality Outcome 4:** Creative Scotland staff have a genuine commitment to mainstream equalities, diversity and inclusion.

Progress of Equality Outcomes 2019-2021

We have regularly monitored progress against our Equality Objectives and the following table is a snapshot of progress made towards achieving these outcomes from April 2019 to March 2021.

The outline is indicative of the breadth of our activities towards addressing the outcomes. Our actions resulted in improved mainstreaming processes and practice reflected across the organisation's activities and functions. Maintaining and advancing our mainstreaming approach remains work in progress, which require ongoing staff capacity, visible leadership and financial investment, particularly in light of the challenges and impact of the Covid-19 pandemic.

Our existing Equality Outcomes were extended for another financial year, to the end of 2021/22 in response to the ongoing work on the development of our revised strategic and funding framework. Creative Scotland's revised Strategic Framework includes Equalities, Diversity and Inclusion as one of four priorities. Detailed Equality Outcomes will be outlined within this Strategic Framework, enabling an integrated approach and further embedding equalities, diversity and inclusion within the organisation's strategies, policies, processes and activities. Aligned to this work, we are devising an updated monitoring framework and set of performance indicators. This will include indicators which will enable us to monitor and measure delivery of future Equality Outcomes.

Equality Outcome 1:

Our funding support reflects the increasing diversity of Scotland’s population today.

The actions we said we would undertake to achieve this	What we have done so far
<p>Monitoring: continue to improve monitoring systems, identify any gaps and inequalities and provide EDI information to staff involved in decision making funding panels.</p>	<p>During 2019/20 Creative Scotland undertook an extensive programme of internal and external engagement aimed at informing our future strategic priorities and funding framework. This included consideration of our monitoring and evaluation framework, which is being refreshed as part of a broader organisational development process.</p> <p>Through our Digital Transformation programme, we phased the introduction of online application forms and monitoring tools across various funding strands. This programme then introduced further improvements including work on identifying gaps in collation and provision of EDI information and processes to ensure better response rates of Equalities Monitoring Forms across all Creative Scotland’s funding programmes.</p> <p>In 2020/21 Creative Scotland participated in the Scottish Government’s research paper ‘Understanding equality data collection in the Scottish public sector’, which was published in March 2021. This research further informs our ongoing work in improving our monitoring systems.</p> <p>The main source of external EDI related data we gather is through the Annual Statistical Survey which is completed by all Regularly Funded Organisations (RFOs). This information provides an overview of RFOs work along with a breakdown of employees, leadership, governance and support for the wider workforce (see Appendix 3). It also summarises RFOs targeted programming, outreach and marketing against different diversity characteristics. The data from our Annual statistical survey report is published as part of Creative Scotland’s Annual Review.</p> <p>We acknowledge the limitations of this information as it is based entirely on self-monitoring and does not afford more detailed or more robust understanding of the nature and impact of this activity. Ongoing work is in place, including work undertaken in partnership with The Audience Agency, which will enable us to garner more detailed insight in the future.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>Monitoring: continue to improve monitoring systems, identify any gaps and inequalities and provide EDI information to staff involved in decision making funding panels.</p>	<p>Regarding all other funding programmes, the Equalities Monitoring Form remains the main means of gathering EDI data. All applicants are asked to complete an Equalities Monitoring Form, but doing so is not mandatory. The form allows applicants to self-declare whether they identify with any of the Equalities Characteristics or sub-sectors of these. Additionally, assessors to all funding programmes are asked to record if there is any diversity focus of activity during their assessment stage. Our Targeted Funds also require lead officers to record the diversity focus of each funding award made at design stage.</p> <p>From this overall information, and with understanding of the limitations of the existing systems, we regularly undertake analysis of the diversity characteristics of those applying and those who have been awarded funding. More detailed analysis will be possible when the refreshed monitoring and evaluation framework launches and as we continue to embed online applications forms and new monitoring tools.</p>
<p>Learning: all Creative Scotland staff undergo an EDI Induction, a mandatory online training programme 'Introduction to Equalities', and those involved in the assessment process undertake 'Unconscious Bias' training.</p>	<p>The EDI training programme during this period included an updated online EDI module which is mandatory for all new staff and is available for all other staff as a refresher.</p> <p>A mandatory EDI Refresher training course for all staff was developed and delivered by an external specialist training provider, with further training sessions schedule in early 2021.</p> <p>External training providers also delivered a series of Unconscious Bias training sessions for all staff, and additional specific sessions for assessors and decision makers on the Open Fund and the Touring Fund.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>Policy making: identify funding patterns, and use the information to develop policies and strategies to address inequalities.</p>	<p>A number of EDI activities were designed and delivered in direct response to findings gathered from general and specific research, particularly in response to Creative Scotland’s ‘Understanding Diversity in the Arts’ (2017) and ‘Equality Matters’ (2017) surveys and reports. Supported by targeted funds, these included the introduction of the Create:Inclusion funding programme, partnership support for the Unlimited programme, the development of the new EDI Advisory Group, and the commissioning of the Mapping and Review of Arts in Health and Wellbeing research activity.</p> <p>Create:Inclusion was introduced as a new funding programme specifically aiming to increase the diversity of people in the arts, screen and creative industries through supporting career progression, the development of creative and professional practice and risk taking.</p> <p>The EDI Advisory Group was established to bring a more diverse range of views into the organisation to help inform future policy and programmes, identify key issues and help support the development of new partnerships and networks.</p> <p>We commissioned the first comprehensive mapping and research of arts in health and wellbeing activities in Scotland. This benchmark study provided a snapshot in time and a representative audit of recent activities, following which we will develop our Arts in Health and Wellbeing Action Plan. We are also supporting development of the ‘Arts Culture Health and Wellbeing Scotland’ (ACHWS) network, whose aim is to become a collective voice for arts and health in Scotland.</p> <p>During 2020/21 a series of surveys and reports were commissioned to inform Creative Scotland’s understanding of impact of COVID-19 on arts organisations, individual artists and audiences. These included equalities and diversity related information.</p>

Equality Outcome 2:

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

The actions we said we would undertake to achieve this	What we have done so far
<p>Minority ethnic communities: We have a role to play in the aim of the Race Equality Framework for Scotland 2016-30 to 'promote inclusiveness and participation by making connections between minority ethnic communities, organisations and institutions involved in ...culture'.</p>	<p>We delivered two rounds of Create:Inclusion, which was Creative Scotland's first funding programme specifically aimed at increasing diversity of people in the arts, screen and creative industries.</p> <p>We continued delivery of the Diversity Agents for Change programme – a strategic partnership which aims to raise the visibility of and integrate high quality ethnic minority-led artistic activities and leadership into day-to-day activities of partner organisations. This activity looks to affect change and build capacity to better reflect, represent and respond to the increasing diversity of Scotland, particularly focusing on ethnicity and race equality.</p> <p>We partnered PRS Foundation's Power Up programme which supported two Scottish creatives to receive tailor made career development. Power Up aims to break down barriers to create a fairer, more equitable UK music industry, to achieve better representation in all sectors of the industry and amplify the work of Black creators and industry professionals.</p>
<p>We are members of the New Scots strategy working group, led by the Scottish Government, COSLA and the Scottish Refugee Council, to support integration of refugees in Scotland's communities. The vision is to support New Scots to build a new life, realise their full potential, and become active members of our communities with strong social connections.</p>	<p>As part of Refugee Festival 2019, Creative Scotland delivered a partnership programme with the Scottish Refugee Council, British Council Scotland, Counterpoint Arts and the Centre for Contemporary Arts. A curated programme of events included a large-scale performative installation in Glasgow, artists talks and a Culture Sector Development Day. Through our Targeted funds, we also supported an increase in capacity at the Scottish Refugee Council, specifically focused on policy and programming development in relation to art and refugees.</p> <p>The Refugee Festival was not held in 2020 due to the pandemic but further partnership development work continued within the limitations of the pandemic year.</p> <p>Creative Scotland is a member of the New Scots Refugee Integration Strategy Core Working Group and Co-Chair of the Culture Implementation Group.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>Diversity Agents for Change: Working with local authority cultural partners, Glasgow Life and City of Edinburgh Council, we aim to develop, encourage and support more diverse and inclusive programmes in mainstream arts venues, reaching out to minority ethnic audiences and participants in Scotland's most diverse cities.</p>	<p>Diversity Agents for Change, our strategic partnership programme with Glasgow Life and City of Edinburgh Council continued, with a further year extension agreed with Glasgow Life. The programme aims to affect change and build capacity to better reflect, represent and respond to the increasing diversity of Scotland, particularly focusing on ethnicity and race equality. Due to the pandemic, the majority of Diversity Agents for Change's public engagement, which is a vital aspect of the role through programming and strategic interventions, was delivered online. There are plans to extend the Diversity Agents for Change programme to include new partners in other parts of Scotland.</p>
<p>We will advocate for and promote relevant and diverse programming in our network of Regularly Funded Organisations.</p>	<p>As part of the contractual relationship with Creative Scotland, each Regularly Funded Organisation (RFO) is required to develop and implement an Equalities, Diversity and Inclusion Action Plan, which demonstrates how the organisation considers equalities, diversity and inclusion across all their activities - including governance, employment, programming, marketing, audience development and engagement. The plans are discussed and monitored as part of RFOs' regular reporting cycles. A toolkit to help organisations with their EDI Action planning was developed by Creative Scotland and is available on our website.</p> <p>During 2020 RFO delivery plans were amended due to the pandemic, and this included their approach to the delivery of EDI Action Plans.</p>
<p>Socio-economic deprivation: through targeted funding programmes (e.g. the Youth Music Initiative, CashBack for Creativity) and other funding routes, we will support organisations to promote the arts, screen and creative industries in areas of the highest deprivation, involving people of different ages, to support self confidence, help educational attainment, and tackle the loneliness and mental health issues often prevalent in poorer communities.</p>	<p>Phase 4 of CashBack for Creativity was delivered and evaluation of years 2 and 3 published, illustrating the impact of the fund. Youth Arts Funding continued and in 2020 delivered additional emergency funding from the Scottish Government to support youth arts during the pandemic, ensuring creative opportunities for children and young people continue to exist across Scotland.</p> <p>We continued to support National Lottery Awards for All Scotland Fund until March 2020 when our participation in the fund was paused due to the pandemic.</p> <p>In partnership with Jerwood Arts we supported five new fellowships as part of the fourth edition of the Weston Jerwood Creative Bursaries. The bursaries were to enable emerging talent from lower socio-economic backgrounds to progress their creative practice and build careers within the arts. As part of the programme, selected Scottish arts organisations hosted fellowships for the duration of the bursaries.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>Age: we will work with partners and our Regularly Funded Organisations to promote participation by older people and encourage dementia-friendly venues and programmes. We will continue our partnership with the Care Inspectorate to develop more high quality artistic interventions in care homes throughout Scotland.</p>	<p>We launched and delivered the first phase of our Arts in Care partnership with Luminate, the Care Inspectorate and the Baring Foundation. This strategic programme aimed to address identified need to raise the profile and quality of arts in care settings and increase the skills and confidence of social care professionals. The first phase included a programme of training and upskilling for 18 artists.</p> <p>The second phase was to include 30 care homes from across Scotland and ten artists undertaking further training, development, and peer mentoring, followed by artists working directly with selected care homes – but this work was paused due to the pandemic. Regular contact was maintained with all participating artists and care homes throughout, awaiting the conditions for the second phase to commence, likely to be sometime in 2022.</p> <p>An additional networking and learning programme was supported during 2020 to engage and nurture a community of practice among professional artists based in Scotland who work with older people in care settings. The aim was to enable sharing of experiences and learning and to support any needs that arise when the work does recommence post-pandemic.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>Disability: we will advocate for good practice initiatives in access, and other relevant measures to include D/deaf and disabled people as participants and audience members.</p>	<p>We joined a collaboration between the three UK Arts Councils (of England, Wales and Northern Ireland) and the British Film Institute, to explore the feasibility of the development and launch of UK-wide Access Card.</p> <p>We partnered with the Scottish Commission for Learning Disability (SCLD) to support their Spotlight Programme, two weeks of celebration and profiling of the SCLD's Learning Disability Awards finalists. We supported the Creative Innovation category which recognised individuals or groups of creative people with learning disabilities who are being innovative in their creative practice.</p> <p>We joined the Unlimited partnership, a UK-wide arts commissioning programme that supports disabled artists to develop their practice and to form new relationships and collaborations with producers, venues and promoters. The programme also aims to increase distribution of work through touring, including international touring, and digital. Eight Scottish disabled artists and companies received Research & Development Awards and Emerging Artists Commissions and will also participate in a highly regarded professional development programme. A series of Connect events were delivered online for Scottish participants, and Scottish representatives were members of the Unlimited advisory and selection panels. A Scotland-based member was elected to the Board of the new organisation which developed from initial Unlimited project. Plans are in place to continue this successful partnership in the future.</p> <p>We delivered the Diverse Critics pilot, a partnership between Creative Scotland, Disability Arts Online and The Skinny, aimed to diversify cultural commentary and provide career development opportunities for disabled arts writers and journalists. Four participants received bursaries, and participated in development programme which included one-to-one mentoring, workshops covering review and interview technique, pitching strategies, opinion piece writing and writing assignments across print and digital platforms. Publication of the participants' work appeared across The Skinny's print and online editions and further paid opportunities for writing were published on Disability Arts Online. Plans are in place to deliver another iteration of the programme in 2021 or 2022.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>Disability: we will advocate for good practice initiatives in access, and other relevant measures to include D/deaf and disabled people as participants and audience members.</p>	<p>Two commissions from Scotland were supported as part of the BBC Culture in Quarantine initiative between BBC Arts, three UK Arts Councils and Creative Scotland / Screen Scotland. This was a part of the wider disability season across the BBC which marked the 25th anniversary of the Disability Discrimination Act and supported disabled artists to produce new works to be hosted across BBC platforms.</p> <p>In partnership with Engage, we supported Not Going Back to Normal, a manifesto commissioned by a consortium of visual art organisations working together to address barriers faced by disabled artists in Scotland. Published as a website and a book, the project included contributions from 47 contemporary disabled artists living in Scotland.</p> <p>We supported Artlink Edinburgh's Altered States programme, an immersive series of events at Tramway Glasgow inspired by the interests of people with profound and multiple learning disabilities. An inclusive and experimental events programme, which integrated a creative framework for feedback, Altered States aimed to investigate how to involve diverse audiences in the exhibition and public events programme and remove barriers to involvement.</p> <p>We provide tailored access support for applicants to any funding programme and offer information on our services in a range of accessible formats.</p>
<p>We will review the current provision of access listings for the arts, screen and creative industries to ensure that information on the extensive work we fund, across a range of art, screen and creative industries, is communicated widely.</p>	<p>We continued to support the Federation of Scottish Theatres (FST) to produce the Access Scottish Theatre listings guide, which includes listings of events available with BSL interpretation.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>BSL language: we will deliver, with other stakeholders, the relevant actions in the National Plan for BSL in Scotland.</p>	<p><i>BSL National Plan, Action number 54. Encourage BSL users to take part in the culture, leisure, sport and the arts as participants, audience members and professionals</i></p> <p>Solar Bear Theatre Company, one of our Regularly Funded Organisations, was supported to produce an online resource sharing good practice in including BSL in digital work and to research practice and challenges in theatre-making when working in two languages, BSL and English.</p> <p>Creative Scotland support the Federation of Scottish Theatres (FST) to produce the Access Scottish Theatre listings guide, showing arts events, films and performances with BSL interpretation available throughout Scotland.</p> <p>Regularly Funded Organisations are required to deliver their Equalities, Diversity and Inclusion Action Plans as part of their contractual relationship with Creative Scotland. BSL integration and interpretation is expected as part of these plans.</p> <p>Creative Scotland's Open Fund supported a range of BSL integrated projects. The Fund's guidance outlines expectations regarding accessibility of funded projects.</p> <p><i>BSL National Plan, Action number 55. Support professional pathways to enable BSL users to consider a career in culture and the arts</i></p> <p>Two rounds of the Create:Inclusion fund were delivered. The fund aims to increase the diversity of people in the arts, screen and creative industries, support development and progress of creative practice and support professional development. Our Open Fund programme also supported a range of BSL-integrated projects.</p> <p>Solar Bear, one of our Regularly Funded Organisations, was supported to deliver a BSL Performers Course in partnership with the Royal Conservatoire of Scotland.</p> <p>We also supported Solar Bear's Deaf Youth Theatre (DYT) – Britain's only year-round, permanent youth theatre for young people who are BSL users and deaf, deafened or hard of hearing. With a reputation for ground-breaking work in creating theatre productions that are accessible to deaf and hearing audiences, DYT is producing new generation of professional deaf actors.</p> <p>We funded Creative Licht, a two-year training programme for Sign Language Interpreters (SLIs) to develop performance skills and work in partnership with the performing arts sector. Creative Licht was a partnership between Sign Arts, the National Theatre of Scotland, Solar Bear and Creative Scotland.</p>

The actions we said we would undertake to achieve this	What we have done so far
<p>BSL language: we will deliver, with other stakeholders, the relevant actions in the National Plan for BSL in Scotland.</p>	<p><i>BSL National Plan, Action number 56 Increase information in BSL about culture and the arts on website and at venues</i></p> <p>Creative Scotland includes subtitling on all publicly available films it produces and we have a welcome in BSL on our website for potential funding applicants. Our Funding Guidance information is BSL interpreted and filmed on the website and our public events are BSL interpreted. Our Enquiries service uses National BSL Video Interpreting Service provided by Contact Scotland https://contactscotland-bsl.org/.</p> <p>We expect applicants for all our funding programmes to consider the accessibility of their projects and budget for Access Costs.</p> <p>We supported Visible Cinema at the Glasgow Film Theatre, which is run in partnership with Film Hub Scotland. Visible Cinema aims to increase awareness to cinema access and provides a relaxed and welcoming environment in which those who are BSL users, deaf or hard of hearing can enjoy a range of films.</p>
<p>Sign Language Interpretation: we will fund a two-year professional development programme for sign language interpreters in Scotland to train up to 30 interpreters in signing for performance, to satisfy an increased demand.</p>	<p>We supported Creative Licht, a two year partnership between Solar Bear, Birds of Paradise, the National Theatre of Scotland and Sign Arts. The programme included a series of consultation and training days with BSL interpreters, knowledge development and knowledge exchange sessions and masterclasses which offered registered sign language interpreters the opportunity to develop their interpreting skills within a performance framework.</p>

Equality Outcome 3:

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

The actions we said we would undertake to achieve this	What we have done so far
We will conduct a series of 'EDI Creative Conversations' with sector representatives to investigate issues of inequality, including barriers to entry and progression in employment in the arts, screen and creative industries.	<p>During 2019/20 Creative Scotland undertook an extensive programme of internal and external engagement aimed at informing our future strategic priorities and funding framework.</p> <p>We also established the EDI Advisory Group to bring a range of views to help inform future policy and programmes, identify key issues and help support the development of new partnerships and networks.</p>
We will support the EDI cross-sectoral Screen Working Group to advocate for changes in employment in the screen industry in Scotland, and develop a screen EDI framework.	<p>A time-limited working group was established following the publication of the 'Equality Matters' Survey and Report. The remit of the group was to consider how the recommendations of the review could be implemented. The group concluded its work upon making a series of recommendations. The main recommendation was to pilot the BFI Diversity Standards in Scotland.</p>
We will set EDI targets to monitor on and off-screen representation in projects we fund.	<p>This action was superseded by the establishment of Screen Scotland, a dedicated partnership for screen in Scotland. Screen Scotland's Business Plan 2019/20 included EDI Key Performance Indicators for each of eight areas of the Business Plan's Delivery Activities.</p>
We have yet to fully consider the findings of the Understanding Diversity in the Arts survey. Once all data analysis is complete we will form our recommendations for action in the future.	<p>Findings of 'Understanding Diversity in the Arts' Survey and Report informed Creative Scotland's EDI workplan and continue to inform our EDI actions. The Create:Inclusion fund was created as a key response to one of the report's findings.</p>
We will investigate how to collect baseline data for employment and training in the creative industries in Scotland.	<p>This action was initially addressed by two key research projects and reports, 'Understanding Diversity in the Arts' and 'Equality Matters', which explored the barriers experienced by those working in the arts, screen and creative industries. The action was superseded by a comprehensive Knowledge and Research workplan, which includes detailed programme of research activities.</p>
We will work with partners to investigate how best to support women working in the arts, screen and creative industries, and advocate for solutions to support those with carer responsibilities.	<p>We delivered the 'Radical Childcare' pilot programme which aimed to research good practice and explore industry-lead approaches. The second phase is in progress with an aim to test flexible and accessible models and share good practice.</p> <p>The PiPA (parents and carers in performing arts) network and PiPA's Charter of Best Practice were supported with targeted funds to extend their work in Scotland.</p>

Equality Outcome 4:

Creative Scotland staff have a genuine commitment to mainstream equalities, diversity and inclusion.

The actions we said we would undertake to achieve this	What we have done so far
We will improve the organisation's training for Equality Impact assessments for Specialism Leads, Managers, Directors and Board Members.	An updated Equality Impact Assessment process was introduced, including an up-to-date format and guidance. The EDI team delivered workshops for staff involved in planning and delivery of funding programmes, policies, services and activities.
We will require all new employees to complete online EDI training within one month of starting at Creative Scotland.	A refreshed online EDI training module is in place and is part of our induction process.
<p>Through the generic EDI Objective (in the Personal Development Review PDR process) we will capture information on EDI knowledge, engagement and delivery.</p> <p>We will continue to be a Disability Confident employer and monitor our implementation of this.</p>	<p>A refreshed PDR process was launched. Each staff member has a core EDI objective, devised specifically for their role. Support for setting objectives is offered to staff and managers as part of the overall PDR process.</p> <p>We continue to monitor our Disability Confident employer status as part of the overall HR monitoring and evaluation cycle. Creative Scotland is a Disability Two Ticks Organisation, which means guaranteed interviews for all disabled applicants who meet the minimum criteria.</p>
We will support all staff with a comprehensive EDI learning programme.	An EDI training and learning programme was devised and delivered, including a series of events sharing good practice by industry professionals. An ongoing programme of learning is in place.
The refreshed staff equalities group will be reinstated in 2017 with a clear remit to support delivery of the EDI Outcomes, and mainstream EDI throughout the directorates.	A refreshed EDI working group was established, with membership from across teams and directorates.

Appendices

Appendix 1 – Creative Scotland Staff EDI Employment data 2019 and 2020

Appendix 2 – Creative Scotland EDI Recruitment data 2019 and 2020

Appendix 3 – Regularly Funded Organisations Equalities data
2018/19 and 2019/20

Appendix 4 – Gender Pay Gap Report 2019

Appendix 5 – Gender Pay Gap report 2021

Appendix 6 – Equal Pay Statement 2021

Appendix 1 – Creative Scotland Staff EDI Employment data 2019 and 2020

Table 1. Age

	2019		2020	
16-24	2	2%	7	5%
25-44	81	61%	78	55%
45-64	48	36%	54	38%
65+0	0	0%	0	0%
Prefer not to say	2	2%	2	1%
Total number of staff	133		141	

Table 2. Disability

	2019		2020	
Disabled	15	11%	14	10%
Not disabled	118	89%	127	90%
Total number of staff	133		141	

Table 3. Gender Reassignment

	2019		2020	
Yes	0	0%	0	0%
No	133	100%	141	100%
Total number of staff	133		141	

Table 4. Marriage and Civil Partnership

	2019		2020	
No Information	29	22%	36	26%
Civil Partnership	3	2%	3	2%
Divorced	1	1%	1	1%
Living with Partner	20	15%	17	12%
Married	43	32%	44	31%
Other	2	2%	2	1%
Prefer not to say	2	2%	2	1%
Separated	1	1%	2	1%
Single	32	24%	34	24%
Total number of staff	133		141	

Table 5. Sexual Orientation

	2019		2020	
No Information	42	32%	46	33%
Bisexual	3	2%	4	3%
Gay / Lesbian	8	6%	6	4%
Heterosexual / Straight	74	56%	77	55%
Prefer not to say	6	5%	8	6%
Total number of staff	133		141	

Table 6. Sex

	2019		2020	
Female	87	65%	96	68%
Male	46	35%	45	32%
Total number of staff	133		141	

Table 7. Pregnancy/Maternity

	2019		2020	
Maternity Leave	2	2%	3	2%
Paternity Leave	2	2%	4	3%
Shared Parental Leave	0	0%	1	1%
Total number of staff	133		141	

Table 8. Religion / Belief

	2019		2020	
Atheist	35	26%	37	26%
Buddhism	1	1%	1	1%
Catholic	7	5%	6	4%
Christian	2	2%	2	1%
Church of England	2	2%	1	1%
Church of Scotland	6	5%	7	5%
Jewish	0	0%	1	1%
Muslim	1	1%	1	1%
No Religion	14	11%	20	14%
Other	17	13%	15	11%
Prefer not to Say	48	36%	50	35%
Total number of staff	133		141	

Table 9. Ethnicity

	2019		2020	
Asian, Asian Scottish or Asian British	1	1%	2	1%
Black or Black British	1	1%	1	1%
Mixed or Multiple Ethnic Group	1	1%	1	1%
Other ethnic group	2	2%	3	2%
Prefer not to Say	10	8%	12	9%
White	118	89%	122	87%
Total number of staff	133		141	

Appendix 2 – Creative Scotland EDI Recruitment data 2019/20 and 2020/21

Table 1. Roles

	2019/20	2020/21
Roles open / closed	35	16
Total number of candidates	823	453

Table 2. Age

	2019/20		2020/21	
16-29	0	0%	0	0%
20-29	470	57%	87	19%
30-39	77	9%	50	11%
40-49	34	4%	43	9%
50-59	21	3%	2	0%
60-64	0	0%	0	0%
65+	0	0%	0	0%
No information	221	27%	271	60%
Total number of candidates	823		453	

Table 3. Disability

	2019/20		2020/21	
Disabled	56	7%	28	6%
Not disabled	767	93%	425	94%
Total number of candidates	823		453	

Table 4. Sexual Orientation

	2019/20		2020/21	
Bisexual	6	0.7%	21	4.6%
Gay / Lesbian	4	0.5%	15	3.3%
Heterosexual / Straight	35	4.3%	120	26.5%
Prefer not to Say	5	0.6%	24	5.3%
No information	773	93.9%	273	60.3%
Total number of candidates	823		453	

Table 5. Sex

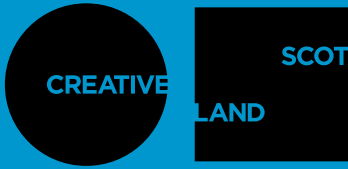
	2019/20		2020/21	
Female	613	74%	272	60%
Male	210	26%	181	40%
Total number of candidates	823		453	

Table 6. Religion / Belief

	2019/20		2020/21	
Christian	6	0.7%	20	4.4%
Spiritualist	0	0.0%	3	0.7%
No religion	39	4.7%	136	30.0%
Prefer not to say	6	0.7%	15	3.3%
No information	772	93.8%	279	61.6%
Total number of candidates	823		453	

Table 7. Ethnicity

	2019/20		2020/21	
African	0	0.0%	0	0.0%
Asian, Asian Scottish or Asian British	10	1.2%	0	0.0%
Caribbean or Black	14	1.7%	0	0.0%
Mixed or multiple ethnic group	17	2.1%	0	0.0%
Other ethnic group	8	1.0%	5	1.1%
Prefer not to say	23	2.8%	10	2.2%
White	582	70.7%	200	44.2%
No information	169	20.5%	238	52.5%
Total number of candidates	823		453	



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