

Creative Scotland

Regular Funding: Full Equality Impact Assessment (EqIA)

1. Introduction

This Equality Impact Assessment (EqIA) has been undertaken as part of the Regular Funding process in September and October 2014. It is regarded as an important part of the application and decision making process. EqIAs are at their best when they are fully integrated within the planning process and project management of any substantial change whether that is in policy or process. In this case, the process is the culmination of a substantial body of work setting out Creative Scotland's Equality ambitions described in a number of sources including:

- *Creative Scotland Equality Outcomes – 2013 to 2015,*
- *Creative Scotland: Equalities Mainstreaming Report 2013*
- *Unlocking Potential Embracing Ambition - a shared plan for the arts, screen and creative industries 2014-2024*
- *Creative Scotland Annual Plan 2014-15*

This EqIA therefore builds on that historical effort and is a further public commitment to equality and diversity to help achieve the best cultural and artistic offer to all the people of Scotland.

2. About Creative Scotland

Creative Scotland is a Non Departmental Public Body, reporting to the Scottish Government and Scottish Ministers, which receives funding from both the Scottish Government and the National Lottery and is the national organisation that funds and supports the development of Scotland's arts, screen and creative industries. It acts as a funder, advocate and development agency and supports individuals, organisations and companies to innovate and grow, encouraging collaborative working across the creative sector.

The functions of Creative Scotland are set out in Part 4 of the Public Services Reform (Scotland) Act 2010 described as:

- Identifying, supporting and developing quality and excellence in the arts and culture from those engaged in artistic and other creative endeavours

- Promoting understanding, appreciation and enjoyment of the arts and culture
- Encouraging as many people as possible to access and participate in the arts and culture
- Realising, as far as reasonably practicable to do so, the value and benefits (in particular, the national and international value and benefits) of the arts and culture
- Encouraging and supporting artistic and other creative endeavours which contribute to an understanding of Scotland's national culture in its broad sense as a way of life

All of these functions have a direct input in achieving our equality ambitions and support the drive towards mainstreaming equality and diversity into all of our core functions. We see our Regular and Open Projects funding as much more than simply the efficient allocation of funds, important as that is. It is the practical expression of strategic investment in the art and cultural sectors in order to achieve our 10 year vision and annual plan aspirations. Equality is central to our funding function and the new portfolio is the manifestation and application of our equality work put into practice.

3. Regular funding

Regular funding seeks to ensure Scotland has a breadth and range of arts and creative organisations and sustainable environments through which artists and creative people can deepen and deliver their work, their engagement with the public, and their professional networks. Regular funding will provide 3-year funding for organisations, and is one of the key means by which the ambitions, priorities and connecting themes highlighted in the Creative Scotland 10 Year Plan will be addressed. It will provide stable support for a range of organisations and consortia across Scotland all of whom make an important contribution to the development of the arts, screen and creative industries, enabling them to plan and deliver activities over a 3 year period.

Regular funding does not suit all arts and cultural organisations. Some are in different stages of development or are better suited to Open Projects or targeted funding streams.

This EqIA therefore only covers the Regular Funding programme of work and similar assessments will be undertaken, as appropriate, for our other funding programmes.

We are operating within the environment of strong competition and limited resources and there are organisations that will be disappointed with the outcomes of their applications. This is not necessarily a reflection on these organisations. Creative Scotland would still not be able to fund

all the applications for Regular Funding that have met the funding criteria. We have to make difficult decisions. But we are clear that those decisions have been undertaken using a fair, consistent and robust process, checked for unwitting bias, quality assured and with universally applied considerations throughout.

4. The legal framework and context

Creative Scotland is listed in Schedule 149 of the Equality Act 2010. This means we have statutory legal responsibilities and mandatory compliance. Non-compliance can have significant consequences for public bodies. The Act sets out two duties known as the General Duty and the Specific Duty. Within the general duty, Creative Scotland has to demonstrate how it has shown “due regard” to the need to eliminate unlawful discrimination, advance equality of opportunity and foster good relations between people who share a protected characteristic and those who do not.

Creative Scotland is also a listed authority with reference to The Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012 (referred to as the “Specific duties”). These Regulations require Creative Scotland to assess the impact of applying a proposed new or revised policy or practice against the needs outlined in the General Duty. Creative Scotland’s development of a new Regular Funding process and portfolio falls into this category and this EqIA is supporting us to meet that particular statutory requirement. We are also required to publish related work in a manner that is accessible. For this reason we will be publishing this EqIA on our website not only to meet legal requirements but so that the public may understand our commitment to equality and diversity. While people might not agree with every decision, they can be assured of the fair and open process that led to the decision being taken.

5. The General Duty and Regular Funding

We undertook the following functions and activities in meeting the General Duty requirement to show ‘due regard’.

a) Eliminate unlawful discrimination

We expect all organisations in receipt of Regular Funding to be good employers and to operate with employment law including the Equality Act 2010. Whilst each separate arts organisation is its own legal entity and Creative Scotland is clearly not the employer of their staff, we have high demands and expect exemplar behaviours and policies from those organisations we fund. This applies not only to their paid staff, but to trustees, management committee members, directors of boards and even

volunteers. Unlawful discrimination against those specifically mentioned in the Equality Act 2010 as having 'protected characteristics' is not acceptable and may have an effect on funding arrangements. Where unwitting discrimination does take place we would expect speedy and conciliatory resolution and any institutional barriers that caused unfavourable treatment should be addressed.

Creative Scotland, in awarding Regular Funding, is passing on some aspects of its General Duty to those organisations. It expects them as public bodies to behave within the stipulations of the Act.

b) Advance equality of opportunity

For Creative Scotland, equality of opportunity is much more than an equality consideration when making decisions on Regular Funding. Whilst we aim to achieve a balanced portfolio that represents the cultural, linguistic and demographic profile of the people of our country, we are also very clear that this is also about equality within the artistic process, of production, programming, distribution and access to the arts. This is about equality of opportunity of careers in the arts. This is about equality of opportunity within the creative process, to produce and show work and this has been reflected within the choice of organisations that we have chosen to include within the Regular Funding portfolio. Specific commitment to equality of opportunity has been a main decision making criteria and those organisations which clearly demonstrated such commitment scored well within our assessment process. A small number of organisations have been identified as having a development need in equalities which will be addressed through our funding agreements.

c) Foster good relations between those who share a protected characteristic and those who do not.

Creative Scotland believes that arts and culture help define the diverse people that make up the nation. We believe that participation in the arts can help promote equality and diversity, and contributes to wellbeing. People from different backgrounds, of all ages, and of different equality groups can discover significant life opportunities through access to the arts.

'Equalities and diversity' is the term we use in Creative Scotland to cover all the protected characteristics¹, especially of race / ethnicity, age,

¹ Race, gender, disability, age, sexual orientation, religion/belief, gender reassignment, pregnancy & maternity, and marriage & civil partnership,
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gender and disability. But we go further than the requirements of the Equality Act to include socio-economic deprivation

6. Equality and core business

Our application of the General Duty has led us to position ourselves around key core business issues where we have integrated equality and diversity within business as usual as well as strategic activities. For Creative Scotland, equalities mean that we:

- Support a distinctive and diverse culture in Scotland, enabling all creative voices to be heard
- Work to promote maximum opportunity to engage with and participate in arts throughout the country
- Foster understanding and bring about positive attitudes towards, and between, different people in Scottish society and internationally
- Support our staff to develop a genuine understanding of equalities to help us to achieve our vision for a fully inclusive arts and creative industries sector.

It is important to us as a value of the organisation – as well as meeting legal requirements – that our work on equality is integrated and sustained and brought as close to the heart of the organisation’s beliefs as possible.

7. The Specific Duty and Regular Funding

The Equality Act Specific Duty requires us to undertake Equality Impact Assessments on all changes to policy processes and procedures. In addition to this, the Specific Duty has other requirements which, in meeting them, have provided a body of material, evidence and policy positions that need consideration as part of this EqIA. Some of these are about Creative Scotland as an employer and as a procurer of goods and services. These are not part of this EqIA as they did not have any direct relevance within the decision making process for the Regular Funding portfolio. There are two other specific requirements however that did play a big part and these are to:

a) Report progress on mainstreaming the equality duty

In August 2013 we published our first report on mainstreaming equalities in all aspects of our work (*Creative Scotland: Equalities Mainstreaming Report 2013*) Our Board stated:

*We are committed to working with partners to encourage and develop diversity in the arts, screen and creative industries, across Scotland. We believe that **everyone** benefits from diversity and the innovation that this*

can bring, and that Scotland is a richer and more vibrant place if we embrace work to widen participation

Mainstreaming is about 'integrating equality into all corporate processes'. It is a long term strategy that aims to make sure that policy-making is fully sensitive to the diverse needs and experiences of people. For us, mainstreaming is not a quick fix and requires time and resource.

We distribute funds from the National Lottery and Scottish Government Grant-in-aid. All our funds mainstream equalities, and all funded projects are expected to demonstrate their commitment to equalities, indicating how they will engage with equality groups. Our regularly funded arts organisations include many with a specific focus on equalities. These organisations work in partnership with others to mainstream high quality arts programmes, training and performance for people with protected characteristics. They aim to produce work that is accessible to a range of audiences. We continue to challenge and support funded organisations to mainstream equalities in their planning, programming and audience development. (We initiated a major programme, the Promoting Equalities Programme (PEP), which is working with seven funded organisations over a three year period, challenging them to mainstream equalities, develop best practice delivery models, and share their learning with the wider sector. The final event will be in March 2015.)

b) Publish equality outcomes and report progress

In 2013 we set out 4 key equality outcomes in *Creative Scotland Equality Outcomes – 2013 to 2015* all of which heavily influenced the Regular Funding process and the decisions we reached. These equality outcomes are described as:

Equality Outcome 1

Our funding support more accurately reflects the diversity of contemporary Scotland

We will:

- Revise our funding programmes and procurement process to ensure that we deliver a funding approach that is fair, transparent and enabling
- Ensure our funding processes are clear and accessible
- Offer clear support and advice to applicants from equalities groups
- Make our equality aims clear in our funding programmes and include measures of assessment against these aims, where relevant to funding criteria

- Provide equality impact assessment training to all staff involved in funding decision-making
- Improve monitoring, data collection and analysis to identify gaps and opportunities for mainstreaming, including the protected characteristics of sexual orientation and transgender
- Review our funding decisions to ensure we are continuing to make progress against our equality aims

Equality Outcome 2

That opportunities to engage with, and participate in, arts, screen and creative industries, throughout the country are more inclusive and accessible to everyone.

We will:

- Work closely with partners and other stakeholders to deliver this outcome
- Ensure our approach to arts development and advocacy supports, sustains and profiles a diverse arts and cultural sector in Scotland
- Identify equality gaps or development areas requiring our support
- Develop new partnerships between 'mainstream' and equality focused organisations, particularly through our Promoting Equalities Programme (PEP), to develop understanding between different people.

Equality Outcome 3

Employment patterns in the arts, screen and creative industries better represent the diversity of Scotland.

We will:

- Continue to work closely with partners and other stakeholders to deliver this outcome
- 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 evidence based analysis for future equality impact assessments

Equality Outcome 4

Our staff have a genuine understanding of, and commitment to, equalities.

We will:

- Provide a comprehensive training programme for all staff including on the Equality Act 2010 so that everyone understands that there is a legal platform on which we add our own commitment and equality values.
- Support the Equalities Team of about 20 staff from across the organisation which meets every six weeks and which is a main change learning agent for the organisation. Specialist speakers and equality activists are invited to contribute to our understanding and influence our policy making not only on 'protected characteristic' areas but also in key issues such as Human Rights.
- Have volunteer Equality Champions who arrange regular events, undertake research on contemporary equality issues and disseminate information to colleagues across the organisation.

c) Assess and review policies and practices

We will continue to use Equality Impact Assessments as a main tool for evaluating this aspect of our work, to build up an incremental bank of equality knowledge and data, to further train and equip our staff in equalities and diversity and ensure that evidence based policy making is the main foundation for our equality work in the future.

8. Equality proofing the process: checks and balances

We wanted to introduce a system of internal checks and balances in order to make our decision making as objective as possible and reduce the chances of any unwitting bias. Creative Scotland believes that subjectivity is against the spirit of the Equality Act and certainly not how to proceed in trying to advance equality, both within our own organisation, but more importantly, within the arts and cultural sectors. We therefore produced a handbook for staff (*Creative Scotland: Regular Funding Assessment Handbook April 2015 – March 2018*) to give guidelines and support to staff in order to mitigate any risk of this happening and advance staff equality learning and practice within funding assessments and allocation of resources.

The *Handbook* covers the following:

- The Legal Context
- Unconscious Bias in Assessment
- Team Lead Role
- Financial Sustainability Assessment Process
- Stage 1 Assessor Guidance
- Assessment Prompts
- Quality Assurance Check
- Specialism Team Overview Meetings
- Balancing the Portfolio
- End to end Process
- Ways of working
- Teams and roles

Having outlined above how we meet our General and Specific Duties, it is therefore apparent that we are conscious of the legal imperative throughout. It is important though, to highlight two particularly important areas within the *Handbook* for further understanding of our position on equality and the way we have tried to introduce positive impact.

The first of these was staff training on how to address unconscious bias in assessment. We explained that

Unconscious bias is when we make judgements or decisions about other people on the basis of our own personal deep-seated thought patterns, assumptions or interpretations, and we are not aware that we are doing it. We may think we are being objective and neutral, but in reality our reaction to a person or circumstance is being heavily influenced by our own subconscious (and subjective) belief systems

Furthermore:

Unconscious bias can be described as:

Malign – we show more **negative** reactions towards certain types of people resulting in potential for decisions or actions that unduly disadvantage those people.

Benign – we show more **positive** reactions towards certain types of people resulting in the potential for decisions or actions that unduly benefit those people. Neither approach is fair or objective. While the latter may feel more acceptable, in reality both lead to less good decision-making and will undermine equality and diversity.

Secondly, we went on to prompt our assessors with 4 key equality questions:

- How well does the application show understanding of equalities, inequalities and diversity, and how these can affect engagement in the arts, screen and creative industries in Scotland?
- To what extent are artistic and audience development plans reflective of contemporary Scotland?
- How well will plans enable people from different cultures and economic backgrounds, diverse communities, and of all ages to access the arts and creative opportunities?
- To what extent will plans foster understanding and promote positive attitudes towards and between people from different cultural and economic backgrounds?

9. Decision Making

Our decision making process incorporated two separate stages:

- Stage 1: Overall Assessment and Specialism Overview through moderation by art form and specialism leads.
- Stage 2: 3 day Balancing the Portfolio exercise by Directors and Portfolio Managers, (including Connecting Theme Leads), chaired by the Chief Executive Janet Archer, supported by our research and funding teams.

Consideration was given to each individually recommended organisation in the context of our published goal of funding a high quality portfolio, balanced as far as possible in terms of diversity, range of art-forms and practice, size and type, and geography.

The third stage was to present these recommendations to the Board for approval.

10. Evidence

To help us to identify gaps and opportunities, we monitor and analyse applicants' equality data annually to ensure we are meeting the needs of equality groups. With the introduction of an online submission process during 2013, and the planned full online application process during 2015, we will be better able to track funding decisions relating to equalities.

Regularly funded organisations are required to complete detailed Annual Returns forms, to take account of protected characteristics in governance, employment and programming.

Ethnicity: We are an increasingly diverse society, and although in Scotland we are 96% white, our BAME² population is the fastest growing in the UK having doubled in the last decade to just over 200,000. (Scotland's Census 2011)

Disability: 1 in 5 of the population is disabled or has a long term illness.

Age: 17% of the population are aged 65 or over. Approximately 82,000 people in Scotland have dementia – expected to double in next 25 years.

Sexual Orientation: The latest statistics published from the UK Integrated Household Survey January - December 2012 show that 1.4% of people self-identified as lesbian, gay or bisexual in Scotland - comparable to the figure for the United Kingdom (1.5%).

Gender reassignment: there are no accurate figures for this but the Transgender Alliance in Scotland estimates that there are about 1000 people in Scotland who have changed gender, and it could be about ten times this number who are currently undergoing the gender reassignment process, so there could be up to 10,000 Trans people in Scotland.

Annual returns 2012-2013

The following figures are from the Annual Returns of funded organisations.

3860 staff were employed by funded organisations.

47% men and 53% women.

2.4% self-declared disability.

4% BAME.

26% of staff answered the Sexual Orientation question, and of those, 8.8% were LGB.

² BAME: Black, Asian and Minority Ethnic
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14% declared No religion, and 4.6% were Christian, with the Church of Scotland the most popular.

10. Equality guidance to Regular Funding applicants: ensuring equality was included within their applications

To ensure absolute clarity about our expectations for organisations to be included in our Regular Funding portfolio we produced equality guidance for organisations to use as part of their applications. (*Creative Scotland Regular Funding April 2015 – March 2018 Equalities information sheet*)

This had a number of purposes:

- 1) To enable us to be confident that we were meeting our General Duty requirements under the Act
- 2) To advise applicants what we were expecting successful organisations to deliver in equalities and diversity, through a list of prompts, headings and descriptions
- 3) This became a checklist for applicants to address and for us to consider as part of decision making.

We asked prospective applicants to adopt a fair and inclusive approach in all their activities. We made it clear that although we were not making it a compulsory part of the application process our advice was that it is good practice for organisations to produce their own equalities action plan. However, it was a mandatory requirement to inform Creative Scotland how they were addressing equality issues within each application and that it should cover such areas as governance, employment, arts programming, marketing, audience development, and community engagement. In this way we were making sure that their equality considerations were coming from a mainstreaming and not 'bolt on' starting point and that our expectations were to cover both the administrative as well as the creative aspects of their work and cultural offer.

In detail, we asked applicants to consider the following:

Your organisation

- Does your organisation have a particular focus on equalities? For example, do you work mostly with disabled people, LGBT groups, older people, Black, Asian or minority ethnic communities?
- Who is responsible for your equalities plan and how will it be monitored?
- Is your commitment to equalities embedded throughout your organisation, your policies, your Business plan, and Operational plan?
- Does your Budget include reasonable ongoing costs for access?

Governance

- How diverse is your Board?
- Do you monitor the equality characteristics of your Board members?

Employment

- Are your recruitment procedures fair and accessible?
- Is your staff team diverse at all levels across the organisation?
- Do you monitor the protected characteristics of your staff, including the artists you work with?
- Do your staff and Board receive regular equalities training?

Programming

- Is your programme inclusive for audiences and participants? For example are you providing creative opportunities for Deaf or disabled artists, people from BAME backgrounds, or addressing the gender balance in creative roles?
- Does your programme reflect and cater for the diversity of Scotland today / your local community?
- Do you have an imaginative and aesthetic approach to inclusion?
- Do you regularly offer audio description, touch tours, captioning, and/or sign language interpretation? Do you offer different forms of interpretation?

Audience development and Engagement

- What is your approach to audience development?
- How do you gather audience data and evidence demand for your work?

- Can you reach a wider range of people?
- What are you doing to include people and places with low engagement in the arts, screen and creative industries?
- How can you improve the depth and quality of the experience on offer?

Marketing

- Are your promotional materials and your website easy for people to access and understand?
- Do you offer large print, translations, and/or other alternative formats?
- Do you offer concessions to equality groups?
- Do you tell people how they can get involved?

Building

- Do you provide information about different ways to access your building, and detail transport options? Not all buildings are fully accessible - do you make it clear what is not accessible?
- Do you tour to accessible venues?

Impact

- How will you measure the effectiveness of what you are doing?

Within the application process itself, organisations were asked to produce a 500 word narrative on our 'connecting themes' outlined in our 10 year plan. Equalities and diversity is one of these four themes and the emphasis was made clear by allocating the same word weighting to this answer as all of the others.

We will be scrutinising each organisation in receipt of Regular Funding as part of the regular and ongoing monitoring processes to ensure that commitments made in the application are matched with the corresponding actions and initiatives.

11. Consultation

The Regular Funding decision process is underpinned by the Creative Scotland Plan *Unlocking Potential, Embracing Ambition, a shared plan for the arts, screen and creative industries 2014-2024*.

The plan was developed after a significant listening and consultation exercise throughout Scotland. Over 1000 people were consulted for our

ten year plan, in both collective and face to face sessions. We held eleven Open Sessions throughout the country in spring and autumn 2013. A Reference Group of 24 people was fully involved in the plan's development. Members of the group included people with the protected characteristics of disability and ethnicity, included a wide age range, both men and women, covered all artforms, and had varying levels of professional experience – from emerging to more established artists. The draft plan received 100 online responses, and there was significant online debate which we took into account.

12. Equality analysis

Of the final recommendations, 13 organisations have a direct mission, stated in their applications, to address equalities and diversity, and are rated as having an outstanding or strong equalities and diversity focus. These organisations all have a clear remit to work with people with protected characteristics, and most target delivery of their programmes in locations with socio-economic deprivation.

76.5% of the recommended organisations do not have a clear stated mission to deliver in equalities and diversity, but do set out clear equalities provision in their proposed programmes.

15 organisations are identified as having a key development need in this area. We will ensure that the funding agreements reflect this and support will be provided to enable progress.

Four equality focused organisations are no longer recommended for regular funding, but four new organisations are to join the portfolio.

Of the 13 outstanding or strong equalities focused organisations, nine are working with disabled people, two have a focus on gender (women), one specialises in creative ageing, and one is outstanding due to its targeted delivery in a location with significant social and welfare issues. The impact on disability, gender, age and socio-economic issues is regarded as positive.

The organisations are classified as follows:

Organisation	Main specialism	Main Equality focus	Additional Focus	Award
Barrowland	Dance	Disability	Ageing /	420,000

Organisation	Main specialism	Main Equality focus	Additional Focus	Award
Ballet			inclusive practice	
Birds of Paradise	Theatre	Disability – led and disability focused	Inclusive aesthetics / talent development	450,000
Drake Music Scotland	Music	Disability	Young people/ talent development	350,000
Indepen-dance	Dance	Disability	Dementia / talent development	300,000
Glasgow Women’s Library	Literature	Gender (women) / All equality groups	Inclusive programming / community engagement	300,451
Janice Parker Company	Dance	Learning Disability	Dementia	350,000
Luminate	Festival: cross specialism	Ageing / all equality groups	Dementia / care homes	300,000
Lung Ha’s Theatre Company	Theatre	Learning disability	Professional practice	440,455
Paragon	Music / Dance	Disability	BAME artists / talent development / engagement	300,000
Project Ability	Visual Arts	Learning Disability	Mental Health / talent development	430,000
Stellar Quines Theatre Company	Theatre	Gender (women)	Gender representation in theatre / engagement	500,000
Solar Bear	Theatre	Disability - Deaf	Talent development / audience development	600,000
Glasgow East (Platform)	Cross specialism	Socio-economic deprivation, health	Inclusive programming / community engagement	330,000

Organisation	Main specialism	Main Equality focus	Additional Focus	Award
				5,070,906

Equality focused organisations are awarded 5% of total funding. Four organisations are venue based (i.e. offer programmes on their premises): Glasgow Women’s Library, Drake Music, Platform and Project Ability.

13. Regular Funding: Impact on Equality

Creative Scotland currently funds 129 organisations on a regular basis. 121 of these (94%) re-applied for regular funding for 2015-18, and 99 organisations (83%) of those are recommended for funding. There are 20 organisations new to regular funding.

Of the 22 organisations that have not been recommended to continue with regular funding, four of these could be identified as equalities focused. One engages with disabled people, two focus on BAME communities and one is LGBT focused.

Ethnicity

While the development and support for BAME arts and artists remains a priority for Creative Scotland, it is clear that organisations with a significant focus on working with, or those which are led by, BAME artists, are not yet ready for regular funding. To help mitigate against this potentially negative impact, we have identified clear development needs to be addressed. We will be encouraging these organisations to develop work through Open Project funding, a more appropriate option at this stage.

Several organisations to be funded have high levels of engagement with BAME communities, particularly in Glasgow which has the highest percentage of the BAME population in Scotland. (The ethnic minority population of Glasgow has increased from 41,854 (7.2%) in 2001 to 91,622 (15.4%) in 2011 – Census 2001 and 2011).

BAME engagement is evident to some extent in the four new equalities focused organisations recommended for inclusion in the regular funding portfolio for 2015-18. Two organisations (Janice Parker Projects and Paragon), have a significant focus on working with disabled people and developing talent. Both organisations deliver community engagement

programmes and projects with diverse equality groups, often including BAME communities. One organisation (Glasgow Women's Library) focuses on gender (women) and has substantial community engagement, including with BAME women. The fourth organisation (Barrowland Ballet) is an inclusive company working with diverse communities, including those from BAME backgrounds.

Through our Equalities Review we will be developing a clear strategy for BAME engagement, talent development, leadership and increased representation in employment in the arts, screen and creative industries in Scotland.

We consider the net impact on the protected characteristic of Race and ethnicity overall to be neutral. The process has not revealed an overall negative impact within this characteristic but more promisingly has indicated development opportunities for Creative Scotland to address with partners and stakeholders in order that BAME-led organisations and those that focus on this work are in a much stronger position in the next round of Regular Funding.

Disability

Scotland has an international reputation for good practice in arts and disability. This is evident in the relatively large number of companies working with disabled people, and the high quality professional disabled artists based in Scotland who continue to challenge perceptions around disability.

As mentioned above, two new funded organisations have a significant focus on disability. Both are performing arts organisations, one a dance company and the other delivering in music and dance.

One previously funded disability-led organisation will continue in the new regular funding portfolio (Birds of Paradise).

Four funded organisations specialise in working with people with learning disabilities – in visual arts (Project Ability), music (Drake), dance (Indepen-dance) and theatre (Lung Ha's). One organisation specialises in developing Deaf performance, the Deaf Youth Theatre and Deaf audience development strategies (Solar Bear).

These organisations will support further talent development and a new generation of disabled artists.

The equality impact on the protected characteristic of Disability is therefore regarded as positive and we look forward to seeing their work develop even more.

Gender

Two organisations focus on gender, one in theatre and the other in literature and cross-specialist areas. One organisation was already regularly funded, and the other is new to the portfolio.

The employment and representation of women across the arts, screen and creative industries will be a focus for the equalities review in 2014/15.

The equality impact on the protected characteristic of Gender is regarded as positive.

Sexual Orientation

Creative Scotland is a corporate member of Stonewall, and committed to addressing LGBT issues, both within our organisation and in the arts, screen and creative industries. Whilst we are not continuing with regular funding of one LGBT focused organisation, we will continue to work with emerging LGBT artists, and promote work in this area. There is an increasing number of LGBT led arts organisations in Scotland, and with exciting developments throughout the arts, screen and creative industries, it is appropriate that organisations with this focus have project funding as an option at this stage.

The Portfolio may initially appear to be negative, but there are an increasing number of LGBT artists and organisations focused on delivering in this area. The net impact on equalities in the protected characteristic of Sexual Orientation is therefore regarded as neutral.

Age

Ageing has been a strategic priority for Creative Scotland since 2010, as we recognise the impacts of the changing demographics and the increasing numbers of older people in society. We are working to raise awareness in the arts, screen and creative industries of issues relating to an older population. This affects programming, accessibility of venues, marketing, and employment of older artists.

We therefore continue to support the national creative ageing festival which we initiated with the Baring Foundation and Age Scotland, recognising its contribution to continuing arts engagement with people as they age, supporting intergenerational activity and work by artists of all ages.

There is increasing interest in working with people in care homes, many of whom have dementia, and Open Project funding can provide opportunities for developments in arts engagement in this field.

The net impact on equalities in the protected characteristic of Age is therefore regarded as positive.

Arts and Health

Several organisations with a focus on delivering in healthcare contexts, or whose work related to health inequalities in communities, applied for Regular funding. While we are clear that these organisations deliver high quality creative engagement and continue to develop innovative approaches working with vulnerable groups, the option of project funding was regarded as more appropriate. We will continue to advocate for these organisations at a strategic level with healthcare funders.

Mainstreaming

All funded organisations are expected to mainstream equalities in their operations and activities, including employment, programming and policy development. As well as organisations with a particular equalities focus, other organisations in the regularly funded portfolio across art specialism areas are regarded as best practice in delivering inclusive programmes and engaging with diverse audiences.

We have, however, identified 15 organisations with a development requirement in this area. Funding agreements will reflect this requirement to deliver in equalities and diversity.

We will support all funded organisations to enable progress to deliver more inclusive arts practice, and challenge them to contribute more to the diversity of their workforce, their programmes, audiences and work with diverse artists.

The Equalities Review will commence later in 2014/15 and its outcomes will support us to ensure that the arts, film and creative industries

mainstream equalities and reflect the increasingly diverse society in Scotland today.