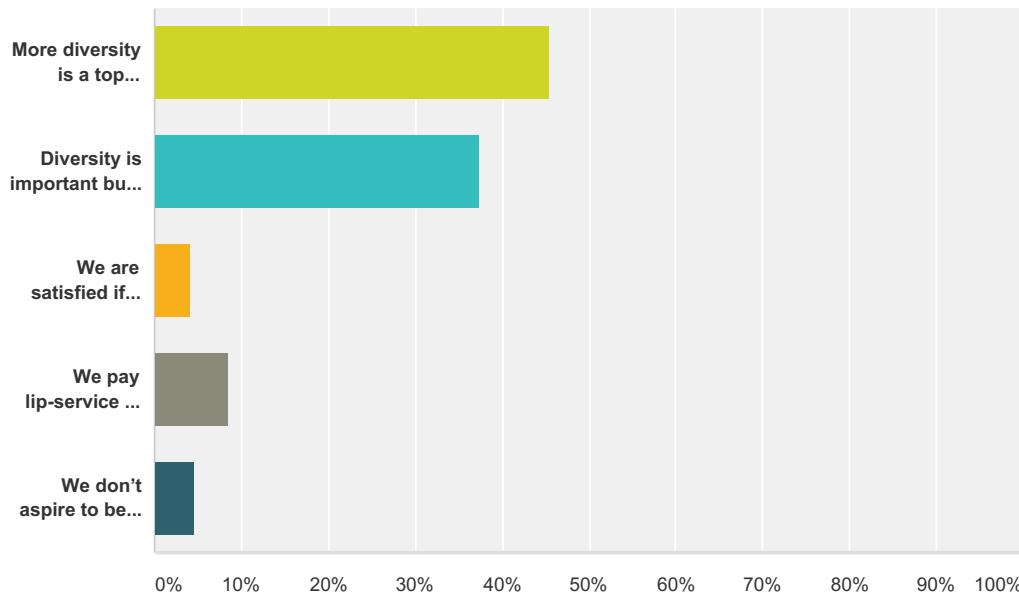


Q1 In relation to its workforce, which of the following do you think best describes your organisation's attitude to achieving diversity? (Please choose one only)

Answered: 753 Skipped: 10

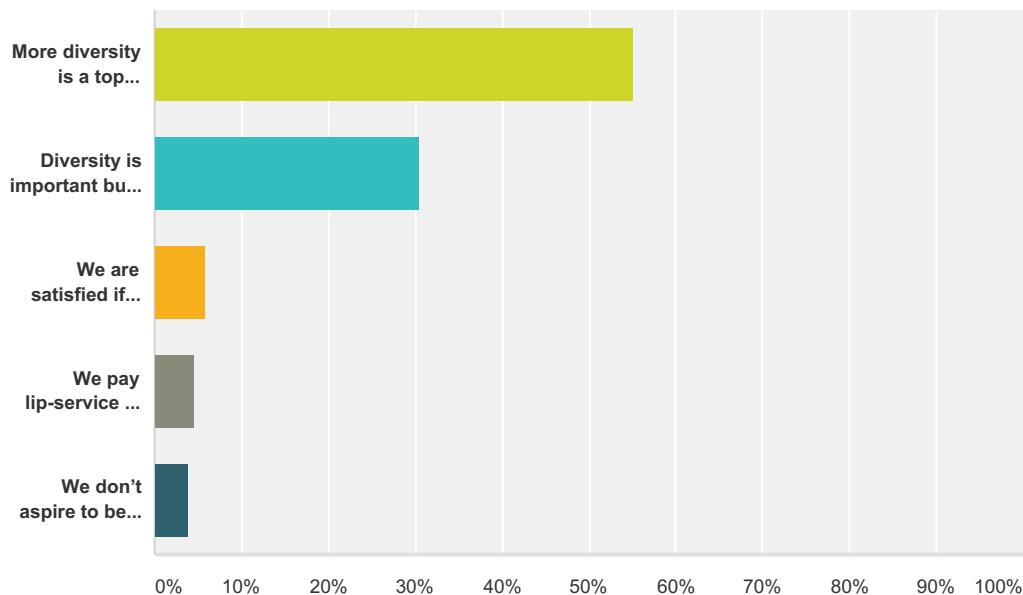


Answer Choices	Responses
More diversity is a top strategic priority (1)	45.42% 342
Diversity is important but there are more pressing issues to address (2)	37.32% 281
We are satisfied if we do enough to keep our funders happy (3)	4.12% 31
We pay lip-service to achieving diversity (4)	8.50% 64
We don't aspire to being more diverse (5)	4.65% 35
Total	753

Basic Statistics				
Minimum	Maximum	Median	Mean	Standard Deviation
1.00	5.00	2.00	1.90	1.11

Q2 In relation to its audiences/attenders, which of the following do you think best describes your organisation's attitude to achieving diversity? (Please choose one only)

Answered: 749 Skipped: 14

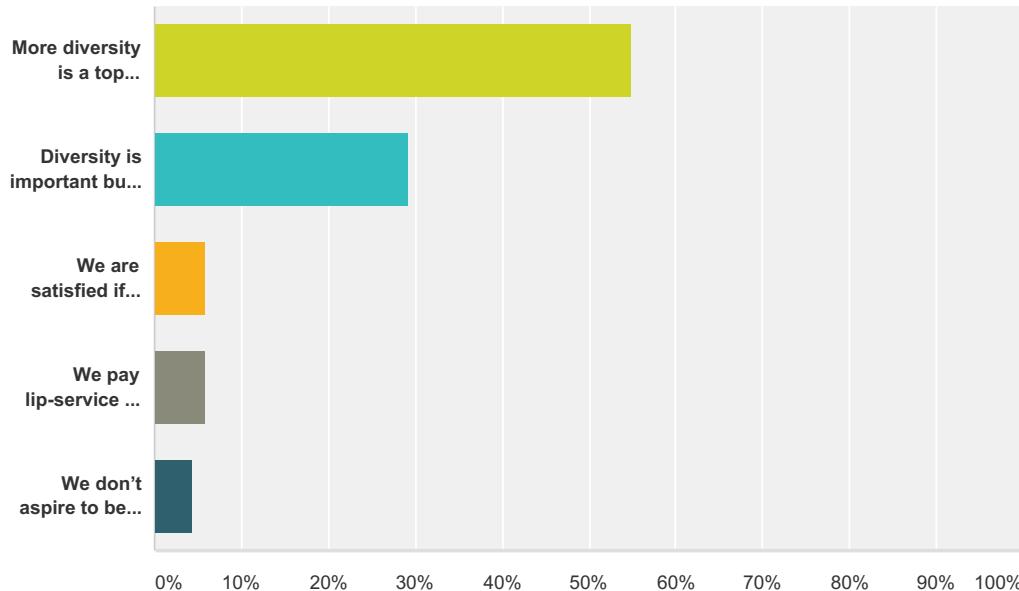


Answer Choices	Responses
More diversity is a top strategic priority (1)	55.14% 413
Diversity is important but there are more pressing issues to address (2)	30.44% 228
We are satisfied if we do enough to keep our funders happy (3)	5.87% 44
We pay lip-service to achieving diversity (4)	4.67% 35
We don't aspire to being more diverse (5)	3.87% 29
Total	749

Basic Statistics				
Minimum 1.00	Maximum 5.00	Median 1.00	Mean 1.72	Standard Deviation 1.03

Q3 In relation to its art/artistic work, which of the following do you think best describes your organisation's attitude to achieving diversity? (Please choose one only)

Answered: 737 Skipped: 26



Answer Choices	Responses
More diversity is a top strategic priority (1)	54.82% 404
Diversity is important but there are more pressing issues to address (2)	29.17% 215
We are satisfied if we do enough to keep our funders happy (3)	5.83% 43
We pay lip-service to achieving diversity (4)	5.83% 43
We don't aspire to being more diverse (5)	4.34% 32
Total	737

Basic Statistics				
Minimum	Maximum	Median	Mean	Standard Deviation
1.00	5.00	1.00	1.76	1.08

#	Please give further details about your organisation's attitude to diversity.	Date
1	Lack of applicants I don't really feel the above choices are able to capture our attitude to diversity. We feel it is important both in the workforce and the people we work with but we are also mostly only able to work with the people that are assigned to us or that put themselves forward. As an organisation we are open to such a variety of both audience and participants that there is invariably a huge amount of diversity anyway.	7/25/2016 4:46 PM
2	We believe that film is the most important art form of the 21st century – learning about and experiencing a diverse range of film should be an entitlement for all children and young people. We also believe that a more diverse workforce is essential to maintaining a vibrant and creative UK film industry and a passionate audience appetite. We define diversity and inclusion in its broadest terms with an aim to enable all young people equal access our programme regardless of gender, race, sexual orientation, disability, special needs, geographic or economic circumstances. Into Film's principal aim for its programme is accessibility which is universal and this underpins everything that we do.	7/25/2016 3:29 PM

Diversity in the arts

3	I do not see any comments about diversity	7/25/2016 2:18 PM
4	In a very small organisation with founders/leaders who are from the ethnic majority there's a limit to what we can do, though we work to make space for as big a range of voices within the work where that's possible.	7/25/2016 12:51 PM
5	There is a tick box mentality rather than an enthusiasm for diversity. It is not intrinsic to our work, it is still being 'added on'	7/25/2016 11:53 AM
6	Lack of applicants A lot is done to encourage diversity, but if certain parts of the community do not apply for jobs (particularly) then there it is difficult. Theatre is still regarded as a dodgy profession and parents (quite rightly!) wish their children to enter a more stable and financially rewarding profession.	7/25/2016 11:47 AM
7	Diversity informs the organisation's aims and ethos.	7/25/2016 11:44 AM
8	We are a Disabled led Disability visual arts organisation. But the promotion, development of Disabled artists and audiencers isn't enough we have to support all areas of Diversity so we help create a supportive network of Organisations and individuals	7/25/2016 11:21 AM
9	In Wales, diversity includes an approach to Welsh-English bilingualism.	7/25/2016 9:51 AM
10	Diversity does matter but there is little push back from leadership if targets are not achieved, amidst all the other pressures of the business	7/25/2016 8:01 AM
11	Skills Very large organisation split into several departments. Attitudes vary and progress is patchy. Senior management seem aware there is a problem but at a total loss as to how to address it	7/24/2016 11:22 PM
12	As long as people think that we are doing what we say we are and there us no real accountability its not that important	7/24/2016 9:08 PM
13	I'm very junior but it doesn't seem to me like they feel it has any relevance.	7/24/2016 8:04 PM
14	Embracing access, reaching and working with diverse people groups is core to our vision and values as an organisation. It is our audiences differences the drive us to innovate with form and content artistically. It also moved us forward strategically. We want to create work where people 'see themselves' and think 'this is for me'. We have a diversity champion on our Board of trustees to ensures we place diversity at the heart of our strategic development as a business.	7/24/2016 9:00 AM
15	The organisation I am referring to is a small arts charity, and I am chair of the board. We only have 2 full time employees, hence my answers are skewed due to this.	7/23/2016 7:29 PM
16	Targets The organisation I work at has set diversity targets to achieve	7/23/2016 11:08 AM
17	Perceptions Skills Although we try hard to engage with other communities within our area, our theatre is still perceived as being for white middle aged, middle class people. The problem is that we don't know what to do to change this perception. We'd love to welcome people from different cultural or ethnic backgrounds, but our plans often fall flat through lack of support. It's hard enough, as a charity and a voluntary organisation with no external funding, to keep returning a surplus which allows us to maintain our aging building. Time, money (everyone is a volunteer and pays an annual subscription to take part in our activities) and expertise prevent us from being more successful in promoting our aim to create ethnic and cultural diversity within our organisation.	7/23/2016 10:39 AM
18	Lack of applicants We are committed to developing a more diverse workforce and audience but it is very challenging when people from diverse (ethnic) backgrounds don't participate from a young age it's challenging to expect it to change the workforce so rapidly	7/22/2016 10:28 PM
19	Skills We are well aware of the need for much greater diversity in our art form genre and are actively working to address this through participation, investment in skills and audience development.	7/22/2016 3:14 PM
20	We are a culturally diverse led theatre company, producing culturally diverse work, for culturally divers audiences	7/22/2016 2:58 PM
21	A sprinkling of a few BAME presenters/actors is enough evidence of successful diversity	7/22/2016 11:37 AM
22	The organisation works with specific groups - primarily women who have become entangled with social justice issues and therefore diversity is contained within that arena.	7/22/2016 10:50 AM
23	Aside from the ethical justification, my organisation has identified that diversity within its staff and audience members will enrich the work being created. They have also identified that being inclusive with who they appeal to will create a wider audience for their work.	7/22/2016 9:50 AM

Diversity in the arts

24	Audience Organisation is in a very 'white' area with less than 1% BAME people (according to census) When we programme events from other cultures, people feel there is no relevance to them. (Direct quote from resident about South Asian themed event "What does this have to do with us?") Thus we don't get the audiences & revenue needed & so reluctant to programme more. Current ACE supported S. Asian dance project & show has very low numbers despite huge marketing & low cost tickets. More open to ability diversity: We have disabled staff & do accommodate varying audience ability levels. Good on LGBTQ inclusion & representation & excellent inclusion of older people. Good outreach with several other challenged groups:eg survivors of stroke.	7/22/2016 7:23 AM
25	We consider ourselves a highly diverse organisation so we don't tend to focus on developing it further as its part of how we live and breathe already. We see the huge benefits of it so don't need convincing.	7/21/2016 8:03 PM
26	There is real concern about the lack of diversity of all kinds in all areas of our work and this is something that we are actively addressing.	7/21/2016 7:58 PM
27	Our work - once described by a senior Art Council office as 'making cultural diversity an art form!' - is rooted in reflecting and responding to the UK's rapidly changing demographic. That means putting on stage performers (whether professional, amateur, community or student) from the widest possible range of cultural backgrounds; dramatizing in music their own experience (particular as migrant or migrant-descended citizens; and creating work that appeals to, and expresses the hopes and aspirations of, such an audience.	7/21/2016 7:26 PM
28	It's part of the organisation's core vision and raison d'être	7/21/2016 6:11 PM
29	Leadership Diversity is a hot topic and people do seem to want to help change this. But when it comes down to understanding, awareness and actual strategies put in place it does not seem to achieve what is necessary	7/21/2016 3:11 PM
30	At the heart of our organisation sits the Creative Case for Diversity and ArtReach have an overarching ambition to celebrate all of the artistic talents the UK is home to. Our projects work across an extremely diverse programme both in terms of audiences and artists we work with.	7/21/2016 3:03 PM
31	Wider problem Certain decisions are being made which reflect diversity being a leading priority. However the challenge is how to make this work across the board. Theatre is a collaborative practice and the industry itself is nowhere near adequately diverse with diversity being enough of a strategic priority. Ultimately this means that for every step we take forward where we have control of our work we are hampered by the national context and work which we don't have control of. So we are making progress but more slowly than we would like. An issue in theatre is who is being engaged as children and young people to who is professionally trained to who then gets agents to who is then available for work. The whole chain needs to work to support progression.	7/21/2016 3:03 PM
32	Stopgap Dance Company are committed to diversity within the arts. Difference is our means and our method. Through our IRIS training programme we offer a progression pathway to talent disabled dancers wanting to make a career in the Arts.	7/21/2016 2:45 PM
33	Interesting set of options to choose from- it begs the question. Would organisations still bother with diversity if they thought no one was watching?	7/21/2016 2:35 PM
34	Lack of applicants We work in the field of folk dance and music. We do a great deal of work in schools with children and young people from all cultures and backgrounds but that has yet to translate into a more diverse professional profile. It will not be easy to diversify because the vast majority of people participating and working in the folk arts are White British but we are committed to find ways to increase diversity even if it may be a slow and gradual process.	7/21/2016 2:27 PM
35	We are an arts based access charity so we are diverse by nature. We want to enable everyone to experience the arts on an equal level with their peers.	7/21/2016 2:18 PM
36	Diversity is something we think of and discuss a lot. We are very active in challenging ourselves and others around us to consider related issues and it is definitely part of our ethos and one of the values which we try to champion.	7/21/2016 2:14 PM
37	I find that events and performances are programmed with consideration to its audience and that we promote a multi cultural diverse and welcoming venue inclusive to all	7/21/2016 1:54 PM
38	i am self employed and this is my overall experience working in the arts for about 30 years	7/21/2016 1:52 PM
39	Carousel is a charity which focuses on facilitating learning disabled artists to achieve their full artistic potential, therefore we always have any form of diversity as a major priority in all of our projects. We strongly believe that we need to dispel negativity towards diversity, and instead embrace its values to a point where we no longer need to talk about diversity in any sense of the word as we're then all just accepted.	7/21/2016 1:38 PM
40	Art first We continually work in a collaborative state, therefore diversity in all of its definitions is at the heart of how we work. But in making work it is the art and the ideas that drive our creative outputs, not the diversity of the artists that we work with.	7/21/2016 1:30 PM

Diversity in the arts

41	Art first Quality in workforce / audience development / artistic work is a top strategy priority, but we also aim to achieve a high level of diversity.	7/21/2016 1:26 PM
42	We are open to employing and collaboration with people from diverse backgrounds. We actively state our openness in our recruitment packs and have office space in a fully accessible building. We advocate on behalf of the mental health and disabled agendas as we have lived experience of both in our existing team. We codesign programmes with clinicians to address issues in these areas. As director I have regular training in safeguarding and equality to be up to date	7/21/2016 1:11 PM
43	None of your options reflect our attitude. Our attitude is more holistic - in that we don't hugely differentiate in our approach to any of the three questions, especially as regards diversity (where the 3 are inseparable). Moreover I find your questions really badly phrased as they seem to imply that if it's not your top strategic priority you're doing nothing about it. Again, as a tiny organisation in a niche artform - we don't set 'top strategic priorities' we work in a more holistic way - and across the board actively try to ensure that there's a diversity of voices in our workforce (mainly freelance), artist base and artistic programme - which hopefully will start to attract more diverse audiences.	7/21/2016 12:53 PM
44	As a local authority we are always looking at programme and co-produce work for as diverse an audience as possible.	7/21/2016 12:14 PM
45	Leadership We recognise that currently we are not achieving in this area of our work - moving forwards we want to make this a strategic priority across all areas. We are currently championing a member of our staff team to lead on this area of work and to work with our Creative Producer to create a sustainable strategy moving forwards.	7/21/2016 11:22 AM
46	We are a gallery that exhibit international artists... However I am the only non white person working for the gallery out of 13 members of staff	7/21/2016 11:20 AM
47	Achieving more cultural diversity in our organisation takes work - it has not happened organically over the years (partly due to being located in a predominantly white area) and in the past two years we have focused on ways to employ a more diverse work force, programme more diverse work and share our diverse projects nationally and internationally. This is why cultural diversity is a strategic priority and we have addressed this by creating a project that specifically brings cultural diversity into all of the areas in which we work - through mask making, delivering shows, educational projects, a website entirely dedicated to this project, training up diverse workshop leaders and performers to create and deliver the work. The aim is for this project to become embedded in our offer and continue to affect our evolution as a company positively working to culturally diversify. In terms of disability, we have a building awarded for its accessibility in terms of practical and social approaches and we work regularly with adults and children with disabilities.	7/21/2016 11:18 AM
48	As a University, the idea of diversity focuses mainly on our students. Within the Arts departments, there is a relatively high diversity, compared to other areas.	7/21/2016 11:14 AM
49	Audience Recognises that diversity is incredibly important considering the organisation's traditional audience is white, upper-class and male. Trying hard to reach a more diverse crowd but difficult when intellectual areas are very conflicted about other backgrounds.	7/21/2016 11:02 AM
50	On 1 hand my organisation is particularly forward thinking when it comes to gender equality (to the point where I do not know any other cultural organisation who would give me the level of flexibility needed to balance work with the requirements of being a single parent of young child), and very good when it comes to diversity in relation to sexual orientation, faith etc. However, while there is no discrimination in terms of diversity in ethnicity or disability, I don't see the same pro-active attitude as there has been in gender equality.	7/21/2016 10:56 AM
51	Diversity is not the core purpose of my organisation. However, diversity is core to the values and approach we adopt.	7/21/2016 10:46 AM
52	Leadership We are currently developing both specific mitigations and over-arching strategic commitment to address the results of our recent impact assessments. This will further be supported by the establishment of a steering group committed to embedding diversity in all our practices and products.	7/21/2016 10:38 AM
53	Audience We want to make everyone welcome and this includes people of all ethnicities and abilities. Whilst we are in an area of the country with a low ethnic population, we see the ability to welcome everyone into the building as the one of the most important 'trademarks' of our theatre which we want to encourage. This in reality means the occasional person of colour, but also European 'immigrants' and increasingly people with accessibility issues. It's a source of great pride when we get a comment along the lines of 'it's such a welcoming place' and when this comes from someone with a diverse background, then we are particularly pleased as it feels like a barrier has been broken down.	7/21/2016 10:35 AM

Diversity in the arts

54	<p>As a national network organisation supporting and promoting arts in criminal justice settings, promoting diversity - both workforce and audience is a key priority. Earlier this year we held an event focusing on how we can use the arts as a driver for equality and are currently working on a resource that will highlight the learning from this event. We are concerned from both an 'arts' viewpoint and a 'criminal justice viewpoint.' There are disproportionately high numbers of Black, Asian and Ethnic Minority (BAME) offenders and the poor outcomes they face in the Criminal Justice System have been drawn to the attention of successive governments as well as voluntary and public sector agencies for decades. We believe that the arts in criminal justice settings are currently leading the way in terms of diversity: attracting diverse audiences and working with excluded participants who have had little or no previous contact with the arts. For example, arts organisations have already begun to demonstrate their effectiveness in engaging BAME communities.</p>	7/21/2016 10:26 AM
55	<p>We continue to challenge inequality and promote and reflect the diversity of the North East, England and internationally. We strive to represent unheard voices and discover and share the parts of women's experience which are not normally discussed.</p>	7/21/2016 10:26 AM
56	<p>We work with a diverse cross section of society, but more could be done to reach out to artists who are disabled/have additional needs</p>	7/21/2016 10:24 AM
57	<p>Diversity is at the heart of our work. We work predominantly with young people, children with disability and older people.</p>	7/21/2016 10:20 AM
58	<p>In advertising, we use more stereotypes than diversity. Because we have very limited time to convey ideas to consumers.</p>	7/21/2016 10:12 AM
59	<p>Diversity and inclusion are core elements within the development of our programmes: - audiences - venues and venue types - artists and makers represented - designers, contributors and consultants that we work with; - interpretation content and media. It is something that we have commitment to, and is core to all briefs for new projects.</p>	7/21/2016 10:06 AM
60	<p>Leadership Our organisation has been working with a pilot programme called 'Agents for Change'. This has encouraged us to rewrite our equalities action plan and consider diversity in multiple aspects of the work we do and the people we speak to. The implementation of our equalities action plan is now a top priority and is owned by people in many departments.</p>	7/21/2016 10:00 AM
61	<p>Art first Funding Wider problem We are frustrated that a lot of the work we do doesn't fit into nice 'diversity' boxes as required by many funders. What boxes do refugee projects, working with young people excluded from mainstream education and those living with dementia tick? And yet it is a valuable contribution to their lives. We constantly aim to increase audiences whatever their background, without wanting to target a specific 'segment' of society. Who are we to put people into boxes to be targeted? Of course we want to reflect modern British society in the workforce and on stage, but we also have to employ the best people for the job/role. In the 2011 census, 80% of people described themselves as white British, so how realistic is it to have a racially diverse workforce outside places like London, Manchester, Birmingham, etc? I see class as the bigger issue facing this country and that is what needs to be addressed. As for women in the top jobs, that is a much bigger issue that the arts sector...</p>	7/21/2016 9:59 AM
62	<p>Probably more than 99% of all performing arts in this country is "white". The opportunities to present any other cultural narrative is remote, and when the only revenue funded black company spends its money on Arthur Miller or Shakespeare, things are even worse. It is a constant struggle for companies with a diverse agenda to get funding, venues, or recognition.</p>	7/21/2016 9:56 AM
63	<p>Diversity is the main aim of the charity.</p>	7/21/2016 9:46 AM
64	<p>We actively try to programme work from diverse artists and this is monitored carefully.</p>	7/21/2016 9:36 AM
65	<p>Lack of applicants Working with children's literature, it's difficult for us to increase the percentage of diverse authors we work with (currently around 30%) - we already work with almost every diverse published children's author and illustrator. We would like to include more in our programmes, but for that to happen we need the publishing sector to publish more of them. Our programmes run in schools and there's a definite demand for books and authors that represent the multicultural classrooms of today's Britain, and for diverse role models.</p>	7/21/2016 9:30 AM
66	<p>One of our 7 core values as an organisation is: Accessible We are dedicated to widening participation and engagement with contemporary art. We programme exciting and thought-provoking artworks, specially considered for spaces, situations and communities in Bristol. We aim to improve access for artists, audiences and team members from diverse backgrounds.</p>	7/21/2016 9:28 AM
67	<p>Funding We are a small participatory arts org based in Teesside - lots of economic challenge. Middlesbrough has become more diverse largely through asylum, so potential for lots of conflict but also lots of variety and celebration. We have worked in that sector, variously funded, since 2002, but now, particularly since the demise of Northern Rock Foundation, we currently have no funding for such work - we are wholly project funded. We seek more funding/partners/activities to explore and celebrate diversity, and to support refugees.</p>	7/21/2016 9:25 AM

Diversity in the arts

68	In a city where there is a great and growing diversity among the younger sections of the population, we still struggle to find the freelance artists and staff we need to make the organisation truly diverse. We have been relatively successful at finding diverse audiences through our work in schools, but unfortunately in the current educational climate with the emphasis veering away from the arts we've found increasingly that schools are closing their doors to what we can provide for their students, even when we are offering work for free or very low cost. This will impact on the diversity of future audiences in theatre, when whole segments of the population are growing up with no exposure to the arts.	7/21/2016 9:18 AM
69	Our organisation regularly holds public debates on diversity in the arts, classical musical with industry peers. Within the organisation the team are all on board with championing diversity within the arts. We also teach children in inner London schools who would not normally have access to classical music.	7/21/2016 9:13 AM
70	We have always and will always work with diversity at the base of our intentions as we believe innovation directly emerges from diversity of debate and ideas	7/21/2016 9:10 AM
71	We specifically target diverse communities with our outreach work in Schools, but also in our leadership training programmes	7/21/2016 9:04 AM
72	We work with children and young people as the lead organisation for a music education hub. As such, we have an obligation to offer a broad and balanced offer to learners, and to reflect the society and communities from which learners come. This means that our activities must show diversity, and be widely accessible, if we are to address the barriers to engagement which exist at many levels in society.	7/21/2016 9:02 AM
73	There is no active action taken to make our company more diverse nor to make our products more appealing to minorities	7/21/2016 7:38 AM
74	Our organisation is primarily about ensuring that people of all sectors of the community have access to great art and that they are able to express themselves creatively. In Blackpool the main diversity issue that we are tackling relates to socio-economic status.	7/21/2016 6:23 AM
75	We are a growing performing arts org that recognizes the need to diversify and grow audience, in order to grow donor base. In this city, the only way to do that is to diversify your repertoire and reach out to new cultures, ethnicities, gender preferences, and age groups.	7/21/2016 2:14 AM
76	Lack of applicants Our work is often presented in the public realm and free, and that means audiences often reflect their locale in terms of diversity or lack of it. We are trying to build and retain small teams, and therefore working with "people like us" can enable more synergy, and more quick wins when under pressure. Finding, recruiting, retaining those people who are "not like us" is hugely beneficial - in terms of creativity, innovation and excitement - but it requires more time, energy and resources...at a time when less is the new more!	7/21/2016 12:30 AM
77	Art first Lack of applicants Resources We are an inclusive and outward looking organization and the challenges around diversity are incredibly complex. I'm sure no funder would expect us to appoint our workforce on the basis of them being one of the "protected characteristics" and to be frank with a small workforce with huge ambitions we have to appoint the people who will drive forward the organization to ensure its sustainability and resilience. However, what we can do is ensure our recruitment processes and procedures encourages applications from a potentially wider base. In terms of our audience we want our work to be accessible to all and so it is a priority to try and increase a diverse audience - that said the stark reality is that generating new audiences takes significant resource and takes considerable time and given we are having to work hard to increase our funding to cover decreased funding this can be difficult to prioritize. That said, I appreciate the approach to diversify our audience could reap rewards financially but we must assess this risk amongst others. In terms of artists I think we (and other arts organizations) need to take a greater commitment to supporting and nurturing artists.	7/21/2016 12:11 AM
78	The key to growing our audience and maintaining relevance is more diversity in our approach to programming and staffing. In general we find that while some audiences can be resistant there always IS an audience. Initially we worried that we would not be able to maintain a diverse attitude but realised that why would we worry about reflecting the world we live in and giving voice to a wide range of issues and attitudes.	7/20/2016 11:01 PM
79	Funding There's a real desire to diversify our workforce and audience, and slowly strategy is being put into action. Sadly this is often drowned out by an overworked staff and a drive for income, with real action falling below these in priority. External funders are key in keeping diversity a priority, through the aims and requirements of a funded programme. External funders don't let us forget this as a core, strategic aim. Much of our funding is coming to an end in the next 12 months, and I anticipate new funding will bring different aims, particularly in target audience. I question the sustainability and long term effect of the work already done, when funding to reach those audiences is removed.	7/20/2016 10:53 PM
80	Skills Living and working in an area that used not to be ethnically diverse it is clear that things are changing but we do not have the resources or capacity to make suitable changes to match.	7/20/2016 10:45 PM

Diversity in the arts

81	Lack of applicants We have actively committed to increasing diversity. We recently secured Creative Case North funding to develop Reflective Diversity Labs for other arts and cultural organisations to engage in to help them develop their approach to diversity. We have already engaged a new intern from a BME background. We have applied for ACE Changemaker funding to secure a leadership training programme for an aspiring senior BME arts leader. We are recruiting a new Business Admin post and are actively open to and encouraging BME and disabled applicants. We have removed the need for a degree for most posts and made other policy and practice changes to the way we work.	7/20/2016 10:19 PM
82	Best for job Lack of applicants Workforce - we seek to appoint the best people for the job, irrespective of background. Measuring diversity of the workforce is not appropriate - it's a reflection of the pipeline of talented individuals rather than the organisation's own approach. The push for diversity can lead to the wrong people being appointed/retained just to maintain diversity for statistical purposes which is clearly not right. I comment on this as someone from an ethnic minority myself.	7/20/2016 10:12 PM
83	Achieving a diverse ballet company as my goal for many, many years. Currently, with 25 paid dancers, 15 are non-white. There is more to achieve but we are doing a very good job of reflecting our city's demographic and our democracy's best ideals. It has not been quick, and we have been at it long before it became as prominent as it has become.	7/20/2016 10:09 PM
84	We have a diverse team and board in terms of age, ethnicity and disability and we constantly strive for greater diversity in and from our artistic endeavours, but we don't always articulate our particular approach to achieving diversity very well, partly because its inherent in our organisational culture, because we don't think diversity is a stand alone issue and because it is simply not the main challenge that our work addresses. When it comes to diversity we talk more about equality and this notion is at the heart of all we do.	7/20/2016 10:03 PM
85	Celebrating diversity and promoting equality is central to our ethos and we have further plans to continue our work next year	7/20/2016 9:57 PM
86	My art workshop business is geared mostly towards children 6-12 plus but I also offer workshops for adults and those with also learning difficulties and SEND where we address everyone as an equal, that everyone's needs are met where possible,mixed abilities are commended as are everyone's abilities are different we strive to aim to be inclusive of everyone. In some sense we do not judge by weaknesses ever being a negative. Their work is their own(individualism) and is there to be celebrated and praised. SL ARTs organisation is there encourages and enables development in everyone's creativity and welcomes all cultures and diverse in its opportunities it presents. I also offer teambuilding to corporates again inclusive or anyone that attends. This is a strong part to the business success and being flexible and responsive to everyone's needs and wellbeing as well as diversity.	7/20/2016 9:30 PM
87	We have a number of strands that we are working on through this strategic priority: - diversification of our collection holdings - research projects exploring diversity of children's literature publishing - developing our audience development research and strategies to increase our reach - developing HR and workforce development strategies that will bring about long term change and diversity.	7/20/2016 8:55 PM
88	I don't think its been given a thought.	7/20/2016 8:34 PM
89	The biggest change we need in the arts is diversity of class. The arts has always been dominated by the middle class and the social elite. We are working hard to change that by empowering young working class people to BELIEVE they have a voice. More than that - a voice that when heard will effect change. We offer them the skills to enable their voice.	7/20/2016 8:28 PM
90	Equality and diversity are vital to us mainly in terms of extending opportunities to participate directly in the arts. There are obstacles presented by some of the 9 characteristics, but we see other crucial obstacles often bound up with those characteristics, including class, ill health and poverty.	7/20/2016 8:27 PM
91	We talk about it and know we need to do it but not sure we have the current skills and knowledge to achieve it	7/20/2016 8:16 PM
92	The music we work in are naturally diverse and we are actively seeking to increase diversity within our staff and audiences We have devised and led diversity training for our sponsors and partners	7/20/2016 8:10 PM
93	We try to be inclusive, through having low membership fees (Not payable to people who cannot afford it) We are a diverse orchestra, working with people of differing abilities and social backgrounds. One member of the orchestra is blind and one has a brain injury. Some members have identities as LGBT. We do a lot of work with refugee musicians. In addition to white British members, musicians come from different European countries, as well as the Caribbean, South Africa and Turkey.	7/20/2016 8:00 PM
94	Skills I think there is a genuine will to make staff, audience and work more diverse but a lack of commitment to that goal and real understanding of diversity beyond box ticking	7/20/2016 7:58 PM
95	We are satisfied with the diversity of artists we work with, but continue to aspire for more and better.	7/20/2016 7:50 PM
96	We are very committed to supporting and promoting diversity.	7/20/2016 7:45 PM

Diversity in the arts

97	<p>Q.1 - we are already diverse in terms of gender, age, sexuality, religion and disabilities. Q.3 - we already have a diverse range of artists in terms of gender, age, sexuality, religion, disabilities and ethnic backgrounds. As we're a 'classical' music festival at our core, with an emphasis on top class performance, we're limited by budget and availability of artists, but it's something that we're aware of and keep in mind. Our unofficial policy on diversity is to make sure that we are not part of the problem, and to use any influence that we have to make sure that no one else is either. We use that to inform our programming, planning, scheduling, marketing, educational projects, and the make-up of the team and the Board.</p>	7/20/2016 7:15 PM
98	<p>Diversity is always a consideration in the secondary school where I work. Campaigning for Arts in Education to remain is currently a top priority in the Performing Arts Department. See YouTube Formby High School 'Creative Ambassadors' film</p>	7/20/2016 7:13 PM
99	<p>As a multicultural arts company, Igagu's main aim is to educate on and appreciate the diverse cultures in our society in order to create better understanding across communities. However, we do have other priorities such as developing artistic programmes for young people that encourage a sense of responsibility, self respect and ownership of themselves, others and the world they live in. Within that, diversity is also included because it's a large part of what we do. Basically, we believe arts organisations should in essence reflect the current world we live in, which is a very diverse world and to not include diversity whether it be in the programming, your staffing or your audience is looking at the world with blinkers on.</p>	7/20/2016 7:11 PM
100	<p>Lack of applicants We are aware that we are not sufficiently diverse and need to improve. We employ at a number of levels but when employing performers we do need agencies and casting directors etc.. to bring a more diverse range of performers to our attention, we ask for this but it does not always happen, so we are seeking other ways to access a wider community.</p>	7/20/2016 7:09 PM
101	<p>We have a diverse board. Our workforce is very small but diverse in terms of gender, age, nationality, flexible working etc. Attitudinally - I feel that we are effectively working towards achieving our Equality, Diversity and Inclusion objectives, which we have set and agreed, at Board/Management/Staff levels. We are not just well intentioned wordsmiths when it comes to diversity - we will make a difference.</p>	7/20/2016 7:05 PM
102	<p>We address 'diversity' as a core aspect of our practice and our engagement with participants, collaborators and audiences. We regard diversity as including identity in terms of an individual's cultural background and heritage, and their interests in cultural practice and artistic and creative interests. We also understand diversity in relation to engaging with and challenging stereotypes and attitudes of entitlement that are hegemonic. We feel it is crucial to widen access to the arts through thinking about new ways of marketing work, ticket pricing, addressing the places and times where and when work is presented. We believe that diversity should concern a wider range of issues than the outward appearance of an audience at the time of presentation of a piece of work. The arts cannot address 'diversity' and 'access' in isolation and we need to work closely with educators, health practitioners and politicians and policy makers to broaden the scope of the issue.</p>	7/20/2016 6:57 PM
103	<p>Increasing cultural diversity is one of three strategic priorities for the organisation (new work and young people being the other two)</p>	7/20/2016 6:56 PM
104	<p>Any work presented should be of quality and of diversity. Our staff, without being asked or told, have introduced so many initiatives to attract, welcome and properly look after the most diverse and challenging audiences</p>	7/20/2016 6:52 PM
105	<p>We do not aspire to be more diverse, the staff, Management Committee, members of our projects, programmes and events thoroughly reflect the environment in which we are based. The majority are from African or African Caribbean backgrounds, are from all ages, including children, adults and older people. A significant number have behaviour issues, impairments, or health or mobility problems. What we aspire to is to raise revenue so as to support our work further.</p>	7/20/2016 6:35 PM
106	<p>Our current interest is to find ways to bridge communities. Post Brexit we need to find ways to build trust within communities and the arts and culture offers us the language and toolkit to do this ...</p>	7/20/2016 6:26 PM
107	<p>As an Arts Development organisation working within a Local Authority, we use their Inclusion Strategy to work with diverse, marginalised and social exclusion zones in the district</p>	7/19/2016 4:59 PM
108	<p>Leadership Produces only some theatre that speaks to diverse audiences, which is when we will get an influx of diverse audience members but the rest of the time, regular theatre goers (older, white, middle classes) are in attendance. The theatre isn't attempting to understand what will keep new audiences coming. The building itself can also appear quite intimidating.</p>	7/12/2016 12:09 PM
109	<p>Leadership It is a non priority, despite meetings on how to improve diversity they never act on it. There is a lot of work to be done.</p>	7/8/2016 6:50 PM
110	<p>Lack of applicants As a large national agency, that works with cultural organisations offering a consultant advisory role, there isn't one staff member of the organisation or board of Trustees from a BME background. Yet a large proportion of our work involves advising the cultural sector on how to increase and diversify their audiences. These offices are not in rural locations but huge urban centres with access to a large BME workforce.</p>	7/8/2016 8:54 AM

Diversity in the arts

111	Diversity runs through our 10 yrs strategic plan, our mission, and 5 goals. It is particularly key in achieving excellence through goal 1 and leadership/workforce through goal 4.	7/7/2016 3:54 PM
112	Diversity has moved further and further up our list of priorities. We firmly believe in the importance of diversity in creating a more inclusive, richer and outward looking company.	7/7/2016 9:02 AM
113	For next year's festival, we want to reflect the huge input from creatives all over Europe.	7/6/2016 7:50 AM
114	We are already a very diverse organisation. We are Black-led and have a focus on BAME and female musicians. Our office workforce comprises people from a wide range of backgrounds - Black Caribbean, Black Caribbean-White European, Black African, Indian, Arab-White European, and White. Also Jewish, Hindu, Christian, Atheist... Our Senior Management Team is Black-led and 66% female. Our music leaders and musicians are from all different backgrounds and are approx 75% BAME and 46% female. So being more diverse as an organisation is not a priority for us. Diversity comes naturally to us. However our attention is currently focused on diversifying audiences to support the diverse artists and artistic/educational programmes we produce.	7/3/2016 6:27 PM
115	NB organisation is not in UK	7/1/2016 12:40 AM
116	We support artists with disabilities, and so it is fundamental for us that the sector becomes more diverse in terms of audiences and artists.	6/30/2016 2:59 PM
117	We are a disability led arts organisation that supports disabled artists and cultural organisations to build a more inclusive and representative cultural sector. We provide commissioning / exhibition and residency opportunities for disabled artists and training, advice and guidance to venues / arts organisations to increase their confidence and capacity to work with disabled artists and audiences.	6/30/2016 10:02 AM
118	We are completely open and use neighbourhood stakeholder network building in combination with creative project sharing as a strategy to ensure diversity	6/30/2016 7:09 AM
119	Leadership I believe that most people in the company are aware of the importance of diversity in the workforce and art produced, but being a commercial theatre company this is certainly not a priority of senior management and therefore little momentum in achieving this is filtered down.	6/29/2016 5:16 PM
120	Important to chose works from different eras, genres and gender of composer.	6/29/2016 4:42 PM
121	Diversity is our central work	6/29/2016 2:04 PM
122	We wouldn't refuse anyone, but we do not seek to encourage diversity across all departments. Developing our accessibility of our Creative Learning projects is high on my departments list of things to do, purely for our young people and potential future participants/audience members.	6/29/2016 12:00 PM
123	Lack of applicants Diversifying the cultural workforce is a priority and we are part of the wider conversation with other cultural organisations and agencies in the region, building an action plan to ensure we engage and support greater interplay.	6/29/2016 10:39 AM
124	Funding Leadership I'm not convinced there is much real understanding of the issues - diversity seems to go little further than a tick box exercise rather than a real commitment to bring diversity into the organisation to provide grassroots change.Local authority does seem to protect its white male middle class domination.	6/29/2016 9:21 AM
125	Leadership While diversity is very much on the agenda, and vocally so, it's yet to pushing action above and beyond other concerns (money being the primary one!)	6/28/2016 9:27 PM
126	Diversity is not as important as cultural authenticity. The story must warrant the cultural element of the character, rather than simply casting colour-blind or for the sake of inclusion.	6/28/2016 9:21 PM
127	We are a BAME company already.	6/28/2016 5:39 PM
128	We place an emphasis in engaging those who don't normally access the arts, so diversity is at the heart of our organisation.	6/28/2016 4:25 PM
129	Art first We do offer a diverse range of concerts both in terms of the genres and performers, but do not book significantly based on diversity.	6/28/2016 3:14 PM
130	Diversity means belief it's what do and it good for our product, customer and good for workforce cohesion	6/28/2016 3:04 PM
131	The majority of our productions involve mixed casts with Black and BAME actors getting the lead roles.	6/28/2016 2:40 PM
132	this survey is kind of rubbish	6/28/2016 1:13 PM

Diversity in the arts

133	We are a company that puts diversity and accessibility at the heart of what we do, and always have done. We always keep diversity at the fore of our activities because of the way we work, but we also believe we are achieving a high level of diversity in who we work with already (which the questions above don't quite allow you to put across). We don't simply seek diversity in our activities, audiences, participants and workforce for the sake of satisfying funders - we do it because it is both a result of the work we do and a conscious choice to engage widely with all members of society.	6/28/2016 12:41 PM
134	There are no people of color in leadership. We make some efforts to bring in diverse audiences, but it's not the main focus. We strive to exhibit diverse works.	6/28/2016 12:21 PM
135	We are an arts company and charity supporting learning disabled artists to achieve their creative ambitions. Our Board is 50% learning disabled, including our Chairperson and all our work is planned, managed and presented by learning disabled teams. Our main ambition is for all learning disabled people who have a need to create to be given a platform to share their work with a broad audience. We challenge ideas around what great art is and who can create it.	6/28/2016 11:43 AM
136	Art first Funding Siloed programming Good art comes first whether made in the UK or otherwise. The arts world is by nature diverse, borrowing, adding and copying ideas from multiple sources has always been the way. Trying to codify diversity whether by people or culture is not helpful as the outcome is going to be artists and art forms working in silos and funding and jobs based on race and culture in their electoral area.	6/28/2016 11:39 AM
137	Funding we need to hold both ourselves and be held to account for the impact of our work on increasing diversity of our audience, staff and the work we produce.	6/28/2016 11:19 AM
138	It's a growing theme of discussion when identifying company-wide strategic questions. Some areas such as Educational work and charitable endeavours are a lot more concerned about addressing diversity and making sure lots of people are represented and see themselves in theatre than other areas of the business.	6/28/2016 10:46 AM
139	Leadership This is a complex to answer, I believe on a personal level that diversity is a priority for me across workforce, audience engagement and artistic presentation. I believe there are other individuals working across the organisation in various departments who share this as a priority- however, as a complete collective, lip service feels unfortunately feels more applicable.	6/27/2016 4:36 PM
140	this is my experience/opinion of cockpit arts, not we rather 'they'	6/27/2016 2:30 PM
141	Both our workforce and our audience are diverse in comparison with other similar organisations.	6/27/2016 1:24 PM
142	our organisation works with young people aged 15-30 and we have seen first hand the positive effect of having real diversity within the arts - for a young person to see 'someone like me' doing the things they wish to do is of paramount importance - if we donut see 'someone like me' we may give up.	6/27/2016 12:55 PM
143	I work self employed focusing my work on capacity building in relation to arts administration, ability to understand diverse markets and related needs, fund raising skills, marketing skills, small business development skills and gaining a better understanding of what markets exist within a national and international context. I also believe that within a broader sense the arts world within the UK and internationally operate on making profits and staying within the tried and tested arts markets. There is a need to develop the skills capacity of the groups that are not currently represented in mainstream arts. Some of those groups are represented as part of the protected characteristics of the current Equality Act while others are related to intersectional inequalities within society. I also believe that the groups that are currently not represented in the arts world (ie. arts markets that show and purchase art – galleries, PR companies, Hoteliers, restaurateurs specialist arts dealers, and many other areas that show, develop and purchase arts) may need to gain an understanding of historical to contemporary inequalities with the arts and also to develop arts administration skills and combine both areas as a means of creating sustainable development strategies, individual and organisational. Equally there is a need for representation of excluded groups (again these groups mirror the currently protected characteristics as part of the Equality Act and other groups related to intersectional inequalities in society) at a senior level within leading arts organisations ie main funders, 'leading' galleries, arts and cultural regional and national strategists, arts educators and mainstream arts and cultural media this list is not exhaustible . I believe that the current status quo of the arts is perpetuated by the same people making the same decisions for the same people. Please note that I work self employed and my answers reflect my ability to form my own policies and aims / objectives.	6/27/2016 12:28 PM
144	We believe diversity is the key to providing a service that represents, interests and meets the needs of its diverse audience. The richness of our exhibitions and events are dependant on the vibrancy of our workforce.	6/27/2016 12:28 PM
145	for museums it is also about using historic collections from all relevant disciplines/subjects including science, humanities, environmental whether to enable debate and engagement in cultural understanding	6/27/2016 11:47 AM
146	The raison d'être of our organisation is diversity. We exist to provide marginalised artists and writers greater opportunities, training, mentoring and showcasing - to provide those with limited access to opportunities due to ill health, disability, identity or social circumstance with greater opportunities to get their art and writing into the mainstream.	6/27/2016 11:18 AM

Diversity in the arts

147	I'm responding in my position as Executive Director of Mind the Gap, England's largest learning disability led theatre company. Increased opportunities for learning disabled people as artists, audiences, participants and leaders is at the core of the ethos. We are also wholly committed to advancing other areas of diversity including cultural, socio-economic, gender and geographic. On a personal level, I believe that the outcome of the EU referendum is symptomatic of really deep inequalities in UK society. Many people voted Leave because they feel disenfranchised from today's political leaders and systems. I think this is also true of the arts. Not enough people currently see themselves reflected in the arts. For this reason they feel disenfranchised and do not engage. I passionately believe we need to change this. Or else - like the EU - the arts sector will become (even more) fractured and perceived as irrelevant by a significant proportion of our society.	6/27/2016 10:52 AM
148	Leadership Siloed programming Diversity is addressed artistically, but can sometimes be a piecemeal approach, with a particular project addressing an aspect of diversity. It is not an intrinsic part of every project, except for an evenly balanced selection of practitioners by gender, which we do as a matter of course and we are proud of. In audience terms, we discuss the need to address issues of diversity but struggle with the practicalities. We need to build diversity into our approach to audiences, but need wholehearted buy-in from senior management, which is currently lacking.	6/27/2016 10:25 AM
149	Art first Lack of applicants Programming performance work. There is a lack of quality dance being produced that encourages/ adequately meets the challenge of a more diverse programme. We have to sell tickets to survive so we need a high standard of work from companies that are already established. Artists/dancers. Predominantly white in our region. Not convinced they get the step change that is needed to make diverse work or to attract diverse audiences. Creative Case touches few individual artists working at local or regional levels.	6/27/2016 7:16 AM
150	Leadership I think that diversity is important to the learning dept, in volunteering but in terms of heads of depts and senior management/executive diversity slips off the radar and older white straight men dominate massively.	6/26/2016 8:52 PM
151	Leadership They're interested in changing the perceptions of diversity but not changing the actual lack of diversity.	6/26/2016 5:44 PM
152	To be honest I don't think the options for answers are helpful on any of these questions so far, especially for small organisations, anything but the top answer appears to be negative and that diversity is not important, which is simply not true. For a small company that is trying to be sustainable, it's more about the audiences than the staff at this stage. That's not to say that diversity in a tiny workforce isn't important, but that with only a couple of staff posts, in an owner/director company, diversity is a longer-term objective.	6/26/2016 4:14 PM
153	Diversity continues to be a top priority in all its guises	6/26/2016 9:35 AM
154	Lack of applicants We try to be diverse but know that we are not diverse enough. This is partly because our primary artform is not diverse - in terms of artists at all career stages.	6/26/2016 8:35 AM
155	We are a Community Centre based in central London, we run an arts programme but unlike any arts organisation I have worked for we prioritise our service users. Our commitment to diversity (again unlike arts centres/companies I have worked for) is reflected in our staff team, participants, volunteers and projects.	6/25/2016 5:15 PM
156	Proactive	6/24/2016 9:08 PM
157	I manage a project that is seeking to engage more diverse artists with live art and contemporary performance.	6/24/2016 9:01 PM
158	A diverse workforce = diverse activity = diverse audiences	6/24/2016 4:54 PM
159	Best for job Lack of applicants Siloed programming Diversity is on everyone's lips right now and it is important to Southbank Centre but due to capacity of workload, diversity is dropped in recruitment when more suitable candidates can hit the ground running and they are predominantly white and middle class. With regards to programming, we do have a diverse programme (Alchemy, Africa Utopia) but not a consistent thread of diversity within our programme, it comes in waves via the festival methodology.	6/24/2016 4:24 PM
160	As a Local Authority diversity is important to us, and we encourage our partners to be diverse in their employment and programming. In our audience development we too focus and work hard to increase the diversity of our audiences.	6/24/2016 3:53 PM
161	Our organisation is only two people. While we're both white and middle-class university educated, we're one man and one woman. We have no plans to expand our organisation, so we simply can't be more diverse, hence the answer to question 1.	6/24/2016 3:31 PM
162	I think Tate has proved that Diversity is a top strategic priority, this I believe is evidenced by: - Employment of a Diversity Manager to role out Inclusive Leadership workshops and subsequently Diversity workshops across the entire organisation as well as the creation of a Diversity Champion forum to exchange on achievements and best practice. - A refreshed website in order to attract a larger and more diverse audience which doesn't just focus on the academic and knowledgeable artist community. - A re-hang of Tate Modern as well as encouraging representation of BAME and female artists within the newly built Switch House.	6/24/2016 1:54 PM
163	Being a woman in an industrial museum is enough diversity for some of our volunteers!	6/24/2016 1:21 PM

Diversity in the arts

164	We create installations for people with pmld. Our artists who help to create the installations have special needs. We put people with special needs first and create experiences so incredible that "mainstream" people want to join in (not the other way round) www.themultisensoryartproject.co.uk	6/24/2016 12:51 PM
165	Funding One project I am involved with aims to specifically involve marginalised youngsters from a predominantly comfortable, middle class community, but the young people's intrinsic challenges - drug addiction, abuse, poverty and other factors - mean that the tangible results of the arts project are in question - there is a concern that there will not be enough to show for the (funded) input, so we are, by reluctant necessity, actively seeking out a handful of those elite youngsters to bolster the work produced to satisfy our sponsors. Which is mortifying.	6/24/2016 11:51 AM
166	We have created a teaching /training pack for diversity This is a pack sponsored by EUROPE it was a most excellent idea it is a pack we developed with 5 other EUROPEAN partners funded by EUROPE it is on our education page on our web site http://smallworld.org.uk/pdf/diversity-workshop.pdf Feel free to look at it and promote it's FREE download So for the next 40 years or so we will now not be able to work with European partners to create anything like this or actually anything	6/24/2016 11:47 AM
167	As a 19 year old Muslim-led arts organisation, we are profoundly diverse insofar as the British Muslim community is the most ethnically diverse faith community. Our problem is not diversity, it is the lack of diversity in the cultural sector which means that we've suffered from exclusion and deprivation for almost all of our existence. Only the advent of the 2010 Equality Act has given us hope for more inclusion.	6/24/2016 11:46 AM
168	There hasn't been that long since the organisation has been open to the public. Its audience base has grown organically and is mainly targeted to an audience with an interest in its specialist - and niche - subject. There is more of a focus to widen its audience but with small, manageable targets before attracting a diverse audience.	6/24/2016 11:40 AM
169	Just not enough, especially I work for two of the biggest players in the arts	6/24/2016 11:14 AM
170	seems rather low on the list of priorities	6/24/2016 10:59 AM
171	We have already achieved a lot in terms of considerable diversity in our artistic work. Therefore, for us, this is not the main issue. More pressing is achieving diversity in Board and Staff, which has proved a more difficult nut to crack.	6/24/2016 10:38 AM
172	A patronising attitude to audiences that sees them as groups identified by one characteristic, eg young, only.	6/24/2016 10:38 AM
173	Lack of applicants Skills As a free access arts venue based in the heart of Birmingham City Centre, and the high level of community work we do, we attract a wide range of diverse audiences and our exhibition programme is extremely international. However we struggle despite campaigns and lengthy programmes of recruitment and training to attract a diverse workforce - even in Birmingham. This is our major preoccupation.	6/24/2016 10:29 AM
174	As leaders of the consortium Ramps On The Moon, our previous involvement with the Eclipse consortium plus the work we are currently doing with Tonic Theatre on women in the workforce, you could say that our attitude to diversity is extremely proactive and positive!	6/24/2016 10:27 AM
175	Funding Leadership Our organisation has responded to the political imperative around diversity but from my perspective our actions are not informed by a fundamental commitment. It feels like a set of clothes we are currently wearing but that we could and would quickly change out of if the wind changed.	6/24/2016 9:26 AM
176	As England's largest learning disability theatre company we are committed to increasing the diversity of our work and audiences, and making work made by learning-disabled artists accessible to all communities.	6/24/2016 8:51 AM
177	We provide excellent assistance for those needing it, but there is no special representation for special needs groups in financial policy.	6/24/2016 8:43 AM
178	As a freelancer, I work with a range of organisations and a major aim in all those organisations is increasing diversity of performers and reaching increasingly diverse audiences. My personal work examines sexuality and gender. One of my difficulties is the majority of audiences for my history talks are audiences (and therefore potential readers) who are predominantly white, over 50 and middle class. Diversity in literary history is a huge issue and I have been successful in attracting younger readers and more women, but there is a lot of work to be done.	6/23/2016 10:45 PM
179	We run an organisation that's main aim is to transform the landscape so that professional disabled musicians are seen in the same light as non-disabled.	6/23/2016 10:20 PM
180	Our organization works internationally, inclusively and interdisciplinary. To be diverse reflects our society at its best. We want to reflect the heterogeneous society. We want to free the world from stigma and look at the abilities rather than the disabilities of people. I think we follow the aspects of diversity on a high level and we are always keen to even improve it and to develop the artistic approach.	6/23/2016 9:40 PM

Diversity in the arts

181	Art first We do not exist to promote diversity - we exist to promote great art, to provide work for artists and to take our work to the widest possible constituency. A by-product of this will be greater diversity, but we approach this by means of creating new and interesting work, by using fabulous artists and by reaching out to new audiences as a business development measure, not as a social change issue. In these times, the struggle to exist at all trumps almost everything.	6/23/2016 9:16 PM
182	Skills We feel overwhelmed at times and not sure where to start	6/23/2016 8:50 PM
183	Art first Important but quality is more important	6/23/2016 7:56 PM
184	There is a positive attitude but the definition of diversity is still too narrow and change too slow I wish I felt able to more vocal about this as there is a lot of change I would like to help and support	6/23/2016 7:25 PM
185	Music and the Deaf is the only UK organisation entirely dedicated to providing music opportunities for deaf people. The charity is a pioneer of groundbreaking projects such as the National Deaf Youth Orchestra and has helped to widen music and theatre access in partnership with prestigious producers including Cameron Mackintosh, The Really Useful Group, BBC Proms and the Edinburgh Festival. Music and the Deaf is a national leader in music education, transforming perceptions of how deaf young people can engage, progress and excel in music-making. One of our current projects is Frequalise, which enables deaf and hearing impaired children to compose, share and perform music using technology. another is the 4orte ensemble, which we run to help raise the visibility of professional deaf musicians in venues and festivals. Our other work includes practical music workshops, teacher training, consultancy and awareness talks. This work takes us all over the UK and overseas.	6/23/2016 7:16 PM
186	Diversity is a priority in our activities, our learning programmes and workforce.	6/23/2016 6:58 PM
187	We have secured Creative Case North bursary funding this year to undergo a Reflective Diversity Lab process that we intend to roll out and offer to other arts and cultural organisations - and today we submitted an application to Change Makers fund to secure a BME aspiring arts leaders on an 18 months leadership dev programme with us. We are actively recruiting for a BME or disabled Business Apprentice currently. We have embedded diversity objectives in to all staff's work objectives and have changed policies and practice as a result of the Creative Case North bursary funded work we did.	6/23/2016 6:39 PM
188	Skills I feel my organisation is very much attempting to deal with the lack of diversity in theatre, but find it difficult as they do not know exactly how to pursue this.	6/23/2016 5:52 PM
189	Funding In return for public funding we absolutely recognise the need for our work and our staff to reflect that same public.	6/23/2016 5:51 PM
190	The population in our city is 95% White.	6/23/2016 5:40 PM
191	We know there is still a long way to go but we are committed to the journey. Our organisation has been very public about wanting to bring about change.	6/23/2016 5:40 PM
192	We have a very diverse audience already which is why I chose that we don't aspire to be more diverse.	6/23/2016 5:33 PM
193	Resources Skills As a small organisation coping with dwindling resources there is limited to no scope to increase workforce/audience full stop.	6/23/2016 5:32 PM
194	Best for job The company is led by a disabled, gay dancer/choreographer and is fully inclusive. Projects generally are inclusive and will have a wheelchair user in them, plus other disabled artists (depending on the project) and their expertise. We recruit the best person for the job, regardless of who they are. however, as an inclusive arts company we will sometimes specifically be looking for disabled artists to work with.	6/23/2016 5:30 PM
195	Resources We try achieve diversity in both our work and our audiences, however at a time of local authority cuts and austerity keeping our heads above water, paying the rent and staff becomes the first priority.	6/23/2016 5:06 PM
196	Our prime focus is on learning disabled artists and their position in the wider arts world. Our work is led and inspired by learning disabled artists. Our work is driven by learning disabled artists who constitute 50% of our trustees and all of our work is led by learning disabled project committees. We believe that the wider arts world needs to learn from us and engage with the work in terms of programming and critiquing. Our themes, as decided by our national learning disabled steering group, are quality, leadership, inclusion and collaboration	6/23/2016 5:03 PM
197	Leadership While there are some staff members who have a strong, genuine commitment to developing a greater artistic diversity, the central artistic drive with regards to production, touring and distribution is very white, middle-aged and middle class. There are many diverse artists being developed at the early stages who are experiencing a bottleneck congestion as the older generation of white, middle aged, middle class artists and their curators/programmers/producers will not move on.	6/23/2016 4:52 PM
198	We are committed to becoming more diverse and are doing specific pieces of work to support this. We have plans to continually develop diversity. We have someone with lead responsibility for diversity in our organisation, but try to make sure that everyone is striving to diversify their work.	6/23/2016 4:40 PM

Diversity in the arts

199	Diversity forms part of our ethos and work!	6/23/2016 4:35 PM
200	Leadership We have -- and are proud to have -- a diverse company of artists. However, diversity is not something that is ever really discussed. When it comes to staff/board there are not meaningful discussions or actions.	6/23/2016 4:32 PM
201	We are an emerging company and diversity is very much at the core of our ethos. We are dedicated to the promotion and development of female writers. Every production we have mounted so far has had an excellent representation of BAME writers and actors. We have two plays currently in development of which the creative teams so far are at least 50% from BAME backgrounds.	6/23/2016 4:18 PM
202	The population of Swale & Medway is 93.7% white. There are a significant number of gypsy and traveller families. There are a number of organisations that support minority ethnic groups like the Afro Caribbean Elders Network in Medway, and Diversity House which represents the West African community in Sittingbourne. There is a high level of concern locally about European economic migration, although little reliable data. There are permanently located Eastern European communities and seasonal agricultural workers. The proportion of disabled people is higher than the national average, and second highest in Kent. A very high proportion of those people have mental health problems, and we know from our own direct experience in working with Public Health that there are huge problems affecting young people in the area. Barriers also disproportionately affect older people, younger people, and families who have disabled members, all of whom fall within our target audience. Social, economic and educational disadvantage are high, and this multiplies other disadvantages, making people subject to multiple barriers in their lives. The overriding compelling issue is isolation and loneliness. For older people this may be because of mobility difficulties or lack of public transport. For families it can be lack of confidence to take part in events or even go into town with family members whose access needs may not be met. For young people it can be a sense of difference and lack of confidence to operate outside a very narrowly defined personal and geographic territory, or a strong feeling that the only potential for the future involves moving away. We take a Creative Case approach in developing an appropriate response to inclusion. This is based on the real lived experience of the people we are working with, and our knowledge - received directly from them - of what barriers they do and do not experience. We will work with artists with diverse voices to create new work responding to the locality, engaging with local communities in its creation. By addressing these barriers we can make it easier for those people - and many others - to feel they can take part in arts and cultural activity, whether that is as creators themselves or as consumers. We want to see and hear these people in our community.	6/23/2016 4:05 PM
203	part of our issue is not knowing how to be more inclusive and diverse when the staff and leadership is so homogenous. Our organization and community is still working at a "tolerance and respect" stage - when this should already be a given! Real strategies to recruit diverse workers and creators then support and deliver programs that reflect broader experiences would be more effective.	6/23/2016 4:00 PM
204	It is important and there are strategic documents to support this but the funding allocated or marketing to specific targeted groups does not.	6/23/2016 3:46 PM
205	We are a Latino – led arts initiative based in the United States. Our organization was founded by artists and is artist driven.	6/23/2016 3:43 PM
206	Diversifying our audience, staff and volunteer demographics are key aims within our business plan.	6/23/2016 3:43 PM
207	We aspire to achieve diversity across the full range of our work, with a particular focus on learning disability equality.	6/23/2016 3:38 PM
208	we work with Diverse communities , participants, partners and client groups. We strive to work with LGBTQ groups, and individual as well	6/23/2016 3:33 PM
209	Diversity is fundamental to the work we do, we are constantly considering how we reflect the society we live in through the artistic and managerial decisions we make. Diversity is not something we consider separately or and an add on, it is simply inherent.	6/23/2016 3:30 PM
210	Leadership Perceptions I have been at this organisation for over a year and am not certain what its position has been historically on diversity. It is well known to any outside observer that traditionally its audience is white middle class and there is a distinct lack of representation of a diverse UK on stage, the artists working behind the scenes and the stories told through the art forms. This would be enough to alienate any demographic outside of what is considered the ticket-buying mainstream. However, since joining I have learned there is a clear push for keeping ticket prices affordable for new audiences, doing extensive outreach work in diverse communities and more recently seeking to collaborate with other organisations who have a different audience demographic. These are long term strategic goals, which in the meantime leave behind a lost generation of audience, artists and off-stage staff. I do not accept these things take time and if diversity was at the top of the agenda for more arts organisations, I would not be completing this survey right now.	6/23/2016 3:22 PM

Diversity in the arts

211	I work in a school, that values the core subjects in education, the arts subjects are in the curriculum, but funding is scarcely enough, yet we are still expected to ensure that all students have equal opportunities, as teachers we are expected to achieve the quality of work from the students, enabling them to have the confidence to perform in both music and drama, without proper facilities for teaching, part time staff and myself as the only art teacher, to deliver a full curriculum. Diversity in opportunities is not achievable, and neither in the outcomes achieved.	6/23/2016 3:20 PM
212	We are a Disability arts organisation so unsurprisingly Diversity comes as our number 1	6/23/2016 3:17 PM
213	I would say that although I have characterised Diversity to be a top strategic priority in the three areas you set out: I would prefer to articulate it as "one of a number" of strategic priorities, which would support audience development, workforce and artistic development.... what hampers its effective development is integrated strategies for assimilating diversity development with other forms or audience, staff and artistic development...	6/23/2016 3:12 PM
214	The workforce is reasonably diverse in terms of ethnicity, gender, sexual orientation, age and socio economic status. The Trustee Board is not diverse and neither is the membership. The arts programme has some diversity as it is composed of lectures across the arts spectrum, and in doing so the content is globally focused and very broad.	6/23/2016 3:11 PM
215	Ours is a company rooted in ethnic diversity but we are always looking to improve. Our dance discipline is a blend of middle eastern and western dance forms and our company is very ethnically mixed. We also have a commitment to helping older dancers continue dancing for as long as possible. Our board is currently overwhelmingly white but we have just managed to recruit a new MENAT board member. Our five person board comprises two males and three females, one of whom is LBGT. Our founder/artistic director is a woman. We have one somewhat disabled dancer who is occasionally incapacitated due to her condition. We do everything we can to accommodate her needs and make sure the other dancers can cover in the case of her being too unwell to perform.	6/23/2016 3:10 PM
216	Diversity is not considered in the planning, but rather ensuring we are seen not to be purposefully excluding diversity groups.	6/23/2016 3:09 PM
217	We are in a process of developing our action around diversity and are making some significant steps in terms of casting, access, audiences and participation. Recruitment is an area we know we have to do more with to enable a more diverse staff that better reflects the demographic of our location. We are making some progress and taking action to improve our recruitment strategy eg where we advertise, taster days etc.	6/23/2016 3:08 PM
218	We have an extremely diverse student body. However when educating these young people we tend to turn to white middle class institutions.	6/23/2016 3:08 PM
219	Vision: Our vision is an equal performing arts industry that reflects the world in all its diversity where all voices are heard, all stories are told and all experiences valued. Mission: To create the conditions that move the performing arts from segregation to integration so that the complexity of individual identities – that encompass our disabilities, ethnicities, gender, socio economic group, sexuality and caring responsibilities - enriches our creative relationships, our stories and our artistic thinking. Goal 1 – Performance To make radical, bold and joyous shows that model integrated creative practice and profile exceptional diverse artists nationally and internationally Goal 2 – Training To increase the range of integrated and accessible professional performing arts pathways Goal 3 – Influence To partner and influence major arts and cultural organisations to become more diverse in their artists and audiences Goal 4 – Leadership To diversify performing arts leadership and share the means of artistic production equitably Goal 5 - Networks To build an ever-increasing network – not an empire - of allies and supporters who, like us, believe change is close and achievable	6/23/2016 3:04 PM
220	It really depends upon what you actually mean by 'diversity'. To me, as a programmer it means: 1. A wide breadth of the range of activities I offer to the public. 2. Attracting a wide breadth of audience regardless of age, colour, or class.	6/23/2016 3:01 PM
221	The organisation I work for make the need for more diverse artists within the collection very public. I am pleased to see in the press that Frances Morris is flagging the need for more women artists, and artists of colour. It is something being talked about and charted, a documentable commitment.	6/23/2016 2:55 PM
222	We make a conscious decision in both our programming and outreach/engagement work to be diverse in terms of the work we do and the artists/audience we engage. Working in a refugee dispersal city means a number of languages are spoken in the city, but community engagement is poor; our own work with diverse, disenfranchised and disengaged communities strives to improve this.	6/23/2016 2:48 PM
223	I think those 5 questions are really restrictive and a bit pejorative. Diversity is important - and can be on a level with many other priorities which don't reach their targets. That doesn't mean an organisation can't be bothered or has decided there are more pressing issues. There are about 6 pressing issues, of equal importance, which need constant addressing in our small organisation. Do you really expect people to say they pay lip-service or only meet basic funding criteria	6/23/2016 2:44 PM
224	Diversity is very important - it is a key factor in strategic thinking and recruitment, however, it is not the only factor ('class' and equality of opportunity is a pressing issue). It is important to get the right person for the role who can deliver on the bigger picture and help our work address diversity across audiences, artistic work and staffing.	6/23/2016 2:43 PM

Diversity in the arts

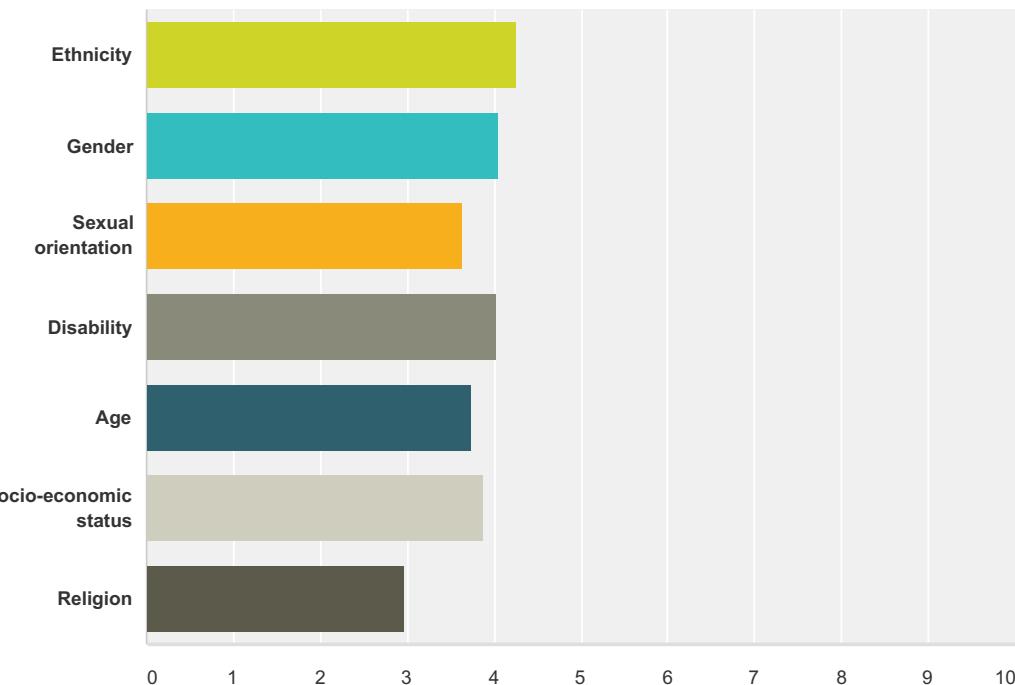
225	We are a service organisation so don't have artistic output, however all our activity aims to increase diversity in the sector	6/23/2016 2:39 PM
226	Part of the 'Ramps on the Moon' project. Advertise widely for staff.	6/23/2016 2:37 PM
227	Leadership Top brass want to keep it an exclusive, elite club. Active move away from gallery spaces, opening to the public and supporting students from certain backgrounds. Feeling is "we are diverse because students come from 62 countries across the world". Doesn't seem to matter that these are largely rich kids.	6/23/2016 2:36 PM
228	Leadership We are continually told by senior management that greater diversity among the staff, audiences and collections is a top priority. However, saying and doing are different things.	6/23/2016 2:36 PM
229	My organisation is diverse but perhaps not in a geographical or socio-economic sense. The majority of employees are women including the director and managers which is unusual and encouraging. However we all come from a similar social background and there are very few BME employees, the others are white British. In terms of the consideration of diversity in audiences, this is considered to be an ideal rather than a top strategic priority.	6/23/2016 2:32 PM
230	Leadership Some staff are doing lots in this area, but get their ideas quashed by thoughts that more diversity is being 'too political'. We are a heritage organisation based on one of Britain's greatest creative minds but apart from some education programmes the work is fairly mono-cultural and based on educational and socio-economic elites - with very little done to seriously engage with diversity.	6/23/2016 2:31 PM
231	We strive to work with artists from a variety of different backgrounds and art forms. Our main aim is to bring people together through the arts, focusing on collaboration between art forms and the cross pollination of audiences.	6/23/2016 2:31 PM
232	There is a consistent focus on outreach and trying to attract more diverse audiences but only recently has the organisation started to look at improving the diversity of the workforce and artists onstage (yet surely these shouldn't be seen as separate topics but just one big issue!)	6/23/2016 2:31 PM
233	These are not well worded questions - we do not aspire to be more diverse in our audience because we are incredibly diverse already due to the community we serve. The answer, however, makes it look like we don't care!	6/23/2016 2:28 PM
234	we have a completely open door policy to everyone irrespective of class, gender, ability, race or religion.	6/23/2016 2:28 PM
235	Resources We are very hard pressed with our core resources to deliver all our work. Our funding from ACE is just 5% of our turnover in an average year, and our team are full stretch doing what they do brilliantly.	6/23/2016 2:28 PM
236	we believe that the promotion of diversity is a collective responsibility and over the past seven years of operation, we have aimed to activate our local community and city to take this area of work seriously. At NAE our board is 75% black-led, the team 55% BAME and an SMT that is 50% BAME. Beyond our organisation the situation is not good in spite of our efforts so we consider the Creative Case imperative for the sector. Our Mission is to 'Stimulate new perspectives on the value of diversity in art and society'	6/23/2016 2:21 PM
237	Instead of talking about 'diversity', which in itself seems to be a word that alienates and places people considered as such in a weaker position, we strive to work with people who represent all facets of society.	6/23/2016 2:20 PM
238	There is a lot of talk about diversity but I don't think that we are ready to really embrace what being a truly diverse organisation entails e.g. completely different values and product	6/23/2016 2:20 PM
239	One of the fundamental challenges is that 'diversity' is an umbrella term -- and sometimes much-maligned, like the term "political correctness" -- that encompasses so many different modes of identity (e.g. class, ability, race, ethnicity, nationality, gender) and in privileging one or other of these, the others often go under-acknowledged or are altogether disregarded. In the arts organisation where I work, the strategic focus on gender means far better representation for white women artists. This is certainly a step forward but can also sometimes be interpreted as having fulfilled the institutional commitment to diversity even while other aspects of true diversity receive little advocacy.	6/23/2016 2:14 PM
240	Art has for too long been seen as a middle class hobby. We want to see all of society represented and active in the arts. Art is there to remind us we are alive - all of us not just the south east elite! Since the cave dwellers man has sought expression and celebration through art and that belongs to us all.	6/23/2016 2:13 PM
241	Leadership Skills Our trustees and council, in my opinion, require training not only in diversity but in best practice across many areas of governance and operations.	6/23/2016 2:12 PM
242	Lack of applicants Diversity is at the heart of our objectives - we strive to celebrate and reflect the composition of the city we live in. I work in the Learning Department and this commitment is best demonstrated in the diversity of our audiences, there is still room for improvement in the diversity of staff but I think this is reflective of applicants rather than our priorities.	6/23/2016 2:09 PM
243	Welcoming broad and diverse audiences is one of our main organisational objectives. It is tied in to our people and culture objectives, and both of these are seen as imperative for the financial sustainability of the organisation (ie the business case for D&I)	6/23/2016 2:05 PM

Diversity in the arts

244	We aim to represent the diversity of our region and nation in all aspects of our work, however as a small charity in the performing arts with a small team and limited artists' opportunities, it is difficult to be as representative as we would like. However, our artistic work can be directed towards increasing our visible diversity, for example in a recent production we created a specific role for an Asian actor, and in our next production we have ensured the cast is gender balanced by creating specific roles for female actors. In addition, we have strong links with several organisations abroad, and recently employed a Hungarian director. In terms of our audience/participants, our work is deliberately concentrated in inner city Birmingham and the West Midlands region, and we have a target that 75% of our work is delivered to children and young people in schools and other learning settings in wards/districts that are classified as areas of social deprivation and/or low arts engagement. Our inner city work in Birmingham, Coventry and Nuneaton ensures that our work is experienced by pupils and students who represent a wide range of nationalities, ethnicities, backgrounds and disabilities. In terms of religion for example, we regularly work with schools that are almost entirely Muslim. In terms of disabilities for example, we regularly work with young people and adults on the autistic spectrum and with special schools.	6/23/2016 2:03 PM
245	Art first I am often a solo performer but I am a white woman - it's tricky to work out how to address this. We are based in a relatively rural location which has a low mix of diversity (although should mention that our company has been created by two theatre makers one of whom happens to be of mixed asian heritage). Diversity is important to us, but making art is the most important thing. We always critique it in our practice and certainly it's always a consideration.	6/23/2016 2:00 PM
246	We are a diverse led company. It is who we are and what we do, which is reflected in our mission and vision.	6/23/2016 2:00 PM
247	It's London !	6/23/2016 1:58 PM
248	last question not applicable - we don't produce artistic work	6/23/2016 1:49 PM
249	Resources Its difficult to say that Diversity is top with current funding pressures, however it is one of our most important agendas and a lot of time is dedicated to improving Diversity issues alongside increasing ticket sales overall and generating more income.	6/23/2016 1:40 PM
250	Resources We are keen to achieve more diversity amongst our board in particular. We have been working, with moderate success on broadening the pool of artists and creative teams we employ. The pressures of financial survival however have taken priority at a strategic level, although we are aware that the board does not represent the range of audiences we serve.	6/23/2016 1:34 PM
251	With respect, this is a pretty stilted survey, how do you respond if your organisation, like mine has diversity embedded in its work, participants and audiences - how do you measure that, who is going to say in public 'we just do enough so our funders are happy?' (i.e working with the one or two individuals from diverse cultural origins or those experiencing mobility or physical impairments) ACE's key clients are consistently playing with this theme, with very little effect, if you want to consider how people increase diversity in the sector - you need to do a better job. Otherwise, it will remain as it is, just enough people who are experiencing disability, and a few people with diverse cultural origins to wipe the faces of the core ACE funded clients. We work directly with people within an inner London Borough , as a result our activities reflect the community in which we live and work. It takes time, respect, access and a concrete change of attitude.	6/23/2016 1:28 PM
252	As an organisation we are open to internationally diverse influences and these are reflected in our work. The ghettoisation of 'diversity' for diversity's sake does not make for good art and should be avoided	6/23/2016 1:25 PM
253	Diversity isn't an add on - it's written into our mission and into our organisational culture. We couldn't claim to be relevant to our communities, our geography, our artists if we had it any other way	6/23/2016 1:22 PM
254	We are a diversity-led company and our work is all about integrating diverse audiences to have a collective experience.	6/23/2016 12:57 PM
255	The organisation scores well - which mostly reflects its ethos -but there may also an ulterior motive - eg achieving funding goals	6/23/2016 12:49 PM
256	With a broad definition of diversity, this is essential to our core purpose.	6/23/2016 12:47 PM

Q4 In relation to the following characteristics, how important does your organisation consider diversity to be?

Answered: 654 Skipped: 109



	Not important at all (1)	Not important (2)	Neither important nor unimportant (3)	Important (4)	Very important (5)	Don't know	Total	Weighted Average
Ethnicity	3.22% 21	3.52% 23	11.18% 73	26.65% 174	53.14% 347	2.30% 15	653	4.26
Gender	2.91% 19	5.37% 35	16.41% 107	31.44% 205	41.56% 271	2.30% 15	652	4.06
Sexual orientation	6.33% 41	5.86% 38	30.25% 196	27.31% 177	26.54% 172	3.70% 24	648	3.64
Disability	3.68% 24	6.29% 41	15.80% 103	28.53% 186	42.64% 278	3.07% 20	652	4.03
Age	4.46% 29	7.85% 51	26.15% 170	28.00% 182	29.38% 191	4.15% 27	650	3.73
Socio-economic status	5.85% 38	6.46% 42	18.62% 121	26.31% 171	38.46% 250	4.31% 28	650	3.89
Religion	15.43% 100	12.96% 84	37.65% 244	14.66% 95	12.96% 84	6.33% 41	648	2.97

Basic Statistics						
	Minimum	Maximum	Median	Mean	Standard Deviation	
Ethnicity	1.00	5.00	5.00	4.26		1.02

Diversity in the arts

Gender	1.00	5.00	4.00	4.06	1.04
Sexual orientation	1.00	5.00	4.00	3.64	1.14
Disability	1.00	5.00	4.00	4.03	1.10
Age	1.00	5.00	4.00	3.73	1.12
Socio-economic status	1.00	5.00	4.00	3.89	1.18
Religion	1.00	5.00	3.00	2.97	1.23

#	Please give further details about your organisation's diversity priorities.	Date
1	We feel it is important to be inclusive of all people so their is no hierarchy between gender/ethnicity/disability...etc The only time that it become highlighted is when we are doing gender specific groupwork eg: female survivors of domestic violence or male perpetrators of domestic violence. Otherwise our work is delivered diversely by and to those who wish to participate	7/25/2016 4:49 PM
2	Universal programme access.	7/25/2016 3:30 PM
3	Organisation has a bad attitude towards age clearly discriminating against older members of the team	7/25/2016 2:20 PM
4	Increasing diversity in classical music, both in terms of artists and audiences, is fundamental to what we do. Our focus is predominantly in terms of class, race and gender	7/25/2016 1:52 PM
5	Not all forms of diversity are equally addressed	7/25/2016 11:54 AM
6	Colour-blind casting is followed. Part of the Ramps on the Moon project.	7/25/2016 11:49 AM
7	Mission to stimulate new perspectives about the value of diversity in art and society	7/25/2016 11:46 AM
8	This is the same as I answered to the previous question	7/25/2016 11:21 AM
9	Women in leadership roles is significant as is supporting diverse new talent. There isn't a single issue that is privileged above another as we also have to account for the full range of protected characteristics. It's not do much priorities as being able to meet them.	7/25/2016 8:06 AM
10	Looking good and having beautiful black people in publicity shots a key driver	7/24/2016 11:23 PM
11	Once again, as long as no one looks deep into what they are actually doing its fine to keep saying things and putting it in the public domain	7/24/2016 9:09 PM
12	Skills We want to promote diversity in all areas, but getting this message across creates its own problems. How do we find the right language and media for this? By saying this, are we highlighting that we think we're failing already? It's a real catch 22, because if we don't say it people won't know, but if we do say it, we might offend or alienate people. It's so hard to get this right, and we're really struggling!	7/23/2016 10:44 AM
13	As a dance organisation we have a diverse workforce & audience in terms of sexuality and socio economic backgrounds but we don't attract an ethnically diverse or disabled audience or workforce	7/22/2016 10:31 PM
14	We strive towards ensuring inclusion in project participation with specific groups and broad attendance at public events.	7/22/2016 3:18 PM
15	we prioritise work by South Asian Women	7/22/2016 3:00 PM
16	More concerted effort in some areas to address gender imbalance.	7/22/2016 11:38 AM
17	Religion is not addressed due to policy. (Cannot be seen to be promoting faith activities etc) The priorities are there in terms of values but weaving them into the programme is a challenge due as ever to money.	7/22/2016 7:26 AM
18	We are focused in delivering to certain participants eg re disability but we never focus on delivering to people because of their sexual orientation or religion. We have a wide mix of those two characteristics already in the organisation and happen to have a gay woman as a director but it doesn't lead us down those roads per se. Ethnicity and disability are often focuses as is age but the rest less so.	7/21/2016 8:06 PM

Diversity in the arts

19	Immediate priorities are ethnicity and gender as our art form is very clearly predominantly male and white. However, focussing on these two issues does not preclude measures to address other areas of inequality at the same time.	7/21/2016 8:03 PM
20	Putting on stage performers (whether professional, amateur, community or student) from the widest possible range of cultural backgrounds; dramatizing in music their own experience (particular as migrant or migrant-descended citizens; and creating work that appeals to, and expresses the hopes and aspirations of, such an audience. Creating education, outreach and workshop projects which complement the artistic priorities.	7/21/2016 7:28 PM
21	In order to make progress we have specifically identified 3 protected characteristics which are priorities for development with more ambitious targets and focus.	7/21/2016 3:07 PM
22	Stopgap believe that the Arts should be open to everyone regardless of your background.	7/21/2016 2:47 PM
23	Priority is definitely given to more visible characteristics such as ethnicity, disability and gender (although this is seen as less of an issue). Socio-economic status is also a real priority. Religion and sexual orientation are rarely discussed at all as they are probably viewed as too sensitive.	7/21/2016 2:40 PM
24	Leadership Our focus is on diversifying to include BAME and disabled people in our staff team and trustees as well as in audiences/participants. In terms of workforce we have all ages and a predominantly female workforce including a completely female senior management team, so we have the reverse of many organisations of a predominantly female workforce but with male bosses. We have improved age demographic amongst our Trustees but not diversity and we struggle to have a male/female balance (male dominant). Our audiences are mixed in gender but predominantly White British and over 60 years of age. We are working to bring down that average age and to increase involvement by BAME/disabled people. Our pricing is modest overall and we do our upmost to raise grants to subsidised eg children and youth activities so that price is not a barrier.	7/21/2016 2:34 PM
25	Abilities, previous work experiences etc. are top priorities, but we aim to achieve diversity in ethnicity, gender and socio-economic status.	7/21/2016 1:28 PM
26	We work with recruiting as widely as we can. We offer expenses to attend interview and we treat all prospective or actual team fairly around their specific needs	7/21/2016 1:13 PM
27	Sorry I find this offensive People are people - I don't prioritise them in those terms and certainly don't operate a 'protected characteristic hierarchy'!	7/21/2016 12:55 PM
28	We are conscious that we are under-represented in several characteristics and this needs to be addressed. We have a strong awareness of the importance of diversity across our workforce, the work we present and our audiences.	7/21/2016 11:30 AM
29	Not quite sure how to answer this... "we are diverse because we show international artists" is mentioned on occasion, but I think that we could be doing more.	7/21/2016 11:23 AM
30	As already stated ethnicity is an area of diversity we are focusing on, whilst gender, sexual orientation and disability are ongoing priorities, with a recent project about hidden heroines highlighting our drive for gender equality.	7/21/2016 11:21 AM
31	We work to contribute to intercultural dialogue through our international work. Closer to home we consider the contribution of culture to the integration of refugees an important issue that we would like to support in our work.	7/21/2016 10:47 AM
32	Ensuring equality of access, treatment and support to create diversity in our workforce and our members is paramount and thus important. Certain characteristics are seen to be more or very important based on our current evidence base of 'representation' to local or national profiles. On this basis our attention is drawn to disability and ethnicity; and socio-economic, a key multiple discrimination point of the former, on which to take most action and intervention. Age is also classed as very important in terms of a multi-generational workforce with the potential for issues at both ends contributing to characteristics highlighted above - increase in disability correlates with increasing age; and socio-economic factors can operate at both ends of workforce - entry and exit. From a delivery perspective we want to ensure that our products are available, accessible and affordable to all. This means ensuring that we take all characteristics into consideration.	7/21/2016 10:46 AM
33	I think this question is poorly worded - in the sense of do we make exceptions for ethnicity or gender - then these are total neutral (hence my answers). I think it is more important to welcome ALL people in than to favour or discriminate one sector.	7/21/2016 10:38 AM
34	Our priorities around diversity extend to all of the protected characteristics. We have been actively engaged in, and continued to be engaged in, several criminal justice reviews into marginalised groups. These include the Lammy Review which aims to investigate evidence of possible bias against black defendants and other ethnic minorities and a review into the care and management of transgender offenders. Additionally, many of our members work specifically with groups with protected characteristics.	7/21/2016 10:29 AM
35	We promote respect, equality and inclusion in everything we do. The protected characteristics we continue to focus on are gender, socio-economic deprivation and age.	7/21/2016 10:28 AM

Diversity in the arts

36	Quotas We manage to work with differing ethnicity/genders/sexual orientation/ages/religion without the need of emphasis or quotas. It has been a natural process in the way we work. We offer financial support to ensure we reach those from lower socio economic backgrounds, however we would benefit from a similar scheme to encourage disabled artists	7/21/2016 10:27 AM
37	Our Mission is to break down barriers to engagement in the arts. Our focus is disability, age and health. However we see all areas as equally important in terms of how we operate as a company.	7/21/2016 10:26 AM
38	Diversity I am torn between saying 'not important' and 'very important', as if we are to have a truly inclusive society we will be blind to all the above characteristics. Diversity by its very word categorises people into little boxes and where do we stop? Not only do we have to distinguish between 'white' and 'black', 'gay' or 'straight', but all the other shades in between, that get divided into ever smaller and smaller categories until it's almost meaningless.	7/21/2016 10:14 AM
39	Social-class issue we claim more.	7/21/2016 10:14 AM
40	Targets Our key goal is that within year 1 of implementing our equalities action plan our audiences will represent the BAME diversity of the Bristol census. Following this we are looking at alternative methods of recruitment in which we are able to support either staff who may be joining us from parts of the city which are considered areas of socio deprivation and also encouraging all walks of life/background/prolonged health issues to work with us.	7/21/2016 10:04 AM
41	Targets We currently measure and set targets on: Ethnicity Age Disability Socio-economic status We also measure, with set targets yet: Orientation Gender Religion	7/21/2016 9:31 AM
42	we really do endeavour to be open, welcome, responsive and made up of everybody!	7/21/2016 9:26 AM
43	We do not have the capacity to focus on all areas, but wouldn't want to discount them and always try to ensure fair access if we are not able to actively pursue a particular area of diversity	7/21/2016 9:06 AM
44	There is no awareness of a need for diversity. It is ignored. People are welcome no matter what their characteristics are, but nothing is ever addressed to encourage any minorities.	7/21/2016 7:40 AM
45	See previous response. Socio-economic status is the biggest barrier to engagement in the arts. This is systemic and complex. It is about the availability of opportunities (if the arts aren't valued and/or invested in within a community-level) and within that are assumptions made by gatekeepers and decision-makers which too often relate to their own limited exposure rather than expanding opportunities for others. It is also about the availability of quality, relevant product and approaches to interpretation and engagement which are inclusive and resonate with our audiences rather than exclude and disempower.	7/21/2016 6:34 AM
46	We are a singing group. We sing secular and sacred works; our performers are of various persuasions and ethnicity. It's the audiences we need to reach through the diversity of our offerings that we are focussed on.	7/21/2016 2:15 AM
47	Depends on context, and as we work nationally and internationally, the identity issue can rise and fall and rise again.	7/21/2016 12:33 AM
48	Resources Good work on LGBT and starting to engage on age and ethnicity. Concerned about socio economic status but business needs mitigate against making this a priority	7/20/2016 11:20 PM
49	We operate in a less diverse location, with over 96 percent of our local population identifying as white British. Our diversity targets are based much around socio economic status of this community, and if previously have accessed cultural experience. Disability is much more ingrained in our thinking, over a longer process and period of time, and is now at the core of thinking. We need to achieve this "natural" consideration of access and requirements across our diverse audiences.	7/20/2016 10:57 PM
50	Local authorities have diversity policies that do not distinguish or prioritise between the areas.	7/20/2016 10:46 PM
51	We are actively working to increase diversity in both our organisation and its work across all of the dimensions listed above.	7/20/2016 10:20 PM
52	As The USA's first city to become "majority-minority", reflecting race has been vital....giving voice to those whose voices are not heard as well, whose humanness is not valued or seen as well as patriarchal white is, are vital things for us to call out, and to create art around.	7/20/2016 10:13 PM
53	We explicitly mention the protected characteristics in our values and mission statement. As we work with young children, ageism is less of a focus in terms of the work we do but is still part of our equalities package, ethos and vision.	7/20/2016 9:59 PM
54	Anything to do with diversity is an integral part of my business. I don't target audiences based solely on ability. SL ART welcomes all abilities and encourages attendees to use this in their art work. We aim for structure but allow for the freedom of self expression that could incorporate all of the above. Based on this this is an asset to the business and the people who attend the workshops and sessions.	7/20/2016 9:33 PM
55	Let the voice of the working class be heard.	7/20/2016 8:29 PM

Diversity in the arts

56	We programme artists irrespective of their sexual orientation and actively seek to increase the percentage of disabled artists we work with We have a number of programmes aimed at overcoming barriers to access for disadvantaged communities We work with artists from all religions as well as those who don't have a religion at all	7/20/2016 8:13 PM
57	Our orchestra is open to all. Situated in the inner city, we target people who reflect the local community.	7/20/2016 8:00 PM
58	We are only interested in a participants willingness to take part in our activities regardless of ability and any of the above. Equality of opportunity is crucial to us.	7/20/2016 7:44 PM
59	Mental health status is important, at one in four, being one of the largest minorities.	7/20/2016 7:36 PM
60	looking for cultural diversity in our staff hires, programming and board also looking for geographic diversity (other countries beyond North America)	7/20/2016 7:21 PM
61	We endeavour to employ on the basis of skill and suitability of the job only, age and disability can have some bearing on employability as access matters need to be considered. It does not effect the choice of the individual but it highlights other factors that may need to be put in place. Age has a bearing as under 18s need additional care and RAs and need additional mentoring, similarly other young people may need additional support.	7/20/2016 7:13 PM
62	See previous statement	7/20/2016 7:12 PM
63	We have a detailed Equality, Diversity and Inclusion Plan, which is monitored quarterly and reviewed/revised annually. This is too detailed to include all information here.	7/20/2016 7:08 PM
64	Our main diversity priorities focus on disability (we are a partner in Ramps on the Moon) ethnicity and socio economic status. In terms of age younger people are the focus of much of our participation work, older people are well represented in our audiences and LGB people are well represented amongst our audiences and staff.	7/20/2016 7:02 PM
65	We do not address any of these as single 'characteristics' or as content of the work. These are considerations that have to be at the forefront of our awareness.	7/20/2016 6:59 PM
66	Attracting the most diverse audiences we can is regarded as a commercial imperative and a sign of success. We don't do it because we're "bleeding heart liberals"	7/20/2016 6:55 PM
67	We are an African Caribbean led organisation, with a remit to raise awareness of the arts in society. We work with adults, children and older people, with a marked interest in communities that reflect that diversity. Our work contributes towards understanding diversity, and the positive contribution made by participants, Board members, staff and local communities.	7/20/2016 6:39 PM
68	we are based in a poor and diverse area - we need to be pragmatic about which areas we develop first - but the important issues can be upgraded as opportunities and champions emerge	7/20/2016 6:27 PM
69	Not doing much to engage diverse groups to work with theatre. Instead they hold events to ask questions, then don't follow them up with any actions. Or they don't set actions that come from a place of understanding.	7/12/2016 12:11 PM
70	We are not an NPO so have no explicit strategies around any of the standard 'protected characteristics' other than an equal opportunities statement.	7/8/2016 8:59 AM
71	See our Equalities analysis.	7/7/2016 3:54 PM
72	We could do more to address people with disabilities but are a small grassroots organization.	7/6/2016 7:52 AM
73	Our organisation's priorities are BAME, female, young people aged 11-25 and those who may not be able to afford/have access to high quality musical training. We obviously believe in equality of opportunity for all. Disability is less of a priority, as it is not our area of expertise. However, we will always welcome and support any gifted young musician (or member of staff) who joins us and happens to have a disability. Sexual orientation and religion are not our priority. We are aware that some of our musicians are gay or lesbian but this has never been an issue for which we have needed to make any special provision.	7/3/2016 6:36 PM
74	We work specifically with people with disabilities. But this question seems to be a bit odd, in that surely the term 'diversity' covers all areas, so while we focus on one area, each area is as important as one another across the organisation, sector and society.	6/30/2016 3:01 PM
75	The focus of our current projects include older people, children and young people and people with learning disabilities.	6/30/2016 10:37 AM
76	We are working to improve the ethnic diversity of our programme, and are keen to widen our networks and partnerships. We recognise this as an issue faced by the wider disability arts sector.	6/30/2016 10:05 AM
77	We treat everyone equally and give everyone the same courtesy.	6/29/2016 6:31 PM
78	I'm slightly confused by the wording of this question. Apologies	6/29/2016 5:18 PM
79	They say it's important I'd question that theory	6/29/2016 9:22 AM

Diversity in the arts

80	There's a clear directive to prioritise diversity streams in relation to BAME & disability, and a sort of steer towards gender inequality.	6/28/2016 9:28 PM
81	Strategically we are prioritising gender as this is particular issue within contemporary music and something that we can proactively help to change.	6/28/2016 3:26 PM
82	We are in the middle	6/28/2016 3:05 PM
83	We consider diversity a top priority in all our work but we are not guided by a particular characteristic we want to 'tick box' when we make our work. However, often we find our work focuses on/engages with particular groups which embody those disenfranchised and marginalised groups that are defined by those characteristics, simply because it is our mission to work with unheard voices and respond to societal issues. The above question simplifies the question of diversity in its widest, cross-societal sense - it puts everyone into single boxes which are fabricated for ease of understanding this complex issue. A key barrier that has not been mentioned is economic disadvantage - this is the greatest single challenge today affecting new workers, audiences, participants and therefore the type of work. Economic disadvantage covers across all the above categories of 'protected characteristics'.	6/28/2016 12:55 PM
84	Whilst our priority is disability - and more pertinently learning disability - we do not discriminate on gender, ethnicity or religion, and work with children and adults.	6/28/2016 11:43 AM
85	We want to be successful so we choose the right person and programme regardless of identity.	6/28/2016 11:39 AM
86	more working class people into the arts especially from BME backgrounds.	6/28/2016 11:20 AM
87	The options 'important' and 'not important' are quite tricky to react to. 'Sexual orientation' for example - in some ways my organisation really prioritises that we are diverse in this way, so I suppose that means we consider it 'very important'. But then in other ways, it is 'not important at all', because we very naturally celebrate diversity of sexual orientation (and religion), so much so that it is not necessary to actively 'consider' it! Some of the diversity priorities are concerns and talked about a lot, yet when you look at the organisation, it appears that they are not being addressed or thought about at all. Age is being tackled at the moment, mainly in that younger people are taking on management roles and this is jarring in some areas of the business where people anticipate years of service to equal better candidate, better knowledge, better experience to offer. It is supported though, as is ambition. Gender is a concern at the moment. In general across the company, people of a variety of gender identities are supported and valued. There is a very strong mix of women and men taking management roles. When you reach the very senior echelons of leadership however, men still take centre stage. Perhaps they have the better skills; perhaps it is because the selection process simply could have had more guts in searching out an alternative but equally capable candidate.	6/28/2016 11:08 AM
88	In terms of workforce seeing more females in it	6/27/2016 11:51 AM
89	We prioritise the following groups: those who feel they lack opportunities because of: mental health issues, physical or learning disabilities, homeless people, substance misusers, offenders & ex-offenders, refugees, long term unemployed, the elderly, travellers, carers, care leavers, and people from LGB&T and BME communities. 95% of those we work with have very low socio-economic status and suffer from very low self confidence	6/27/2016 11:20 AM
90	Mind the Gap is based in Bradford, West Yorkshire. Our current priorities and actions specifically focus on cultural and disability diversity. However, we retain a commitment to all areas of diversity.	6/27/2016 10:53 AM
91	We need to address a lack of engagement with audience members from ethnic minorities, disabled people and people with a low socio-economic status. This is proving quite difficult as it is dictated by external pressures (funding requirements), rather than a wholehearted buy-in from senior management. The rest of the team think it is an important part of what we do.	6/27/2016 10:31 AM
92	We have become much more diverse in regards to age over the past two years and continue to progress well in this area. As a profession attracting more females than males we have also developed programmes attracting boys and young men. LGBT - we already support work in this area and continue to develop Ethnicity- in a region almost 95% white British we struggle in this area. We need to do more but lack resources in the right areas. Disability. We already support and programme work in this area and have planned ahead to 2017 to increase our diversity in this area	6/27/2016 7:21 AM
93	they say they care about being diverse but this doesn't trickle down to acting on it.	6/26/2016 5:45 PM
94	We don't operate any kind of positive discrimination nor do we discriminate against anyone based on any of the diversity 'characteristics' identified - but again, I think the question is worded badly	6/26/2016 4:16 PM
95	Although there is a mix of ethnicities, age and socio-economic status, we are 90% female. Religion is particularly important as several local charities/community centres are particularly Christian/linked to Churches, and both primary schools we work with are Church of England, despite the majority of our neighbours being practicing Muslims.	6/25/2016 5:18 PM
96	Our priorities are cultural diversity and disability, because they are what is most underrepresented in the artform(s).	6/24/2016 9:02 PM
97	By partnering with community organisations, listening to a diverse range of audiences and opening out opportunities to all, we hope to encourage people from all backgrounds	6/24/2016 4:56 PM

Diversity in the arts

98	Ethnicity and sexual orientation is very important to Southbank Centre and is what we are struggling to increase.	6/24/2016 4:28 PM
99	We're a theatre company and have publicly committed to having as many women as men on stage across our productions. Because the female half of the organisation is an actress who appears in all our shows and just happens to be over 40, we have found ourselves as champions of great parts for women at a time in their lives when such roles inexplicably dry up. If the play we're working on allows, we aim to cast 'colour blind' and have previously produced a show about the way disabled artists are treated.	6/24/2016 3:37 PM
100	Whilst some recognise that getting the next generation of weavers into the project is important, they are reluctant to do so.	6/24/2016 1:22 PM
101	Our organisation feels strongly that sexual orientation is a personal matter and should have no bearing on our staffing or casting choices.	6/24/2016 1:07 PM
102	Funding Our organisation was set up and has been run on the values and importance of diversity and inclusion. What has most frustrated the advance of our mission objectives has been lip service and tokenistic gestures to the diversity imperative as reflected by these facts: "And while 14 per cent of the UK's population is non-white, BME applicants were awarded just 5.5 per cent of Grants for the Arts awards last year. Why is this? Are BME people simply less artistic, less talented? Of course not." - Rt Hon Sajid Javid, Culture for All Speech, Bristol 6 June 2014 "In 2011 one in five people in the UK identified as other than White British. Yet only 2.2% of Arts Council spend went to minority ethnic led organisations. A fairer target for spending would be 30% of London funding and 15% of national funding serving minority ethnic engagement with arts and culture. We recognize that Arts Council spending is only a small total of the national investment in arts and culture; an equality audit of local authority, health, philanthropic and corporate spending in arts and culture would give us a clearer picture of the underinvestment in minority ethnic engagement with arts and culture." http://justculture.tumblr.com/manifesto	6/24/2016 11:53 AM
103	Human Rights are now under threat by dint of UK leaving europe The diversity issues will now have to be fought for all over again We have a right wing government that cares even less about diversity than before Watch out if you are even just a little diverse	6/24/2016 11:52 AM
104	I work freelance myself, but I do work for two of the biggest arts players in the industry. They have diversity policy in place but whether or not it is practiced the way it should, I doubt that.	6/24/2016 11:16 AM
105	Panders to whatever group complained last.	6/24/2016 10:39 AM
106	We have targeted ethnicity, socio economic and disability as areas of major consideration in relation to our internal Diversity and Equality Action Plan and Strategic Plans.	6/24/2016 10:31 AM
107	Disability is the only diversity issue to get any attention, possibly because there was the Disability Discrimination Act and facilities were installed for people with disabilities, also the region is not particularly diverse in terms of ethnicity or religion. A lot of people don't realise that the Disability Discrimination Act has been replaced by the Equalities Act &/or don't see gender, ethnicity, sexual orientation, religion etc. as an issue.	6/24/2016 10:18 AM
108	We are better at telling other people what to do than we are at changing our own practice or challenging our own bias.	6/24/2016 9:27 AM
109	My organisation couldn't care less about Age, Socio-Ec, or religious needs. They only do disability provision because they have to.	6/24/2016 8:44 AM
110	A lot of my work involves expanding the audiences for literary history and story-telling, broadening the age range and also finding new audiences, trying to encourage people to know about the histories of migrants or working classes in their area. The trouble is often reaching multi ethnic audiences and encouraging them to tell their own stories.	6/23/2016 10:55 PM
111	Within our organization we have a focus on the diversity in cultures/ethnicity and disability, but also the other aspects like gender, age and religion are included. We don't really make exceptions. Everyone can be part at our projects.	6/23/2016 9:44 PM
112	In general we aim to be inclusive of anyone who likes our work. We do not aim for any specific group as a company, although specific productions may target one or other group.	6/23/2016 9:18 PM
113	We want to open our work to all but realise that a more targeted approach may often be needed.	6/23/2016 8:52 PM
114	They are enshrined the company's objectives	6/23/2016 7:26 PM
115	High quality, consistent and equal access for deaf people in music making is our mission. We feel passionately that ALL deaf people of any background have the right to access and enjoy music just to the same extent as their hearing peers.	6/23/2016 7:21 PM
116	We seek to embrace diversity representing the 9 protected characteristics.	6/23/2016 7:00 PM
117	I think as an organisation we consider all audiences to be equally important and no single characteristic, protected or otherwise, is more important than another. We simply need to attract and be accessible to a more diverse audience and that is a clear strategic priority (it's a key strand in our organisational plan)	6/23/2016 6:03 PM
118	We wish to reflect the public that funds us	6/23/2016 5:52 PM

Diversity in the arts

119	Working in dance, we have a lot of gay/lesbian freelancers. We don't like to stereotype people or ask them to tick boxes, as they are people not statistics. Our priority is to encourage people to think about dance in a different way, by exposing them to a variety of artists with different physicalities.	6/23/2016 5:34 PM
120	As explained above	6/23/2016 5:03 PM
121	Diversity priorities exist in strategic partnership programmes and in artistic development programmes for disabled artists & culturally diverse artists, but as mentioned before these areas feel as if they are on the edges and not at the centre of the organisation's artistic identity and delivery.	6/23/2016 4:55 PM
122	In a sense all of these are important. However, I am sceptical about making any differences more than "important". And not all differences seem equal in the face of access to subsidised culture. Religion may feel like a God given inheritance, but its rituals around confirmation and adoption of faith are an ethical choice. Therefore part of a cultural negotiation around values that we all argue for and against equally on the grounds that they find their cultural value in cultural use. Sexual orientation feels a slightly different category in so far as its references are a matter of respecting the right to a private life ... and to some extent the cultural content of this can be covered under issues relating to gender equality ... So the others (socio-economic status, age, disability, gender, and ethnicity) feel distinguished as differences which impact on cultural participation .	6/23/2016 4:50 PM
123	Lack of applicants Our workforce is not as ethnically diverse as we'd like, despite our best efforts. We suspect this is because there are less people around who have had the right experiences and opportunities for certain roles who are also ethnically diverse. We'd like to change this and are finding it difficult - the problem goes beyond our organisation.	6/23/2016 4:44 PM
124	Covered on previous page.	6/23/2016 4:19 PM
125	We seek to be representative of our locality, and to ensure all voices are heard and everyone is visible in our programme.	6/23/2016 4:06 PM
126	I think our organization would say that all of these are very important, but I answer in a more moderate stream because there is not action to back up these good intentions. There is definitely a dominant religion in the area and it is often taken for granted that public events and programs will reflect this. Casual and unintentional alienation keeps us from growing.	6/23/2016 4:03 PM
127	The purpose of our organisation is to further training and professional opportunity for learning disabled performers.	6/23/2016 3:47 PM
128	Resources We would like to increase our diversity in particular towards ethnicity and socio-economic status but we are a small core company of five so don't have the opportunity for employing new people very often. We perform physical theatre and work with dancers and actors that can dance. We usually have small casts of 4-5 and would have a new cast every 2-3 years; so it's difficult to address the diversity issue in many ways and often feels like lip service	6/23/2016 3:45 PM
129	We operate in one of the most diverse city's in Europe. The population is not reflected in our audiences or workforce, we are working to change this, and we are making positive progress.	6/23/2016 3:45 PM
130	We recognise it's importance but do not address this enough strategically.	6/23/2016 3:39 PM
131	Priorities reflected in our team and practice are related to: ethnicity, disability, and age.	6/23/2016 3:32 PM
132	These vary depending on whether we are discussing artists on stage, creative teams behind the scenes or administrative staff. I would consider diversity in religion as not being important at this organisation across all three categories given that I have come across no communications around this whatsoever. There is a push to get more diverse young people interested in the art forms of the organisation, as well as finding a more equal gender balance in creative staff. With regards to socio-economic status, it is not entirely clear to me how these are being measured if indeed they are being measured. As for disability, the building is certainly accommodating to audiences with access needs. I am unclear on how the situation stands for staff backstage, though lifts and ramps are part of the building design.	6/23/2016 3:28 PM
133	I work in a faith school hence my answers.	6/23/2016 3:21 PM
134	We support Disabled artists and realise that not only the Disabled people may have other characteristics but that all forms of Diversity need to work together	6/23/2016 3:21 PM
135	There is an equal spread of importance concerning diversity, but there is more focus on poorer communities, rather than race, religion, gender, etc. There are equality events and programmes for the groups mentioned above, but policy is more general, targeting issues that are across diversity groupings.	6/23/2016 3:16 PM
136	It doesn't consider diversity to be an important issue other than it would like some younger members.	6/23/2016 3:14 PM
137	Due to funding we have to recruit 16-18 year olds. Anyone 19+ would need to apply for a 19-24yr old loan and we have been told not to recruit them. Disability is always a difficult one, as we do not have the expertise amongst teaching staff on Dance and Musical Theatre to teach students with certain disabilities.	6/23/2016 3:14 PM

Diversity in the arts

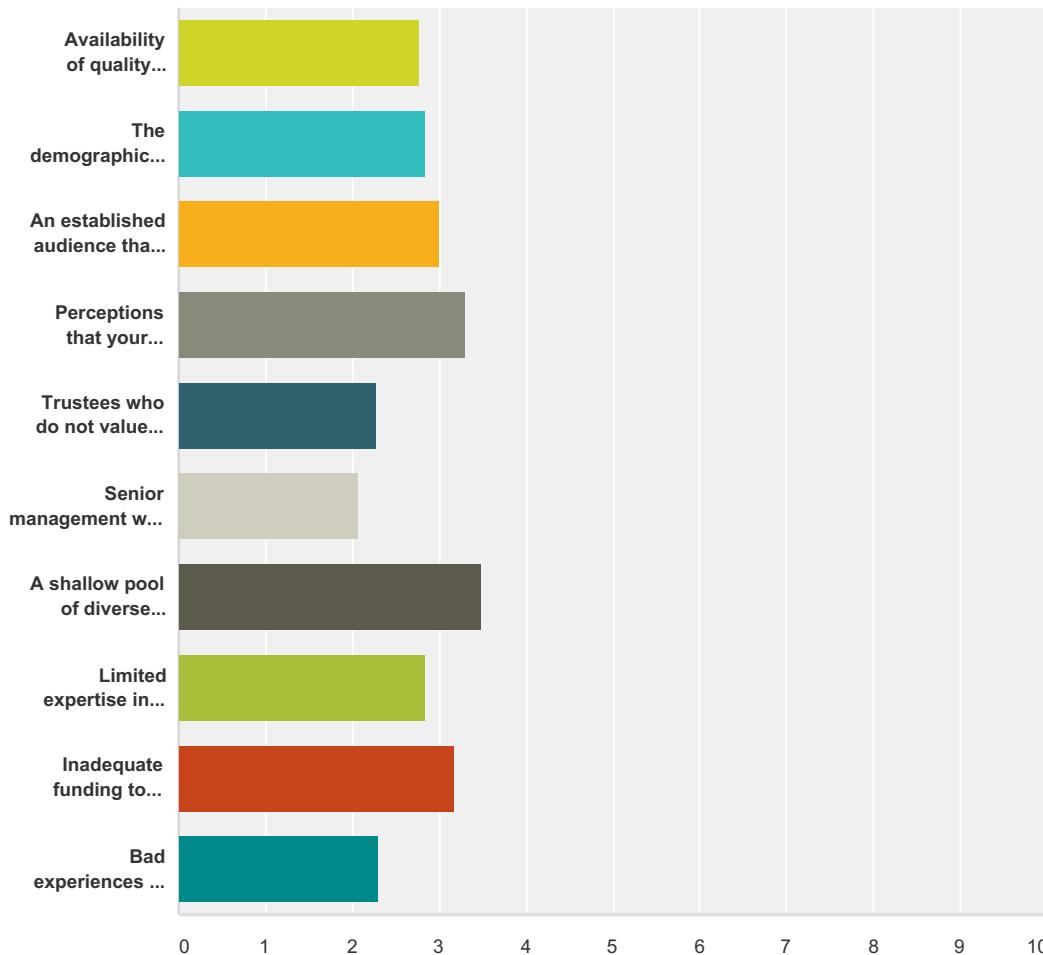
138	<p>Who We Are We are an integrated team of cultural entrepreneurs working through the arts to activate social change. We seize creative opportunities, spot gaps and form unlikely alliances to transform the way performance is made and by whom. Our work shows the world as it could be and changes the lives of performers, audiences and communities in ways that create the conditions for a more equal society.</p> <p>Values Every body is of equal value Integrated and flexible working practices A culture of coaching and questioning Innovation, curiosity and risk taking Unlikely allies make the most exciting creative collaborators Change We believe that people change as individuals through their relationship with us and are ignited to become agents of change for social justice within their own sphere. Change can be implicit and long term as well as explicit. We prefer a slow burn relationship to parachuting in and out. We believe that integrated artistic work between disabled and non-disabled people changes how people perceive and are perceived in the world Questions we ask of all of our work Does it present a creative challenge and an adventure? Will it bring about change - to practice, understanding, art-form and inequality? Can it build integrated communities - of artists, audiences, leaders, participants, activists? Questions we ask about our partnerships Do these people share our values and ethics? Will they challenge us? Can we create a community together? Is there scope for social and strategic change ? Will it increase possibilities for artistically experimental/adventurous? Our work is always likely to:</p> <ul style="list-style-type: none"> o Involve an unlikely alliance with a major organisation o Include advocacy to the sector o Increase participation and make progression into the industry possible o Create and present integrated performance o Create individual, institutional, community and social change 	6/23/2016 3:06 PM
139	Diversity is important - who wants to be the same! But you cannot prioritise one over the other.	6/23/2016 3:05 PM
140	We have high levels of engagement with deprived communities, including schools groups	6/23/2016 2:49 PM
141	<p>Best for job I can't help feeling we should be talking about equality rather than splitting "diversity" into different characteristics. In my opinion, arts organisations should be striving to employ on merit only and reach all people to an equal degree, not prioritising one group over another.</p>	6/23/2016 2:46 PM
142	We can consider those characteristics to be important/ very important. What does that tell you?	6/23/2016 2:45 PM
143	I think it varies between audience demographic/workforce/artists onstage and behind the scenes so my answers here apply to workforce.	6/23/2016 2:40 PM
144	There are visible campaigns for BAME and LGBT diversity, and some significant attempts to eliminate discrimination based on disability. On the other hand, other areas are mentioned less often, and, in some cases, it seems hardly at all.	6/23/2016 2:39 PM
145	No clear, active diversity planning or priorities.	6/23/2016 2:36 PM
146	<p>Best for job The reason I have answered "Neither important nor unimportant" to all of the above, is because I believe these characteristics do not affect a person's ability to do a job. Our organisation will work with/hire an artist/member of staff solely on the basis of their ability to do the job/complete the brief we are looking for. The age, gender, sexual orientation etc. of an individual does not affect their ability to do their job. It's about their experience, their attitude and their passion for what they do.</p>	6/23/2016 2:34 PM
147	They are not often discussed so I am a little unclear.	6/23/2016 2:33 PM
148	There are no priorities. A Cultural Strategy is being written to address this and we are engaging with diverse artists to create a step change in this realm.	6/23/2016 2:32 PM
149	We seem more concerned to ensure the organisation has a good gender balance on the whole, and also that we are bringing in 'fresh blood' of a younger age.	6/23/2016 2:31 PM
150	Our priorities are mainly around class and ability -- we welcome everyone -- we believe that aiming work/funding/projects at this months flavour of the month "box" is wrong -- we are open to all everyday.	6/23/2016 2:30 PM
151	we are a disability-led organisation so diversity is always close to our heart.	6/23/2016 2:30 PM
152	We work with different artists and scientists project to project. We never ask them about their sexual orientation, their age or religion, socio-economic status, colour or disability. Our challenge is always to get the male/female balance right, and to include artists and scientists from around the world.	6/23/2016 2:29 PM
153	There is an over emphasis on the colour of skin because it is obvious but actually being diverse is about including different attitudes, values and skills regardless of colour or race. I think we should be more concerned about the arts becoming a middle class enclave and access to it being dictated by the amount of resource you have access to. Inequality sustains a lack of diversity.	6/23/2016 2:25 PM
154	The organisation has done little to address racial diversity at management and senior levels. As with the arts generally, there is an acknowledgement that there is woeful under-representation but in daily actions and in hiring, the neo-liberal "colour-blind society" means status quo is largely preserved.	6/23/2016 2:17 PM
155	Socio - economic status is 'the elephant in the room' for the arts. We spend more on opera than many third world nations spend on food. This demands a re think.	6/23/2016 2:15 PM

Diversity in the arts

156	Our priority is to breakdown the barriers that exist for BAME artists in the creative industries. There are many barriers but to name two: There's still far too much emphasis on who you know, too little on what you know and what you can bring to the table. BAME artists and off stage personnel are still seen as 'not quite there yet', or an 'a risk', even if they have years of training and experience. We do two things: Make work that tries to dispel the notion that BAME work is 'less than' other types of work Introduce BAME artists to our partners across the industry and build a network of BAME peers	6/23/2016 2:09 PM
157	Our work is delivered by experienced facilitators who respect the backgrounds of children and young people that they work with, and the format and content of the work is altered depending on the specific needs and backgrounds of the audience/participants. We aim to be as inclusive as possible, and create work that resonates with children and young people regardless of their age, ethnicity, gender, sexual orientation, disability, religion and socio-economic status.	6/23/2016 2:07 PM
158	Opportunities for younger people are our priority	6/23/2016 1:59 PM
159	A strand of our work is all about diversity in terms of artistic development and new work for audiences. We have also gone the extra 'mile' to enable young people with disabilities to access our projects. The only thing holding us back further is the lack of funds.	6/23/2016 1:47 PM
160	My answers reflect the community we serve and the desire for our audiences to be representative of them.	6/23/2016 1:45 PM
161	Leadership We would like to be more representative of the communities in the region we serve. At the moment the board is white, middle aged, middle class and able bodied, although the region is ethnically diverse and comparatively young. The salaried staff are all white, too, but younger than the board.	6/23/2016 1:39 PM
162	Currently we are working with elders from the African and Caribbean communities, at grass roots levels with a focus on raising awareness of specific health and mobility issues through the arts.	6/23/2016 1:30 PM
163	I've placed religion as less important, because I don't think we see it as creating as much potential or real barriers to involvement and engagement as the other factors do in our communities	6/23/2016 1:29 PM
164	To be open to influences, inclusivity and awareness	6/23/2016 1:26 PM
165	Sexual orientation and age are not considered important because there is already a good mix, if there wasn't this would perhaps be different. Gender is only important in certain areas where there is underrepresentation, which is why it is the lower score	6/23/2016 1:10 PM
166	Our organisation provides equal opportunities to all in our approach to making diverse work for diverse audiences. This way, we ensure that everyone educates and learns collectively.	6/23/2016 12:58 PM
167	Mainly it's about what makes us different from one another and combining based on strengths to all continue to learn and share from that.	6/23/2016 12:49 PM

Q5 Which of the following hinder your organisation's attempts to be more diverse?

Answered: 569 Skipped: 194



	Strongly disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)	Don't know	Total	Weighted Average
Availability of quality artistic product	17.50% 98	26.07% 146	19.64% 110	25.18% 141	7.50% 42	4.11% 23	560	2.78
The demographic profile(s) of the geographic area(s) where you work	23.72% 134	23.89% 135	12.04% 68	23.89% 135	15.93% 90	0.53% 3	565	2.84
An established audience that resists more diverse artistic product	10.11% 57	29.43% 166	19.15% 108	28.01% 158	11.52% 65	1.77% 10	564	3.01
Perceptions that your organisation is only relevant to your established audience	10.92% 62	20.25% 115	15.67% 89	32.39% 184	18.84% 107	1.94% 11	568	3.29
Trustees who do not value diversity	31.97% 180	25.75% 145	19.54% 110	11.01% 62	5.68% 32	6.04% 34	563	2.28
Senior management who do not value diversity	43.46% 246	28.27% 160	9.89% 56	10.78% 61	5.83% 33	1.77% 10	566	2.06
A shallow pool of diverse candidates for work opportunities	9.54% 54	13.43% 76	13.96% 79	42.23% 239	18.37% 104	2.47% 14	566	3.48

Diversity in the arts

Limited expertise in how to become a more diverse organisation	15.52% 88	27.34% 155	22.05% 125	21.87% 124	10.41% 59	2.82% 16	567	2.84
Inadequate funding to become a more diverse organisation	12.61% 71	18.65% 105	21.67% 122	25.40% 143	17.23% 97	4.44% 25	563	3.17
Bad experiences of diverse work that didn't attract an audience	26.69% 150	32.38% 182	19.93% 112	11.92% 67	3.91% 22	5.16% 29	562	2.30

Basic Statistics						
		Minimum	Maximum	Median	Mean	Standard Deviation
Availability of quality artistic product		1.00	5.00	3.00	2.78	1.24
The demographic profile(s) of the geographic area(s) where you work		1.00	5.00	3.00	2.84	1.43
An established audience that resists more diverse artistic product		1.00	5.00	3.00	3.01	1.21
Perceptions that your organisation is only relevant to your established audience		1.00	5.00	4.00	3.29	1.29
Trustees who do not value diversity		1.00	5.00	2.00	2.28	1.22
Senior management who do not value diversity		1.00	5.00	2.00	2.06	1.23
A shallow pool of diverse candidates for work opportunities		1.00	5.00	4.00	3.48	1.22
Limited expertise in how to become a more diverse organisation		1.00	5.00	3.00	2.84	1.24
Inadequate funding to become a more diverse organisation		1.00	5.00	3.00	3.17	1.30
Bad experiences of diverse work that didn't attract an audience		1.00	5.00	2.00	2.30	1.13

#	Please give further details about any barriers to greater diversity facing your organisation.	Date
1	Funding Barriers to providing a more diverse programme are often funder imposed as it is difficult to calibrate the best access and diversity with expectations of value for money.	7/25/2016 3:33 PM
2	Skills There hasn't been enough staff training, awareness building and knowledge of how to access diverse artists of good quality	7/25/2016 11:55 AM
3	Wider problem The barriers we face are the same that all Disabled people face. The negative perceptions of the D word. The fact we live in a medicalised/charity model not a social model	7/25/2016 11:23 AM
4	Making ourselves more attractive to diverse employees and building capacity to take risks and develop people	7/25/2016 8:14 AM
5	On one thinks that there is a problem that the organisation needs to look into. They believe that its the fault of the others who do not fit into what they do. And they do not need to change how they do things or what they do.	7/24/2016 9:12 PM
6	Wider problem As a charitable organisation, we can only give limited financial concessions to support events and activities to attract diverse groups to our venue. We recently engaged with organisers of a series of events to attract the Polish community to the theatre, booked dates and offered a minimal hire fee, but the programme came to nothing because the organisers' own funding fell through and they had other costs to cover, so even offering the venue free of charge would not have enabled this to go ahead. We also sometimes come up against cultural and religious prohibitions. On more than one occasion, a member has been forced to drop out because of family pressure not to participate in theatre performances, not only onstage but in technical or backstage tasks. As a long-established organisation, we are, to a certain extent, a victim of our own success because we can't afford to alienate our loyal audience members with no guarantee that doing something different will attract a new audience, and it's risky to try.	7/23/2016 11:14 AM

Diversity in the arts

7	Funding As an NPO, ACE are setting unrealistic targets without sufficient increase in funding to develop our offer to more diverse communities, therefore other work with other diverse audiences will no doubt suffer. Also with STEM (not STEAM) becoming more common in high schools, young people do not have the opportunity to engage in high quality arts activity unless their family can afford to pay for it and want to invest in it!	7/22/2016 10:35 PM
8	The lack of BAME and disabled artists in our music genre are a barrier in terms of attracting young musicians into the profession and for attracting diverse audiences to attend events.	7/22/2016 3:22 PM
9	Audience A general presumption that diversity of ideas and talent doesn't appeal to the "mainstream" audience. A wilful blindness to diverse talent - whatever the proven track record A denial of expression to diverse voices - only allowed to express what is palatable to a narrow establishment	7/22/2016 11:44 AM
10	Audience Trying to develop (more diverse) audiences for more diverse work in this area is like beating one's head against a wall. Local people are resistant and our proximity to several large diverse & culturally significant centres means those who seek quality & diverse work travel elsewhere. Perception of our venue is that it's for 'local work for local people'. Most of the 'local work' is poor quality and retrograde. Sometimes it feels like we are circling the drain.	7/22/2016 7:33 AM
11	Wider problem Ideological barriers. For eg we had disabled apprenticeship programme but being so identified because of your equality characteristic can raise a number of issues for those who are disabled who don't want to continually be described and labelled in that way. Often they wish people to focus on the quality of their artistic product. Other people believe such positive discrimination programmes are vital to redress the balance but we like to think of how our participants and workers feel about being pigeonholed in this way.	7/21/2016 8:12 PM
12	Resources lack of capacity within the organisation and competing priorities.	7/21/2016 8:05 PM
13	Funding Resources quite simply lack of sympathetic funding	7/21/2016 7:30 PM
14	This is a slow process; we are working on it,	7/21/2016 6:13 PM
15	Leadership Resources It has to work across the organisation 'oxygenating' every area of the organisation's work. This is the challenge! To move to this place requires development which requires significant staff time and resources. Diversity needs to be involved in so many conversations across the organisation and then developments e.g programming or menu choice need to allow for moments where you can stop and truly look through the 'diversity lens' to review where you up to and consider the choices you might be making. Eventually you hope there will be a 'tipping point' where it truly is core business internally and you are perceived as being diverse externally at which point the resource wouldn't need to be so significant	7/21/2016 3:15 PM
16	Funding Anyone that lists lack of funding to become more diverse clearly has no intention to really embrace diversity! Mostly fear of what an audience will accept limits diversity as well as poor quality products proclaiming to represent 'diversity'.	7/21/2016 2:43 PM
17	As mentioned early the professional artists in our art form are 99% White British so we are "importing" from other countries and encouraging through funded projects collaboration between artists. Through our schools work we hope we will over time help develop folk artists from BAME backgrounds.	7/21/2016 2:37 PM
18	We're lucky that we can support and sustain diversity across all of our work, focusing on the diversity challenged by those with a learning disability and their interactions within the arts industry.	7/21/2016 1:43 PM
19	with a workforce of 1 full time and 3 p-t freelancers it's impossible to be more diverse without more funds for more people full stop. FWIW the current breakdown is actually 1M, 3F, 1 LGBTQ, 2 Disabled, 1 BAME	7/21/2016 12:56 PM
20	In terms of audience development we feel we lack the resources (budgets and staff time) to engage with groups in a really dynamic and meaningful way that develops long-term relationships and connections with us as a building.	7/21/2016 11:34 AM
21	Funding Resources Funding to either employ more staff or communicate our culturally diverse offer to more schools/communities.	7/21/2016 11:23 AM
22	Where I have completed neither agree or disagree - this should be read as not applicable.	7/21/2016 10:48 AM
23	Lack of applicants We are working to develop diverse learning disabled artists with a focus on delivering excellent touring work. We are funding that theatres are increasingly open and supportive of programming diverse learning disabled work; it just takes time to build the partnerships. There is a shallow pool of diverse disabled artists, but this is because artists have experienced barriers to engagement. By working with NPOs and in partnership with national organisations like Outside In we are able to develop commission and promoting opportunities for artists with learning disabilities. In Cumbria the demographic profile is majority white British - however this is not an impediment to working with diverse BME communities, companies and artists to develop new work. In terms of local engagement, we work to break down barriers between all sections of the community, health, age and disability.	7/21/2016 10:35 AM

Diversity in the arts

24	Skills Our recruitment methods needed addressing as we were only recruiting via our website which limits the amount of people we can reach. We are working with many groups across the city in order to better support routes into working in the arts for their communities. Additionally we have had a history of not trying to engage with areas of the city so there is pressure on developing long standing relationships with people instead of just jumping into communities and saying we want to be diverse so join us.	7/21/2016 10:10 AM
25	We are an arts venue with a large main hall, so programming widely across our venues at that scale is sometimes difficult.	7/21/2016 9:43 AM
26	Funding Primarily, a lack of funding more widely, meaning that our impact can only be minimal (we can only employ 2 people for example, rather than 10, which would give more opportunities to improve diversity in the workforce).	7/21/2016 9:34 AM
27	It's very confusing to phrase this for both diverse individuals and 'diverse work' or 'diverse product', and offensive in the way that this is phrased.	7/21/2016 9:26 AM
28	Lack of applicants We need to start young - through primary and secondary education - to target a diverse audience that believes they can actually have a career in the arts. This will widen the pool of applicants or artists working today.	7/21/2016 9:17 AM
29	Funding Wider problem There is no clear support for diversity so those of us who work on it consistently get no acknowledgement or additional help - the focus is always on helping those who do not action it therefore no role models have been developed and celebrated to help others see how and why it is so important particularly in the arts	7/21/2016 9:13 AM
30	Lack of quality Resources It can be difficult to balance artistic excellence with diversity and also to get the message out to the communities who would be interested in the work. In addition, we are not a very diverse management team but do not currently have the capacity to invest more in recruiting and training diverse candidates as we have to balance this against the necessity to deliver.	7/21/2016 9:08 AM
31	Wider problem I think because the charity sector is competitive to get into and because of low salaries it can be hard to get and keep non middle class people	7/21/2016 8:45 AM
32	No interest in it from management. They don't see any need to change.	7/21/2016 7:41 AM
33	Long term and sustainable funding that supports the organisation to carry on the groundwork laid during the funding period. We make big steps through dedicated programmes, but the funding ends, the staff employed through the funding leave the organisation and take valuable knowledge and expertise with them. There is no core budget to further what we have learned and we are in danger of losing that learning.	7/20/2016 11:00 PM
34	Being in the flyover zone and therefore not seen ourselves, or valued, as much as what is in the coastal cities, where more power and privilege (and its blinding tendencies) and money reside.	7/20/2016 10:17 PM
35	Audience The parents of the children we work with are sometimes very resistant to our work on LGBT equality in particular. They believe our aims to expose children to the fact some families have two mummies or two daddies etc is "too young" but largely the problem is their own prejudices and it can be hard for us to overcome that.	7/20/2016 10:02 PM
36	SL ART is a small organisation currently building and expanding. I run most of the workshops and do all the general admin, marketing and delivering of workshops but SL ART is a business growing from strength to strength. I am open to diversity but lack of exposure to such audiences in current location hasn't really effected the business. I would say the more the business grows as too will the deliverance to a wider audience. I haven't applied for funding but that is on the list as a priority and with hope of what the business is already achieving so far can create possibilities.	7/20/2016 9:39 PM
37	narrow minds	7/20/2016 9:13 PM
38	Leadership The tendency to give jobs to those who went to the 'right' schools.	7/20/2016 8:32 PM
39	As a reggae orchestra, some of the musicians we attract cannot read music, which makes it difficult to progress as a group. Some musicians do not own relevant instruments and we do not have the money to buy them.	7/20/2016 8:03 PM
40	Lack of applicants Ethnicity is the biggest issue for us, because our programme is rooted in western classical artistic traditions, and part of our programming ethos is to use regionally based artists for the majority of our programme. We manage to address this as much as our resources allow, but it is an issue for the outward profile of the festival.	7/20/2016 7:27 PM
41	Leadership Selection/choices made by leadership teams & boards which are not diverse themselves. Lack of transparency. Mentoring gaps.	7/20/2016 7:22 PM
42	Funding Funding is the greatest challenge of all!	7/20/2016 7:16 PM
43	Lack of quality There is always a financial issue in advertising in a wide variety of diverse publications - however, we are confident that both formally and informally, we get vacancies and opportunities out there. We need to do more on the quality aspects of "diverse" art.	7/20/2016 7:13 PM
44	Diversity We do not understand this question - what does 'being more diverse' mean?	7/20/2016 7:00 PM

Diversity in the arts

45	<p>Our work is hindered by the ongoing task of securing resources and having the products and the processes to meet the demand for our work. Whilst the entry of significant ACE funded organisations into day centres, community centres and so on may provide excellence, the sense of loss when seasons are over can be profound. There is a level of contact that can only be maintained by the Companies and artists who commit to the work over the long term. There has to be a better way to create diversity than bussing diverse arts groups into various sites. When African, African Caribbean artists and Companies, are brought in only if it is a special occasion, Carnival, Black History Month or some other such event.</p>	7/20/2016 6:53 PM
46	<p>Diversity There can issues from others who decide that diversity has to fit into a box - so diversity issues outside of BAME in terms of ethnicity can be hard to champion - where the Arab, Latin America and European migrant in BAME - the Asian is usually taken to be South Asian and not someone from the Middle East ...</p>	7/20/2016 6:31 PM
47	<p>Leadership Too many standard white middle class men at the top of the establishment dictating what they consider to be good art.</p>	7/12/2016 12:16 PM
48	<p>Given we are not an arts org. some of the above questions are not relevant to our operating environment and have therefore been left blank</p>	7/8/2016 9:03 AM
49	<p>Funding More targeted funds would improve our diversity statistics.</p>	7/6/2016 7:54 AM
50	<p>Funding Lack of applicants Leadership Insufficient funding to grow our (already diverse) team, and to grow our programme rather than to become more diverse. In terms of our ability to support the sector to become more diverse: Lack of commitment from venues/arts organisations to explore sustainable solutions to tackling diversity. Too much short-term thinking driven by short-term funding and measurement of short-term outcomes. The 'shallow pool' can only become shallower if the slow pace at which the sector is addressing inequality of opportunity is permitted to continue. It can be easy for some to blame 'Bad experiences of diverse work that didn't attract an audience', but this may occur for example: a) if artists have not been given sufficient opportunity or resource over time to practise their art and achieve excellence, or they might just not be any good. However, when a non-BAME delivers a bad experience, that should not be an excuse for venues to veer from booking other non-BAME work. b) if the venue/promoter has little/no experience in promoting work by diverse artists and fails to bring in the necessary expertise. Again, this should not provide an excuse not to book other diverse work.</p>	7/3/2016 6:37 PM
51	<p>Important to point out that apparent barriers like 'shallow pool of diverse candidates' etc are areas which have other solutions such as broadening search, targeting areas and partners which would improve diversity of applicants, and examining potential barriers for more diverse applicants.</p>	7/1/2016 12:45 AM
52	<p>Audience Although the funding, expertise and artists are out there I think some networks still need to widen. We need more visibility for ethnically diverse disabled artists. Audiences are building and the stigma attached to work by disabled artists and disability arts is decreasing (the quality speaks for itself) but think there is still work to be done in this area.</p>	6/30/2016 10:12 AM
53	<p>Audience Equal opps recruitment with no personal details available when shortlisting means that we cannot guarantee a diverse field invited to interview. Need to balance books means that some exhibition slots need to be devoted to artists that are already known to draw a big audience. Building a platform for a more diverse range of artists to be seen and gain popularity will therefore take more time.</p>	6/29/2016 2:32 PM
54	<p>Audience Funding We are always looking for more diverse, highly skilled artists to work with. Our own training programme has been necessary in order to support new talent coming through. We are increasingly struggling to get our touring work programmed into arts venues because they feel they cannot sell the work to their traditional audiences, which perpetuates the lack of diverse programming. As a small company with a reputation of working with diverse groups, we find it challenging to break down people's perceptions that the work is 'just for those audiences' is an uphill battle. Becoming diverse, and challenging the above difficulties, needs higher levels of funding to support audience/participant development and longer-term engagement than other perhaps more 'traditional' arts. This is a difficult thing for funders to understand as they look for value for money.</p>	6/28/2016 12:56 PM
55	<p>Audience Funding Lack of quality As a whole the sector has some way to go with audience development for work by people with disabilities, especially learning disability. There are issues around opportunities for artists to develop, the perception of the work and economic barriers under the current benefit system.</p>	6/28/2016 11:46 AM
56	<p>Audiences of different cultures all view our marketing and make decisions on what they want to see. There is no real marketing evidence that if we support more world culture it will result in a more diverse audience as the host population have always supported and enjoyed a wide spectrum of events and artists. People come to what they want to see. By front loading diversity we are just supporting schemes to publically fund artists and employees who perceive lack of success to race or culture. There is only one group that is discriminated against at every level and that is the disabled and should have some form of support.</p>	6/28/2016 11:39 AM
57	<p>Skills if we look white then we'll only attract white people but how to support vanguard people from BME communities to join us?</p>	6/28/2016 11:21 AM

Diversity in the arts

58	Working with partners who do not share the same commitment to diversity that we do (we're going to stop doing this by the way!)	6/27/2016 5:29 PM
59	Funding The only barrier to greater diversity we face is the constant fundraising cycle, the project to project nature of work and the constant time consuming work that is fundraising.	6/27/2016 11:22 AM
60	This question seems slanted towards venues rather than producing companies, so I found this more difficult to answer.	6/27/2016 10:55 AM
61	Resources Skills The area in which we work is not ethnically diverse when it comes to BME audiences. We do have a lot of seasonal workers from Eastern Europe whom we could aim to reach, but are struggling to find the time and capacity to put any real planning into this. Transport is a problem for disabled people and our partner venues are not always wholly accessible. Transport is also a problem for people with a low income and is a barrier to taking part. Some of our dialogue with audiences could be offputting to some groups of people, as the work is explained in a way that can be quite difficult to understand. Senior management are keen to protect the reputation of the organisation within our professional arena, but we could communicate more clearly without 'dumbing down'.	6/27/2016 10:41 AM
62	Pay	6/24/2016 9:31 PM
63	Lack of applicants The only real barrier is that there are so few culturally diverse artists making live art and contemporary performance, and if people don't see themselves reflected in the artform, they are less likely to engage, both as makers and as audience.	6/24/2016 9:05 PM
64	Resources Small organisations with a stable workforce have limited opportunity to recruit diverse candidates. Not enough attention has been paid to getting the message out to diverse communities when jobs have been advertised in the past. Budget constraints affect recruitment too - no money has ever been budgeted to support skills development to support a more actively diverse recruitment policy. How we all market ourselves and leave enough time, space, resources for new people to come in as artists to use our facilities/services etc is an issue.	6/24/2016 6:19 PM
65	Leadership People hire and produce in their own image and sometimes it feels like we're ticking boxes with the BAME element of our programme.	6/24/2016 4:30 PM
66	Again as a Local Authority we work with our partners to support them to be more diverse in their workforce, programming and audiences.	6/24/2016 3:55 PM
67	Funding Money, money, money!	6/24/2016 1:24 PM
68	Funding Funding in general for an audience or participants who are not able to pay. An understanding that some members of our society can't earn a living.	6/24/2016 12:55 PM
69	Funding In 19 years of work, the Arts Council has only seen us as worthy of £50K despite our successful track record in advancing diversity, developing new diverse audiences for the arts and brokering relationships between minority ethnic communities and mainstream cultural institutions all revolving around issues of widely avowed public interest. 1 in 3 of the BME community is Muslim yet public funding and development agencies appear not to recognise this reality.	6/24/2016 12:00 PM
70	52 % of the UK population wants to be isolated from Europe and most likely any diversity We have just been forced to take a massive step backwards The conventional theatre programme makers will be more hesitant to programme diverse work as they will fear being shunned by Daily Mail readers	6/24/2016 11:58 AM
71	Leadership We're run by middle aged, middle class, champagne socialists who patronise everyone.	6/24/2016 10:41 AM
72	Leadership The audience are keen on diversity - the management ONLY care about money, or lack of it.	6/24/2016 8:46 AM
73	Majority of those who go to my talks on stories from South west English history and folklore are older, upper middle class, white. There is much work to be done nationally to look at literary history that reflects the true diversity of British history, encouraging a greater range of writers to contribute their work.	6/23/2016 11:02 PM
74	The emphasis on core subjects in schools. Failure to reach some groups due to lack of contacts within communities.	6/23/2016 8:55 PM
75	Social attitudes towards disability, lack of awareness, stigma, lack of capacity to deliver highly specialised teaching, low expectations of people with disabilities, lack of infrastructure to implement diversity in the arts, lack of funding available in schools and arts organisations due to cuts, integration of deaf children in schools happening so fast, pressures on teachers to work with mixed groups, deaf children dispersed in mainstream schools and less positive about deafness.	6/23/2016 7:32 PM
76	Funding Leadership Audiences are an issue, and I long for us to get to the point where we stop labelling arts product "diverse", "BME", "LGBT", "disabled" rather than promoting excellent work where subject material, casting, background retain less relevance. Some organisations do require capital to make them fully accessible, particularly for staff. Arts organisations voluntary trustees can be (not always) innately conservative and this remains a barrier.	6/23/2016 5:59 PM

Diversity in the arts

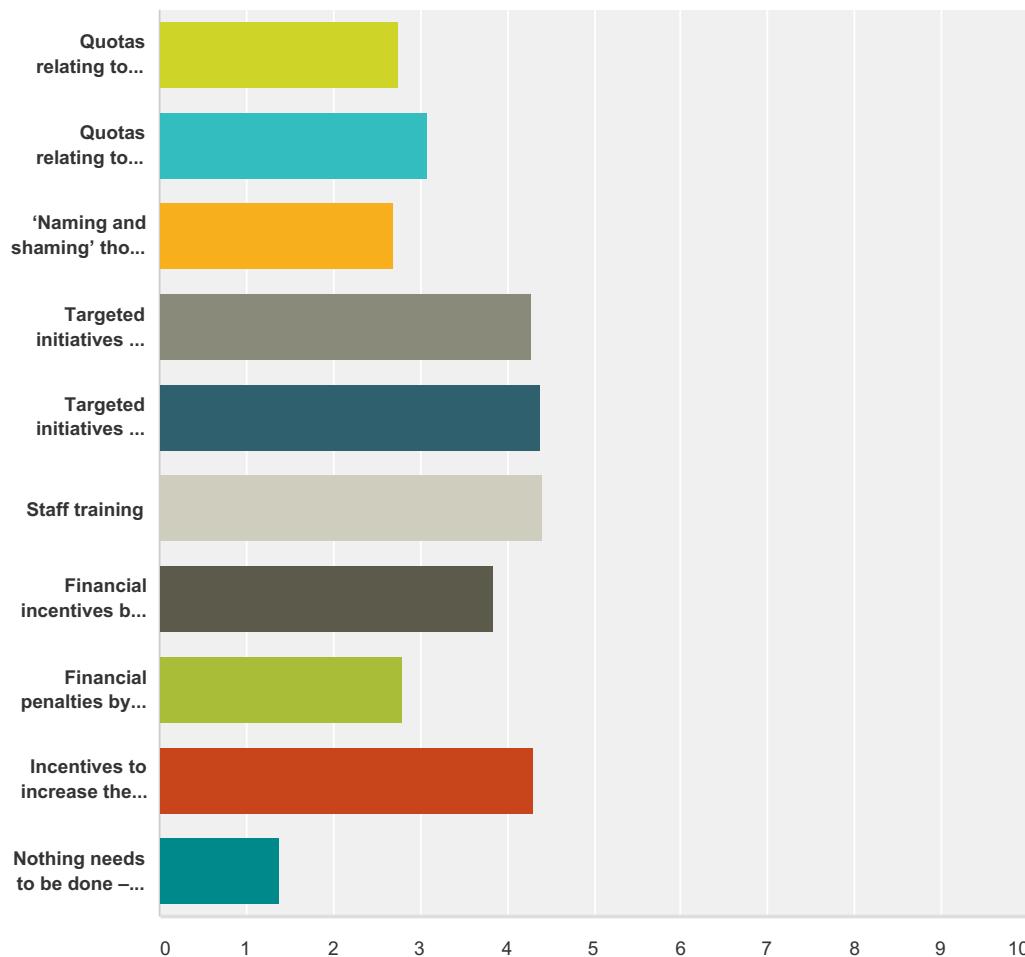
77	Workpool diversity (or lack thereof - read, not white middle class) relates to education and socio-economic backgrounds and the opportunities available to a diverse range of people.	6/23/2016 5:36 PM
78	Lack of finance for research and expansion.	6/23/2016 5:34 PM
79	Lack of quality Leadership Wider problem Being taken seriously as artist, a lack of aesthetic judgement in the wider arts world, lack of programming opportunities, lack of press and media attention. The drivers are cultural and economic. There is a lack of opportunities for people to develop professional practice in the mainstream and there is a barrier under the current benefits system for people to take the first steps to become professional in the economic sense.	6/23/2016 5:03 PM
80	The organisation probably prioritises other areas over cultural diversity such as environmental issues	6/23/2016 4:59 PM
81	Audience We have faced barriers where girls from particular ethnic backgrounds are not allowed to attend our events unescorted, despite it being a very safe environment and their strong desire to join in!	6/23/2016 4:38 PM
82	Funding Lack of applicants The only area that is typically harder to achieve genuine diversity is in casting. As a very sparsely funded organisation we often find it hard to employ actors on Equity minimum. This is not attractive to the quality actors from BAME backgrounds or those with disabilities as fully paid work elsewhere will always be a priority and they tend to be more in demand than less diverse candidates.	6/23/2016 4:22 PM
83	Diversity This survey does not define its terms regarding diversity, so it's difficult to know what 'being more diverse' would mean in this context.	6/23/2016 4:08 PM
84	Senior ranks of funders and institutional venues need to hire more curators, artists, artistic directors, marketeers etc from diverse communities who know and work in global repertoire. They should program content in classical music, for example, beyond the standard rep on a consistent basis and hire knowledgeable people who can assist if in-house programmers don't know the global rep.	6/23/2016 3:49 PM
85	Audience Diversity Funding Leadership I can only assume the organisation's senior staff and board do not value diversity, given that in the language surrounding the topic, it is still spoken of as an 'issue' rather than a positive, strategic aim. Although to be fair, given the lack of diversity amongst senior decision-makers, there could be a reluctance to spark debate on a conversation they feel unqualified to have. It is also clear from surveying audience responses that there is a narrow view of what existing audiences want to see on stage - innovative work embracing creative diversity does not fare as well in ticket sales, hence the risk being mitigated through collaborations with other venues. Perhaps there ought to be a question raised as to what private funders are willing to fund, and whether or not those holding the purse-strings are representative of a diverse society. The organisation is adequately funded to become more diverse and take a lead where other cultural institutions are lagging, but this is only possible with the complete backing of senior decision-makers.	6/23/2016 3:42 PM
86	the staff resource to focus on increasing diversity	6/23/2016 3:41 PM
87	Resources Lack of resources both for revenue, capital and programming which result in limited ability to do anything.	6/23/2016 3:35 PM
88	Audience Leadership Diverse audiences are there. The environments that are created prevent diversity. Lack of want or need to develop diverse audiences isn't a priority in the development of projects and programmes. When an artistic product is diverse it is promoted through the conventional non diverse channels, and it can then be perceived that there isn't interest from these audiences. Also with established audiences they may not want welcome diversity, which may flag an organisation as non diverse despite an organisation's efforts.	6/23/2016 3:29 PM
89	The values held by the trustees, are focused on high academic achievement.	6/23/2016 3:24 PM
90	Lack of applicants Lack of quality Leadership These barriers are often excuses used by organisations resistant to change. There are issues on the size of the pool of disabled artists producing high quality work, but with programmes like Unlimited and our mentoring and commissioning schemes in the Midlands this is changing rapidly.	6/23/2016 3:24 PM
91	Leadership The organisation has been very inward looking and tends to recruit in its own likeness. It has a reputation for being all white, middle class and elitist.	6/23/2016 3:18 PM
92	Need to be brilliant on all fronts: in our performances, in our partnerships, in our sustainability. We are tiny but we punch above our weight. We are project funded and moving towards being core funded. We are in a process of transition, but like many organisations committed to diversity, we are the most vulnerable end of the performing arts wedge and need the more stable organisations to work with us and share their power and resources for the benefit of all.	6/23/2016 3:09 PM

Diversity in the arts

93	Audience Leadership Our organisation has a traditionally white middleclass audience so I think this puts off other more diverse audience demographics as the artform is seen as not for them. However this also applies to the workforce and it feels like less is done in this area and it is not seen as so much of an issue in administration although more is being done to look at improving diversity of artists. It does feel like the lack of diversity onstage is partly due to lack of diversity behind the scenes- when only white middleclass people are making artistic decisions then this does limit what happens onstage and in turn this can put off audiences. In the last couple of years more has started to be done to tackle the onstage and backstage issues but there is a lack of communication within the organisation about this - most people are not aware that diversity is being given more importance and most people don't seem to consider it an issue in their day to day work which can again be a barrier to diversity.	6/23/2016 2:48 PM
94	Lack of applicants Cannot employ diverse workers if they don't apply. Need to employ best person for job irrespective of diversity.	6/23/2016 2:43 PM
95	money and training opportunities to up-skill disabled staff members	6/23/2016 2:39 PM
96	No will to change in senior management. Feeds into elite club mentality.	6/23/2016 2:38 PM
97	We have broken down the barriers of diversity over 30 years.	6/23/2016 2:32 PM
98	An in-depth understanding of what diversity really is and how to go about creating it.	6/23/2016 2:27 PM
99	Resources Skills For us, we need more resource, experience and guidance to be able to work with more diverse groups. We want to do much more for disabled audiences and artists- accessibility and communication barriers are hot topics, but can only be solved with more resource, knowledge and experience.	6/23/2016 2:24 PM
100	Financial imperatives affect all progress.	6/23/2016 2:17 PM
101	N/A	6/23/2016 2:07 PM
102	Audience Lack of quality There are many! Financial constraints on the audience we're trying to attract, lack of appropriate programming to offer a sustained programme, shows often tend to be political or too high brow and to attract new audiences in a light-hearted diverse show would be better.	6/23/2016 2:01 PM
103	Funding mostly around not having enough funds to provide the extras - such as someone to sign or having stage-text for those who are hearing disabled. All of this requires more money.	6/23/2016 1:50 PM
104	Funding Leadership It is difficult to attract qualified trustees to a small organisation. Our priority has been fundraising expertise rather than diversity, although this is changing. However, the board members do not have contacts to attract appropriately qualified candidates from different social groups. Those who have been approached tend to be those who are already involved in other organisations and are, therefore, too busy.	6/23/2016 1:43 PM
105	Funding Wider problem I don't think that inadequate funding should ever be given as the reason of excuse for an organisation being less diverse. This is an issue of leadership and mind-set, not money. I do think there is an issue about our being a small industry - we create job descriptions that unwittingly narrow the field (levels of experience, years of service etc). And it is taking time for good candidates to come through the ranks. If this period of austerity continues and the costs of education continue to rise, it's hard to see how it won't have a negative impact on anyone wanting to enter our sector from a more challenging socio-economic background.	6/23/2016 1:34 PM
106	It is not barriers that from people that restricts our work, but the lack of financial support.	6/23/2016 1:33 PM
107	We make quality work which has diversity at its heart - the issue is venues programming our work and paying what it costs. When venues ensure the same fees are paid for a 20 strong cast to a diverse programme compared to what they would offer their traditional programming, then we are going to make steps towards addressing equality.	6/23/2016 1:01 PM
108	Resources We have little capacity, which affects everything we do, but as diversity is core, it doesn't get lost, it's just one of a number of things that we can't do as well as we'd like to.	6/23/2016 12:51 PM
109	Funding Wider problem Making progress on diversity is not about funding but more fundamentally about doing what you already do differently and creating cultural change in an organisation (ie creating a more inclusive culture) that allows you to become more diverse in every aspect of what you do.	6/23/2016 12:51 PM

Q6 In your opinion, what should be done to improve diversity in the cultural sector?

Answered: 555 Skipped: 208



	Definitely not (1)	Probably not (2)	Possibly (3)	Probably (4)	Definitely (5)	No opinion	Total	Weighted Average
Quotas relating to staff	18.59% 103	24.55% 136	28.70% 159	13.90% 77	11.73% 65	2.53% 14	554	2.75
Quotas relating to artists/artistic work	15.14% 84	19.64% 109	22.70% 126	22.52% 125	18.38% 102	1.62% 9	555	3.10
'Naming and shaming' those with a poor track record in diversity	21.66% 120	30.51% 169	18.23% 101	12.27% 68	16.06% 89	1.26% 7	554	2.70
Targeted initiatives to boost diverse organisations	1.80% 10	2.88% 16	14.59% 81	28.11% 156	52.43% 291	0.18% 1	555	4.27
Targeted initiatives to boost diverse work	1.63% 9	2.71% 15	11.21% 62	23.69% 131	60.58% 335	0.18% 1	553	4.39
Staff training	0.90% 5	2.89% 16	13.38% 74	20.43% 113	61.30% 339	1.08% 6	553	4.40
Financial incentives by funders to improve diversity	5.61% 31	10.31% 57	18.26% 101	24.41% 135	39.96% 221	1.45% 8	553	3.84

Diversity in the arts

Financial penalties by funders for poor diversity	17.24% 95	32.12% 177	20.51% 113	12.52% 69	16.88% 93	0.73% 4	551	2.80
Incentives to increase the diversity of those entering arts careers	2.53% 14	4.15% 23	11.01% 61	23.83% 132	57.04% 316	1.44% 8	554	4.31
Nothing needs to be done – leave it to market forces	71.86% 383	15.20% 81	5.63% 30	1.31% 7	1.50% 8	4.50% 24	533	1.38

Basic Statistics						
		Minimum	Maximum	Median	Mean	Standard Deviation
Quotas relating to staff		1.00	5.00	3.00	2.75	1.26
Quotas relating to artists/artistic work		1.00	5.00	3.00	3.10	1.33
'Naming and shaming' those with a poor track record in diversity		1.00	5.00	2.00	2.70	1.37
Targeted initiatives to boost diverse organisations		1.00	5.00	5.00	4.27	0.94
Targeted initiatives to boost diverse work		1.00	5.00	5.00	4.39	0.91
Staff training		1.00	5.00	5.00	4.40	0.89
Financial incentives by funders to improve diversity		1.00	5.00	4.00	3.84	1.22
Financial penalties by funders for poor diversity		1.00	5.00	3.00	2.80	1.34
Incentives to increase the diversity of those entering arts careers		1.00	5.00	5.00	4.31	1.00
Nothing needs to be done – leave it to market forces		1.00	5.00	1.00	1.38	0.79

#	Please give more details of your views on measures to improve diversity in the cultural sector.	Date
1	Best for job Lack of applicants Wider problems The difficulty with this is that as a workforce you want to employ people that can do the job. It doesn't necessarily start in the workplace...it starts with training/education. If you can't access that then you are not likely to go for a job doing something that you have not been exposed to.	7/25/2016 4:55 PM
2	Funding It's hard to find the right networks who specialise in diversity because funding for them often shifts and changes	7/25/2016 11:57 AM
3	Funding The creative case is having an impact but my feeling is that the change is slow particularly the big organisations who can afford to put their resources into increasing Diversity in the arts	7/25/2016 11:26 AM
4	Penalties Take the cash away, they will soon change their tune and panic, which should start to move things in the right direction	7/24/2016 9:13 PM
5	Penalties Forcing arts organisations to become more diverse through quotas, sanctions and fines would probably lead to suspicion and resentment on both sides, which is not a good environment for creative work. Help and support in communicating the message that an organisation welcomes people from all sectors of the community would be more appreciated and hopefully more successful.	7/23/2016 11:21 AM
6	Funding If ACE are committed to funding arts organisation with a diverse workforce then more traditional art forms who struggle may have their funding cut which will further the gap in access and only hinder a challenging situation	7/22/2016 10:38 PM
7	Leadership There needs to be significant change at the top. More culturally diverse practitioners need to be let into the gate keeper and decision maker roles	7/22/2016 3:03 PM

Diversity in the arts

8	<p>Leadership Need to incentivise and reward organisations and productions that showcase and develop diverse talent. Need to recognise whose voices are missing when doing this so they don't just keep giving opportunities to same few people Need to be proactive in recruitment and commissioning. Not enough to just sit back and wait for it to happen organically</p>	7/22/2016 11:49 AM
9	<p>Quotas Skills While staff and artist commissioning quotas are a positive temporary fix, ingraining the need for diversity within funding applications will exemplify funding bodies dedication to diversity. Staff training is also key, as it is not just important to get minorities into the workplace but also create a safe and welcoming work environment.</p>	7/22/2016 9:55 AM
10	<p>Funding Resources As a small arts organisation with the heart & passion to increase diversity, we simply lack the time, money and encouragement to do so. We struggle to access funding which is great enough because we can only impact a very small area & very few within that area. With greater, sustained funding we could do more as these things take a long time but we are too small to be deemed worthy of substantial funding. When you are struggling to survive, your priorities and passions focus on playing to the paying gallery! We become risk-averse and for us, this means programming rich old white acts for a rich old white audience.</p>	7/22/2016 7:46 AM
11	<p>Quotas Wider problems Quotas are not the answer as they can be manipulated. Measures to address diversity require time, resources and need to be sustainable. Additional, targeted support for small organisations would help more than prescriptive targets. However, the most useful measure to address diversity in all its forms would be a wholesale reform of the entire education sector (schools and HE) to reverse the trend of the arts being only the preserve of the white, male with the money and the education/experience that brings.</p>	7/21/2016 8:24 PM
12	<p>Important to increase aspirations within diverse communities to show there are easy ways to access the arts which are arguably becoming more elitist and risk becoming even more so with less investment in the arts at school level. Diversity and positive programmes should be continually invested in by funders. Those organisations with expertise and a good track record with diversity should be supported to articulate how they do it and then invested in to share their practice more widely with the arts sector.</p>	7/21/2016 8:16 PM
13	inadequate and unimaginative	7/21/2016 7:31 PM
14	<p>Lack of applicants Targeted measures need to help the arts sector provide progression routes so there is a navigable route in each city for under represented artists/practitioners/arts staff to come in from entry level and progress into careers/work.</p>	7/21/2016 3:18 PM
15	<p>Diversity Leadership Quotas I think people should be inspired to 'want' to create a more diverse sector. It shouldn't be about quotas. I have always been against positive discrimination as I feel it leads to more segregation rather than less. In a truly accepting and diverse society we should not have to talk about it in this way. People are more than these characteristics and to single them out based on them is a very dangerous, albeit well meaning, thing. That said we are clearly quite far from achieving this level of acceptance. So what should be done? I guess I would like to see a truly diverse cultural offer that goes beyond the subject of diversity. I think cultural organisations should opt to sign up to a pledge to support diversity and display this badge alongside their work, then they can get on with creating great art and the audience will judge whether a) the work is any good b) if they think they are living up to their pledge and c) whether they felt welcome regardless of whether they were from a protected characteristic or not.</p>	7/21/2016 2:57 PM
16	<p>Funding I have seen over 30 years of funded schemes to improve diversity in the arts and we are still having the same conversations. It needs to a) start at school, the arts need to be seen as a viable profession (management, teaching, artistic, production); b) with regards to subsidised arts, there needs to be a shift in thinking and funding from the forms we consider "arts" now to properly include art-forms that younger and culturally diverse people consider art and not to focus so heavily on large culturally institutions but recognise and support the independent creative and producer etc...</p>	7/21/2016 2:41 PM
17	<p>Penalties What is annoying is that we shouldn't have to change anything - I look forward to the day when no incentives are needed to allow a work place to be more diverse!! However I wouldn't agree with naming and shaming any company ... surely a better solution would be to educate them about the benefits of diversity as opposed to make them feel bad - they're not likely to improve and respond to being needlessly bullied!!</p>	7/21/2016 1:50 PM
18	<p>Lack of applicants Wider problems In my opinion the root cause is primarily economic and the lack of reasonably paid career paths in the arts, particularly the more cutting edge forms. This impacts on those entering both Higher Education and the industry itself which leads to a talent deficit in more economically pressurised sectors of society. From the perspective of a cutting edge form, without that talent pool, even those organisations with the best of intentions struggle to find the talent both in the workforce and artistic programme. Specific arts initiatives to address can only have limited (and time limited) impact - where what is really needed is to address the bigger picture of career paths to encourage a greater diversity of people to enter the industry.</p>	7/21/2016 12:58 PM
19	I'm really not sure... I was an Inspire fellow and therefore I was training at the RCA to become a curator because of a diversity scheme. I got the job because of my experience, so perhaps more schemes like this? I am however the only non white person here, which I think is rather odd.	7/21/2016 11:27 AM

Diversity in the arts

20	<p>Lack of applicants I think we need to be really clear about why we are doing this, for what public benefit and legacy. Workforce I think we need more evidence about whether it is a pipeline issue or a discrimination issue - all be it indirect or subtle bias. Part of this is looking at other sectors that do not face these diversity issues and asking the organisations and the individuals about their experience and any lessons learned. I remember one of my previous organisations undertaking some basic research about why we were not attracting applicants from a very specific local demographic and the response was that as a field museums were not perceived as a professional career choice with the associated remuneration and status. As such these individuals were focussing on medicine, accountancy, ophthalmology and law as career choices. This perception could be for a number of reasons - all of which is fair game for interventions - but one of the reflections by a colleague is 'what if this group just doesn't want to work in culture - there are plenty of people that don't'. This comment could be construed as post-rationalising or even an ...ist but what is important is that we look at the issue of diversity from all sides.</p>	7/21/2016 10:58 AM
21	<p>Penalties The focus should be on incentives rather than punishment. A definition of diversity that is relevant to everyone. Dialogue between different cultures and countries is important at present. Welcoming and working with refugees should be a priority.</p>	7/21/2016 10:47 AM
22	<p>Funding Penalties Quotas Quotas and naming and shaming are a very negative way to develop diversity - Incentives to develop diversity are more positive. Diversity included in a strategic sense - Creative Case for Diversity though ACE is a good example and has positively develop our work and partnership with NPOs and promoters who previously would have been less enthusiastic about promoting work by learning disabled artists.</p>	7/21/2016 10:39 AM
23	<p>Lack of applicants Leadership In terms of governance and staffing of cultural organisations, we have a few recommendations taken from our event on diversity earlier this year. These include: - Ensuring we have a wide pool of freelancers to draw on so that the ones we use for a particular project can meet the needs of the group they'll be working with. - Doing what we need to do to make our projects work, for example sending someone who is able to use sign language to work with a hearing impaired group - it's not about positive discrimination, it's about doing what's best for our participants. - Ensuring participants are represented at different levels in our organisations (right up to the board) so we can better understand and better advocate on their behalf. - Advertising vacancies in places where a diverse range of people will see it. - Finding ways to remove discrimination before an applicant has even been seen, for example, because of their age, gender, or the sound of their name. - Discussing questions around equality and diversity within our organisations and at board meetings to create a culture of honesty. - Continually reflecting and asking who our work is relevant to. - Providing regular awareness training. - Making sure decision makers have knowledge and experience of the participants' world. - Relaxing employment requirements, for example, not requiring a degree for certain posts, or actively encouraging ex-offenders to apply.</p>	7/21/2016 10:35 AM
24	<p>Leadership Skills There shouldn't have to be any incentive or initiative, companies should just have diversity as a priority. Perhaps we need more of an 'arts sector' training session across the nation for all organisations - we can only change the problem if there is a deeper understanding and removal of fear.</p>	7/21/2016 10:34 AM
25	<p>Funding SME businesses in the Arts have and are receiving less funding creating the need for more efficient systems and ways of working. I think more financial support could be provided to help employers support people with disabilities in the workplace as the current Access to Work schemes have their limitations.</p>	7/21/2016 10:28 AM
26	<p>Penalties I don't think it's productive to name and shame organisations who aren't diverse because it could be through no fault of their own however, if there were financial perks to increase opportunities for diversity either through programme, audience or staff force then some of the challenges facing organisations to become more diverse may be eased as they'd be able to put more resource into it.</p>	7/21/2016 10:17 AM
27	<p>Quotas Quotas can be problematic as it can work against the people in the roles, but it may be that a clumsy tool like that is needed to get the ball rolling.</p>	7/21/2016 9:11 AM
28	<p>More awareness of the general lack of diversity that exists currently</p>	7/21/2016 7:44 AM
29	<p>Funding Leadership Quality Partnerships between major arts organisations and organisations in places like Blackpool can help to expand networks, develop talent and create new opportunities and pathways for people interested in working in the arts. An exchange programme for Trustees would also help to increase understanding of those with limited experience of disadvantage, as well as widening the networks of those people from economically disadvantaged areas who would not otherwise have the opportunity to engage with a major arts/cultural organisation. New commissions and projects which create bespoke products which can tour. Sustained and significant investment in areas of high socio-economic disadvantage in order to support the development of local solutions, building and expanding on the work of Creative People and Places.</p>	7/21/2016 6:54 AM
30	<p>We've applied for Change Maker - let's hope that is fruitful - and it may offer a useful boost for diverse practitioners to become leaders</p>	7/21/2016 12:39 AM
31	<p>Quotas We cannot shoe-horn people into roles where people are not appropriately skilled or experienced in and so there must be a grass-roots approach to this to diversify workforce. Similarly I don't think we should be moving towards a "positive discrimination" position just to tick a box or please a funder.</p>	7/21/2016 12:15 AM

Diversity in the arts

32	Lack of applicants Workforce Diversity is about retention and attractiveness not only about entry level schemes. Ask ourselves why do so many senior people from minority backgrounds end up freelance rather than retaining or entering leadership positions?	7/20/2016 11:24 PM
33	If you look for the diversity in the work, in the people producing it and the people telling the stories - it is relatively easy to find. The tricky part is having the resources to allow those voices to be heard. Whilst it is tempting to say have financial incentives to improve diversity, it then becomes tokenism. Stories are stories. All stories are important, some are more relevant than others at particular times. Same for incentives to increase the diversity of those entering art careers. Just have more incentive to choose a career in the arts.	7/20/2016 11:20 PM
34	Funding Penalties Resources I don't like naming and shaming, this builds resentment. Better champion those who are high achieving and create a mentoring scheme that is supportive to those who are not. Money is always a factor as our core budget is so small it does not support enough staff to make diversity a priority, funders are needed but only in a sustainable and long term approach.	7/20/2016 11:03 PM
35	The hard work of people being self -reflective and honest about their shortcomings and blindnesses needs to be supported. Deep self analysis by funders, arts leaders and practitioners and supporters has to be a priority. Do your homework and recognize and get beyond your assumptions about what and whom are being valued. Find out who is doing the good work, or has the capacity to do the good work, and support them.	7/20/2016 10:23 PM
36	Audiences IT is hard to improve diversity of certain types when your geographic demographic is not very diverse in those ways, e.g. in the rural south west, there is much less ethnic diversity than in a city like Birmingham. So any funding that is attached to diversity targets needs to take this into consideration.	7/20/2016 10:18 PM
37	Leadership More flexibility and an open mind to changing times, understanding and awareness of what diversity is in society and how it is a place to discover more about society, cultures and ourselves. Diversity in community addresses the general public far and wide and this should be celebrated and prioritised when it comes to art.	7/20/2016 9:42 PM
38	Think to the advantage when a 'meritocracy' rules!	7/20/2016 8:33 PM
39	Class is also an important area for the arts to tackle	7/20/2016 8:15 PM
40	Diversity Leadership Diversity policies can be divisive, as they assume the 'norm' is white, heterosexual, ablebodied etc. and everyone else is 'other'. Need to think of inclusion from the ground up. By educating people that anyone can be involved in creative arts and provide the education/training for this. Eventually diversity will filter through to the top. This may be a long way round but it is more natural.	7/20/2016 8:08 PM
41	sadly the issue need to forced, and while quotas are not necessarily the best way, having an articulated commitment to increasing inclusion in all stages and levels of an org is paramount	7/20/2016 8:02 PM
42	Funding Quotas Long term projects to improve diversity, with organisations working with local schools and educational establishments would lead to a steady improvement over time. Short term targets are unrealistic and risk making it a false improvement. Attitudes wouldn't change, but targets would in order to achieve more funding...that will make the problem worse.	7/20/2016 7:30 PM
43	Leadership There are no villains here just years of habit & lists which are not diverse & take time & energy to change. When the leadership teams of cultural institutions begin to look diverse then so will their workforces	7/20/2016 7:29 PM
44	Audiences Funding Leadership It needs to start from the top down. The arts is still seen as an elite sector that caters to the middle to upper classes mainly and the funders also pander to that. In addition, if there is no incentive for work that reflects reality, the less diverse productions and work that have always been meted out will carry on regardless and if we keep putting out work that isn't diverse of course our audiences will forever remain homogeneous.	7/20/2016 7:22 PM
45	Quality Quality needs to be ensured, this may need help through the answers above, within and across the cultural sector.	7/20/2016 7:16 PM
46	Leadership Skills Wider problems Until the issues of class and racial discrimination are met head on and discussed openly, diversity cannot be improved. For over 15 years or more we have had professional development projects to try and catapult diversity into the workplace, as well as various 'training' for employers to actually implement their promises. As someone who has created and delivered professional development initiatives for increased diversity within the arts in the UK, the problem starts with those at the top.....including Boards. Training is not the answer, it has not worked, the need to work with passionate and innovative senior managers who devise their own programmes, and change the workplace environment is one aspect. However, in a combatative and fierce environment - the outcome tends to be new staff that reflect the current status quo. Diversity has to be seen, and heard - it should feel good as soon as you enter a relevant environment, where everyone is welcome. Trouble is, the arts like any other sector on the whole remains a dog eat dog world. It has to change.	7/20/2016 7:05 PM
47	The arts and the cultural sector reflects wider society - the work needs to be done by everyone. The arts can help to raise the issues nevertheless by challenging normative and hegemonic practice.	7/20/2016 7:02 PM

Diversity in the arts

48	<p>Lack of applicants Quality the perception of art needs to change through the education system and to match that there needs to be a shift in who is employed at the top. Because at the moment a lot of the theatre on in the West End is decided by those whose specific taste it serves. We also need to get diverse writers, getting the larger scale commissions to write diverse stories. For example David Hare wrote the stage play version of 'Behind the Beautiful Forevers' (He is not the best person to understand that world, which is probably why it was a bad production) and David Eldridge wrote an extremely incompetent play Holy warriors. These established artists are just the ones that are getting the ideas and are successful at securing the deals because others don't believe in themselves. We need to instil that belief.</p>	7/12/2016 12:36 PM
49	<p>Lack of applicants Quotas In large organisations they can just meet any targets by employing the people they need in the menial and low paid jobs to meet any quotas so that is no good. The problems are all the other institutional barriers. If the diverse audience feels excluded in the thousands of tiny different ways the institution makes them feel they won't attend, and they definitely then won't work there.</p>	7/11/2016 10:02 AM
50	<p>Best for job Quotas Skills Positive discrimination is still discrimination! Organisations should be helped to have the relevant tools to employ and work with anybody so nobody is at a disadvantage but with job roles in short supply across the sector everyone should have equal opportunity for all jobs so that the best person gets the position not the most diverse.</p>	7/8/2016 5:01 PM
51	<p>Quotas Skills Training in the 'creative case for diversity', should be provided for any funded organisation with 'positive discrimination' recruitment for minority and disabled workers across the sector. While there are pockets of good practice, there is huge inconsistency and around workforce diversity from intern level to trustee level. As a trustee for a small non-core funded arts centre in a predominantly white rural location, we have achieved a diverse board that is not reflected in many large urban based core funded orgs.</p>	7/8/2016 9:15 AM
52	<p>Funding Lack of applicants Quotas Wider problems Quotas are rarely helpful in the short or long term. Diversity must be something an organisation desires and strives for. If quotas are enforced, as soon as any requirement is removed, things quickly fall back to how they were previously though, in fairness, there may be opportunities for eyes to be opened once doors are opened. Pumping funding into organisations with a poor track record in diversity is definitely not the answer. Too many such organisations have received significant sums of money to improve diversity yet have failed miserably to do so. They don't need, nor should they be offered yet more funding just to maintain the status quo. However, there is definitely justification for organisations being funded to provide equipment or systems that address the specific needs of the disabled. They should not be funded simply to employ them. More needs to be done to reward organisations who have been consistent in their commitment to diversity AND can evidence real impact and genuinely positive, long-lasting outcomes (not just a pack of photos showing diverse participants taking part). There should be significantly more investment in such organisations, their leadership, their staff and general infrastructure to enable them to grow and thrive, thus levelling the playing field somewhat, helping them to become beacons, and possibly making it easier for less progressive institutions to engage more respectfully. We need to ensure a high quality cultural education for people from all backgrounds, and not just for the privileged few. For those from disadvantaged backgrounds to even consider pursuing careers in the cultural sector, we need to develop appropriate role models so that 'successful people who look and behave like me, and have similar needs to me' are more visible, and we put in place the necessary support systems (training, mentoring, employment opportunities, etc) to enable young people to take the next step up the ladder, all the way to the top.</p>	7/3/2016 6:47 PM
53	<p>As a white, middle class, middle aged male working in the arts for 17 years, my sense is that 'class', upbringing and education is a more important factor than ethnic background. Most arts and culture I've experienced is very middle class (in terms of income and attitudes), because it requires behavioral patterns set early in life that lead to seeing the world a certain way, which is perpetuated throughout adulthood. Therefore engaging more people of all backgrounds in the arts throughout their lives would make the available arts, the artists themselves, and the people working in the arts all more diverse in every way.</p>	7/1/2016 12:53 AM
54	<p>Infrastructure such as monitoring forms, pension providers, customer relationship management software to allow for diverse input rather than just copying the census. Funders using up to date language e.g. not only using binary gendered language and options.</p>	6/30/2016 11:15 AM
55	<p>Lack of applicants Quality Quotas I don't believe in quotas for artistic programmes. This will only lead to more tick boxing and lazy programming (It's 'sorry we've had the wheelchair dancers earlier this year so we're not looking to programme diversity at the moment' territory). Start with the capacity building and professional development of the artists and expose venues and programmers to the work. When there is proper investment and support mechanisms for artists the bookings will follow.</p>	6/30/2016 10:20 AM
56	<p>Funding Lack of applicants Wider problems Targeted funding to make greater availability for paid internships or apprenticeships to improve access to the sector for all socio economic groups. Improved salaries to attract a wider sector of the population and ensure that those with no other means of support can enter the sector.</p>	6/29/2016 2:37 PM
57	<p>See the Great British Diversity Project final report re encouraging diverse take up in digital sector</p>	6/29/2016 9:31 AM

Diversity in the arts

58	<p>Penalties The arts are under a lot of pressure and it would be wrong to force measures on stretched organisations. However incentives, rather than sanctions, would be a way forward. However this all has to be done within the context of the complexity of diversity which understands that categories are fluid and often not visible. And any measures MUST tackle the issue of economic disadvantage if it is going to succeed.</p>	6/28/2016 12:56 PM
59	More honest, brave and accessible dialogue between the learning disability arts sector and the wider arts world.	6/28/2016 11:47 AM
60	<p>Lack of applicants Penalties Quotas I think penalising organisations for a lack of diversity is an unkind and negative way to promote diversity. I think it then also leads to people feeling like the 'token diverse individual' and like they are being forced upon the company - surely it would not lead to happy and productive working relationships. An organisation has got to reflect its community. It needs to be encouraged in an organic fashion.</p>	6/28/2016 11:15 AM
61	<p>Funding Being a more diverse organisation should not be motivated by financial gain. The need and the benefit of a diverse organisation should be enough for people to make change.</p>	6/27/2016 4:42 PM
62	Changes in recruitment practice are needed.	6/27/2016 12:32 PM
63	<p>Audiences Quality Quotas More pressure needs to be put on venues to programme work by diversity-led organisations and to value the quality work of these companies/artists, rather than just seeing them as "token" or "box ticking". Active work to engage audiences who may feel that, as they are hugely underrepresented, the arts and cultural sector is not for them, demonstrating they are invaluable audience members and allowing this to influence programming.</p>	6/27/2016 11:29 AM
64	<p>Audiences Penalties Quotas More real consequences with real effects need to be imposed on organisations that say they will increase diversity and then never enact their diversity action plans. We are constantly overwhelmed by artists/writers of great quality that struggle to get their work shown or published and the audiences we get for our work are massive (42,000+ for one touring exhibition alone) so to say there are not the artists or not the audience is a lie! For large mainstream organisations to work more with smaller organisations that specialise in working in diversity. To work WITH them, not just to nod politely when they speak then walk away....</p>	6/27/2016 11:25 AM
65	<p>Wider problems I'm in the classical music business - we won't have more diversity in the sector until the UK's education system improves its record with the arts</p>	6/27/2016 11:11 AM
66	<p>Leadership For me, there is something missing here in this list of questions - which is about the need to fundamentally change hearts as well as minds about valuing diversity. Until more people from diverse backgrounds and experiences are in roles which have strategic responsibility and leadership, things won't change. Senior roles in the arts are still dominated by white, middle aged, middle class men. They are not bad people per se! However, if the leadership and authority within arts organisations isn't diverse, and people don't see themselves reflected, they won't apply / be attracted to those organisations. When people talk at events like No Boundaries last September, every "diversity success story" case study demonstrated how putting people with direct experience of the relevant "diversity area" was in one way or another key to change. However, a lot of this was still very project and short term initiative based. And the dominant views were still largely led by said white, middle aged, middle class men! Having worked in the field of disability diversity for almost 20 years - and I do not have personal experience of disability - I can say with 100% certainty that the majority of people within the largest and mainstream arts organisations simply don't care about disability diversity, nor is it on their radar except when they have no choice or there is some sort of strategic advantage. It's demoralising and exhausting. A lot of people just give up. I suspect this is equally true of other "diversity" areas.</p>	6/27/2016 11:08 AM
67	<p>Penalties Skills More carrot, less stick here: organisations are under a lot of pressure, with extremely limited capacity, and beating them into submission will only create resentment towards the people we are trying to help gain a foothold. I think that help via training to increase diversity will be the most important thing to do and I think that ideally everyone needs the training: not just a selected person from each organisation.</p>	6/27/2016 10:46 AM
68	<p>Audiences Leadership Quotas There is a severe problem with diversity in the arts and organisations refusing to look at longer-term, more holistic approaches. Although quotas would fast-track diversity, which is a good thing, the real emphasis needs to be in relation to training and access to arts opportunities. Organisations need to spend more time researching and looking at barriers of access, and how to overcome these. I think some great schemes have also happened when arts organisations/theatres work outside of their buildings in other, more accessible/known settings, with a view to growing this audience as well as thinking more imaginatively about outreach.</p>	6/25/2016 5:22 PM
69	<p>Lack of applicants Quality Quotas Wider problems I speak from a culturally diverse background, and also a low socio-economic background. The main factor that initially prevented me from entering the arts was my parents. My parents' issues were that the arts do not lead to a financially viable / secure future. This was their priority for me. I think things like unpaid internships / work experience should be eradicated, because you'll only be able to attract those who can afford to do them, which, let's face it, is the white middle class. It makes me sad to see the options above - incentivising diversity - that's awful. Anyone ticking those boxes wants to ask themselves, why are they in this industry? We need to address the root of the issue - why is there a lack of diversity, let's fix that, rather than making everyone try to fill a quota, with work that will ultimately be substandard, and won't be of good enough quality to inspire the next generations of diverse artists.</p>	6/24/2016 9:13 PM

Diversity in the arts

70	<p>Penalties Quotas Financial penalties for arts organisations who don't achieve diversity targets..... how would this work? % BAME or disabled staff/artists/audiences in line with the last census? Do we even have a census any more? Some of these things might work for large organisations who have budget flexibility, but small organisations are already in dire straits. And it wouldn't change anything anyway - the large orgs will continue to work the system - use a tiny % of their budget (but a comparatively massive amount for small arts org) on one mass participation project in a Hackney School to get their numbers, and then keep on doing the same old, same old back in the House. We're not seeing too many BAME Te Kanawa's or disabled Pavarotti's coming out of these projects yet..... If we want diversity in the arts we have to enable (ie fund!) a diversity of people making art.</p>	6/24/2016 6:35 PM
71	<p>Leadership Quotas Wider problems Until we challenge the white middle class 'hegemony' in terms of what constitutes excellence in art, nothing will change. Alongside this, there is now a 'tyranny of normal' and corporatisation of many arts organisations which means that unless you conform to a particular political and social class, you will always feel like an outsider. Things like quotas do not tackle the core of the problem which runs far deeper and is far more fundamental than I think many wish to acknowledge. Class is the big 'elephant in the room' which no one really wants to talk about. Diversity should not be 'held' in silo'd 'diverse' organisations but embraced by all and that may mean some challenging discussions around what constitutes 'art' and how it is created, produced, distributed and shared and how we can re-frame it for the rapidly changing digital future. Artists should be at the forefront of critical reflection on our society and not reduced to producing 'culturetainment' for the white middle classes. And that requires diverse artists with diverse life experiences and diverse views.</p>	6/24/2016 5:55 PM
72	Start valuing people. Create jobs and roles for people, not mild people into roles.	6/24/2016 12:57 PM
73	<p>Funding Leadership "There will always be an aesthetic aspect to culture in its many forms; and the government will always champion cultural excellence. But each community has its own culture – its own history, museums and traditions. In this global, interconnected economy, what is local and unique has a special value and should be supported and encouraged. We should no more dictate a community's culture than we should tell people what to create or how to create it. The role of government is to enable great culture and creativity to flourish – and to ensure that everyone can have access to it." Pg 13 DCMS White Paper We see this policy statement as perhaps the most seminal because it completely contradicts how ACE has operated to date. We've seen nothing that even comes close to this over the previous two decades. In fact, the cultural sector has on the whole shamelessly dictated and censored by exclusion hiding behind Euro-centric quality judgements. "Culture has important social benefits in terms of health, education and community cohesion. ... There is evidence to show that cultural participation can contribute to social relationships, community cohesion, and/or make communities feel safer and stronger. Research has found positive links between cultural participation and improved social skills and engagement with the wider community, and evidence that culture can play a role in tackling crime." Pg 15 DCMS White Paper This is important because ACE and other purveyors of public funding for art and culture have consistently sought to deny that they have any responsibility to address social problems through culture. They have sought to enforce an art for art's sake agenda when the reality is that there is no such thing as value neutral art or culture. DCMS is clearly calling for there to be recognition that art and culture have a context within which they are produced and to which they bear some responsibility. For most of Khayaal's life, the fact that it has espoused socio-cultural objectives has been to its disadvantage, sadly. This has to change. DCMS is clear that the there is a threefold value for culture: the intrinsic, the social and the economic. Muslim cultural enterprise can deliver on all three with greater inclusion.</p>	6/24/2016 12:07 PM
74	Market forces are a poor indicator of excellence especially for the smaller struggling companies	6/24/2016 12:00 PM
75	<p>Leadership Until you can change the ingrained attitudes of those running things, nothing much will change. They'll pay lip service to diversity.</p>	6/24/2016 10:45 AM
76	<p>Wider problems The cultural sector which is part of a larger social and economic system. There are fundamental structures that reproduce privilege - the arts are important part of changing hearts and minds but they cannot change inequality all by themselves. This is a bigger fight.</p>	6/24/2016 9:32 AM
77	No training is provided at all (it costs money)	6/24/2016 8:47 AM
78	<p>Lack of applicants Quotas Future generations need role models to demonstrate that the creative sector is not a "whites only" which is why I support a certain amount of positive discrimination. Many sectors in our society feel that the creative industries and creativity are luxuries out of their reach, despite outreach work done by so many organisations. There is a lot of work still to be done. It's difficult to offer diverse performers for an ageing white audience interested only in 'traditional' storytelling</p>	6/23/2016 11:13 PM
79	There should be definitely a support to take the boundaries down and to make access possible.	6/23/2016 9:51 PM
80	Keen to learn more and willing to try harder	6/23/2016 8:56 PM
81	Too many organisations still have very poor access for those with disabilities. Diversity is not treated holistically enough within the sector. Younger managers within the sector are not always empowered to make the changes they know their generation demands in order for the arts to reflect the diversity of the nation. I am sick of encountering the same unconscious bias and frustrated that I don't feel able to be more actively a part of this conversation, even when working at middle management in 'diverse' organisations	6/23/2016 7:31 PM

Diversity in the arts

82	Funding Quotas The issues surrounding access in the West End demonstrates the danger of leaving market forces in charge. Many in the sector claim "quotas don't work". Have they tried them? They seem to be working well at the BBC. We should be heading to a point where additional funding is not the solution to addressing diversity, but for many arts organisations this support will be vital to deliver meaningful change.	6/23/2016 6:03 PM
83	Wider problems Realistically, if the arts world was better paid, we would attract more diversity. Parents and cultural expectations for children to succeed push them towards more traditional careers - law, medicine, accountancy, etc - rather than the "flakey" arts sector, where they are less likely to earn a good living.	6/23/2016 5:38 PM
84	More collaborations with the arts across other sectors and improving opportunities in education.	6/23/2016 5:37 PM
85	Penalties 'Incentives', financial or otherwise, should be incentives, not punitive measures for perceived 'failure'.	6/23/2016 5:36 PM
86	Please see answer in previous box. There also needs to be more honest, brave and accessible dialogue between the learning disability arts sector and the wider arts world.	6/23/2016 5:03 PM
87	Audiences Quality Organisations should closely monitor what impact cultural products have with regards to audiences, media coverage, critical and aesthetic judgements as it is my firm belief that greater diverse works can attract greater interest and audiences than the 'pet' projects that many senior management may hold on to and prioritise.	6/23/2016 5:03 PM
88	Audiences Funding Organisations with little diversity should be questioned by funders and required to prove they are taking positive action to change this. We need to look at long term solutions - how do we encourage more diversity entering the workforce, more diverse groups developing skills and experience? Diversity shouldn't be a separate thing from mainstream work. Not just doing diverse specific work, but finding ways to increase diversity in all our work? Until we reach a tipping point, we will need to continue targeted and specific work to bring new people through and shift opinions and perceptions. I'd like to see more work that has themes around diversity that are not advertised or talked about as being diverse. Let's challenge our audiences and infiltrate the mainstream without people knowing what they're coming to. Kind of like a parent hiding vegetables within a meal.....!	6/23/2016 4:55 PM
89	Penalties Quotas Promote careers in the arts more in young people. Ticking boxes won't work, then you're hiring someone just because they're black/Asian/etc rather than being the best person for the job. Financial penalties for already cash strapped arts organisations seems a bit ridiculous. What if you don't have any "diverse" applicants? Should the job not go to anyone just because everyone who applied is white?	6/23/2016 4:30 PM
90	Funding Lack of applicants Quotas Simplistic use of quotas is not particularly helpful - it often simply creates advantages for educated and economically advantaged individuals in those target group, rather than genuinely opening up new opportunities. Routes to employment as arts managers or artists need to be varied, and not dependant on having a degree level qualification. The biggest barriers to all protected groups are probably class and economic. The need to work unpaid to get started, and the lack of contacts in the sector can make it impossible for people to consider the arts as a career at all. Disabled people are additionally affected by this since very few organisations are prepared to put access measures in place for volunteers or interns. Funders, particularly ACE need to do more to sanction those, particularly NPOs who are not doing what they can. The Creative Case rhetoric is strong, but NPO equality action plans are treated as a 'box ticking' exercise by some and no weight is brought to bear on them to change.	6/23/2016 4:15 PM
91	Audiences Leadership I think a change in arts and diversity needs to happen at the top of an organisation, and the want for change, otherwise it will continue to be an issue in the next 5, 10, 20 years. It's about opening opportunities across the board and not so much putting on 'disabled', 'transgender' or 'black' programmes, but rather projects/programmes that are inclusive of different groups of people. This type of approach needs to be woven into how the arts is researched, developed, programmed, advertised, funded and evaluated. There are plenty of artists from diverse backgrounds out there without having to dig. Also, the common notion that the high quality arts activity is not attracting diverse groups because they can't relate or are not interested is insulting, and highlights another area of bias assumption. 'Conventional' audiences also need to be consulted in the drive for diversity in the arts, which I think is one the barriers overlooked, that has a considerable impact on the arts experience. What if 70 percent of conventional audiences didn't want diversity, would arts organisation swallow that loss for the sake of increasing diversity?	6/23/2016 4:05 PM
92	strategic partnerships to introduce groups, funders a presenters/programmers to new ways to develop creative work	6/23/2016 4:05 PM

Diversity in the arts

93	<p>Audiences Leadership A complete turnaround in how we speak about diversity is needed - it's disheartening to always hear it spoken of as a problem. A diverse workforce is proven to be beneficial to an organisation overall (as studies in other sectors have shown). It's a shame the arts of all industries - the arts, which is supposed to be open to new voices, perspectives and invention - is having this trouble. More can be learnt from other sectors who have better track records for diversity - clearly the cultural sector has a problem in tackling this on its own. We need to do more to get funders (private and public) on board in understanding the value of diversity, not just long-term but to see the value in effecting immediate change. Existing audiences should also learn to be less precious about art forms that receive large public subsidy - they are not the only taxpayers. And cultural organisations should have the courage to be different and more embracing of change - if it is change that they want. In all of this, decisions and backing from the top is required. Let us not forget that the reason we are having this conversation is that a small minority holds power in the cultural sector, one that is not representative by anyone's standards. Are we really waiting for their permission to change a system that has served them so well?</p>	6/23/2016 3:53 PM
94	Trustees of organisations need to recognise that the creative thinker is a much more capable person, and therefore should accept and encourage development of the arts.	6/23/2016 3:27 PM
95	<p>Funding Quotas Skills The carrot or the stick. I prefer carrots but they need to be backed up with a stick. Naming and shaming would have to be done with care and only to organisations who have no interest in change Quotas: I'm undecided on this Staff training on a regular basis Training led by diverse artists/people More money for diverse work</p>	6/23/2016 3:27 PM
96	<p>Funding Lack of applicants The Creative Employment Programme funded by the Arts Council and managed by Creative & Cultural Skills was an attempt to bring in a more diverse workforce via apprenticeships and paid internships. The paid internships were specifically targeted at those from lower socio-economic backgrounds and apprenticeships at non-graduates. Organisations taking part could apply for small grants to part fund these jobs, but had to cough up some of their own funding to match this. The full evaluation of the programme is still underway but my experience of the scheme was whilst some organisations fully bought into the incentive idea and recruited young people from diverse backgrounds, many (under funded and well funded) arts orgs used the money to subsidise 'business as usual' recruitment of young people from the typical backgrounds who work in the arts. There was fear and reluctance from many organisations to recruit through Jobcentre Plus and Colleges which was a requirement of the fund, and this requirement was resented by potential applicants who did not fit the criteria - as reported on this website (http://www.artspersonal.co.uk/magazine/287/article/graduates-need-not-apply). The Arts Council has not reported back sufficiently on its experience of this programme, and where the underspend is now being invested. If financial incentives have proved to be ineffective in encouraging more diversity ACE must be bold enough to try a new method, including naming and shaming and/or penalising those who are in receipt of public funds.</p>	6/23/2016 3:23 PM
97	<p>Funding Leadership Diverse Leadership development is key to ensuring that the sector is led from within and that voices which are frequently unheard are given space to express and lead. Bring the participation sector into closer relationship with professional sector to ensure that this pathway into arts engagement also provides a route into professional practice for those traditionally excluded from the mainstream.</p>	6/23/2016 3:11 PM
98	<p>Leadership Communication feels important - not just at executive level or externally to funders or the public but internally amongst the workforce as well. Employees at all levels should know this is a matter of importance and also be told about the ways that diversity is important in all areas of an organisation, not just attracting audiences to tick boxes for Arts Council reports! In an organisation where the norm is white middleclass, many people don't even think that it is a problem because it's what they are used to and what they are comfortable with. Talking about what it is like from the perspective of someone from outside this bubble could help but it needs to be an organisation led issue (rather than just what ACE or the government says) and at all levels and framed in a way that people don't feel they are being lectured to or criticised.</p>	6/23/2016 2:58 PM
99	<p>Funding Quality Diversity still has to be placed within a quality-based context. It's about questioning complacency and encouraging training opportunities. I doubt it can be brought about through funding bodies either rewarding or penalising organisations.</p>	6/23/2016 2:53 PM
100	<p>Lack of applicants More needs to be done (at all levels) to encourage a diverse range of people to enter the cultural sector, and to provide additional support to those already working in the sector, in order for there to be an adequately diverse pool of applicants for roles. Larger organisations and/or those able to provide paid apprenticeships could lead the way in developing the next generation of arts professionals to be more many times more diverse than currently.</p>	6/23/2016 2:53 PM
101	<p>Wider problems I believe that the problem is deeper. Education needs to be FULLY accessible to everyone. Maybe then we won't need to establish quotas...</p>	6/23/2016 2:50 PM
102	<p>Wider problems By showing that careers in the arts are open to all and worthwhile. Though difficult to break down old attitudes to the arts - full of drinking, drug-using ne'er do wells! Asian families will always steer their offspring towards science careers - prestige, money etc.</p>	6/23/2016 2:46 PM

Diversity in the arts

103	<p>Lack of applicants Wider problems To prescribe artistic content would be to misunderstand the nature of art and culture. The art and cultural sector seem to be lumbered with a problem not created by the sector itself but by a shortage of investment on the supply side, through a lack of education and training. - Culture and art education should be included on all school curriculums, not just be available to those pupils in private education. If more is done in that area the girl who currently will become an electrical engineer working for a rail company might become the lighting technician working for the National Theatre. - Internships should be paid, so people from all walks of life can participate, not just the wealthy ones.</p>	6/23/2016 2:43 PM
104	<p>Quotas This is the most difficult area, as I don't think staff quotas are really an answer, and can be counter-productive. At the same time, it can't simply be left to market forces, as, at present, market forces are not delivering.</p>	6/23/2016 2:43 PM
105	<p>Penalties good-will and the hope that diversity issues will rise up into the consciousness of funders and decision-makers have not worked, it will need sanctions.</p>	6/23/2016 2:42 PM
106	Market forces alone will not create change in these situations. We know this already from history.	6/23/2016 2:39 PM
107	Something needs to be done but sticks will be counterproductive it's carrots that are required.	6/23/2016 2:34 PM
108	<p>Funding Lack of applicants Inequalities fuelling this whole agenda in that you have to be increasingly well resourced to get to professional education/training and pursue a career in the arts in the first place. An example of this is less and less formal and regular provision of GCSE Drama options in schools, pressure on pupils to study science,etc. What about bursaries for a diverse background students to encourage them to create careers in the arts in the first place? A writers' scheme to develop work for diverse companies? Need a long term, systemic response not tokenistic short term 'funding opportunities'.</p>	6/23/2016 2:32 PM
109	<p>Funding Leadership Quotas Quotas are difficult, being often divisive and stigmatised. Targets with action plans are better. However, I strongly agree that organisations - and, significantly, it is often the most established, best funded and building-based arts organisations - should be named and shamed at their institutional attitude to diversity. It is not just about programming a 'diverse' artist or arts organisation, or employing a 'diversity officer' it is about connecting with communities who do not normally engage, making proper partnerships with the voluntary & community sector, it is about ensuring there are no social barriers for disabled people, it is definitely about employing people who have experience, and/or trained in working with a wide range of people, who understand diversity, disability and cultural difference, so that the crossing of the threshold can be supported and encouraged and rewarded. Probably most urgently there needs to be more diversity in the senior management and leadership of the arts sector. The last three or four ACE chief executives all looked the same to many people, and it seems that leadership in the arts is a revolving door without much effort to challenge the status quo. Even the same consultants - again, with similar backgrounds - are peddled out time and time again. There are few arts organisations that genuinely challenge because of the funding need to be an NPO or funded by your local authority.</p>	6/23/2016 2:28 PM
110	We need to say YOU CAN! to working class schoolchildren with artistic ambition.	6/23/2016 2:19 PM
111	<p>Leadership Organisational cultural change is the only sustainable solution. We have to stop focusing on projects and start recognising that the entire org needs to change in order to be fit for purpose to serve a truly diverse audience.</p>	6/23/2016 2:10 PM
112	Positive action .. better than quotas , identify areas with low representation	6/23/2016 2:02 PM
113	<p>Funding It would help if NPO's had a pot of money they could apply to cover additional costs to provide greater diversity - whether extra costs for recruitment, or for the delivery of work.</p>	6/23/2016 1:53 PM
114	<p>Funding Lack of applicants In my experience arts organisation are keen to embrace diversity, so penalising them is unlikely to work. The problem is often a lack of contacts to the pool of artists, trustees or managers with an interest and relevant skills. Establishing management and governance training schemes, showcases, networking opportunities and board banks that create links between different communities would be more helpful.</p>	6/23/2016 1:47 PM
115	<p>Funding Leadership Too often these initiatives are purely window dressing, ACE funded organisations drop into the poor, the sick, the disabled and then run away. To be an inclusive and diverse organisation you have to make changes, you have to challenge embedded views - you have to stop being a Florence Nightingale setting out to save the poor, the disabled and the minorities. Instead employ a diverse workforce, dont patronise them or offer tokenism. Change the programmes, maintain professional and inclusive attitudes. Work with organisations and individuals embedded within communities, make sure they are paid well, that they are offered significant profile (not just in the small print). And please, do not then just add the figures onto ACE funded organisations' statistics and forget about the children and adults that are left behind.</p>	6/23/2016 1:45 PM
116	<p>Funding Quotas There is an argument to say leave it to market forces, but that doesn't recognise how the other factors (expensive education, anxiety about employment) impact and how slow change is. It is detrimental to the future of our sector if things remain slow. I'd like to be sure that any incentives are properly targeted, with data and evidence to show where they might have most impact. Otherwise they would be seen as divisive (hence my worry about quota)</p>	6/23/2016 1:38 PM

Diversity in the arts

117	More support needs to be given to help organisations improve their diversity including networks, advocacy for arts careers at earlier education stages, large scale research into potential barriers, development opportunities and more talent sharing.	6/23/2016 1:16 PM
118	Lack of applicants I benefited from the Arts Council Apprenticeship Scheme (running in the 1990s) to give people with disabilities opportunities to work in the arts. My disability is invisible, but means I can't work full time - and had been unable to work for 12 years. Although I'm not 'visibly diverse' (white, female, middle aged) - my opinions, working methods and career path have been shaped by my time as an Apprentice,(for which I'm very grateful).	6/23/2016 12:58 PM
119	Funding Any targets have to be realistic and need to drive the right behaviour change. Initiatives are helpful but only if they result in sustainable and ongoing cultural change in organisations.	6/23/2016 12:55 PM

Q7 Do you have any other general comments about diversity in the arts?

Answered: 211 Skipped: 552

#	Responses	Date
1	I'm not sure that a lot of these questions are useful in getting to the actual issue. I appreciate we need to be aware of 'diversity' in order for it to increase but possibly not so much that we simply employ people on the basis of their 'difference'	7/25/2016 4:55 PM
2	Diversity Taking part in a diversity programme made me more different and labelled me as 'other' for the very first time.	7/25/2016 3:20 PM
3	The arts should reflect society. We can never have the best , most inclusive arts activity if access is not without prejudice.	7/25/2016 1:55 PM
4	It used to be ghettoised and now we're all supposed to be working across the board to increase it, but I think actually it has been disapated so it's really hard to find quality longstanding contacts	7/25/2016 11:59 AM
5	The arts reflect Society in general and we are entering a very regressive time which makes me feel that ACE will need to tread carefully	7/25/2016 11:27 AM
6	The arts are full of racists and bullys at the tip. The funders do nothing about it, but use rhetoric. They gave never been challenged about their institutional racism and racist structures, behaviours and practices. They are bigots who think that as long as there is one 'other' in the room, they have done their jobs. They do not consider talent, artistry, creativity or the best people. It is clear that there is no real belief at all in real diversity and making sure that it is a core part if what goes on behind the closed doors of these places.	7/24/2016 9:18 PM
7	There can't be many arts organisations in this country that would NOT want to succeed in creating more diversity in the work they produce and the audience that sees it. The problem lies in understanding how to do this and how to communicate it. Most community-based organisations (like ours) simply don't have the expertise to formulate a diversity programme and carry it out, and certainly don't have the time or the money to invest in the research to find out what might work. We do the best we can with the resources we have; we network to make contact with other community-based groups and we support them if we can, but we have to sustain our core business, or our organisation would go under. If that happened, everyone who currently enjoys taking part (with all the physical, social and mental health benefits that entails) or attending inexpensive, good quality theatre performances, would lose out and our local area would be the poorer for this.	7/23/2016 11:34 AM
8	It is an urgent matter.	7/22/2016 5:59 PM
9	Funding There are many organisations, receiving very large pots of funding, in culturally diverse cities. But the work they produce, the artists they work with and organisation staffing does not reflect this. Culturally diverse staff tend to be front of house as ushers, box office and catering.	7/22/2016 3:08 PM
10	Leadership It should be seen as a vital underpinning to our national conversation and to opening up new channels of enrichment and understanding of how other people see the world and interact with it. A way of opening up exciting new avenues for exploration and creativity. We need to fundamentally question who controls the power, the resources and the media to decide what audiences get to experience.	7/22/2016 11:56 AM
11	no.	7/22/2016 9:55 AM
12	Funding Community outreach by informed and skilled arts organisations is crucial to breaking down barriers and building new, diverse audiences. The importance of excellence in community based artistic interventions should be a high priority for funders, who need to recognise that such work needs to be supported and sustained over time.	7/22/2016 9:32 AM
13	Audience Wider problems So many! Too many. Let's get rid if that whole 'work which reflects our society' thing. Round here, society doesn't LOOK that diverse. (Appearances are deceptive) People don't necessarily want to see themselves reflected or feel that they are attending an arts event to be 'worthy'. Let's just spread the word that there is quality and enjoyment to be found in variety, something new, something different, challenging and most importantly: welcoming. I hesitate to say it (checking my white privilege) but people from outside ANY cultural or identity group can feel alienated from attending something which appears to be for a particular group. This is what we need to work on. Arts for All may sound dated but it's actually what we need society to believe in.	7/22/2016 7:55 AM

Diversity in the arts

14	I think the actual art form itself has issues of diversity that crop up too. Music tends to be the poor cousin behind theatre and dance and visual arts and participatory arts also seem to be the bottom of the pile. In fact even the language in the early questions in this survey are biased towards organisations with audiences. Not all arts organisations have audiences and participatory arts ones can be more focused on the participant themselves. Who decides this apparent hierarchy? Why do the arts council also break us down into distinct artforms when reporting when we are actually much more fluid and diverse than this allows.	7/21/2016 8:21 PM
15	It has been improving over the years, but more does need to be done. To see people from diverse backgrounds receive more public facing positions will aid and inspire	7/21/2016 5:12 PM
16	Lack of applicants Quality in the classical music sector it's a problem from the earliest of training days - professional music organisations can only choose from those who reach the highest standard and if there has been no training over many years for all types of people, not just those from an informed, educated or privileged background then there will not be sufficient diversity at the professional level. the whole sector has to work together to tackle these issues.	7/21/2016 4:49 PM
17	It remains an area that the sector fails on in particular: Leadership and staffing Intent of programming Attitude and understanding	7/21/2016 4:33 PM
18	If we genuinely want a more diverse arts industry, the approach needs to be genuine; recruitment must be genuine and not the bare minimum, conversations should be not just inclusive but welcoming. The diversity baton could continuously be passed down; arts organisations could say 'the universities aren't feeding us diverse artists/work force', FE could blame HE, HE blame schools and we could all blame the exclusive culture that surrounds certain arts organisations/spaces. We need more pathways into the arts and a genuine commitment across all communities we are working too. However, it's not just the arts. Pigeon-holing is reinforced across all aspects of society - in the media, social media, marketing speak, we are conditioned to 'find our tribe' or alternatively, the 'alternative'. The answer perhaps lies in access - free access, not just in terms of cost, but the freedom for participants to do what they want with something, no preconceptions. This doesn't undermine expertise or experience nor does it produce work of a low-artistic quality. But people are either fear this or worse, look down on this.	7/21/2016 3:27 PM
19	There is a big gap from emerging work to mid-scale in theatre for under represented work, particularly ethnicity and disability. Radical action across the whole sector is required	7/21/2016 3:19 PM
20	I probably said it all in my last comment!	7/21/2016 2:58 PM
21	Funding Endless eg Arts Council schemes have clearly failed otherwise we would not be having this dialogue and we would be seeing those people born in the 1980s from diverse backgrounds more prominent in the arts - creators, managers, teachers etc. But we're not, not even within large diverse metropolitan areas such as London. Is the white cultural hierarchy still imposing what it thinks are the "arts" on the wider society and hence it will never produce more than a token of non-white, disabled, socio-economically diverse professionals?	7/21/2016 2:44 PM
22	I was brought up London. I often deal with arts employers who have come to London to study or find work. They have little knowledge, experience or familiarity of the diversity available here. Their ignorance especially those working in London museums has a detrimental effect with huge repercussions.	7/21/2016 2:01 PM
23	Surely art - a form of creativity and love - should be the place where diversity is embraced ten fold ... why we are still living in a world where this is not the case is a sad thing to wonder!!	7/21/2016 1:51 PM
24	Funding is key	7/21/2016 1:34 PM
25	Diversity is a good thing, exciting projects / relations / collaborations can result of it, our association aims to be open to discover the opportunities in diversity. On the other hand it is pointless if it comes with (semi)forced positive discrimination.	7/21/2016 1:33 PM
26	It's the elephant in the room. We are growing sector yet wages are still below average. We are not equipping teams with decent training, costs are kept low and not enough people within excluded groups are enabled to make work and show it. Especially away from the topical arts & health fashionable strands of work	7/21/2016 1:16 PM
27	Audience In terms of addressing more diverse audience engagement - in our experience there is a heavy level of self-recognition that influences audience attendance and which throws the onus back on addressing more diverse representation in the artist base and the artistic programme.	7/21/2016 12:58 PM
28	Lack of applicants This is a complicated question... I think more should be done to allow non-white individuals to be more confident (I struggle with this personally). What I mean is, the visual arts, when you reach a certain level is very white and therefore some how I feel that I can not relate to individuals in senior management. In other words, if there were more schemes to boost the confidence of non-white individual in the visual arts, there would be more non-whites in senior positions, making it a more comfortable environment all round. I hope I am making sense!	7/21/2016 11:34 AM
29	It is a subject that has been debated for over a decade and it is shameful that the arts have not been able to shift - we should be an industry leading the way with accessibility and inclusion because creativity does not discriminate and artists and arts organisations gain such value from working with diversity.	7/21/2016 11:27 AM

Diversity in the arts

30	I would say that the arts, being more liberal, tends to be comparatively more diverse than other sectors, though the main restriction would be an element of elitism, as perceived by those from lower socio-economic backgrounds. Diversity surrounding race, sexual orientation, or religion etc, are much more prevalent.	7/21/2016 11:17 AM
31	Lack of applicants I think we can learn lots from other sectors. The Fire Service for example look at pre-support for selection events that for whatever reason individuals may not be most familiar and then as a result don't perform within this contract. We need to think about where we target and advertise. If you want to attract those individuals from less traditional routes for a traineeship for example - Don't advertise on graduate internship pages and wonder why you don't get a good response rate. I think there can also be a snobbery about advertising in Job Centres yet this may well be a market for gaining new people into the sector all be it with some more significant on-job training. We also need to think about the obsession with professionalisation. This of course doesn't mean that anyone can do everything we do but what it does acknowledge is that to be able to do these things can be developed outwith university etc. Whilst we are a knowledge based sector to a greater degree the associated capabilities can be developed elsewhere.	7/21/2016 11:08 AM
32	It needs to be lead by people from diverse backgrounds, not by white middle-class people trying to do good.	7/21/2016 11:05 AM
33	Leadership As a person of Indian origin I have never felt that my ethnicity is an obstacle when working in the arts sector however my working class roots do create a sense of 'not fitting in' when speaking with people who have not attended state schools or come from inner city areas.	7/21/2016 11:01 AM
34	Wider problems Inclusion needs to start at very young age. By time someone (from any background) is older they may assume that the arts is not for them so exclude themselves from initiatives and cultural events.	7/21/2016 10:54 AM
35	Wider problems It's a real challenge. In the short term, efforts to improve the diversity of an artistic offer presents many risks--the most concerning being financial ie, low ticket sales, not speaking to traditional donors. That's why it is important that measures do not punish organisations in the short term. We have to keep afloat. It is a culture change that needs to happen over a sustained length of time. And by culture change--I think I mean behavioural change. It is about changing the perceptions and attitudes towards the arts that cause barriers to participation. Behavioural change could happen with a strong national level voice (PR and campaigns) that can speak to a wide audience, which local and regional arts organisations can tap into. Hate to say it--but looking at Sport England and its recent campaigns to support behavioural change eg, #thisgirlcan. It might look tokenistic, but I think it might be slowly making a difference and changing perceptions about what it is to participate in sport. Could arts explore a similar approach?	7/21/2016 10:51 AM
36	Diversity Establishing what we mean by diversity is important. The definition at the outset is extremely wide, to the point of being meaningless. It could encompass a national company that only serves a London audience, or an arts organisation that only employs graduates, or a gallery that only provides information in English.	7/21/2016 10:50 AM
37	We need to build diversity in to everything we do in the arts = no compromise! In the future the aspiration would be that we don't even need to think about it - we just work in an inclusive way from the outset. We need an antidote to Brexit and the negative focus on immigration resulting in a move to the right. The arts can lead, challenge and restore.	7/21/2016 10:41 AM
38	In light of our knowledge of the over-representation of minority groups in the Criminal Justice System, new government-led reviews, and ACE's focus on their Creative Case for Diversity, there has not been a better time to think about improving diversity and equality in both the arts and criminal justice settings. By creating innovative and diverse work, we can engage a wider range of people who in turn can influence new participants and audiences down the line. As mentioned earlier, we are currently working on a diversity resource, which we'd be happy to share once it is complete. You can email kate.davey@clinks.org for more information.	7/21/2016 10:38 AM
39	Leadership As someone from a working class background in the arts, I regularly find myself shocked at the lack of knowledge of the barriers which face people from a low socio economic background by large organisations and influential arts workers. We need to increase the voice of people from varied backgrounds in managerial and decision making positions to ensure the measures put in place are relevant and do not instead add a further barrier. Perhaps a more digestible form of the brilliant research which is already in publication so that it cannot be ignored! I would also like to flag the fact that I am fairly young for my position. I constantly get comments about how young I am, in quite a patronising way, especially at networking events. I wish the Arts could embrace young workers and celebrate them rather than the gatekeepers of organisations being thought of as the barer of all knowledge!	7/21/2016 10:36 AM
40	Lack of applicants Working in HR my own beliefs are that those that struggle to enter the Arts are not necessarily those automatically thought of as having a distinct disability or protected characteristic. I believe those less able to enter are the working classes - of which cross over all genders, races and abilities. It is predominantly this group who do not have the money from their parents to support them working for free or at lower salaries offered to start a career and enter the Arts.	7/21/2016 10:32 AM
41	Diversity is important, but there also needs to be a realistic, wide-ranging discussion about it, rather than knee-jerk quotas or funding of segment-specific organisations. The demographic of the country is changing, but outside the metropolises it is very white British. Address the issue of class and financial barriers rather than the colours of audiences. And of any sector, I think it's safe to say the arts is the most open towards sexuality, so highlighting such statistics almost takes things backwards.	7/21/2016 10:25 AM

Diversity in the arts

42	The arts thrive from a collection of difference minds, its the constant openness of ideas and encouragement to listen to different voices and find beauty in that which is why the arts are such a progressive way of thinking. Diversity should be celebrated in this respect.	7/21/2016 10:19 AM
43	Resistance to diversity is seriously entrenched. It is the same embedded fear of foreigners which resulted in us leaving Europe.	7/21/2016 10:02 AM
44	Our organisation is running a Diversity Champions scheme to encourage our business to develop its diversity. I think there is clear evidence in the sector that there is a desire to improve the wider situation, but negative action ie penalties are not the answer in my opinion. I would say that the key priorities are working positively to reinforce the message that the arts are for everyone, and striving to remove barriers to participation.	7/21/2016 9:57 AM
45	If my company would have funding to focus on diversity issues the situation would improve. To improve the diversity situation in the arts one has to invest a lot of time as there are many aspects to look into. For example, why are there not more diverse artists in the contemporary art world? we probably need to go back to schools and see why children do not go to art college etc.	7/21/2016 9:52 AM
46	Leadership It's the staff of many institutions who are the problem (particularly at the national institutions) - they are generally white, middle to upper class, and privately-educated, paying lip service to diversity whilst lacking any true understanding of it. Current staff tend to hire people who look and act like them, and then wonder why they can't increase diversity within the collection or programming of the institution, or attract a more diverse audience.	7/21/2016 9:50 AM
47	I would say that this survey itself is approaching 'diversity in the arts' in a way that is not properly acknowledging in the language or phrasing that 'diverse individuals' or 'diverse workers,' are also just individuals. Perhaps you should speak about diverse individuals and diverse work or artistic product separately, as it's disconcerting to analyse my experience as a 'diverse individual' and then 'product' in the same section. Please get greater feedback from diverse individuals working in the arts to find out what would actually be useful questions to put forth, I have a lot to comment about diversity in the arts, but have not felt that I could adequately address any legitimate and serious concerns in this survey, albeit is a survey, and feel put off by the language that you have adopted.	7/21/2016 9:42 AM
48	We have challenge our own preconceptions, recognise our own privilege, and be empowered by funders to take risks.	7/21/2016 9:36 AM
49	i'm still disappointed by what i see in the North east both in terms of leadership, attitude, understanding and action.	7/21/2016 9:28 AM
50	That it goes way beyond just 'be more diverse'. We need to encourage more diverse communities and young people in the UK to believe that they can choose the arts as a viable career choice. It's easy enough just to bring in international artists, but we need more UK based diversity in the arts.	7/21/2016 9:19 AM
51	Work done by Greater London Arts in the 80s to ring fence monies for Black and Asian dance for 3 years yielding incredible and long term results - recognised worldwide it does not take much money or time to shift change through clear targetted initiatives	7/21/2016 9:15 AM
52	Quality The Creative Case is lacking practical understanding. It is too arty and speaks mostly to Arts Council clients. There is not enough good product around to attract diverse audiences and venues in particular have or take financial risks to develop audiences. This is often not possible in the financial climate. There is not enough Great Art and the Everyone needs to be interrogated more.	7/21/2016 7:12 AM
53	Lack of applicants One of the biggest barriers are the huge university fees required to achieve a degree in a field which pays little. The propensity of arts organisations to offer unpaid internships is a disgrace and had become so common place that only those who can work for free for several years after graduating stand a chance. This is liberal arts dirty secret and more should be done to expose it.	7/21/2016 6:57 AM
54	Not at this time.	7/21/2016 2:17 AM
55	Skills Useful insight coming through from Audince Agency re diversity of outdoor arts audiences: you probably have seen that already. Should we be exploring the idea of Cultural Intelligence alongside Emotional Intelligence... ie. As a willingness to recognise your own cultural bias, and training people to explore it? I participated in a free MOOC training via FutureLearn.com as a CPD tool.	7/21/2016 12:43 AM
56	Diversity Funding It's an incredibly important issue but one that requires a targeted and focused approach. No one organization can "fix the problem" (has anyone been able to identify the real problem we're trying to fix?) and more responsibility should be placed on larger organizations with a large-sized staff team and infrastructure as this seems very challenging in smaller organizations.	7/21/2016 12:17 AM

Diversity in the arts

57	Coming into the arts management from a career in the social service field, I have been impressed with the sheer diversity of the industry. The most serious problem I feel is that the arts are not consistently valued as part of our society - mostly the arts are considered as a "Nice to have" but come difficult times and someone's mother needing a hip operation - we know where the money will go. Until the arts are considered as valid a career choice as accountancy or banking, building construction or plumbing - a vital and necessary part of the lives we lead - nothing will really change. Arts organisations will continue to struggle to find the resources to support their practitioners and open the world to their audiences. We need a movement - worldwide - where we have one day when NO arts organisations operate. No theatres, no libraries, no art galleries, no dance, no television or film. Then people can see how important and necessary the arts are.	7/20/2016 11:28 PM
58	Leadership Diversity is much talked about and desired, but progress is much too slow. Organisations need to look at their core structure to enable this to happen much more quickly. We need to rethink our entire working processes and make ourselves more open and attractive to those from different backgrounds. We need to embrace individuals and the approaches and knowledge they bring with them, not fear those who work differently to us. Different ways of working are not a challenge, they are a blessing.	7/20/2016 11:05 PM
59	It takes truth seeking on so many levels and asks us to do the hard work of being better people than we are---or think we are. Our empathy and commitment are needed badly in this world.	7/20/2016 10:24 PM
60	No	7/20/2016 9:31 PM
61	Diversity Funding I think we should be clear about what we mean by diversity. On the face of it I am a white, middle class, middle aged woman who has benefitted from being in a position of privilege. I do however have my own story to tell about diversity having come from an extremely poor family and growing up on a council estate. I had no opportunity to engage in the arts beyond school. Fortunately a couple of key people made some arts opportunities happen for me. Some opportunities that began a lifelong journey. Perhaps we need to do some work to unpick different stories. I do believe that there is an absolute need to invest in a pipeline programme to attract, support and develop individuals diverse backgrounds and very much from Black and Asian backgrounds and individuals with physical and learning difficulties and disabilities. Open the door to organisations at all levels and all the way up and provide the resource to ensure success (ACE, etc).	7/20/2016 9:18 PM
62	There needs to be more. The state of diversity in the arts in UK is really poor. Something needs to change.	7/20/2016 9:14 PM
63	Diversity needs to be valued and investment in art.	7/20/2016 8:56 PM
64	To increase diversity funders need to do outreach, that is, go out into the community to encourage diverse artists and organizations to apply. It is a lame excuse to say that no one is applying to programs when nothing has been done to reach out. In order diversify the grantee pool, funders have to find out where the barriers are, and then change the foundation of the grant programs. For example, can a socio-economically challenged person be expected to write a brilliant proposal when their status has not afforded them the same education as those with better economic status? What about language barriers? Funders need to consider what the "cultural norms" are of diverse communities and meet them on their terms, rather than expecting them to magically reach the common standards of grantmaking.	7/20/2016 8:50 PM
65	Encourage talented working class youngsters - tell them 'You Can' - they have received the opposite message for 100's of years.	7/20/2016 8:35 PM
66	theatre is institutionally racist	7/20/2016 8:30 PM
67	Funding Organisations which are diverse should be rewarded by increased funding	7/20/2016 8:15 PM
68	Leadership we can't have the conversation about diversity without the people we are trying to attract in the room! they should be at the table where the decisions happen.	7/20/2016 8:01 PM
69	Leadership My overwhelming feeling is that organisations run by younger generations do not have the same issues with diversity. I would be really interested to see the results of a study which looked at this. Long term planning and slow growth seems to me to be the answer, particularly in a world of quick-fire public perception, where there isn't time to explain something which isn't instantly understood. Justifying something to funders is not the same as making an impact on a community mindset.	7/20/2016 7:32 PM
70	I think we need to stop talking about it like it's an anomaly. Diversity is the world we live in so surely diversity should also be the arts, sports, health, environment etc we experience.	7/20/2016 7:24 PM
71	Funding Leadership Any support to encourage and develop diversity in the arts, should be focused on three things. 1. Building knowledge, confidence and approaches within the sector, to make real plans, objectives, governance etc. around diversity, equality and inclusion. 2. Capacity building in developing under represented groups. 3. Ensure all monitoring of diversity achievements and impacts are undertaken by competent organisations/individuals.	7/20/2016 7:24 PM
72	Diversity Too often diversity is synonymous with ethnic diversity as opposed to other diversity priorities including age, disability, socio economic status and sexuality. Its important that we consider and act on all	7/20/2016 7:19 PM

Diversity in the arts

73	Diversity Diversity is a very broad spectrum and to identify gender and disability in the same category as race and religion seems a rather blunt tool. Some things are improving and these need celebrating but I think that the generalisations are not necessarily the best way forward.	7/20/2016 7:18 PM
74	See previous question.	7/20/2016 7:06 PM
75	Please let's stop thinking of it as an issue limited to the colour of someone's skin.	7/20/2016 7:03 PM
76	Speaking as a disabled arts venue manager, if we cannot even ensure that our recent industry conference was accessible then we've got nowhere. So often disabled access is either not considered or is an after thought. I've also recently been asked to attend showings of work up three flights of stairs and no lift, "Oh sorry, we'll look at this for next time". Far far too often "Sorry" is regarded as an acceptable outcome.	7/20/2016 7:02 PM
77	it took along time for the sector to wake up to this issue - one of the challenges now is that it is a low paid sector and the best diverse candidates now have a great deal of choice of where to work - 20 years ago opportunities for BAME people were limited and the arts benefited - addressing pay and conditions and eradicating unpaid work and internships will help create a level playing field for employment	7/20/2016 6:34 PM
78	No	7/20/2016 6:16 PM
79	The USA seems to have a good model.	7/20/2016 6:05 PM
80	Wider problems I am troubled that apparently 95% of differently abled characters are played by able bodied performers. I think ethnic and economic diversity needs to tackled at the root cause with drama school grants etc.	7/14/2016 3:16 PM
81	I have been filling this survey out as an individual who works with venues and teams. My response is specific to my individual practise and experience. A combination of the unknown, preconceived ideas about quality and ability, institutionalised racism and a culture of a glass ceiling become the barriers to developing diversity in the arts.	7/11/2016 2:45 PM
82	I think the arts is one of the most diverse sectors as it has less boundaries and restrictions than others and it is constantly challenging them.	7/8/2016 5:03 PM
83	Funding The funding system does little to address the systemic problem of poor recruitment practice across the sector.	7/8/2016 9:16 AM
84	We attend events & discussions to encourage debate and awareness. These are helpful in sharing best practice and advice for promoting diversity within small companies where resources are limited.	7/7/2016 9:18 AM
85	It is all of our responsibility's to improve diversity in the arts.	7/6/2016 7:56 AM
86	Leadership A fundamental shift in attitudes towards diversity is required. Institutional and individual racism exists within the arts. So long as the sector is in denial about this, we cannot begin to have a meaningful conversation about it, never mind stamp it out. For some, 'diversity' is synonymous with 'compromise', making their approach to diversity negative from the outset. Organisations require a degree of cultural competence to understand and respond to the needs of different communities. If the organisation lacks diversity, and the social circles of those employed by it lack diversity, it's difficult to see how the organisation can deliver programmes for those communities or support 'other' staff. Genuine partnership working with diverse artists and organisations can help pave the way towards achieving diversity and meaningful, sustainable engagement with diverse communities. It's really not great (still) being 'the only one in the room', especially after 25 years. Also, being the only one in the room means 'others' lack representation at every networking event, opinion-forming roundtable, or decision-making panel when 'the only one' is unable to attend. This limits the extent to which people of diverse backgrounds can have their voices heard, or their views reflected in key decision-making processes.	7/3/2016 7:01 PM
87	Need to address education- accessibility to attract young people from minorities into careers within the arts.	6/30/2016 3:38 PM
88	We need to do more to trumpet the benefits of broad diversity for our organisations. Many feel it's a duty rather than a pleasure.	6/30/2016 12:45 PM
89	Change Makers is a positive move. Diversity needs to be led from top - so interested to see what impact this makes on the sector... TV (which I don't watch - so can't really comment) seems to be way behind. Maybe its rose tinted glasses but the 80's seemed to have more disabled presenters on our screens. What happened?	6/30/2016 10:23 AM
90	The difference between commercial and subsidised theatre (in terms of attitude to diversity) is disappointing. The key surely must be encouraging a more diverse pool of applicants at an entry level.	6/29/2016 5:24 PM
91	Prohibitive tuition fees at universities will inevitably exclude potential candidates from pursuing a career in a sector that offers low salaries.	6/29/2016 2:38 PM

Diversity in the arts

92	Audience I believe the workforce and programme of work within an arts venue should reflect the local areas in which it represents. However, there should always be a call for diversity within the workforce in order to reach diverse audiences who may be harder to reach and need a familiar entry point to the theatre. I believe there is a diverse breadth of work out there to programme but venues can only be confident in programming such work when they have at least a minimum loyal audience who they can assume will attend.	6/29/2016 1:29 PM
93	Www.the Great British Diversity Project. Com	6/29/2016 9:32 AM
94	It's such a MASSIVE problem, and at times the arts can be very forward-thinking, but where we achieve in thinking, we generally lack in process, systems and training!	6/28/2016 9:30 PM
95	An article with good perspective https://joeoptimistik.wordpress.com/2016/06/15/the-east-asian-actors-dilemma/	6/28/2016 9:24 PM
96	Programmers need to be more open to diverse work and make sure it receives mainstream billing. Normalising Diversity is what will change attitudes.	6/28/2016 2:42 PM
97	I'm disappointed in the lack of diversity in art museums.	6/28/2016 12:25 PM
98	Variety and difference are the lifeblood of creativity.	6/28/2016 11:48 AM
99	Quotas This survey suggests we actively need quotas as to employment and programme as the arts world is white, middleclass and female. This means people being employed by their race, gender and culture and only those chosen being able to work on particular cultural art forms as they have the particular 'culture'. This prescriptive view of the arts can only lead to a segmentation of staff, programme and audiences that ignores the fact that audiences come to see what they want and that the best candidate should get the job. There is only one category of diversity that I would support and that is the disabled by the fact that they really do have barriers to employment in the arts and the workforce in general.	6/28/2016 11:39 AM
100	We should get a few more anthropologists and sociologists to actually understand what's going on rather than just act based on economic forces and the laws of the market.	6/28/2016 11:38 AM
101	carrots have not worked need more sticks people only really do what they are marked / judged upon	6/28/2016 11:22 AM
102	I think we have a long way to go as a sector before we can truly say that we take it seriously.	6/27/2016 5:30 PM
103	Leadership We need to do more, we need to make change from the bottom up, we need to educate and support young people from education that the arts is a place for them. We need to support schools to communicate the value of the arts as a viable career and not a vocation that is supplementary- Universities should support young people from diverse backgrounds to access courses in creative disciplines as well as advocating for 'non-traditional' further education access routes. We need to make changes to leadership where diversity is not appreciated or seen as beneficial.	6/27/2016 4:50 PM
104	needs to be encouraged for many reasons, widen global appeal etc but very unlikely	6/27/2016 2:34 PM
105	More needs to be done to create a wider and more diverse circle of networks. Individuals belonging to diverse communities and/or groups need to be involved in more inter-organisational events and projects.	6/27/2016 12:58 PM
106	Leadership It is quite striking to come to the arts/culture sector from the community voluntary sector. There is a distinct sense of elitism at all levels by which arts and culture is the purview only of those of privileged backgrounds. There is also a strong lack of awareness/understanding of diversity and in some cases unwillingness or lack of interest to engage with marginalised people or increase diversity, except in limited and distinct short-term ways. This is especially true beyond audience development, with very limited attempts in mainstream arts/culture to embed diversity within overall programmes and particularly in professional opportunities.	6/27/2016 12:19 PM
107	Funding I'm fed of hearing this discussion, being told that things will change, then seeing very little change. The only way there will be more diversity in the arts is if the money is directed to organisations working to improve diversity, and those who are tokenistic have their money reduced.	6/27/2016 11:26 AM
108	I've made quite a lot of comments already! Essentially, something has to change.	6/27/2016 11:09 AM
109	It is quite complicated as a lot depends on the geographical area you are in, who is making the decisions, what facilities you have at your disposal and many other factors. Organisations might be doing really well in one area of diversity, but have a long way to go in another. I believe that increased diversity will make the arts bigger, better and stronger. We need to work together to find a way to achieve this.	6/27/2016 10:49 AM
110	Leadership Gatekeepers - those who are in charge of the finances, run venues, make hiring decisions and programme work are the people that need to be educated that the arts belong to everyone and everyone needs to see themselves reflected on stage and behind the scenes.	6/27/2016 9:13 AM
111	There is a shameful lack of diversity within the Arts my particular organisation is doing incredibly badly here. Diversity is largely represented within the learning department and the front of house team- there's seems to be a lack of interest & attention to this and this doesn't appear to be an appetite to challenge this.	6/26/2016 8:59 PM

Diversity in the arts

112	We need more incentives from the top to ensure it happens	6/26/2016 9:47 AM
113	Audience Funding Leadership The arts world has not yet worked out how to engage with and win ownership from the wider world. There are still attitudes based on assumptions that programmers, marketeers and arts administrators know best what the audience should have and very little attempt to really engage more widely and very little respect for the fact that we should offer work that is the best. This is not necessarily self indulgent work that artists and arts professionals think risky but it should be well made with high values that has the power to make people look again. Too many arts organisations remain wedded to European art traditions and do not respect the fact that many of the people in this country come from equally rich cultural backgrounds. The Arts Council for instance has taken a long time to recognise South Asian arts and still only does on a relatively limited basis.	6/26/2016 8:49 AM
114	It does not exist in modern Britain we have become more concerned about debit than quality.	6/25/2016 9:59 PM
115	Leadership Schemes for young people which are free, widely advertised and aim to tackle diversity whilst also promoting opportunities and training are essential. Arts organisations need to commit longer term to these programmes, looking at how they can genuinely support individuals and organisations and the legacy of these projects. I feel passionately about this issue, and now is the first time I can truly say I work for an organisation (not officially an arts organisation, though my role is as an arts producer) which is fighting for change and thinks 360 degrees around this issue. The problem seems to be with ego and the unfortunate norm of tokenistic community/youth projects which mainly serve to make arts organisations look good, rather than to make real impacts to lives or the culture around diversity and access to the arts. Another issue is that these projects are often 'tacked on' to core delivery, not prioritised, and run by often the most junior staff members. In my opinion to deliver a programme which works with people who have had fewer arts opportunities or to make work for this audience should be the biggest provocation for the best possible work, but sadly community arts is often code for amateur, poorly executed schemes without real strategy.	6/25/2016 5:30 PM
116	It's weak, the funders and the institutions are institutionally biast, ignorant or racist	6/24/2016 10:46 PM
117	Wider problems Sustainability of careers is a problem. The issues around pay aren't always reflected accurately. It's not that lots of people working in the arts have some other mystery income to support themselves but if you grow up in a stable economic situation perhaps it doesn't scare you as much to take some risks and go into an area of work that is unstable. But this is just not attractive or possible or comfortable for plenty of people - why would you go into something knowing you are going to really struggle to earn a living having watched your parents struggle to improve their own families lives. That is perverse to many many people.	6/24/2016 9:37 PM
118	It's been widely acknowledged for some time that this is a priority yet no silver bullet exists. Greater flexibility towards and celebration of trials - when they do and don't work. Less damaging, negative press when initiatives target bme communities - acknowledgement that this is a good thing and must be trialled.	6/24/2016 9:17 PM
119	Funding Leadership It seems as though it is 'flavour of the month'. What happens when it is no longer 'flavour of the month'?	6/24/2016 9:14 PM
120	Leadership Quality So many comment - more than ever, on this calamitous day of the referendum, we need to learn from and love each other, thriving and growing through our differences and sharing our diverse experience in the only way possible - through the arts. So limiting my comments to 2. Wondering about the definition of "art" if, for example, we exclude creative activities such as urban music from our definition of "art" then what does that say about us and our ideas about diversity? And the endless pursuit of "excellence" - does "excellence" come out of privilege? Who says what is excellent. Who defines excellence itself. If we want change to come through arts funding, funders have to be willing to fund aspiration and take risks. Otherwise we will endlessly be fed the same "excellent art" we have got now, and it's going to look pretty un-diverse.	6/24/2016 6:46 PM
121	More could be done to message and target diverse work. Arts organisations tend to create in their own bubble and assume that their work will be sought out and don't necessarily or actively target different communities very well or different audiences. They think if they want to target a diverse audience they should just fly poster in Southall and don't think about all of the other places that BAME audiences live in.	6/24/2016 4:33 PM
122	Class and socio economic status are not given sufficient attention as barriers to engaging in the arts	6/24/2016 1:45 PM
123	We'd like to see more diverse candidates considering a career with our organisation.	6/24/2016 1:10 PM
124	It is important that art, artists and organisations strive to be relevant. Diversity of participation is implicit.	6/24/2016 12:32 PM

Diversity in the arts

125	Diversity is the saviour of the arts . Where homogenous product rules there lies banality . The nazis suppressed diversity in art and destroyed non arian work. This will happen again. Cast adrift on this island the people will become isolationist and backward looking . Diversity will STAGNATE. World influences will diminish and understanding and tolerance will suffer. Voices in the arts will be only heard while they are supporting narrow perceptions of what is acceptable. We will be forced into our ghettos of gender, sexuality, ethnicity, creed and nationality. Divide and Rule and starve any artistic questioning. This has been a very very bad day for the arts, and the diverse voices that will certainly be stifled. Any backlash and protest will be marginalised and in 10 years regional art will be beyond provincial. Regions that were supported by European funds will be deserted. Theatres , orchestras arts centres and schemes promoting new work will close and be disbanded. Musicians, actors, painters, poets and writers will cue up for call centre jobs. London and the South east will carry on regardless because regarding something requires respect and understanding, that was just abandoned.	6/24/2016 12:24 PM
126	We believe that real diversity equality means that there is proportionally equitable socio-cultural space for a nation's constituent communities to represent and share their stories with wider society. The theatre is where stories about Muslims were first told, or mistold, beginning 500 years ago. We therefore believe that a balanced representation of Muslim cultures on the British stage is crucial to an inclusive national cultural narrative, one that reflects contemporary trends and our fast moving globalised world.	6/24/2016 12:09 PM
127	Arts colleges, universities etc need it as part of what they teach.	6/24/2016 11:46 AM
128	NOT ENOUGH. Arts should be encompassing not excluding people It should not be an old boys club generally being white heterosexual middle class man	6/24/2016 11:21 AM
129	Socio-economic status is not addressed at all - the white middle classes prevail across the board	6/24/2016 10:56 AM
130	I think there is a lack of diversity in the big flagship venues particularly	6/24/2016 10:51 AM
131	We're a long way from actually seeing our society reflected on or off stage.	6/24/2016 10:46 AM
132	Diversity Lack of applicants Wider problems Diversity is very broad definition, each organisation will react and apply themselves differently to the challenge. However the reduction of arts education is a HUGE CONCERN. If we don't invest in cultural education we risk a generation of young people and parents/ school leaders who do not associate the arts as a viable employment option, I'm really worried about the talent pipeline for the future.	6/24/2016 10:36 AM
133	The Arts are diverse...the people who pay for arts in education are not.	6/24/2016 8:48 AM
134	It is lacking in high areas of culturally diverse backgrounds.	6/24/2016 6:37 AM
135	We must positively encourage diversity and educate 'mainstream' audiences to realise there are so many more stories that they would otherwise be missing out on.	6/23/2016 11:15 PM
136	There should be more. There should be also more professional education and most important: Diversity should finally be seen as a huge value in art and society.	6/23/2016 9:52 PM
137	I think such huge social issues cannot be resolved by an arts industry in crisis. It must be the big international companies, who have power and influence, who should take the lead. Small arts companies should only be expected to reflect their local area, work pool etc	6/23/2016 9:22 PM
138	This is a complex and sensitive area due to the links with culture, identity and religion. In this regard the arts would find it difficult to mimic sport but can reach emotional depths which bind us as humans.	6/23/2016 8:59 PM
139	Quotas Positive discrimination will lead to negative perceptions about why people are appointed to jobs or work is being performed. It must be a meritocratic process.	6/23/2016 7:59 PM
140	Leadership Only that an effort clearly needs to be made in terms of recruitment, training and choice of art/play/music. More investment in this area.	6/23/2016 7:42 PM
141	Not good enough. Fact.	6/23/2016 7:31 PM
142	Diversity Diversity is possibly not the best term to use even, as it means a different personal thing to different people, depending where you are standing. Work, artists and a workforce that is representative of the population of the country is a clearer concept to me.	6/23/2016 7:24 PM
143	Funding The Arts Council and HLF need to lead by example and be more diverse in their workforce.	6/23/2016 7:04 PM
144	Think problem is not at a performance level but at a commissioning and production level.	6/23/2016 6:27 PM
145	We have to do it better. We have a duty to do diversity better. If the arts can't achieve diversity, then who can? Across the arts, it's been an important agenda item for 15 years, but still the representation of diversity in our workforce is painfully low - this has often been overlooked in the battle of the genders. I see plenty of men and women in the arts, but I still see way too few BME and disabled professionals, and virtually none in leadership roles. Our artists are still predominantly white, straight, middle class and able bodied. Although in the last 5 years we have seen improvements in age representation and gender balance, and overall the artists pool feels less clubby.	6/23/2016 6:10 PM

Diversity in the arts

146	<p>Funding I think that the arts is changing very slowly, and part of this is due to perception of the arts as a very white and middle class pastime. I also think that disabled access and engagement with disabled groups needs to be improved - it's not enough to have minimum access requirements, we should look to make our spaces as open and friendly as possible, with adequate staff training.</p>	6/23/2016 5:58 PM
147	The arts aimsto be more diverse in every way. Diversity in the range of art being produced grows more diverse audiences and gives people a role model/a version of themselves which may increase opportunities for other people.	6/23/2016 5:39 PM
148	No	6/23/2016 5:36 PM
149	N/A	6/23/2016 5:32 PM
150	There is real gender inequality in orchestral conducting and top jobs in orchestral and choral conducting. There is little diversity in professional and amateur British choirs. More needs to be done in championing BME singers and promoting diversity within professional choirs and ensembles.	6/23/2016 5:30 PM
151	Diversity in the arts should be driven by developing and supporting talent, innovation and good ideas and then allowing those areas to develop and grow into powerful productive work with resources (human and financial) to ensure that the products reach a critical and wide audience.	6/23/2016 5:05 PM
152	It enriches us all	6/23/2016 5:04 PM
153	<p>Funding Leadership It's shameful that the discussion continues in 2016. There does not seem to be an understanding for the need -- it's a tick box -- rather than an understanding that the discussion is really about a democracy of ideas. Funders such as ACE encourage token diversity initiatives, but don't really seem to believe in it themselves. Nepotism runs deep. Casual racism and everyday bias runs deeper.</p>	6/23/2016 4:38 PM
154	Important to avoid insinuation that culture is 'civilizing' to underrepresented communities.	6/23/2016 4:26 PM
155	I continue to hear how blocks on diversity blights the arts, which happens early on in careers - young people being stifled at education level. Whether entering or leaving higher education, students are being blocked or not given equal opportunity to progress. I think it is apparent when our large arts institutions lack diversity in their creative departments, but diversity exists in the HR , finance, IT departments. Lots of organisations hide behind policy, what we need is 'practise' statements for diversity, committing arts organisations to do something. At that point we will see who has diversity at the heart of their organisation.	6/23/2016 4:18 PM
156	The arts sector is not very diverse, reflecting its audiences who are overwhelmingly white, middle class and educated. The most significant barriers are class and economic disadvantage, which are then multiplied by other factors such as disability. Whilst there is excellent work taking place with some organisations around the country, much of this is marginalised or ghettoised. The mainstreaming of diversity, i.e. artists and audiences from all backgrounds being reflected in the mainstream arts, is the goal.	6/23/2016 4:18 PM
157	I think art and creation by nature are easily diverse. It is more the systems of management, funding, promotion administration that are restricted and slow-moving when it comes to change or innovation	6/23/2016 4:06 PM
158	<p>Diversity We need to further breakdown 'disability' in the same manner as we do with 'ethnicity'. It is not OK or helpful to keep grouping all disabled people together as though everyone is the same, or to continue defining disability access only in terms of ramps and door width.</p>	6/23/2016 4:03 PM
159	n/a	6/23/2016 4:01 PM
160	I can't believe it's STILL a problem.	6/23/2016 3:54 PM
161	LA Phil is a good example of diversity in action.	6/23/2016 3:51 PM
162	<p>Lack of applicants Wider problems 1. In music it is very hard to compensate for early-years deprivation of education and instrument availability among less prosperous socio-economic groups. This is the biggest limiting factor affecting diversity in music, & none of the potential positive actions mentioned in this survey addresses it. By the time young musicians reach the stage where they can be involved in activity for the gifted & talented sector, they are already largely self-selected into the prosperous middle classes, and no amount of subsequent diversity-oriented action can make up for the early years disadvantage. 2. The introduction to this survey lied to me. It takes far more than 4 minutes. Next time you send me a survey I will not believe you & will not complete it.</p>	6/23/2016 3:47 PM
163	We are living in a world that constantly talks about being multi-cultured but this is not always reflected through the education system where arts is concerned. When speaking to artists both young and mature there is always a strong feeling that the growth of diversity practices needs to be acknowledged and celebrated. A wider involvement with education establishments is needed along side visibility in communities.	6/23/2016 3:38 PM
164	Arts council are really leading the way on this for our sector	6/23/2016 3:38 PM

Diversity in the arts

165	Funding Leadership It often feels like 2 steps forward 1 step back and sometimes 3 steps back. There is a lot of ignorance and acceptance of the lack of diversity, it is just how it is. We are all stretched and rethinking employment practices particularly to bring different staff and freelancers in seems risky. Now that ACE has put diversity at its core with the Creative case I have some hope but real change takes time	6/23/2016 3:30 PM
166	The pressures on education to be so entirely results focused - that there isn't time given to students developing skills to achieve quality in all aspects of their arts education.	6/23/2016 3:29 PM
167	Funding In terms of the workforce the same conversation has been going around in circles for 30+ years. I have met so many people who say what they perceive to be the 'right things' and I think they genuinely believe them, but it often just amounts to lip service, if we want a more diverse workforce we have to be willing to invest in training, effective HR, take risks, and be creative. These things do cost money and it is too easy to deprioritise investing in diversity when the sector is facing difficult financial times, but if we are to truly tackle the issue bold choices have to be made. Enough of the same old excuses.	6/23/2016 3:28 PM
168	Leadership It seems to be slowly moving away from the 'white, middle class' stereotype to a more diverse audience, but the workforce is divided between white people in the offices and an entirely ethnic security team.	6/23/2016 3:27 PM
169	I think a great deal has been done in recent years in terms of programme offers where there is a far greater range and diversity of provision. In terms of memberships and audiences, a lot more needs to happen, and there needs to be a more proactive approach taken to get people through the doors.	6/23/2016 3:24 PM
170	More entry level roles in arts organisations with dedicated campaigns to advertise those roles to diverse demographics would be a good step forward.	6/23/2016 3:15 PM
171	Leadership We need more of it! In my organisation the people leading on diversity issues are middleclass white men. An initial focus group was made up of people from a number of different departments but all middleclass white backgrounds. The rest of the organisation was not told about this project so there was no way of improving the diversity of a focus group on diversity! So again communication and inclusivity are needed as we work to improve diversity; if the executive level is not diverse then maybe hierarchies should be waived on occasion to include more voices.	6/23/2016 3:14 PM
172	Funding Leadership We need to get to a point where diversity is the norm, where work is not considered excellent if it is exclusive. We need diverse artists to be the authors of new work and for all artists to understand that diversity is the lifeblood of artistic creation and adventure. Inequality in the arts is endemic. It is accepted. It is inexcusable. We need systemic change in our programming, training, leadership and funding to bring about lasting change.	6/23/2016 3:14 PM
173	socio - economic diversity is really hard to track and see. I wonder how other organisations measure this.	6/23/2016 3:12 PM
174	I wish I had faith in those who could do something to actually do just that. My catchment area is predominantly white, middle-class. The majority of public funding is sucked up by two large and established organisations - Chichester Festival Theatre, and Pallant House Gallery. Neither can claim to deliver diversity in any shape of form. They will pay lip-service to the principle but will not deliver. Frustrated ? You bet.	6/23/2016 3:11 PM
175	Ignorance at a strategic level needs to be penalised	6/23/2016 3:08 PM
176	Leadership Diversity across a number of areas - particularly ethnicity, gender and socio-economic background - is poor, and the arts continue to be dominated at senior level by white, middle-class 50-something privately/Oxbridge/Russell Group-educated men. More needs to be done to make them take diversity seriously, and to use their privilege to take action!	6/23/2016 2:53 PM
177	Diversity Funding By focusing on the concept of diversity it immediately sets people and work apart as 'other'. Instead it would be more helpful to think about: - representative vs diversity - think about the relationship between diversity and economics - to think differently about how we talk and assess quality (eg gifted and talented is geared mostly to white middle class families with funds to support a career in dance; this immediately excludes street dancers who might be considered gifted and talented albeit in a different way - by thinking about work being representative it introduces the idea of a broad and rich offer, rather than 'normal' and 'other' - there is a lack of understanding about 'diverse' artforms eg Indian classical dance is a heritage artform in the same way as ballet, yet it is rarely given support to ensure its continuation, and very little distinction is made between the classical and contemporary when talking about this form of dance	6/23/2016 2:51 PM
178	Look at who funds, manages and delivers and takes part in the arts. We are a rich, culturally diverse society yet the arts have entrenched, exclusive and outdated practices. We need to address these issues now!	6/23/2016 2:49 PM
179	Whilst teaching at R.A.D.A. actively interviewed ethnic minorities for technical places, but very few applied.	6/23/2016 2:48 PM
180	Funding Arts Council tends to ghetto-ise diverse companies by treating them separately. They should be supported, but the Arts establishment also needs to break away from its current elitist white middle-class (mostly privately educated) state by making the Arts more relevant to people of all kinds and all classes.	6/23/2016 2:47 PM

Diversity in the arts

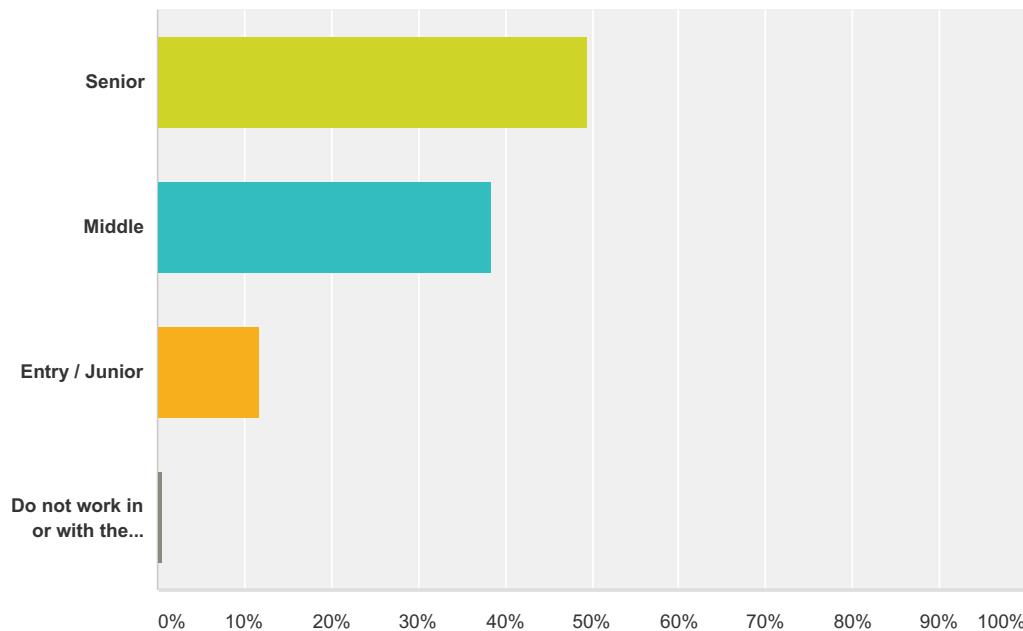
181	Wider problems An important aspect often overlooked in the field of diversity in the arts is historically low levels of pay, and the cost of building a career in the arts, particularly in London, if you do not have sufficient financial resources behind you to be able to give your time for nothing.	6/23/2016 2:46 PM
182	Wider problems There must be a link to diversity in the arts and opportunities to participate in and explore arts and cultural experiences while young.	6/23/2016 2:46 PM
183	I was at the Westminster Media Forum in June - The future for UK arts, culture and heritage. In the room were around 80 people. There were two Indian/Pakistani. One Chinese. No black, mixed race at all. Looking at the 145 strong sign up list (which included the 80 actually attending) from all the cultural institutions, local government, professional orgs, central government, arts institutions big and small i would doubt very much if there was anything close to a reflection of the ethnic make up of the UK. It's all very well to ensure orgs / institutions / museums etc have a few senior managers and maybe the odd Chief exec here and there from a BAME background, but if NONE of our cultural policy makers are from such a background then the creative case for diversity will continually and dismally fail.	6/23/2016 2:44 PM
184	the arts is largely populated by middle-class, white, non-disabled liberals and there is a perhaps unconscious bias to keep it that way	6/23/2016 2:44 PM
185	Funding Appalling lack of diversity. Appalling, chronic under-funding of diverse artists - especially those making quality work, compared to their less diverse peers.	6/23/2016 2:41 PM
186	I feel that there is still a glass ceiling in leadership positions in the arts for women. Male choreographers also seem to get much more attention from funding bodies and supporters than female choreographers do. This balance needs to be addressed.	6/23/2016 2:37 PM
187	Funding Quotas It would be good to know what an acceptable level of diversity is. For example, if we're aiming for a representative diversity, then figures need to be compared to national figures - if only 13% of the entire population is non-white, for example, then should that be the average figure we are aiming for in terms of representation, as a national organisation? Otherwise we end up with ridiculous difficult targets that are incredibly hard to achieve, and can then be seen as failing.	6/23/2016 2:36 PM
188	Leadership In bringing about any change, leadership is key. We need to make sure that there are a good diverse set of leaders in the arts to model change themselves. Need to make sure that the whole topic of diversity includes the underlying causes not just the superficial colour of skin. The issue is far more fundamental and demands a deeper response from us.	6/23/2016 2:35 PM
189	For us at Yellow House it is a class battle and also and argument of quality rather than meeting some superficial box ticking exercise.	6/23/2016 2:35 PM
190	no	6/23/2016 2:31 PM
191	No but thanks for the opportunity. I hope your survey comes up with good questions because we definitely don't have all the answers yet.	6/23/2016 2:29 PM
192	More needs to be done to promote diversity throughout the arts.	6/23/2016 2:28 PM
193	Quality Identity politics demands precedent over artistic standards in the arts continuing to serve the arts own demise. Promoting diversity is killing the arts. A society that puts equality before freedom will end up with neither.	6/23/2016 2:27 PM
194	Quality I am sick of constantly hearing about this. Quality and talent should be are main focus.	6/23/2016 2:24 PM
195	Deal with class barriers in the arts and we will have a stronger healthier society and a more vibrant creative world of art.	6/23/2016 2:20 PM
196	Increased specific targeting of people currently at a disadvantage in terms of accessing arts activity. That's what public investment should be used for rather than it be 'something for everyone' which isn't working in terms of driving and achieving change.	6/23/2016 2:18 PM
197	Wider problems Education is imperative. It has to be central. If we don't have a proper visual arts education, all the other things that we are told to do, like diversification of our audience and staff, will never happen. We won't have a diverse community of curators; we won't have a diverse community of students at art schools.	6/23/2016 2:13 PM
198	Diversity Leadership Most people are more focused on diversity than inclusion. There are very few staff in galleries who really understand how to effectively make organisations more inclusive and diverse. Most people seem to believe that because they don't discriminate that is enough. There is a lot of cognitive dissonance and issues with 'guardian reader syndrome'.	6/23/2016 2:12 PM
199	Audience Leadership Stop getting so wound up about it: we are all individuals who can make our own choices. What does it matter if some institutions attract a certain kind of audience rather than another? You can't please all of the people all of the time. The same goes for staffing: different jobs suit different people. Keep calm and get over it.	6/23/2016 2:12 PM

Diversity in the arts

200	My organisation I consider to be diverse in that it works with a wide range of vulnerable young people. the key issue is working in a field where it is hard to get funding, hard to achieve stability, and hard to shout about the work we do as it is very delicate to shout about how vulnerable, deprived or diverse your participants and audiences are. Funding is the absolute bottom line, and diversity is not about religion or ethnicity, but more about geography and need.	6/23/2016 2:12 PM
201	Diversity in the arts and workforce will only increase if people realise its value and by keeping arts education in schools so it accessible by all.	6/23/2016 2:10 PM
202	Some good areas and case studies but still along way to go. Arts organisations and institutions need to understand and appreciate what younger people thinks of the arts	6/23/2016 2:04 PM
203	Wider problems We should acknowledge what has been done, as well as what needs to be done - otherwise we run the risk of undermining the case. So, for example, whilst lots needs to be done in relation to gender, we should acknowledge the shift in the last 10 years or so - Kathryn McDowell at LSO, Julia Peyton Jones just stepping down from Serpentine, Iwona Blazwick at Whitechapel, Tamara Rojo at ENB, Vicky Featherstone at Royal Court etc etc. We should also make sure we don't see this as an 'arts' issue - it's a societal one and we should be joining forces cross sectors rather than assuming everything needs to be arts specific	6/23/2016 2:02 PM
204	Why are we still talking about this? This should be the question, we are talking about it because the arts are a class led initiative. And with the best will in the world there are two halves, the 'high' arts and those working within communities. (There are also organisations that do both, some do it well, others use it to 'wash their face'). My own biased view, is towards those community embedded arts and cultural organisations who know their neighbourhoods, local communities, school etc.....and who have grown up with the generations within the area. They definately make a difference. They are rather different to ACE funded visual art focussed empty galleries visited mainly by art students, standing silently in front of work that operates on theoretical and aesthetic meaning within a secret sect of higher beings. (Many of whom never earn a crust) Think about it.	6/23/2016 1:56 PM
205	Quotas Some parts of the country are inherently more diverse than others so an arbitrary quota would not be helpful.	6/23/2016 1:53 PM
206	For me, diversity is about more than ethnicity. I believe in ensuring we have equality and opportunities which are accessible to all, rather than just focusing on what people look like. I'm passionate about accessible theatre, and ensuring those with access needs aren't an afterthought, but I am also a strong woman who wants to see more women on stage and back stage, so I think it is more about a concerted effort to change the culture, rather than just the appearance.	6/23/2016 1:38 PM
207	Our organisation represents Spanish, Portuguese and Latin American culture, yet despite our highly successful track record we have found it impossible to attract funding from the Arts Council and other bodies to support our work. It seems that 'diversity' imperatives apply only to some ethnic minority groups, and not others.	6/23/2016 1:15 PM
208	It's improving but the gatekeepers attitudes need to change. They blame the current uncertain climate - but the economy is always uncertain - so they need to be encouraged to take risks and to support new and emerging diversity led companies.	6/23/2016 1:03 PM
209	I think its better than in many other professions/areas -but the arts also needs to work harder on wider issues of equality/working practices for all.	6/23/2016 1:00 PM
210	This is a challenging area and progress will only be made by taking a long-term view and by continuous effort and focus. It has to be central to the purposes of the organisation and embedded throughout the organisation's strategy, led by the top and owned by everyone. It can't be owned by one person or department or be seen as a "special initiative".	6/23/2016 12:58 PM
211	There's probably something about arts being hard to get into and survive within and being seen as a hobby by many cultures, therefore it needs to be part of a core societal shift with a long term vision, then more people will understand the opportunities and be prepared to be robust enough to survive.	6/23/2016 12:54 PM

Q8 At what level is your work with or in the arts sector

Answered: 552 Skipped: 211

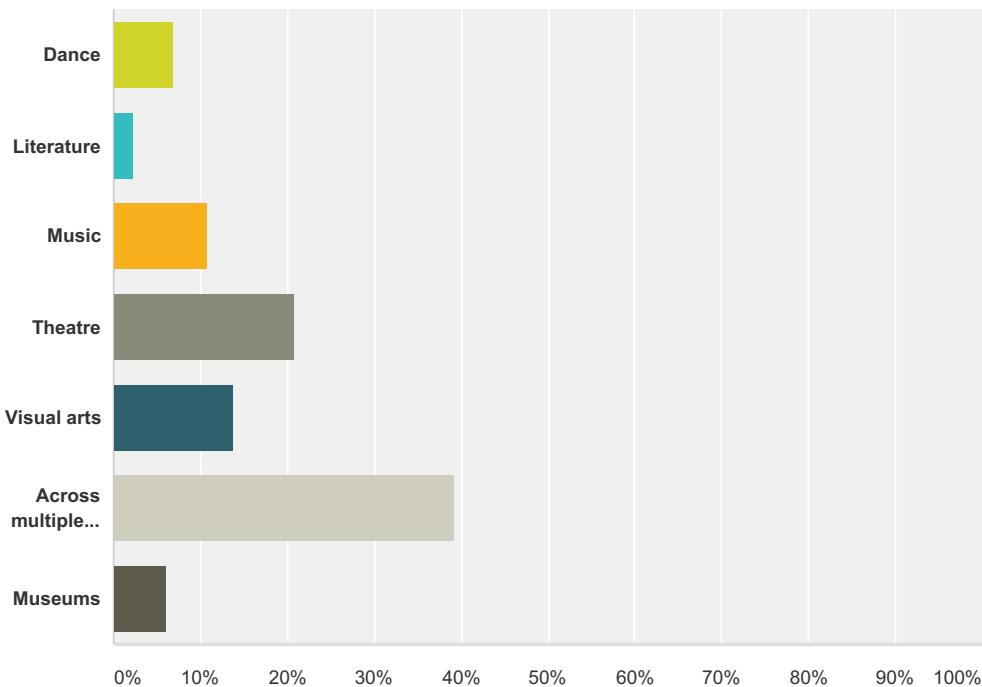


Answer Choices	Responses
Senior (1)	49.46%
Middle (2)	38.41%
Entry / Junior (3)	11.59%
Do not work in or with the arts sector (4)	0.54%
Total	552

Basic Statistics				
Minimum 1.00	Maximum 4.00	Median 2.00	Mean 1.63	Standard Deviation 0.70

Q9 In which of the following artforms or sectors does your organisation primarily work?

Answered: 551 Skipped: 212

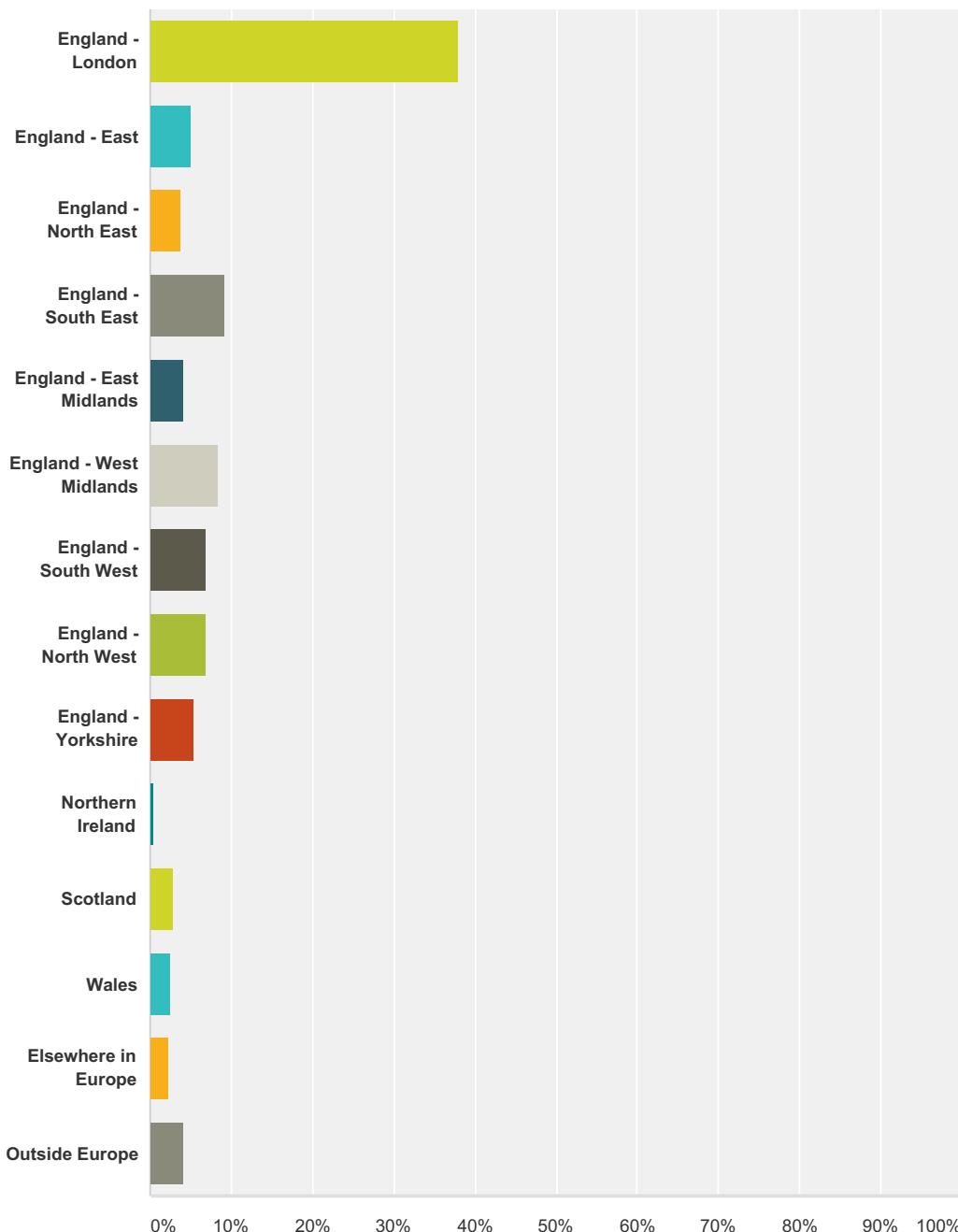


Answer Choices	Responses
Dance (1)	6.90% 38
Literature (2)	2.36% 13
Music (3)	10.89% 60
Theatre (4)	20.87% 115
Visual arts (5)	13.79% 76
Across multiple artforms (6)	39.20% 216
Museums (7)	5.99% 33
Total	551

Basic Statistics				
Minimum	Maximum	Median	Mean	Standard Deviation
1.00	7.00	5.00	4.74	1.59

Q10 Where is your organisation based?

Answered: 544 Skipped: 219



Answer Choices	Responses
England - London (1)	38.05%
England - East (2)	4.96%
England - North East (3)	3.68%
England - South East (4)	9.19%
England - East Midlands (5)	4.23%

Diversity in the arts

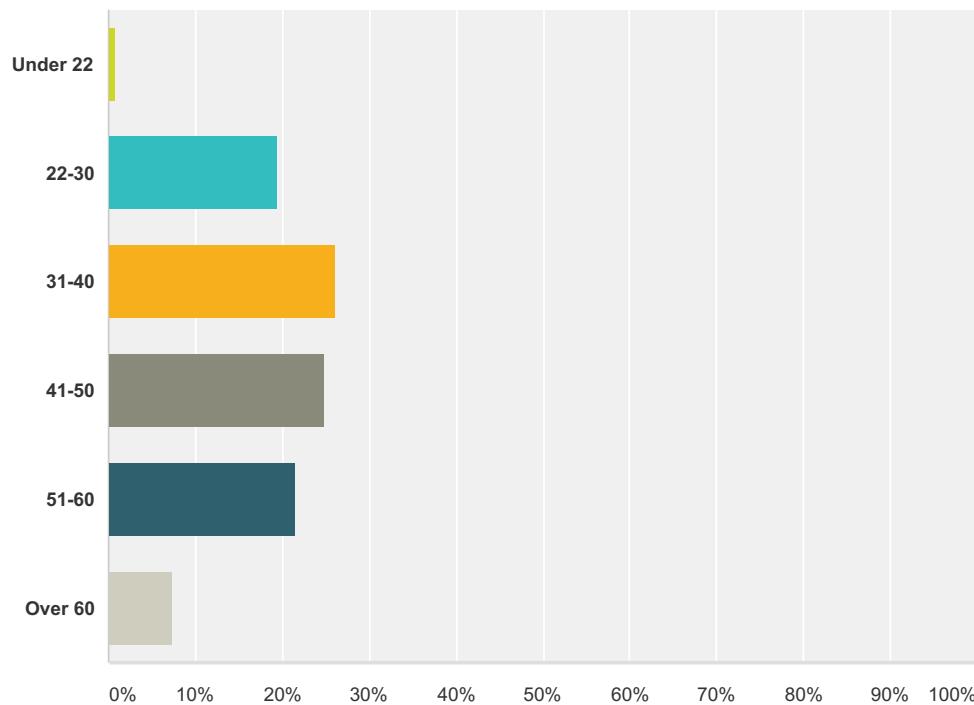
England - West Midlands (6)	8.27%	45
England - South West (7)	6.80%	37
England - North West (8)	6.99%	38
England - Yorkshire (9)	5.51%	30
Northern Ireland (10)	0.37%	2
Scotland (11)	2.94%	16
Wales (12)	2.57%	14
Elsewhere in Europe (13)	2.21%	12
Outside Europe (14)	4.23%	23
Total		544

Basic Statistics

Minimum	Maximum	Median	Mean	Standard Deviation
1.00	14.00	4.00	4.74	3.98

Q11 Which age group are you in?

Answered: 546 Skipped: 217

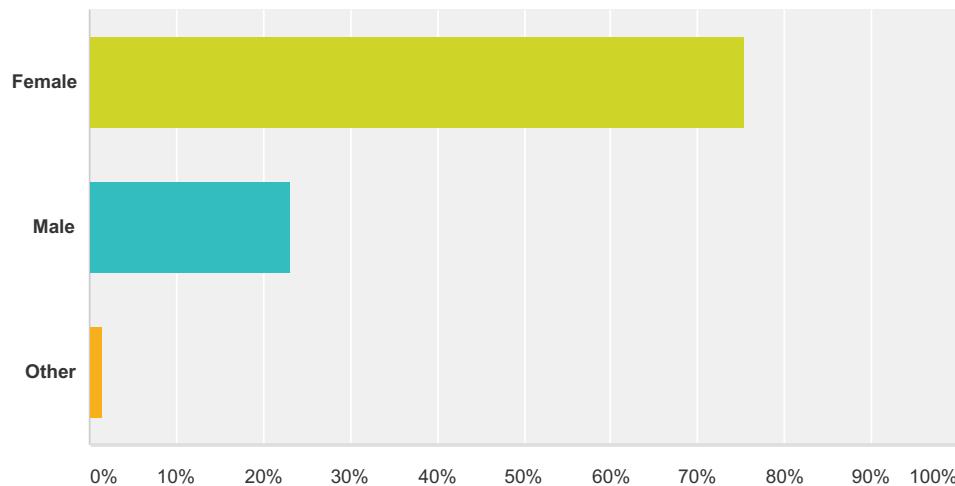


Answer Choices	Responses
Under 22 (1)	0.73%
22-30 (2)	19.41%
31-40 (3)	26.19%
41-50 (4)	24.91%
51-60 (5)	21.43%
Over 60 (6)	7.33%
Total	546

Basic Statistics				
Minimum	Maximum	Median	Mean	Standard Deviation
1.00	6.00	4.00	3.69	1.23

Q12 What gender do you identify yourself as?

Answered: 543 Skipped: 220

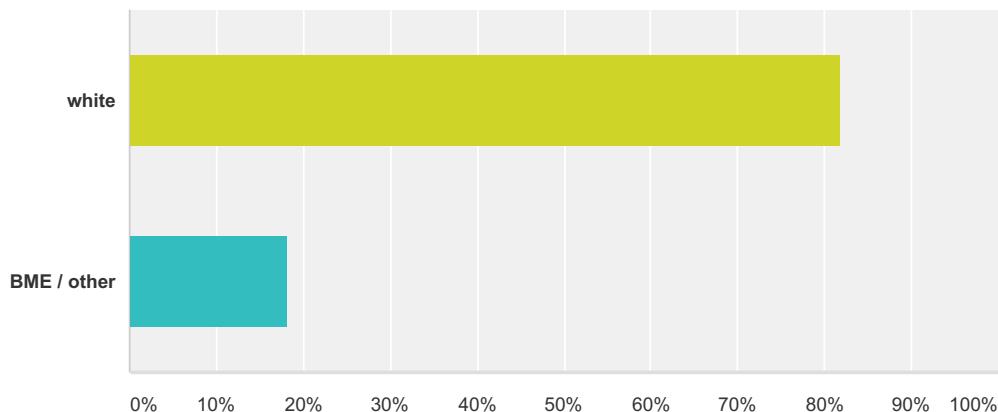


Answer Choices	Responses	
Female (1)	75.32%	409
Male (2)	23.20%	126
Other (3)	1.47%	8
Total		543

Basic Statistics				
Minimum	Maximum	Median	Mean	Standard Deviation
1.00	3.00	1.00	1.26	0.47

Q13 In terms of ethnicity, do you identify yourself as white or BME/ other?

Answered: 540 Skipped: 223

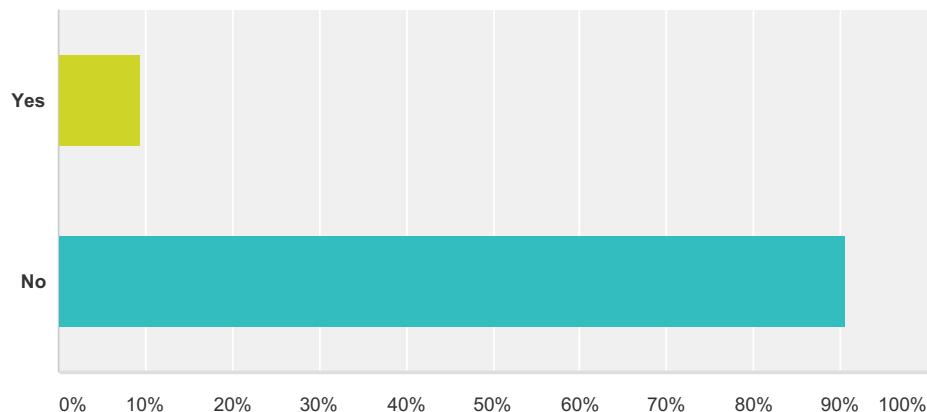


Answer Choices	Responses	
white (1)	81.85%	442
BME / other (2)	18.15%	98
Total		540

Basic Statistics				
Minimum 1.00	Maximum 2.00	Median 1.00	Mean 1.18	Standard Deviation 0.39

Q14 Do you consider yourself to be disabled or Deaf?

Answered: 538 Skipped: 225



Answer Choices	Responses	
Yes (1)	9.29%	50
No (2)	90.71%	488
Total		538

Basic Statistics				
Minimum 1.00	Maximum 2.00	Median 2.00	Mean 1.91	Standard Deviation 0.29