



ALBA | CHRUTHACHAIL

Understanding Diversity in the Arts 2016

A report on the findings of the Diversity
in the Arts Survey by Creative Scotland

July 2017



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1 Introduction

Introduction

Background

Creative Scotland is committed to developing a skilled and diverse workforce that creates opportunities for under-represented groups.

With this in mind, we launched the diversity survey designed to provide a snapshot of the creative sector in Scotland. We wanted to measure the diversity that currently exists in the Scottish arts sector and understand the barriers experienced by people wishing to pursue their careers in the industry, particularly people in under-represented groups.

We developed a research methodology aimed to establish 'Does Scotland's arts sector reflect the wider society?'. From this we developed sub-questions looking at working conditions, barriers to career progression and where and how different groups were represented within the sector.

This survey primarily focusses on the barriers but also provides indicative data around profile and working conditions.

A co-ordinated publicity campaign aimed to ensure that the survey had a sufficiently broad reach.

Does Scotland's arts sector reflect the wider society?

Who works in the arts in Scotland?

What work are people doing in the arts?

What are the main barriers to career progression?

What are the working conditions like?

Introduction

Methodology

The Understanding Diversity in the Arts survey was developed by Creative Scotland using the online Survey Monkey tool. We took the approach of an online survey that allowed people to self-identify as working in the arts.

We managed the distribution of the survey by sending the questionnaire through Creative Scotland communications channels including, key contacts, social media and the monthly newsletter.

A **total sample of 1,558** answered the survey over the month-long period 30th September to 31st October 2016.

It is important to note that not all questions were mandatory and therefore not all respondents answered all questions.

Data analysis and reporting was carried out by Kantar TNS.

Note: due to rounding of the data some charts do not add up to exactly 100%

Limitations of the results

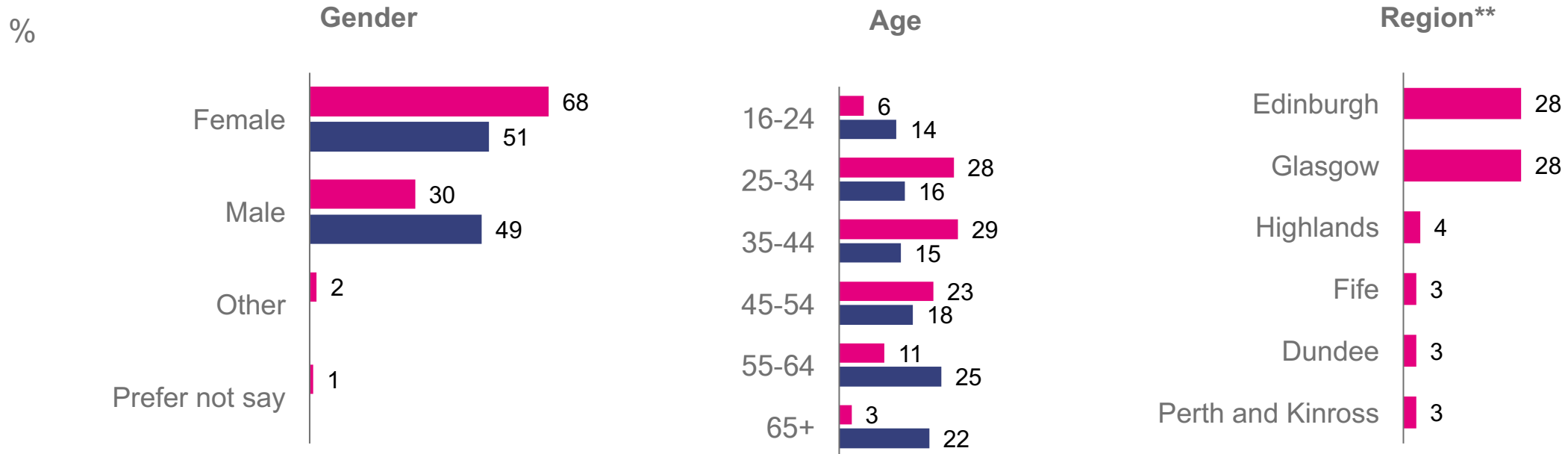
It is important to note that this study is a representation of the arts sector based upon the answers of the survey respondents and is not necessarily indicative of the entire arts sector population.

We recognise that a diversity survey is likely to attract a positive bias of respondents from groups within the protected characteristics and as such, these results should be taken as indications of the arts sector in Scotland and are not necessarily conclusive.

2

Who works in the arts in Scotland?

The majority of respondents are female, aged 25-44 and live either in Edinburgh or Glasgow highlighting a young / middle-age and central belt bias



■ Creative Scotland Survey ■ Scottish Population*

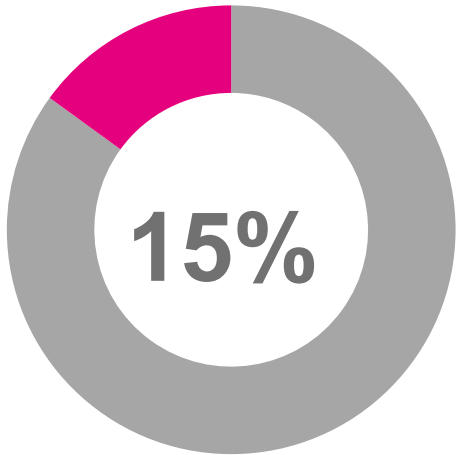
Q32. Do you identify as..?
 Q23. How old are you?
 Q38. Which area / region do you currently live in?
 Base: All respondents who gave an answer
 CS figures total to 101% because of rounding.

* Source: Population estimates 2014, 2011 Census and TGI July 2014-June 2015

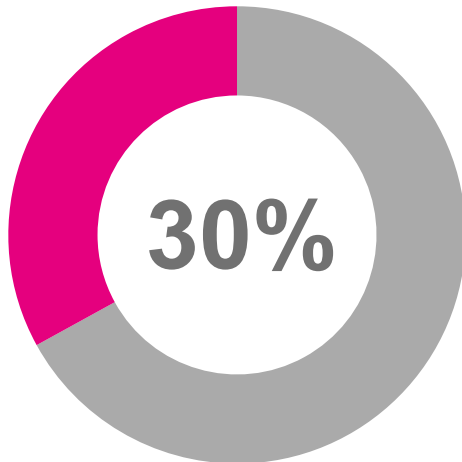
** See appendix for a full region breakdown

Compared to the Scottish population, the respondent profile has a larger LGBT, disabled and minority ethnic representation suggesting a diverse workforce

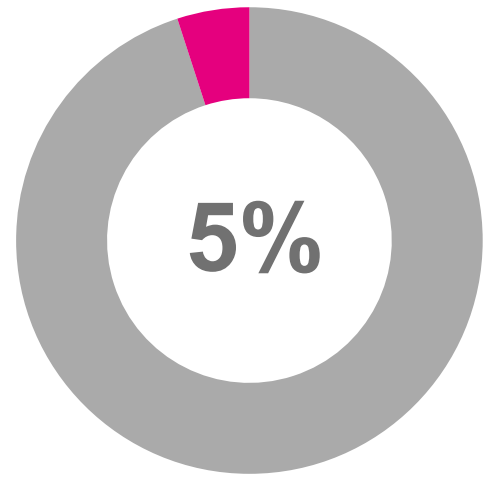
%



LGBT
(Scotland: 1.6%**)



Disabled
(19% of people of working age in Scotland are disabled**)



Minority Ethnic Groups*
(Scotland: 3.7%***)

Q34. Do you identify as..?
Q26. Do you have any of the following conditions which have lasted, or are expected to last, at least 12 months?
Q28. Do you identify as..?
Base: All respondents who gave an answer

* Source: Scottish Survey Core Questions (SSCQ) 2015
** <http://www.gov.scot/Topics/People/Equality/disability>
*** All who selected either African, Arab, Asian, Black, Chinese, Mixed or multiple ethnic groups or Iranian

The respondent profile is very highly educated with nearly all having attended further or higher education; over 7 in 10 have attended university

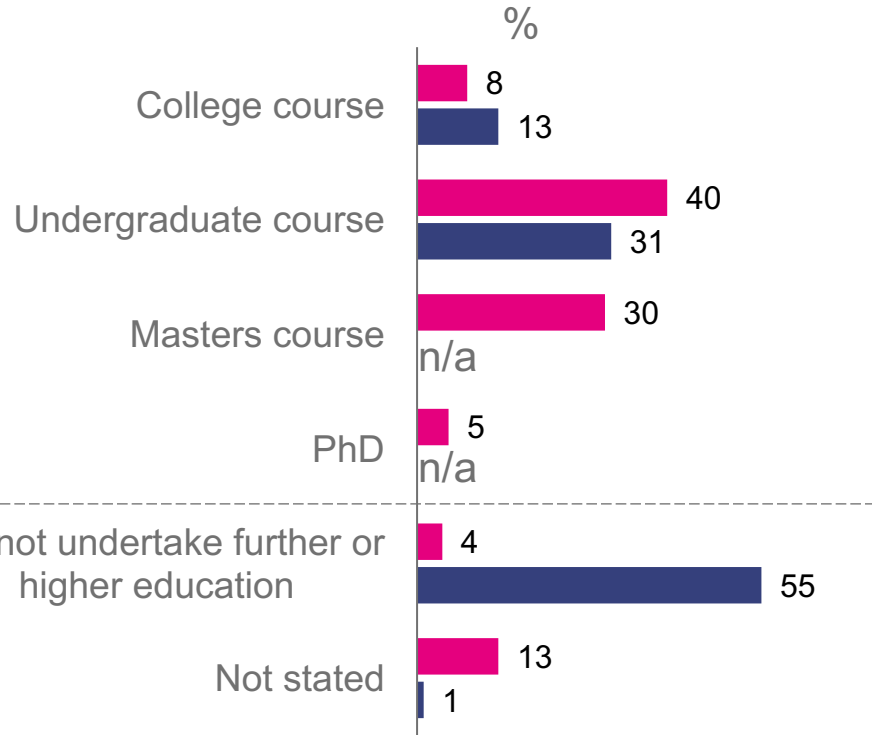
83%

Of respondents indicated they had undertaken further or higher education compared to 44% of working adults in Scotland

75%

Of respondents are educated to degree level or above compared to 31% of working adults in Scotland

Further or Higher education undertaken*



Of all respondents who said they had undertaken further or higher education:
78% studied an arts subject
29% studied a non-arts subject

■ Creative Scotland Survey ■ Working adults in Scotland*

Q14. Have you undertaken Further or Higher education? Q15. If yes, please give details.
Base: All respondents who gave an answer

* Source: Scottish Household Survey Annual Report 2015

A large proportion of respondents have received financial support from friends or family. A small proportion are in receipt of any welfare or state benefits

14%

Attended private school compared to 4% average for Scotland*

42%

Were the first in their family to attend university

49%

have received financial support from family or friends to support their professional career in the arts:

- 57% who went to private school vs. 47% state school
- 56% disabled vs. 46% non-disabled
- 53% of females vs. 41% males
- 56% of 16-44s vs. 36% 45+

13%

of respondents are in receipt of any welfare / state benefits:

- 6% receive child, family or working tax credits
- 2% receive a state or working pension
- 2% receive child benefits
- 1% other benefits (disability, employment or support allowance)

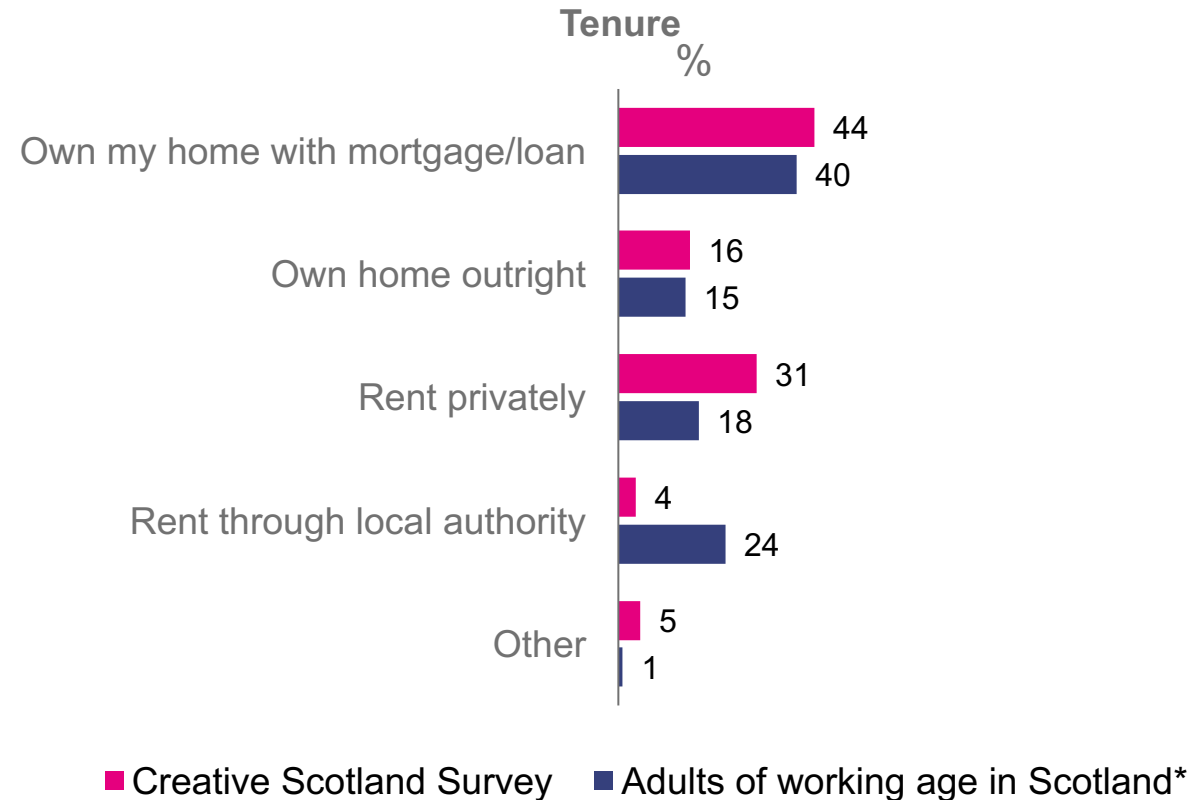
Q12. Are you in receipt of any welfare / state benefits? Q13. Have you ever received financial support from family or friends to support your professional career in the arts? (other than during education)? Q35. What type of secondary schooling did you receive? Q36. If you attended University were you the first generation of your family to do so?
Base: All respondents who gave an answer

*Source: SCIS 2016

Compared to the Scottish population, a similar proportion of respondents own their own home while a higher proportion rent their accommodation privately and fewer rent from a local authority.

60%

Own their own home (either with a mortgage or outright) which is similar to the Scottish working age population (56%*)

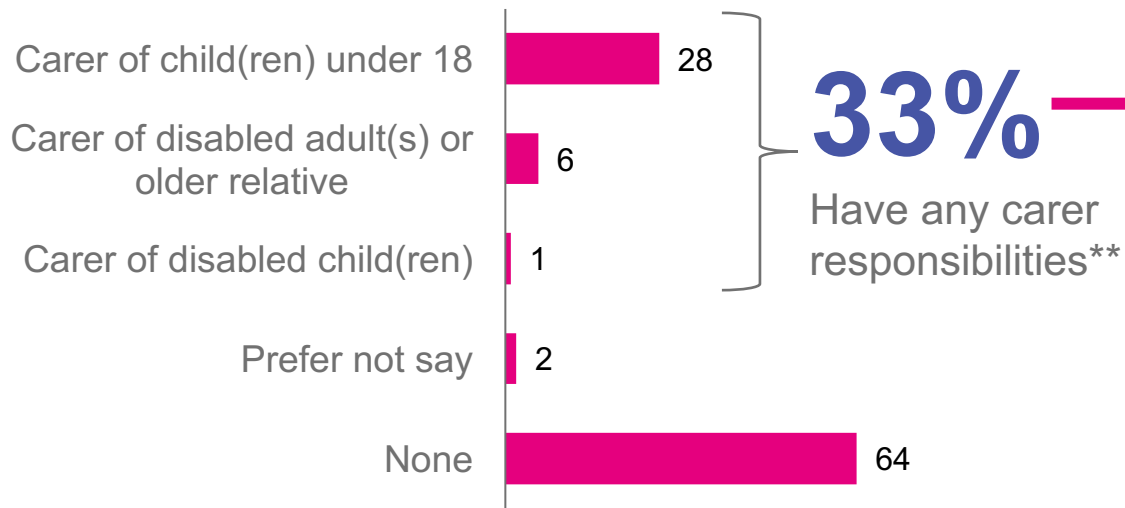


Q37. Which best describes your housing status?
Base: All respondents who gave an answer

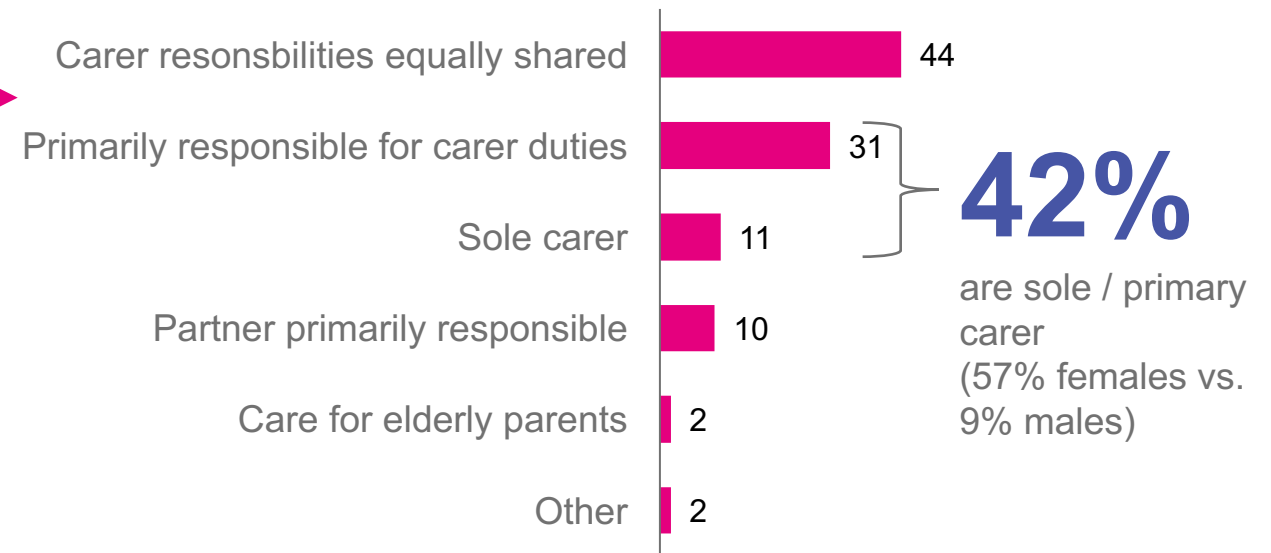
*Source: Scottish Household Survey
Annual Report 2015 among all of working age

A third of respondents have carer responsibilities, of which around 2 in 5 (predominantly women) are the sole / primary carer

Carer Responsibilities (%)*



Description of carer responsibilities (%)



*Adds up to >100% as some respondents may have selected more than one answer

**Less than sum of three categories as some selected more than one answer.

Q24. Do you have parental or carer responsibilities
Base: All respondents who gave an answer

Q25. Which best describes your carer responsibilities?
Base: All respondents who have carer responsibilities

Profile of who works in the arts in Scotland?

The survey results can only accurately give a profile of those who responded, and there is likely to be a positive bias for under represented groups. However a number of strong themes have emerged...

Urban-centric - with 58% of respondents based in Edinburgh or Glasgow this indicates a high concentration of creative practitioners in the two main cities.

Highly educated - people working in the sector are highly educated with nearly all having completed any further or higher education, and a large proportion having obtained a degree or Master's degree.

Broadly diverse - LGBT and minority ethnic groups are over represented compared to the national average but this is less pronounced when taking into account the fact that the majority of respondents are from urban centres where the population is more diverse.

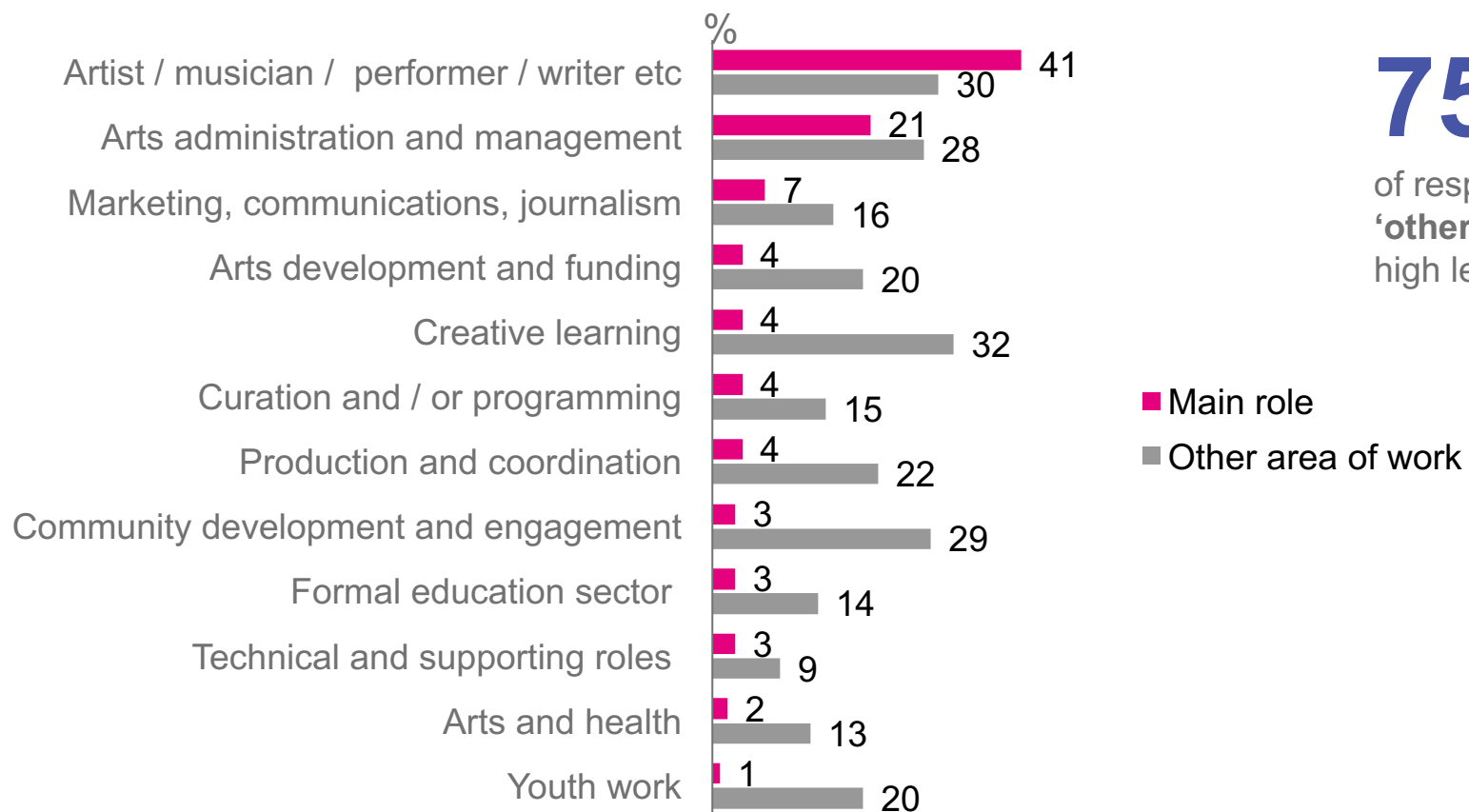
The majority of people working in the sector are aged between 25 and 44 which suggests a fairly young to middle age bias. The low proportion of respondents either in the early or latter stages of their career suggests a slight age bias in respondents.

The profile suggests many come from comparatively privileged or fortunate backgrounds. There are comparatively high levels of home ownership, very high levels of education, 14% attended private school and over half of respondents aged 16 to 44 more have received financial assistance from friends or family to support their career in the arts.

3

What work are people doing in the arts?

2 in 5 said their main role is as an artist/performer and 1 in 5 in administration / management however, there is high crossover with other areas of work such as community development and youth work



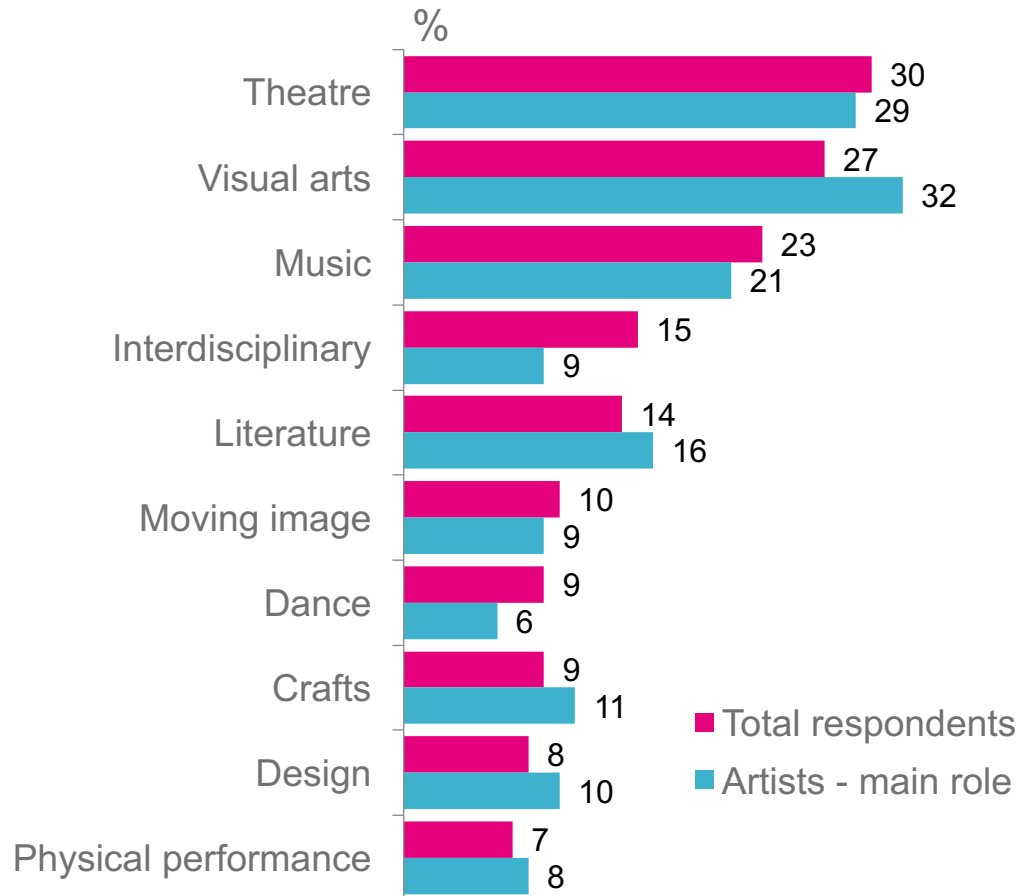
75%

of respondents said they worked in 'other areas of the arts' suggesting a high level of portfolio working

■ Main role
■ Other area of work

Q2. How would you describe your main role in the arts? (single code)
Q3. Do you also work in other areas of the arts? (please select all that apply)
Base: All respondents who gave an answer

The sector covers a variety of specialisms with the majority of respondents involved in either theatre, visual arts or music



Among the total sample, 30% selected more than one main specialism
 Among Artists (main role), 31% selected more than one main specialism

The most common groupings are Craft, design & visual arts; Theatre, dance and physical performance and Dance, physical performance and music

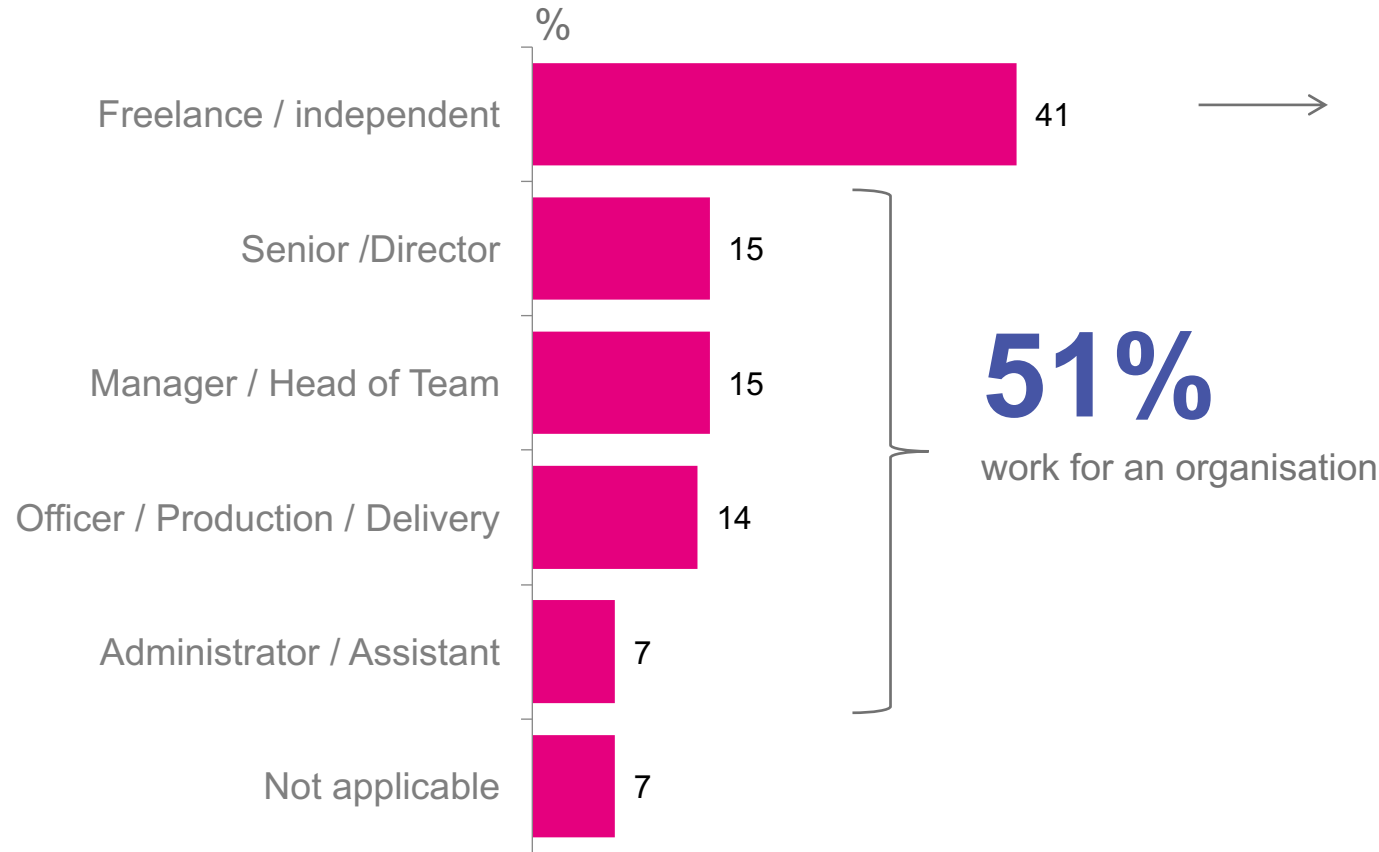
There are a few differences in main art form by age and gender:

- Males are more likely than females to specialise in music (31% vs. 18%) or moving image (13% vs. 9%)
- Those aged over 35 are more likely to specialise in craft than 16-34s (11% vs. 4%)
- Those aged 16-24 are more likely to specialise in physical performance than 25+ (18% vs. 6%) or theatre (45% vs. 29%)

Q1. Which area(s) of the arts best describes your main occupation / specialism? (please select all that apply)
 Base: All respondents

**Adds up to more than 100% as some of respondents will have selected more than one response*

Around half of respondents work for an organisation while 2 in 5 are freelancers / work independently; women are more likely than men to work for an organisation



c.35-45% across all age groups are freelancers except 65+ where it increases to 59%*

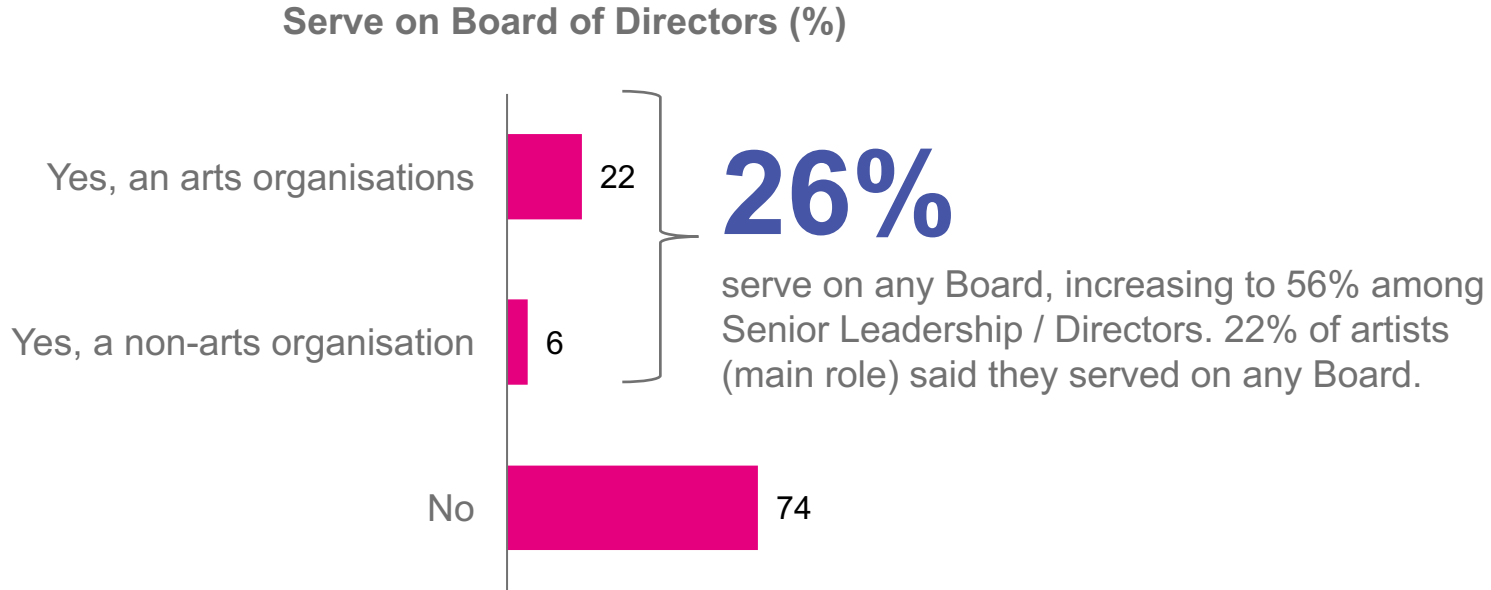
There are some notable differences in workplace position:

- Females are more likely than males to work for an organisation (56% vs. 48%)
- Males are more likely to be in Senior Leadership / Director than females (18% vs. 13%)
- Females are more likely to be an officer / production / delivery than males (17% vs. 10%)
- Respondents in Edinburgh are more likely to work for an organisation than Glasgow (60% vs. 50%)
- Conversely, respondents in Glasgow are more likely to be a freelancer than respondents in Edinburgh (45% vs. 37%)

Q7. How would you best describe your position in your workplace?
Base: All respondents

*Caution: low base size

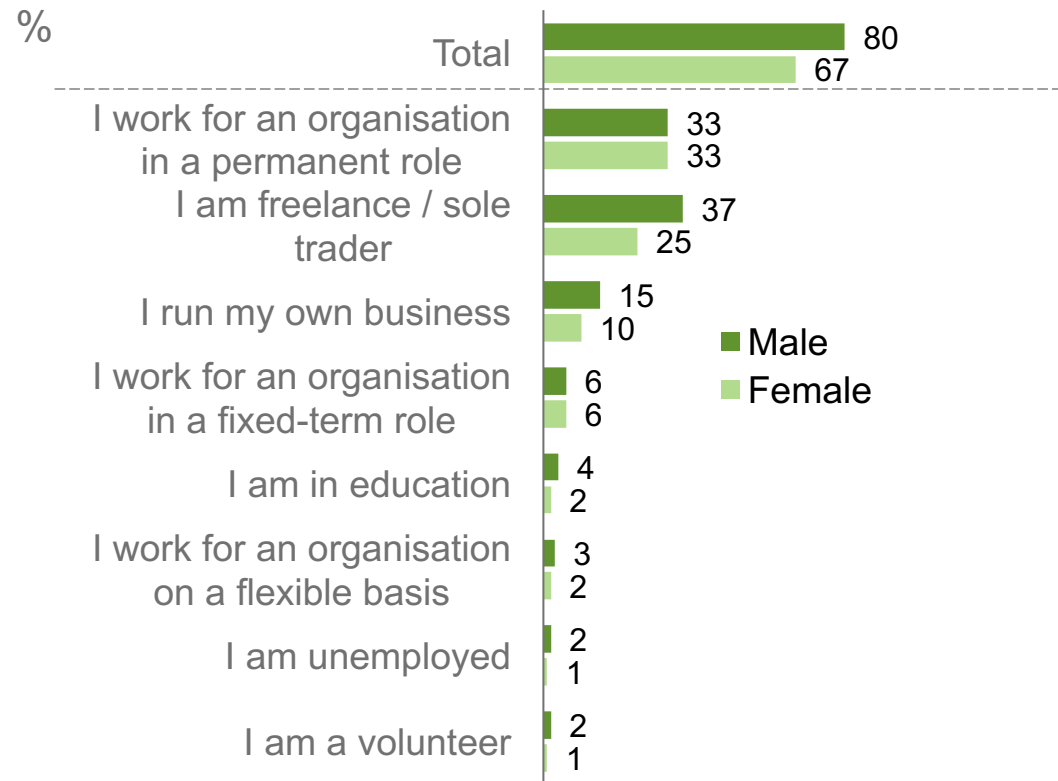
A quarter of respondents serve on some form of board of directors; mainly among senior managers / directors



Q8. Do you serve on the Board of any organisations?
Base: All respondents who gave an answer

Around 7 in 10 respondents work full-time; men are more likely than women to work full-time and to be freelance.

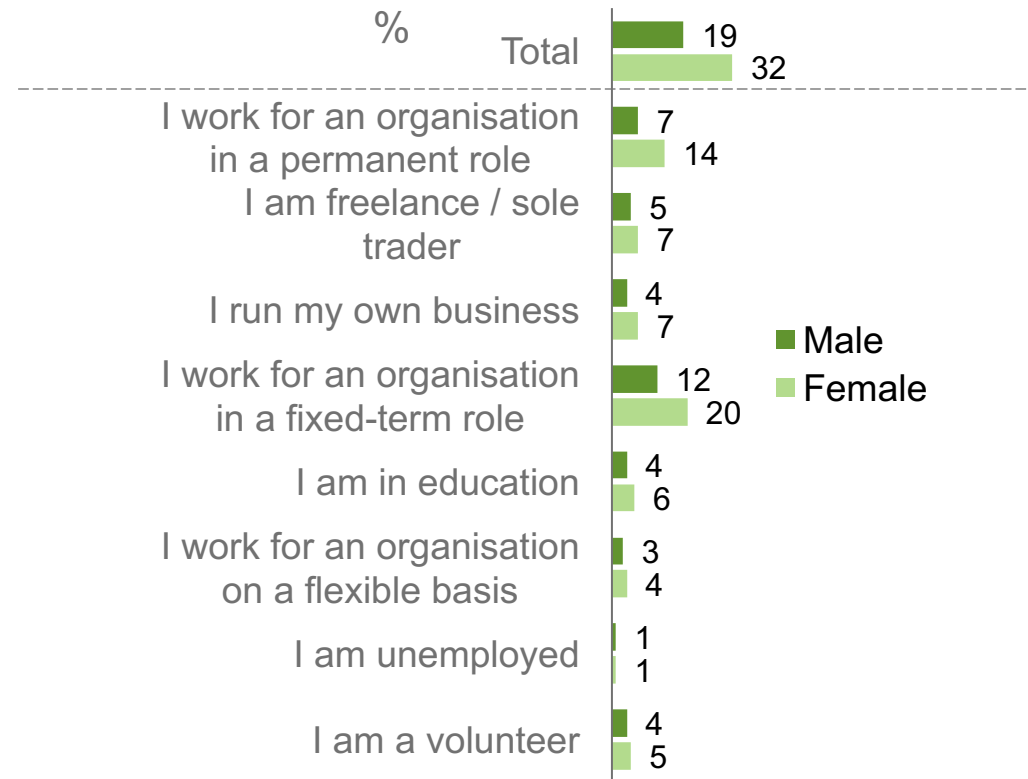
71% work full-time



Q6. Please detail your current employment status (select more than one if applicable).
Base: All respondents who gave an answer

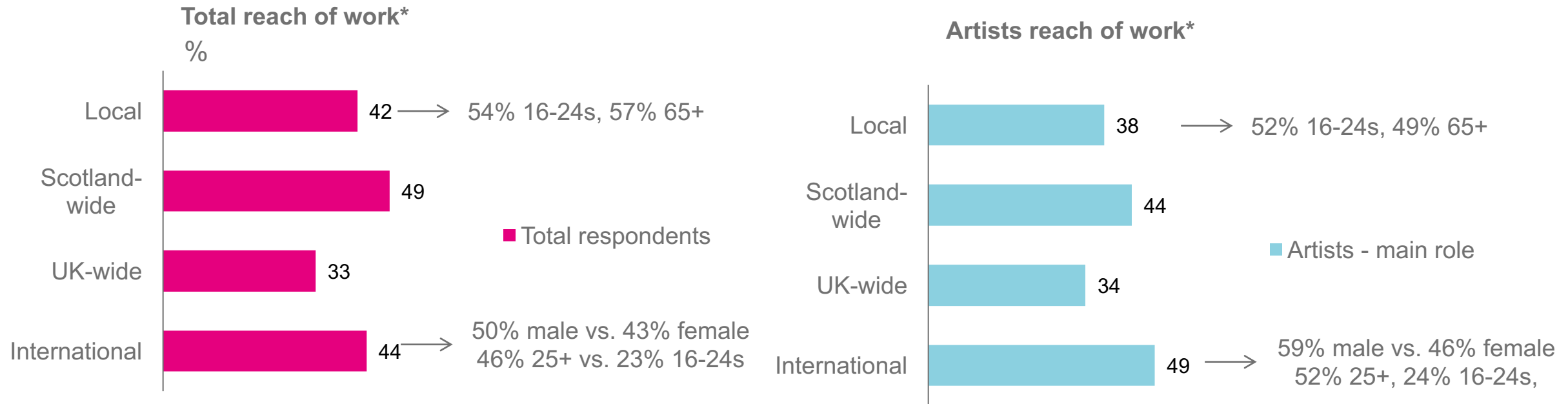
Around 3 in 10 respondents work part-time only; women are more likely than men to work part-time and work for an organisation

27% work part-time only



Q6. Please detail your current employment status (select more than one if applicable).
Base: All respondents who gave an answer

Men and those aged 25+ are more likely to describe the reach of their work as international while younger respondents and those aged 65+ are more likely to describe the reach of their work as local



* Adds up to more than 100% as some respondents will have selected more than one answer

Q5. How would you describe the reach of your work? (please tick all that apply)
Base: All respondents who gave an answer

What work are people doing in the arts?

The sector covers a variety of specialisms and roles, with high levels of interdisciplinary and cross-art form working.

Around 40% of respondents classify themselves as primarily an artist with the remainder working in administration, marketing, education or management roles.

There is a high level of portfolio working within the sector with creative learning, and education work providing important secondary roles for artists.

Around 40% of respondents are working in a freelance / independent capacity

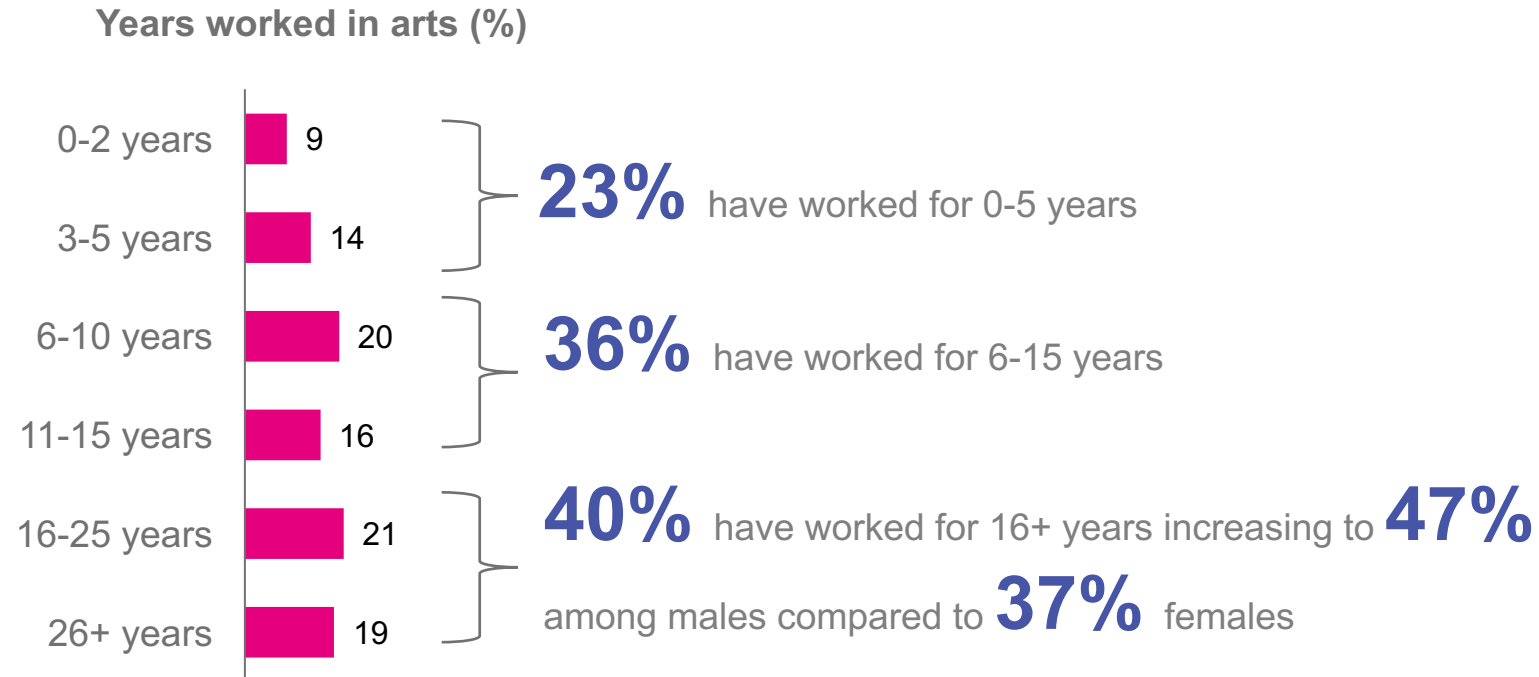
There are some notable differences by gender with women more likely to work for an organisation than men however, men are more likely to be in levels of senior management than women.

Other gender differences highlight that women are more likely to work part-time than men, this reflects the greater proportion of women with sole or primary carer responsibilities and suggests some constraints on career progression..

4

What are the working conditions like?

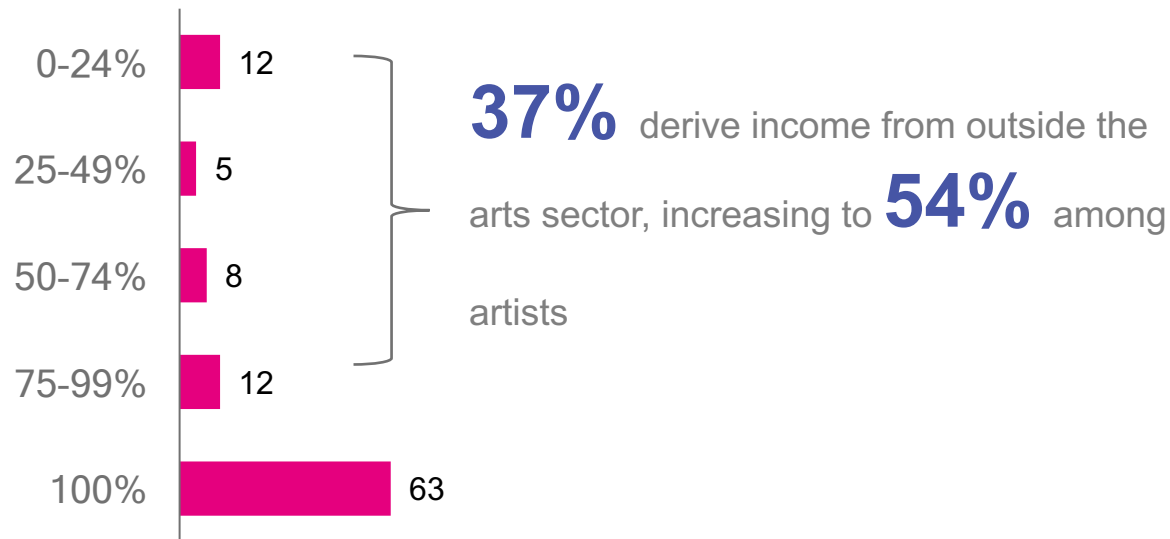
4 in 10 respondents have been in the creative sector for 16+ years, increasing to 5 in 10 among men



Q4. How many years have you worked in the arts?
Base: All respondents who gave an answer

Around 2 in 5 derive income from outside the arts sector, more so among artists than those employed by an organisation indicating that not all artists can fully support themselves from their creative work

Percentage of income derived from work in arts sector (%)



Respondents working in theatre, design or moving image are more likely to derive 100% of their income from the arts sector. Conversely, respondents working in craft or literature are more likely to derive income from outside the arts.

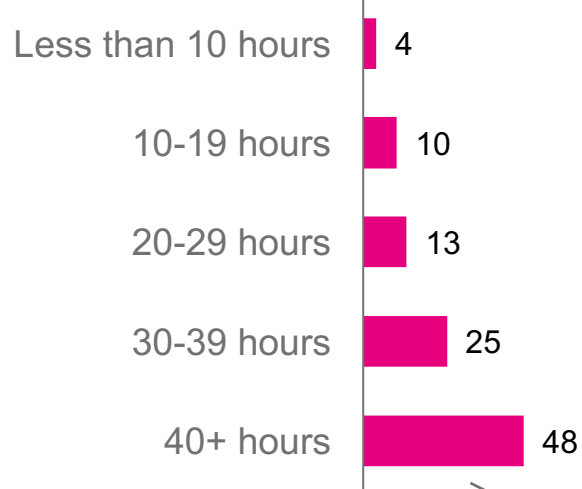
The 25 to 44 age group are found to derive the highest percentage of their income from their work in the arts sector (70%) as are those who work for an organisation (71%).

From 45+ years onwards, the percentage of income derived from work in the arts sector consistently declines.

Q10. Approximately what percentage of your income is derived from your work in the arts sector?
Base: All respondents who gave an answer

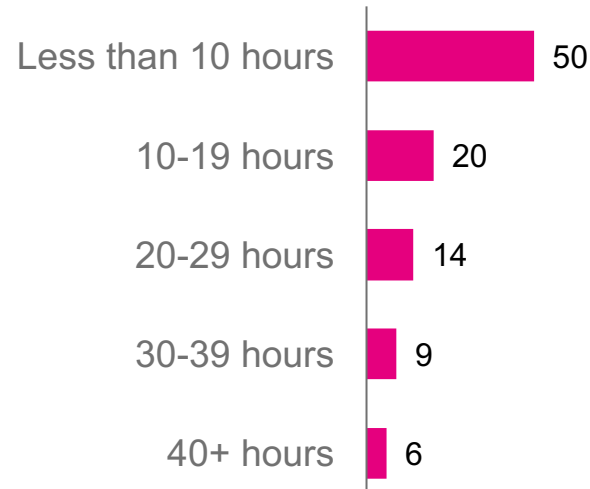
Around half of respondents work over 40 hours per week in the arts sector – more so among males and Directors

84% work in the arts sector*
Average hours worked per week in arts sector (%)

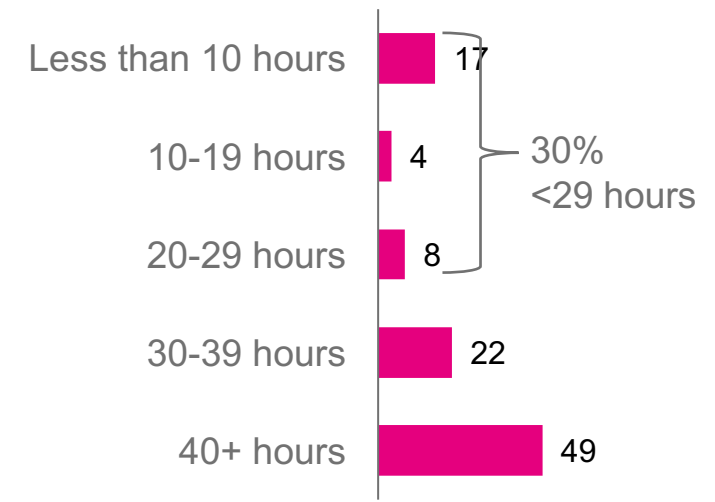


59% work full-time vs. 33% part-time
56% males vs. 44% females
67% Director vs. 47% artists main role

32% work outside the arts sector*
Average hours worked per week outside the arts sector (%)



Total average hours worked per week in and outside the arts sector (%)



*Adds up to over 100% as some respondents will work in and outside the arts sector

Q11. On average how many hours a week do you work... In the arts sector
Base: All respondents who gave an answer

Despite a large proportion having been in the sector for 10+ years, around 7 in 10 earn less than the average Scottish income. On average, males earn more than females

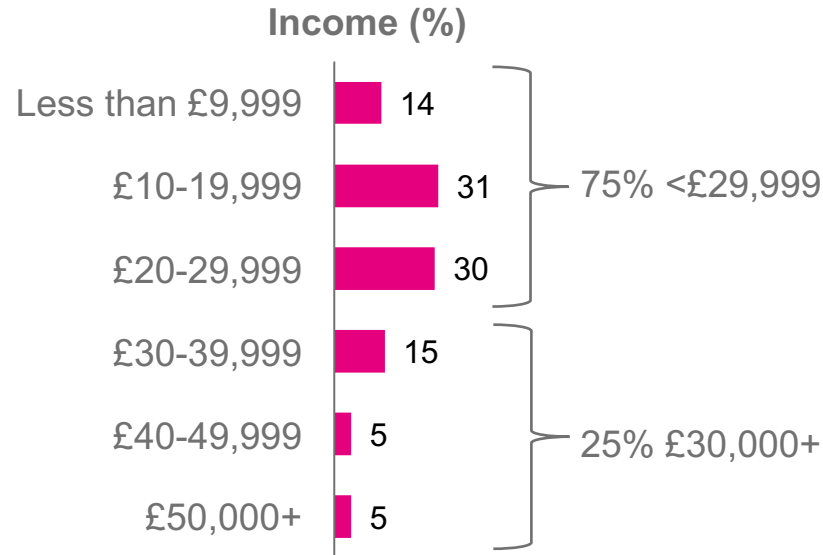
£23,000

Median **male** income

£20,000

Median **female** income

Note: females are more likely to work part time.



Scottish median FT income: *£27,710
Respondents median income: £20,000

There are a few differences by gender and employment status:

- Males are more likely to earn £40,000+ (19% vs. 7% females)
- Females are more likely to earn less than £20,000 (47% vs. 36% males)
- Artists are more likely to earn less than £20,000 (59% vs. 36% employed by an organisation)
- Those employed by an organisation are more likely to earn more than £20,000 (64% vs. 35% artists main role)
- Among those who work 35+ hours a week, there is a slight difference by gender:
 - Male median full-time income = £25,614
 - Female median full-time income = £24,000

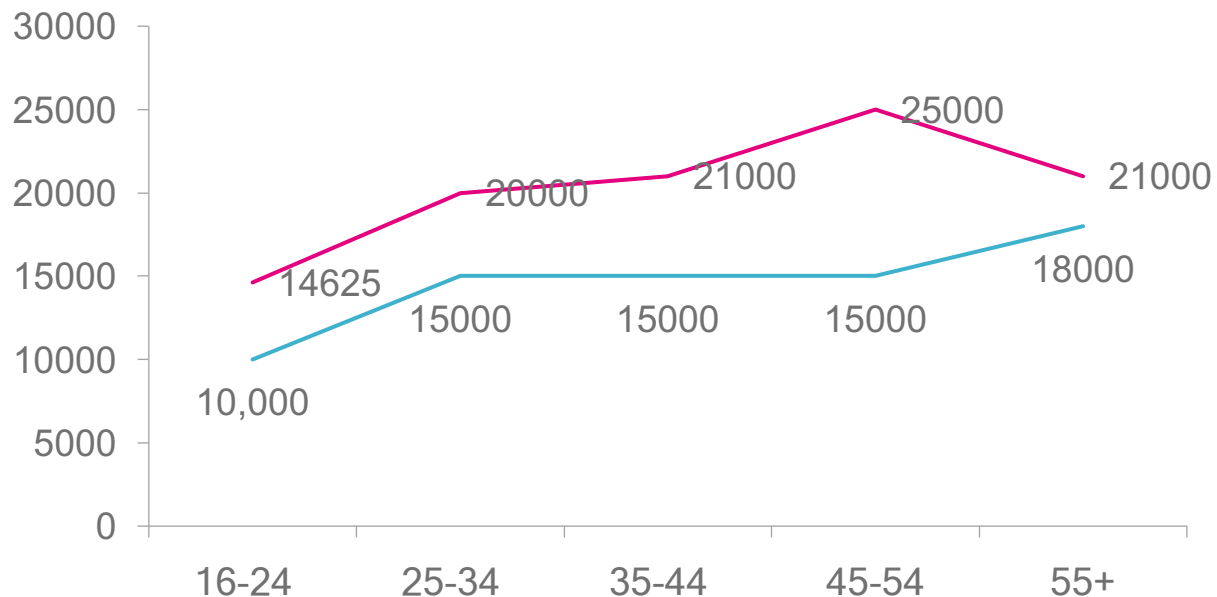
Further analysis of median income are provided on pages 30 and 31.

Q9. What is your **total** personal income per year (before tax)?
 Base: All respondents who gave an answer

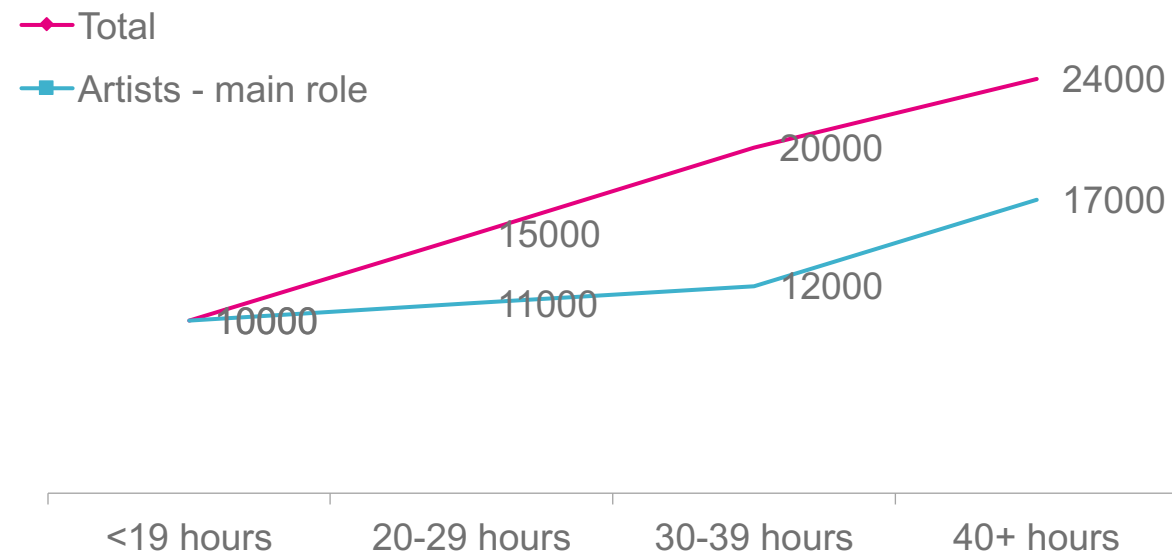
*SPICe Financial Scrutiny Unit Briefing
 Earnings in Scotland 2015

Median income by age group and number of hours worked

Median income by age group (£)



Median income by total number of hours worked: all respondents and artists – main role (£)



£15,000

Median **artists (main role)** income

£24,000

Median income working for an **organisation**

£13,000

Median **female artist (main role)** income

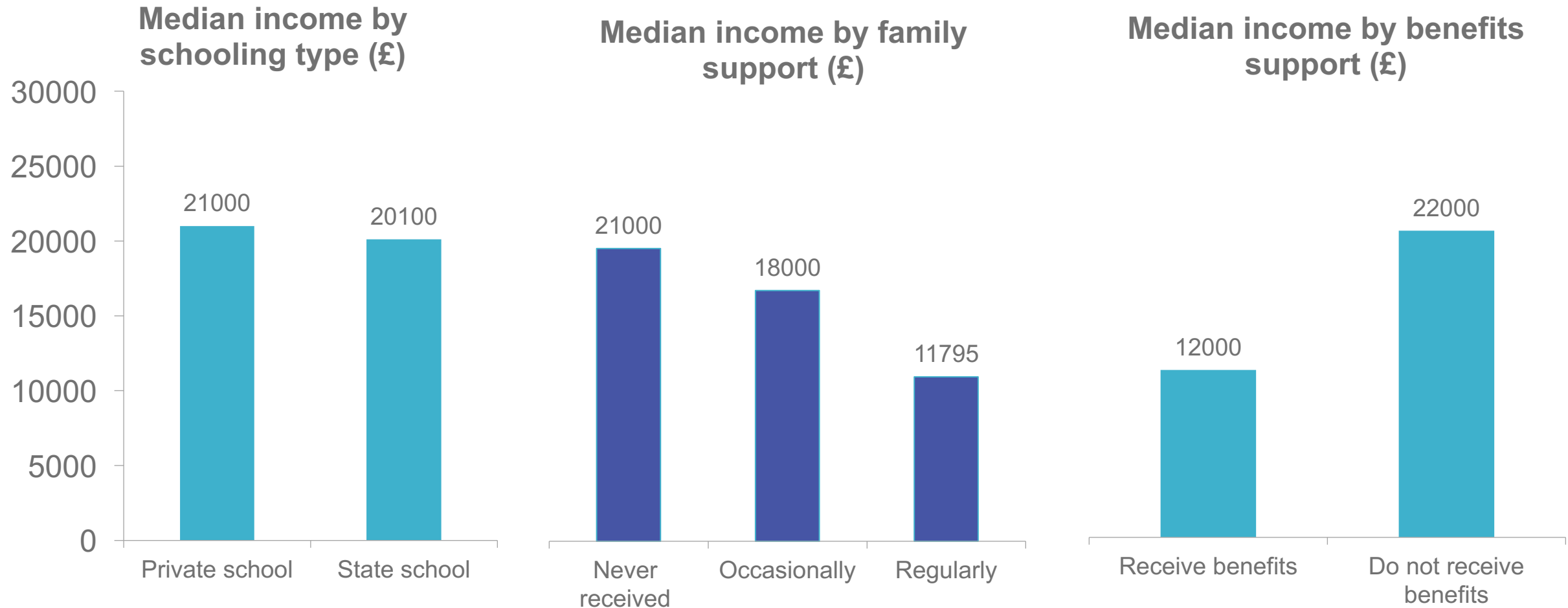
£18,000

Median **male artist (main role)** income

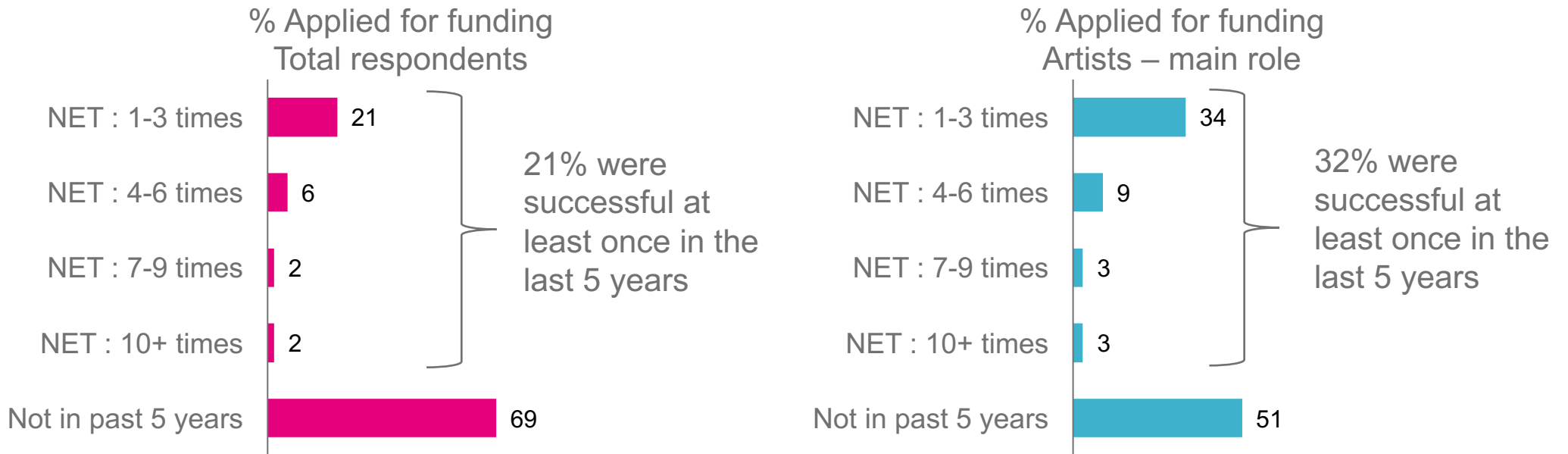
£33,000

Median income working for **Senior Leadership**

Median income – profile of respondents



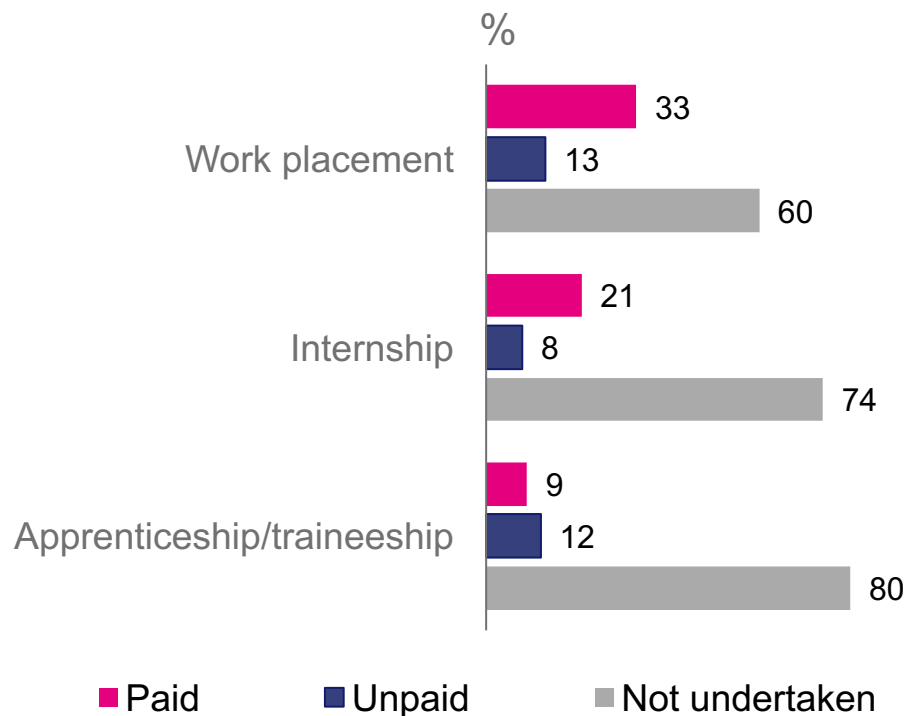
Around 3 in 10 of all respondents have applied for funding in the past 5 years, increasing to 5 in 10 among respondents whose main role is an artist



Q20. How many times have you applied as an individual for public funding in the last 5 years?
Base: All respondents who gave an answer

Half of those working in the creative sector have undertaken some form of work placement or internship, particularly females and those in the younger age group of 16-34s

52% have undertaken any work placement or internships



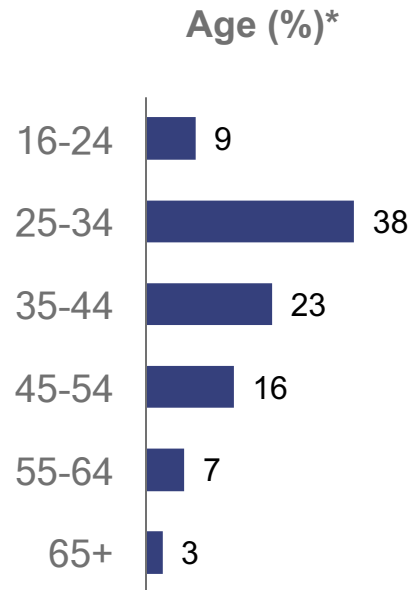
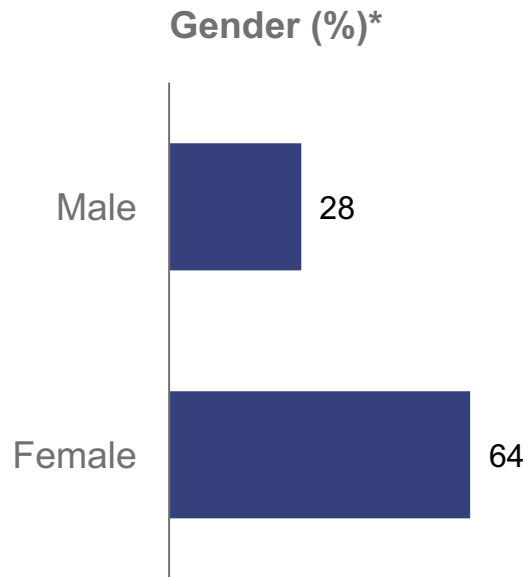
Q18. During your career, have you undertaken any of the following?
Base: All respondents who gave an answer

- Around **one third** of all work-based training initiatives (work placements, internships or apprenticeships / traineeships) reported were unpaid.
- The younger age groups are more likely to have undertaken a work placement, apprenticeship or internship with the proportion reducing as age increases
- Females are more likely than males to have undertaken a paid work placement, paid apprenticeship and paid internship
- Officers / programming / admin assistants are more likely to have undertaken a work placement, apprenticeships or internships than artists or Directors
- Artists are more likely to have **not** undertaken any work placement, apprenticeships or internships than those who work for an organisation

A fifth of all respondents said they had undertaken an unpaid placement; predominantly females and those aged 25-44

20% of respondents stated they had undertaken an unpaid work-placement, internship or apprenticeship

Of the 311 respondents who said they had undertaken an unpaid placement...



**Does not add up to 100% as not all gave an answer*

What are the working conditions like?

Despite a large proportion having been in the sector for over 10 years, income is comparatively low when compared with the Scottish average. Males are more likely to have higher incomes than females, they are also more likely to work full-time and hold managerial positions in organisations.

In addition to portfolio working within the sector around 2 in 5 derive income from outside the arts sector, this is particularly prevalent among artists than those employed by an organisation, suggesting the majority of artists cannot fully support themselves from their creative work.

Those aged 25-44 are the most likely to derive their income from their work in the arts sector, particularly those who work for an organisation than are artists. Above the age of 45, the percentage of income derived from work in the arts sector consistently declines.

Nearly half of all respondents surveyed have undertaken any form of work placements or internships, with this figure rising among females, those in the younger age bracket (16-34), and among those who work for an organisation suggesting this is a relatively standard way to now enter the sector.

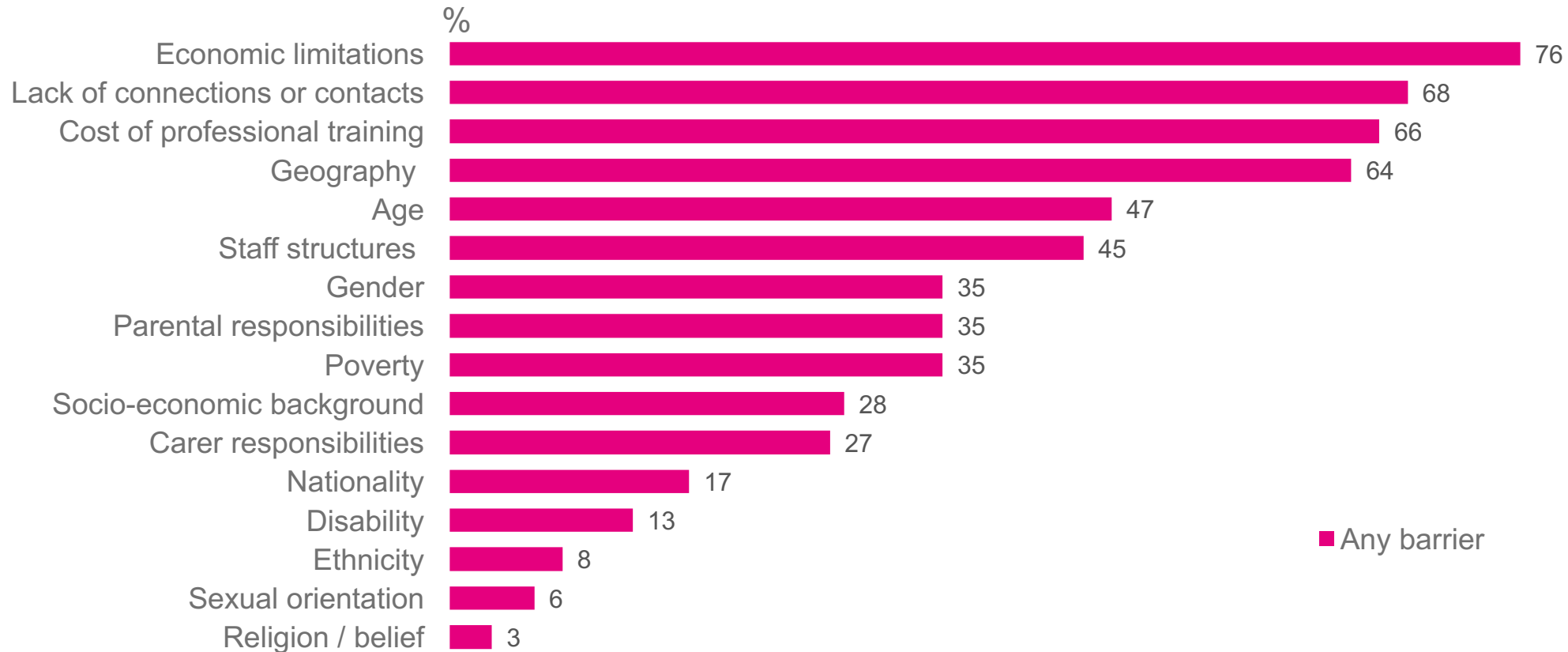
Furthermore, only a quarter of those who have undertaken a work placement or internship have worked in the sector for five years or less. These results suggest that work placements and internships are a key way to break into the sector or make connections.

5

What are the main barriers to career progression?

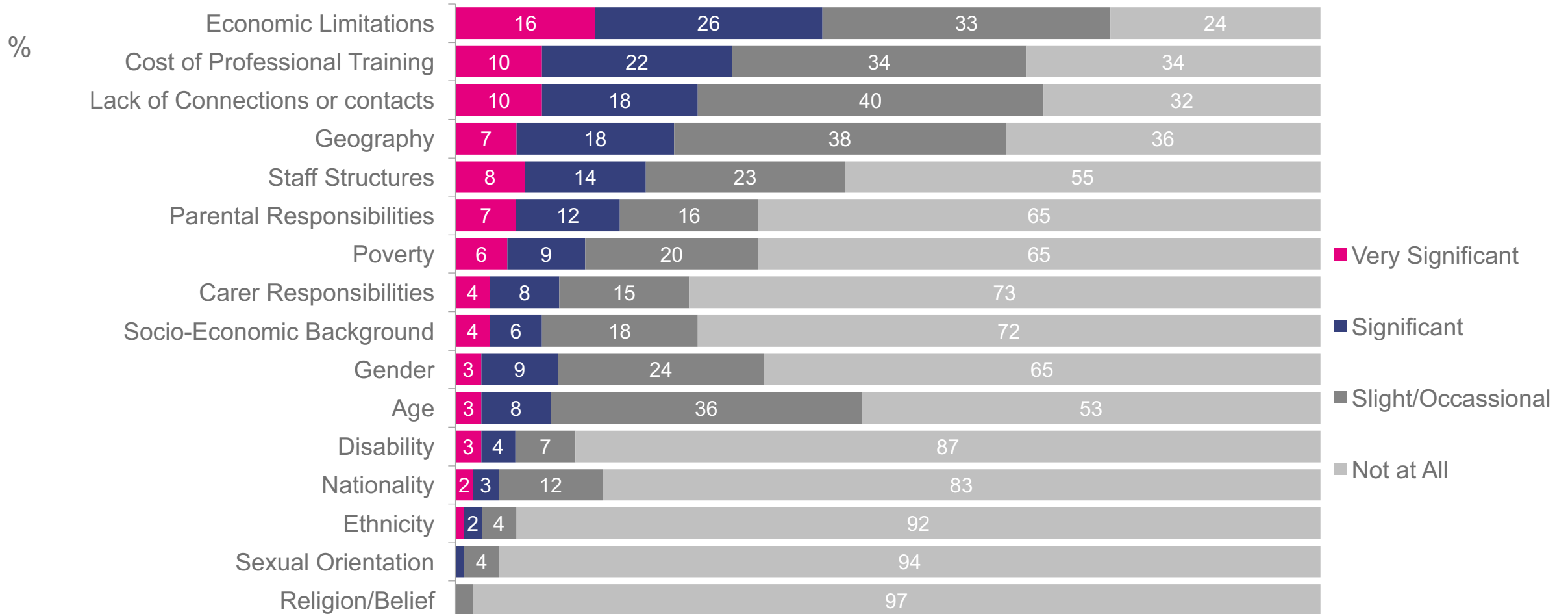
At a total level, economic limitations and lack of connections are the main barriers cited

Any barriers: Slight / occasional / significant / very significant



Q21. To what extent, if any, have the following factors been a barrier for you in your career progression?
Base: All respondents who gave an answer

The most significant barriers are economic limitations, cost of training, lack of connections and geography



Q21. To what extent, if any, have the following factors been a barrier for you in your career progression?
Base: All respondents who gave an answer

Economic limitations – overall barrier for 76% of respondents (rank 1)

Economic limitations is the top barrier selected by 76% of the total sample, with 42% saying it is either a 'very significant' or 'significant' barrier.

Although nearly all groups within the survey indicated this as a barrier, there are some variations with females more likely to say it is a barrier than males (79% vs. 66%). This difference is likely due to a higher proportion of females working part-time and also less likely to be in managerial positions than males.

Other groups more likely to cite economic limitations as a general barrier are:

- Those in the younger age bracket: 80% 16-44s (vs. 56% aged 65+)
- Artists (main role): 86% (vs. 60% Senior Leadership / Director)
- Those who have worked for 3-15 years 80% (vs. 68% 0-2 years) or are unemployed 95%

Groups more likely to state economic limitations are a 'very significant' barrier:

- Those with sole / primary care responsibilities 17% (vs. 8% shared responsibility)
- Those who receive benefits 30% (vs. 14% don't receive benefits)
- Those with a disability 25% (vs. 12% do not have a disability)
- Those first in the family to go to university 21% (vs. 14% not the first)

Difficult, near-impossible to develop projects and look for arts work when having to sustain income through other jobs

In my early career years I found it difficult to find work that paid enough to afford basics (rent etc.) and saw this across my peer group where people were not able to live with parents etc.

The arts are a very precarious career choice as salaries are low if at all. Unless connected to a well established and well funded organisation, as I was when I worked for a local authority, working in the arts is not a career choice to earn money.

The arts industry is so reliant on unpaid and very low-paid workers that not having personal or family wealth is still a barrier to entry and in the early years of taking on a job.

Other economic barriers

Poverty – 35% cited as a barrier

The survey highlights that the majority of respondents are in employment, however around 7 in 10 earn under the national average wage despite many working over 40 hours per week.

The population groups that most cite poverty as a barrier are:

- Unemployed: 66%
- Artists: 52% (vs. 26% Senior Leadership / Director)
- Those earning less than £19,999: 49%
- Those aged 35-54s: 41%

Those who receive benefits are more likely to state it is a 'very significant' barrier (19% vs. 5% don't receive benefits) as are those with a disability (13% vs. 4% do not have a disability)

Socio economic background – 28% cites as a barrier

Although the survey suggests that many respondents come from fairly privileged backgrounds with 96% having attended further or higher education (compared to 45% of the Scottish population) and 14% having attended private school (compared to 4% of the Scottish population). A large proportion of respondents report that their socio-economic background is a barrier.

The population groups that most likely to mentioned this as a barrier are:

- Unemployed: 62%
- Those with a disability: 42% (vs. 20% do not have a disability)
- Those who receive benefits: 39% (vs. 26% do not)
- First in family to go to university: 38% (vs. 19% not)
- Those living in Glasgow: 37% (vs. 26% living in Edinburgh)
- Artists: 35% (vs. 22% Senior Leadership / Director)
- Those who earn less than £19,999: 33%
- Those who went to state school: 30% (vs. 11% private school)
- Those aged 16-44: 30% (vs. 23% 45+)

Cost of professional training – barrier for 66% of respondents (rank 3)

The survey highlights that nearly half of respondents (particularly those aged 16-44) have received financial assistance from friends or family to support their career in the arts. Correspondingly, the cost of professional training is ranked third highest barrier to career progression. The following groups are the most likely to perceive it is a barrier:

- 16-44s: 72%
- Those who have done CPD training: 70%
- Females 71% (vs. 55% males)
- Artists: 69% (vs. 53% Senior Leadership / Director)

Groups that state that the cost of professional training is a 'very significant' barrier include:

- Unemployed: 26%
- Those earning less than £19,999: 16%
- Those who work less than 19 hours: 19%
- Those who receive benefits :15% (vs. 9% don't receive benefits)
- Those with a disability: 15% (vs. 8% do not have a disability)

The cost of professional training for a dance teacher is significant and not much funding available to gain your teaching qualification. For example a teaching qualification from the RAD cost £7000 per year

The cost of professional training is too high for my level of income, meaning that I am stuck at a particular level.

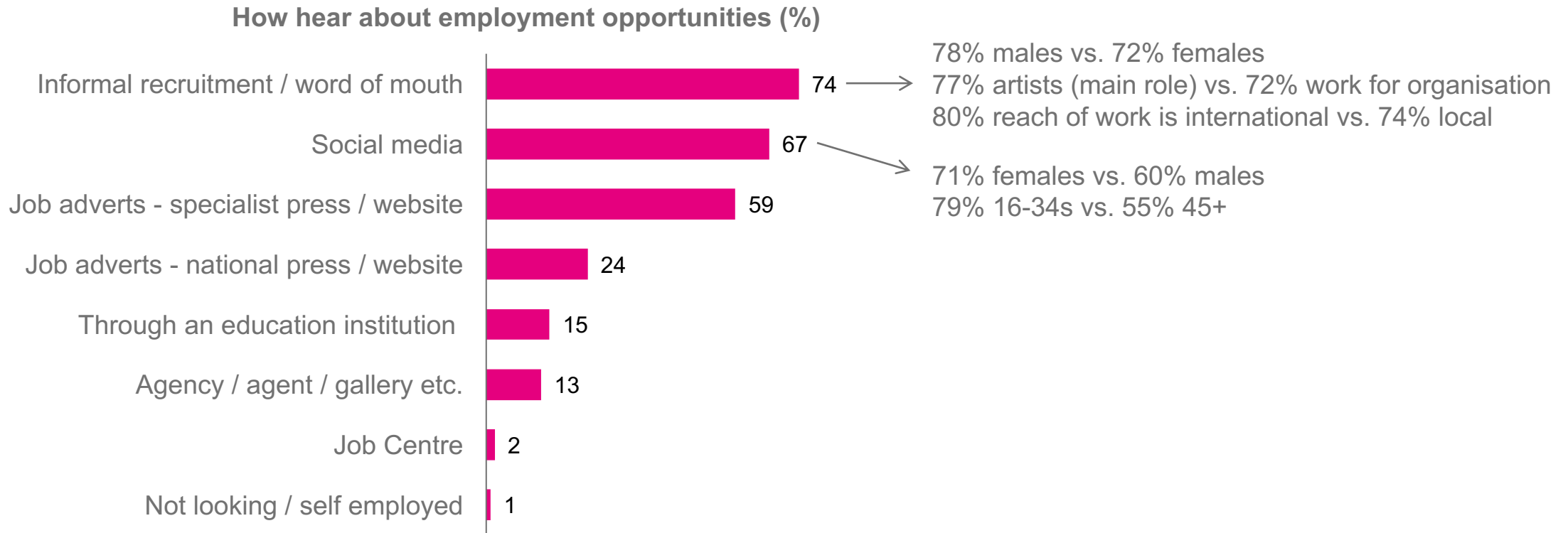
The cost of training and courses being high limited jobs especially with the high standards.

The cost of training is significant and it is difficult to manage to pay for these courses- particularly when you need to take time out of your work to attend said training.

Small courses cost, usually, a great deal of money. On such tight income I have to be very choosy about what I can do to try and further my training and networking opportunities.

I wanted to look into further training within music therapy but the cost was so significant that there was no way I could do it.

Three-quarters of respondents hear about employment opportunities via word-of-mouth, and two-thirds by social media



Q19. How do you generally hear about employment opportunities? (please tick all that apply)
Base: All respondents who gave an answer

Lack of connections or contacts – barrier for 68% of respondents (rank 2)

The survey highlights that three-quarters of respondents tend to hear about employment opportunities via word-of-mouth and therefore it is unsurprising that lack of connections or contacts is the second most selected barrier.

Artists (main role) are more likely than those who work for an organisation to see this as a barrier (81% v 65%).

Population groups that more likely to see lack of connections or contacts is a barrier included:

- Females 70% (vs. 63% males)
- Those in the earlier stages of their career: 16-34s: 76% and those who have worked for 0-2 years: 82%

Groups more likely to state that economic limitations are a 'very significant' barrier include:

- Those who work less than 19 hours a week: 20% (vs. 8% 20 hours+)
- Those who receive benefits: 16% (vs. 9% don't receive benefits)

All the opportunities I have got, jobs, commissions, placements, shows, collaborations, have been through contacts. I believe this is likely the only way to get work.

Connections and contacts are very important in Scotland - as in any small nation, I imagine. If you don't know the right people, or have the wrong sort of contacts, it can be a bit chilly out there.

Difficult to break into sector without relationships / contacts when starting out

I feel it is the insular nature of the network that has been a major cause in my being unable to 'access' the arts industry in Scotland. Its a feeling of not being 'in' with the right people, sort of like a gentleman's club.

Recommendations can get you a job that hasn't even been advertised, particularly in less administrative roles, making it much harder to be involved creatively.

Geography – barrier for 64% of respondents (rank 4)

The results from the survey also indicate that over half of respondents live in either Edinburgh or Glasgow indicating a very urban-centric sector. Geography is also one of the most frequently selected barriers, with nearly two-thirds of all respondents surveyed indicating that it is a barrier.

While those who live outside Edinburgh or Glasgow are most likely to cite geography as a barrier (70%), it was also mentioned by the majority of respondents in Edinburgh and Glasgow (57% and 59% respectively).

- 11% of those who live outside of Edinburgh or Glasgow stated geography is a 'very significant' barrier (vs. 3% in Edinburgh and 4% in Glasgow)
- More of those with a disability said it is a 'significant' barrier: 26% vs. (16% do not have a disability)
- Concerns included the centrality of opportunities Edinburgh and Glasgow and also around London or other international centres.
- Edinburgh and Glasgow respondents have younger age profile with 42% under 35 years old compared with 22% in the other areas.

I find due to juggling domestic life with a full time job has implications on my ability concentrate on my music career, this aligned to a industry centred around Glasgow, has hampered my connection ..'

'there is so much going on in London that I would really benefit from going to. These include trade fairs, informal events / talks, openings, workshops, etc.

The fact that I do not live in a major city limits my access to exhibition space and income but this is a lifestyle choice on my behalf.

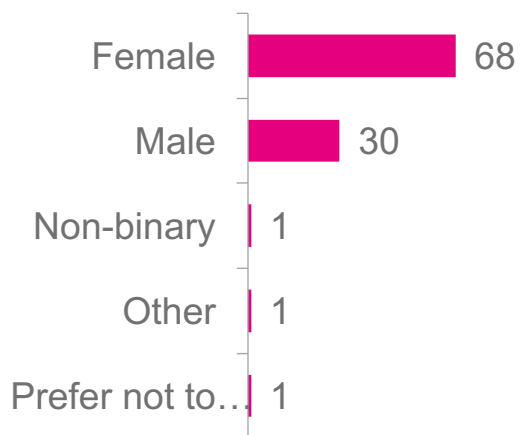
Very difficult to engage with the dance scene which still so centred around London when based in Scotland. Also a lot of meetings and networking events are based in Edinburgh or Glasgow.

The lack of interesting job opportunities in my sector locally.

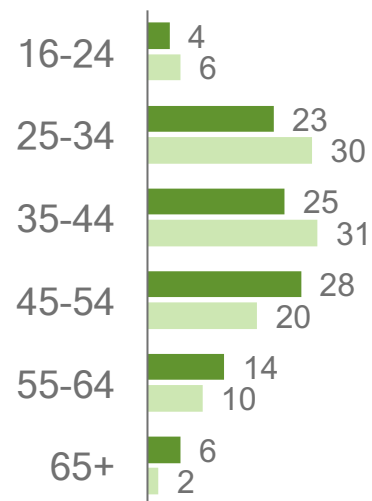
Living in Fife, I feel that there are still more opportunities per person in the major cities.

Gender / Age – profile of respondents

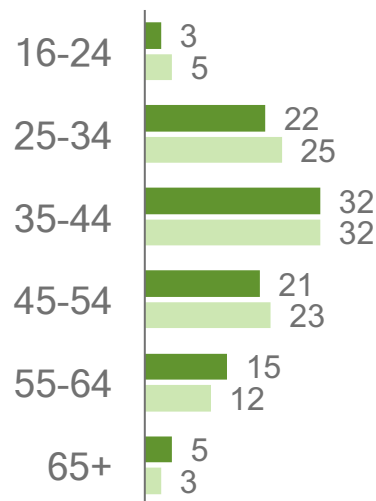
% Proportion of respondents



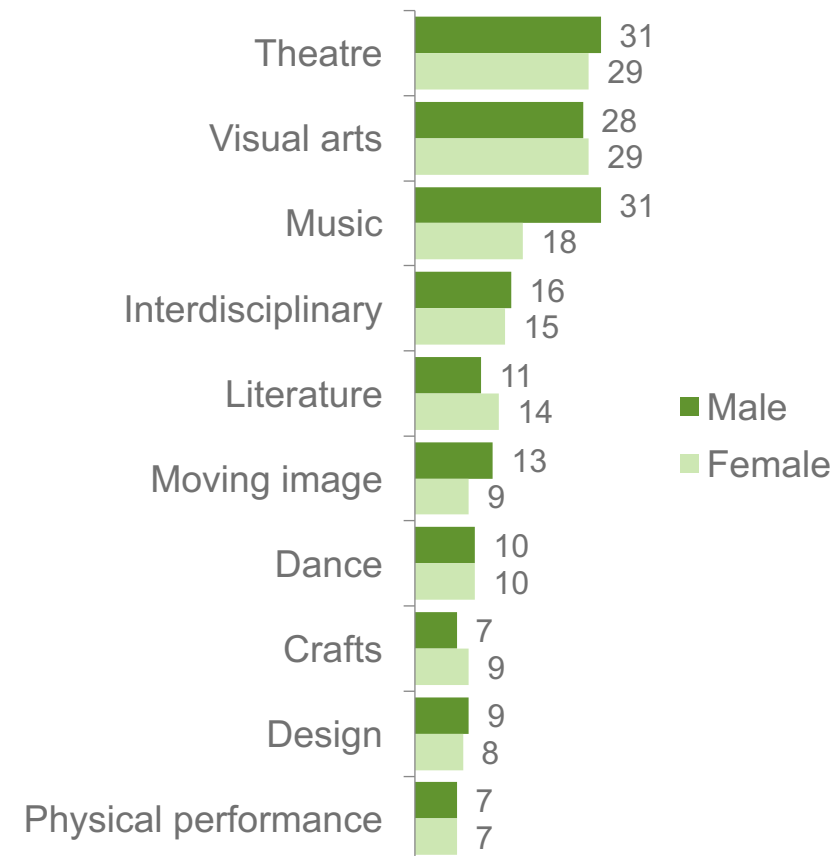
Total respondents: Age by gender



Artist (main role): Age by gender



Art form by gender



£23,000

Median total male income

£18,000

Median male artist (main role) income

£20,000

Median total female income

£13,000

Median female artist (main role) income

Age – barrier for 47% of respondents (rank 5)

Age is one of the top five barriers selected by all respondents.

The survey highlights that the majority of respondents are aged 25-44, however age is selected as a barrier by over 40% of respondents across all age groups.

- Those in the youngest age group of 16-24s are more likely to see age as a barrier (77%) compared to those aged 25+ (45%).
- Conversely, those in the oldest age group are more likely to say age is a 'very significant' barrier: 12% among 65+ vs. 3% total.
- There is also a variation in gender with females more likely to say age is a barrier: 49% vs. 40% males.

The middle-aged female artist is often not taken seriously! What I do is often considered to be a hobby !!!

There are too many barriers to age particularly, with many offers of help being confined to the 18-25 year old age groups, or the under 30s. I will be turning 50 this year and it often feels like I am already consigned to the scrapheap

Being considered too young for a senior management position

I am often considered young for my position and, as such, am not always taken seriously or other senior people think I'm at a meeting to take minutes.

A number of people I work with perceive me to be too young to be in a position of creative responsibility on projects.

People, partner organisations, participant artists, often make assumptions about my capabilities or level of experience, based on my age.

Sometimes opportunities only exist for early career artists up to the age of 30.

There are opportunities for young people and I am not "young" any more

Gender – barrier for 35% of respondents

Over two-thirds of respondents are female (68%), compared to under a third of males (30%). 1% identify as non-binary with a similar proportion stating they would prefer not to say.

A far higher proportion of women cite gender as a barrier: 44% compared to 12% of men, with one in eight women saying it is a significant barrier (12% vs. 1% of men).

Among female respondents:

- Younger age groups are more likely to state gender is a barrier: 47% among those aged under 44 vs. 33% among 55+
- Artists (main role) are more likely to state gender as a barrier: 55% compared to 37% among those who work for an organisation (38% among Senior Leadership, 36% among Managers, 43% among Production staff and 28% among Assistants).
- Those who work in Moving Image (67%) or Physical Performance (57%) are also more likely to state gender is a barrier compared to those who work in Craft (35%) or Music (37%)

Sexism and 'casual sexual harassment' is rife in the arts

I'm a young female and have often felt this has prevented progression or being taken seriously when I was working in the classical music which is an older, male dominated sector.

There aren't enough roles for women in theatre, internationally and in Scotland.

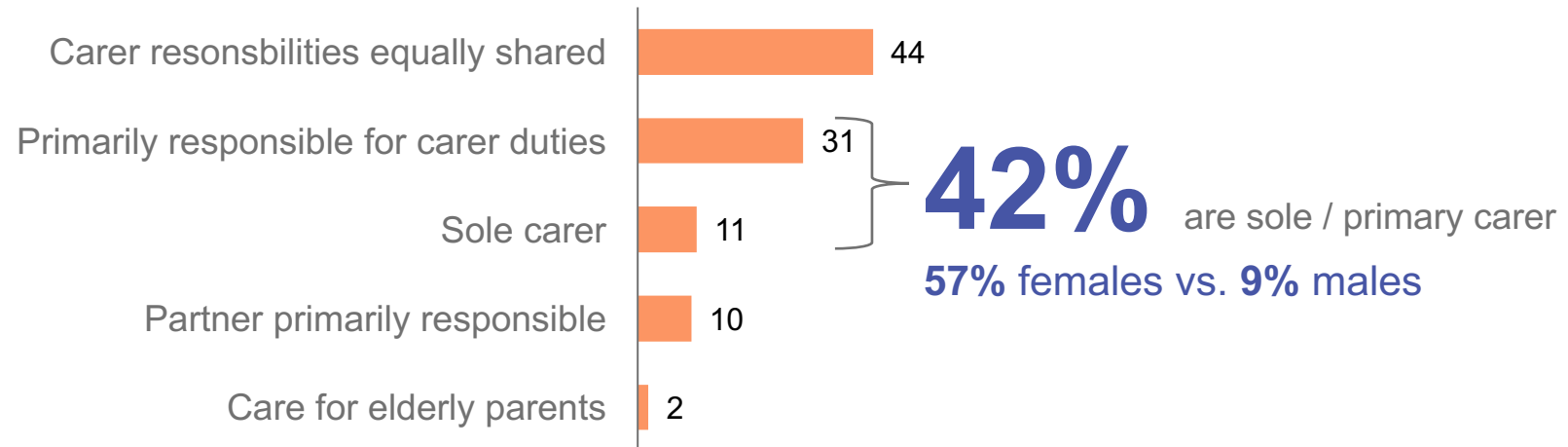
Although the workforce in the arts is predominantly female, I have personally witnessed employers who have preferred male candidates simply to have a man in the office (I guess a form of positive discrimination in their view), even when a female candidate is better qualified.

Gender shapes both the educational complex and arts sector, with many women working in admin but not within more senior roles or represented by galleries and I have encountered sexism regularly in my work.

Parent or carer responsibilities – profile of respondents

33% Have any carer responsibilities
32% of females and 33% of males

Description of carer responsibilities (%)



Parent or carer responsibilities – barrier for 35% / 27% of respondents

Results from the survey highlight that 33% of all respondents have carer or parental responsibilities, with no difference by gender recorded. Among those that stated they are the sole or primary carer, nearly all (91%) are female.

Among respondents with any carer responsibilities:

- Females are more likely to state **parental responsibilities** and **carer responsibilities** and as a barrier: 87% vs. 76% males and 54% vs. 33% males respectively (Very significant barrier: 25% vs. 7% and 12% vs. 2% respectively) .
- There is little difference across the age groups however those earning less than £19,999 are more likely to state **carer responsibilities** as a barrier (61% vs. 23% £40,000+) as are those who work less than 29 hours per week (58% vs. 46% 30 hours+).
- Those earning less than £19,999 are more likely to state **parental responsibilities** as a 'very significant' barrier (29% vs. 9% £40,000+) as are those who work less than 29 hours per week: (30% vs. 16% 30 hours+).

As a mother of a young child, career progression can be difficult as childcare is very expensive, making flexible working a necessity. Flexible working is an option in my current role but would not necessarily be an option in other senior roles

I am a lone parent with no support network locally. To that end I have found myself virtually erased from the arts world as my caring responsibilities have disabled me from being able to participate in arts events

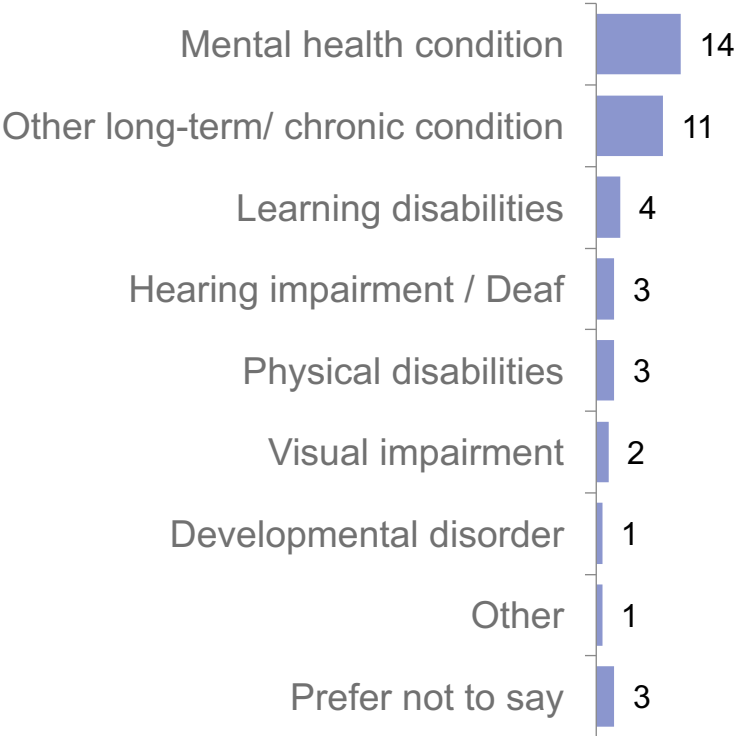
The lack of childcare has affected the course of my career in that I'm not able to leave home for more than a day.

It's difficult to juggle looking for work; application writing, networking and R&D as well as delivering projects that have long hours. More child friendly work spaces, matinee theatre events and artist parent subsidies would be helpful

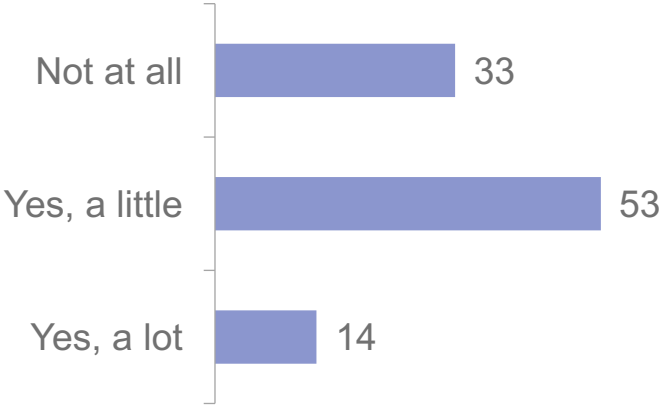
Disability – profile of respondents

30% Have any conditions which

have lasted, or are expected to last, at least 12 months



Reduces ability to carry out day-to-day activities



£21,000

Median income among those whose ability is **not reduced at all**

£16,000

Median income among those whose ability is reduced **a little**

£14,000

Median income among those whose ability is reduced **a lot**

Disability – barrier for 13% of respondents

30% of all respondents surveyed indicated they had a condition that has lasted, or is expected to last, at least 12 months – significantly higher than the 19% among the working age population in Scotland. 22% of all respondents stated that they had a condition which reduced their ability to carry out day to day activities (17% a little, 5% a lot).

The most common condition, selected by 14% of all respondents, is a mental health condition, followed by 11% saying another long-term/ chronic condition.

Among those who identified as disabled, 67% indicated that their condition reduces their ability to carry out day-to-day activities: 53% 'a little' and 14% 'a lot'.

- 43% of disabled respondents said that disability was a barrier (10% a 'very significant' barrier), increasing to 92% among respondents who said their condition reduces their ability 'a lot' (40% 'very significant' barrier).

Other respondents more likely to report disability as a barrier included:

- Those who are unemployed: 36%.
- Many more of those who receive benefits said disability is a 'very significant' barrier: 13% (vs. 1% don't receive benefits).

Stories about people with disabilities are often considered 'uncommercial' and not suitable for funding.

I am limited in the work that I can do due to health problems and disability, so this limits the hours I can work and therefore limits my income. I feel I am trapped in poverty and unable to move my career forward as I do not have the money to pay for courses or to buy materials to make new work.

My visible, and developmental disabilities mean that within the arts scene I am relegated to Disabled Art- my work, by some, is judged to a different set of criteria, and again- this serves to alienate and divide the community.

Suffered from mental health issues that meant work breaks needed to be taken, on more than one occasion.

As an autistic person, I find networking extremely difficult and so I miss out on a lot of opportunities.

Ethnicity / nationality – profile of respondents

93%

Speak English as a first language

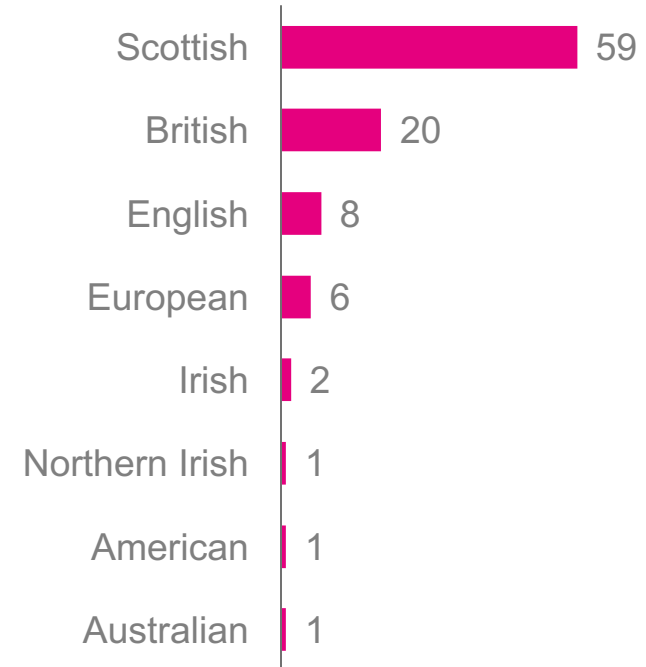
£15,000

Median income among **minority ethnic** respondents

£21,000

Median income among **white** respondents

National Identity



Ethnicity and nationality

5% of all respondents said they are from minority ethnic or mixed groups compared to 3.7% of the Scottish population.

Half of respondents in the minority ethnic or mixed groups stated that their ethnicity was a barrier: 50% compared to 5% of white respondents.

Furthermore, 17% of all respondents surveyed said that their nationality was a barrier but this was higher amongst those in minority ethnic or mixed groups are more likely to say nationality is a barrier (32% vs. 15% white respondents) and those who identified themselves as European (51%) or English (27%).

Nearly all respondents surveyed spoke English as a first language (93%).

The majority of respondents identified as Scottish (59%) or British (20%). 8% of respondents identified as other European Union nationalities.

Cultural barriers within the arts, but also stigma within ethnic community around pursuing the arts and academia as a single woman.

Being a creator of content I find that coming from a BAME background I have to work almost 5 times as hard to get the commissioners on side because the characters or situations are so unknown to them.

I found Scots perceptions of me were often compromised by a negative response to my straight English accent.

My polish surname can put people off as they assume I don't have clear English, when in fact I'm Scottish.

Having a standard English accent is a barrier in Scotland.

LGBT – profile of respondents

£21,100

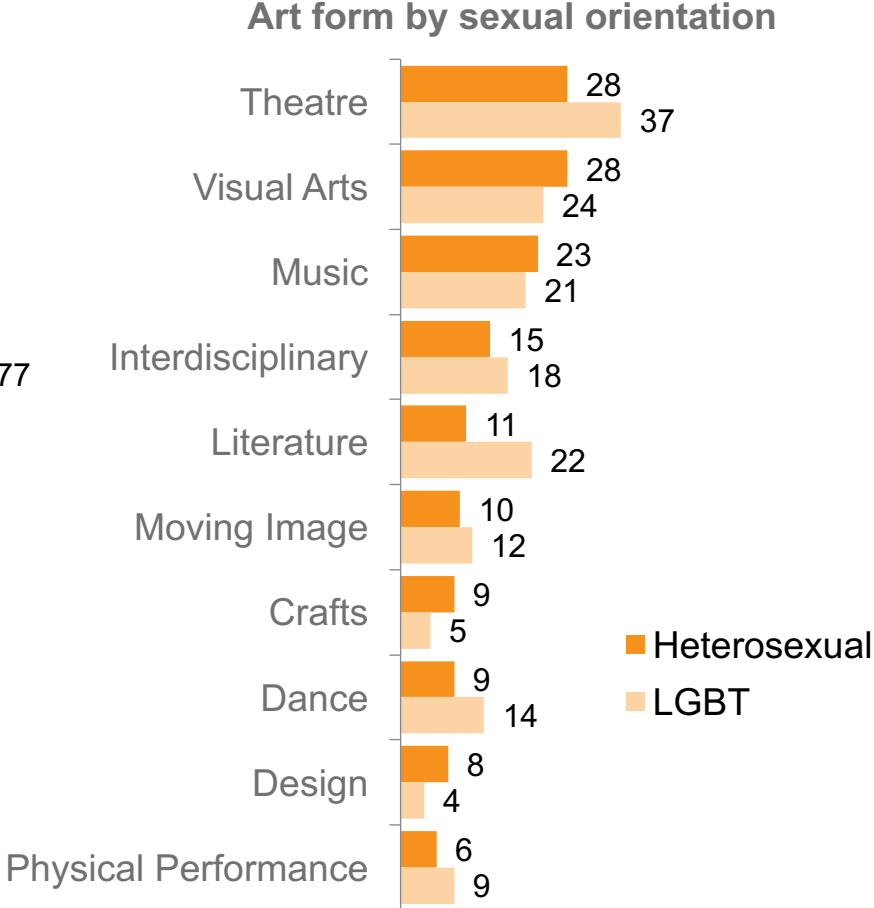
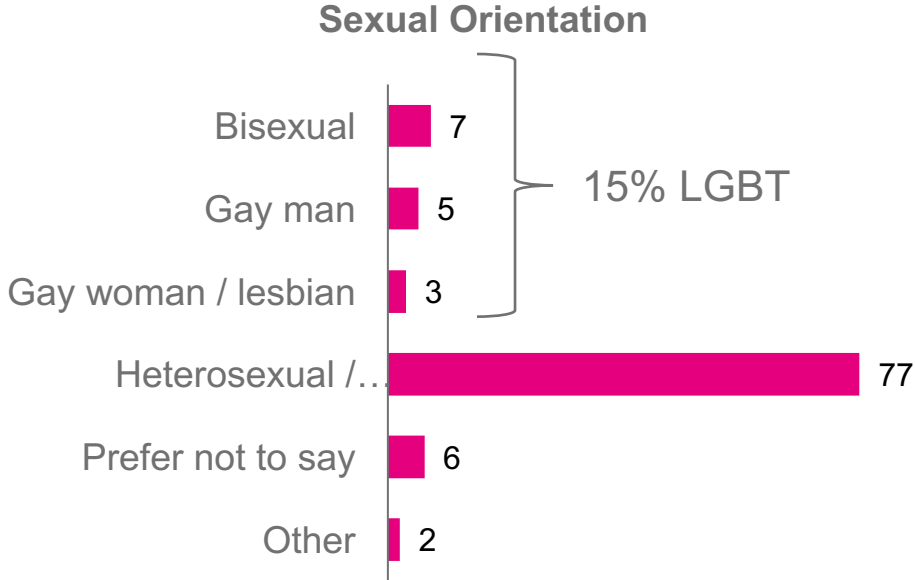
Median income among heterosexuals

£19,800

Median income among LGBT respondents

1%

Do not identify as the same sex they were assumed to be at birth



Sexual orientation – barrier for 6% of respondents

Among all respondents surveyed, 15% identified as LGBT, compared to 1.6% of the Scottish population. 77% said they are heterosexual and 6% preferred not to answer. This is a very high disclosure rate compared with other surveys.

A quarter of LGBT respondents stated that their sexual orientation was a barrier: 25% (vs. 1% heterosexual):

Among LGBT respondents:

- Economic limitations is cited as the highest barrier (76%), followed by Lack of connections or contacts (72%) and the Cost of professional training (67%).
- 21% said economic limitations is a 'very significant' barrier

Being a queer, non-binary woman makes it difficult as there is such a bias towards straight men in the arts in Scotland in lots of different ways

.....sexism and homophobia / acephobia towards artists which means I feel I am overlooked or dismissed by a lot of the more established publishers / creators.

What are the main barriers to career progression?

A variety of barriers are highlighted in the survey, particularly economic limitations and lack of contacts / connections in the industry.

When looked at in more detail:

- Economic barriers are cited as a barrier across nearly all population sub-groups however, it is most prevalent amongst females, the younger age groups and those with a disability.
- Cost of professional training is particularly likely to be a barrier amongst females and those earning less than £19,999.
- Lack of connections is also more of a barrier amongst females, younger age groups, those with a disability, those who work part-time and those who have undertaken a work placement.
- Gender is far more commonly cited as a barrier among females.
- The youngest age groups are more likely to state age is a barrier. Although older age groups cite being too old for opportunities.
- Geography is more likely to be stated as a barrier among those who live outside of Edinburgh or Glasgow, however, those who live in the main cities also stated it was a barrier
- Parental and carer responsibilities barriers are higher amongst females than males and those working part-time.
- Half of respondents in the minority ethnic or mixed groups stated their ethnicity was a barrier, compared with 5% of white correspondents.
- Sexual orientation is considered a barrier by a quarter of respondents who identify as LGBT..
- 40% of respondents who stated they had a disability stated it was a barrier, this increases with the severity of the disability.

Appendices

Percentage of respondents from each local authority area

Aberdeen City	1%	Midlothian	2%
Aberdeenshire	2%	Moray	1%
Angus	1%	Na h-Eileanan Siar	1%
Argyll and Bute	2%	North Ayrshire	*
Clackmannanshire	*	North Lanarkshire	1%
Dumfries and Galloway	2%	Orkney Islands	*
Dundee City	3%	Perth and Kinross	3%
East Ayrshire	*	Renfrewshire	2%
East Dunbartonshire	1%	Scottish Borders	2%
East Lothian	1%	Shetland Islands	*
East Renfrewshire	2%	South Ayrshire	1%
Edinburgh (City of)	28%	South Lanarkshire	2%
Falkirk	1%	Stirling	2%
Fife	3%	West Dunbartonshire	*
Glasgow City	28%	West Lothian	1%
Highland	4%	Rest of UK	1%
Inverclyde	*	Outside of UK	*

* = denotes <0.5%

'Any' barrier by specialism

	Craft	Dance	Design	Interdisciplinary	Literature	Moving image	Music	Physical performance	Theatre	Visual arts
Age	48%	49%	38%	54%	49%	49%	43%	53%	49%	50%
Carer responsibilities	34%	21%	24%	29%	31%	28%	22%	25%	24%	31%
Cost of professional training	67%	76%	74%	73%	64%	77%	58%	78%	66%	73%
Disability	22%	17%	14%	16%	19%	13%	10%	15%	10%	17%
Economic limitations	74%	75%	72%	75%	81%	81%	69%	84%	75%	84%
Ethnicity	7%	8%	2%	10%	9%	11%	7%	10%	9%	8%
Gender	30%	38%	30%	46%	39%	48%	24%	46%	37%	39%
Geography	66%	61%	68%	66%	65%	58%	55%	63%	60%	66%
Lack of contacts	64%	62%	66%	64%	73%	73%	60%	72%	68%	73%
Nationality	9%	17%	12%	19%	20%	23%	12%	26%	23%	16%
Parental responsibilities	42%	28%	34%	33%	39%	28%	31%	25%	34%	36%
Poverty	45%	32%	42%	36%	43%	52%	27%	46%	34%	44%
Religion	-	-	1%	3%	3%	4%	2%	1%	3%	3%
Sexual orientation	3%	9%	3%	10%	11%	15%	6%	9%	6%	7%
Socio economic background	30%	29%	27%	36%	35%	35%	23%	34%	26%	35%
Staff structures	40%	50%	44%	56%	38%	55%	42%	47%	46%	51%

'Very significant' barriers by specialism

	Craft	Dance	Design	Interdisciplinary	Literature	Moving image	Music	Physical performance	Theatre	Visual arts
Age	3%	2%	1%	5%	2%	3%	3%	2%	3%	2%
Carer responsibilities	4%	1%	4%	4%	7%	5%	2%	6%	3%	6%
Cost of professional training	8%	10%	8%	14%	10%	18%	10%	21%	12%	13%
Disability	6%	3%	2%	4%	4%	3%	2%	4%	2%	4%
Economic limitations	21%	16%	20%	22%	16%	24%	13%	25%	15%	24%
Ethnicity	1%	-	-	1%	2%	2%	1%	1%	2%	1%
Gender	3%	1%	1%	3%	4%	4%	3%	6%	4%	3%
Geography	11%	8%	12%	7%	7%	11%	5%	8%	7%	9%
Lack of contacts	8%	8%	9%	11%	9%	10%	9%	9%	10%	14%
Nationality	1%	-	1%	3%	1%	3%	1%	-	3%	3%
Parental responsibilities	11%	5%	9%	7%	11%	6%	6%	7%	8%	10%
Poverty	9%	3%	6%	9%	9%	13%	6%	11%	4%	11%
Religion	-	-	-	1%	-	1%	*	-	-	1%
Sexual orientation	-	-	-	-	-	1%	*	-	-	*
Socio economic background	2%	3%	3%	7%	6%	9%	3%	9%	3%	5%
Staff structures	6%	7%	5%	14%	4%	11%	8%	10%	6%	11%