# BAME Arts Development Programme (2016 – 2019)

M&E LAB
Monitoring & Evaluation

BCMCR | Birmingham Centre for Media and Cultural Research

BIRMINGHAM CITY University

Birmingham City Council

# Contents

# Summary of findings and recommendations

## Key findings

- Funding has successfully reached the people and organisations for whom it was intended. Projects were delivered from venues based in target areas, by organisations also based in target areas, for the benefit of thousands of participants and audience members from diverse ethnic backgrounds.

- Strong progress has been made in relation to delivery targets, with a 'good match' between the outputs of the programme and the intended outcomes. Overall, the funding programme provides an example of what can be achieved through specific funding criteria.

- Even at this early stage (less than a year since delivery), evidence is emerging of ASTONish and CREATE alumni who are successfully making inroads in the city's arts sector, having moved on a step in their careers following on from their training. There is strong evidence that these initiatives led to new partnerships and new ways of working for the majority of those that participated.

- The programme has provided a boost to funded organisations, particularly in terms of partnership development. Projects worked with an average of five partnership organisations.

- Projects have provided a valuable career development opportunity for emerging arts practitioners: shadow artists are better networked and have gained skills and confidence.

- There is strong evidence of the importance of mentoring and role models in the career progression of BAME arts practitioners.

- There was strong agreement across funded organisations and local practitioners that the underrepresentation of BAME people in the arts workforce was part of their direct experience. There was little evidence that the BAME Arts Development programme has transformed the views of research participants on this topic. It might be too early for that transformation to take place.

- Many of the barriers to career development experienced by BAME arts practitioners are societal and deeply-entrenched. There is a limit to how far one funding programme can realign the city's arts workforce so it is more reflective of the population. However, there are some barriers that are more within the parameters of BCC control such as the decision-making process which underpins who gets grant funding.

- An unfortunate side effect of the programme is that beneficiaries have been made to feel singled out as 'other'. Many research participants showed discomfort in the singling out, the 'othering', of BAME people as a distinct group, both from a personal perspective, and in the arts workforce generally.

- This programme cannot be seen in isolation and until real change is seen in the make-up of arts audiences and in the arts workforce, amended versions of initiatives like the BAME Arts Development programme are part of a shift towards an arts sector which employs and caters for the whole population.

# Recommendations

This report was commissioned by Birmingham City Council's arts team, with the aim of evaluating and learning from the BAME Arts Development Programme. The research conducted over the period of the programme, includes qualitative and quantitative methods combining a rich range data to capture diverse perspectives and responses to the funded projects. Overall, the BAME Arts Development programme has been welcomed as having a positive impact on Birmingham's cultural and creative industry workforce but one intervention cannot fully address long term inequalities. Key recommendations are presented as 1) Operational; 2) Partnership work and collaboration; and 3) Research, evaluation and consultancy.

## Operational

- It is suggested that BCC review the geographical remit of this funding stream to pre-empt potential criticism at a later stage. At present, there are other wards in Birmingham which appear to be equally eligible for investment if priority is based on the concentration of non-White British population, including, for example: Small Heath, Sparkhill, Sparkbrook & Balsall Heath East, Holyhead and Bordesley Green.

- Consider reviewing the scope of the leadership development initiatives, with a view to ensuring a good match between those recruited to the course, and the purpose and content of the course. This may include reducing the focus on the geographic location that local practitioners hail from, and instead focusing on the recruitment of a cohort of practitioners who have recently professionalised and who also meet the target demographic criteria. This potentially enables a co-learning experience amongst peers. Additionally, BCC could consider introducing 'social class' as a factor in the practitioner-selection process for future iterations of the funding scheme. Defining 'social class' is notoriously difficult and BCC might seek the expertise of social researchers working in the field to support this. The addition of a 'pre-start up' capacity building programme for practitioners at an earlier stage in their career development may also be prudent.

- On a practical level, consider offering a 'second stage' of support to those attending leadership development initiatives such as: a joint commission, access to a shared workshop or hub, professional development bursaries, shadowing schemes, work placements.

- By way of increasing opportunities for emerging local artists, BCC could consider supporting the process of shadow artist recruitment to a greater degree. A mechanism which allows projects to collectively recruit a pool of artists could be considered. To allow artists with a range of personal and work commitments to contribute, it is important for funded organisations to offer flexible opportunities.

- The consortia of partners working on projects and benefitting from funding includes less established arts organisations and grassroots community organisations. It is suggested that to continue this positive trend, an amended version of the germinator grant scheme should continue to be offered, and elements of the funding criteria should be retained e.g.

the requirement for organisations to be working as a consortium that includes a resident/community organisation, and the reference to local arts fora.

- There has been a 'good match' between the outputs of the programme and the intended outcomes. To continue this positive trend, BCC should retain aspects of the funding criteria which provide guidance on project design such as the expectation that projects offer Arts Awards, and the emphasis on locally-based arts organisations and practitioners.

- Given that the decision-making processes of funding bodies have come under scrutiny in the debate about BAME representation in the arts workforce, it is important for BCC to review these processes for future funding schemes. A good starting point could be an exercise which deeply scrutinises how judgements about who gets funding and what types of activity are eligible for funding are formed[1]: do processes allow for a wide range of arts organisations and practitioners to draw down funding? If not, how can processes be changed to increase the availability of/access to funding?

- Evidence suggests that BCC suffers from an 'image problem' when it comes to their approach to funding arts projects. For example, some research participants assumed that the BAME Arts Development funding was unattainable for less established organisations when in fact, 39% of successful applicants can be described as less established. With this in mind, there is an argument for sharing the findings of this impact research with funded organisations and other interested parties.

- Consider reviewing the funding timeframe. At present, applicant organisations feel that there is insufficient time between the opening of the fund and the deadline for applications. If feasible, more time should be provided; not least, to allow applicant organisations time to make links with smaller, less established organisations and practitioners for consortium bids. Consider funding projects for more than a year to give funded organisations sufficient time to deliver in-depth work.

## Partnership work and collaboration

- For future funding rounds, consider reaching target arts practitioners and audiences using more nuanced language. Consider removing the 'BAME' references in the funding prospectus. Use positive language that does not refer to 'problems' of e.g. 'low cultural engagement'. Language could be agreed in collaboration with local arts ambassadors.

- Given that no applications were received for the germinator scheme in the second round of funding, consider exploring new communication channels. Local arts ambassadors could be consulted to help establish the best way to communicate with relevant organisations.

- In future, BCC could consider reintroducing networking events for funded projects to support communication across projects and to encourage collaboration.

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1   Stevenson, D. (2017) Scoping the future of the Cultural Value Project. Cultural Trends Vol. 26, No. 2, 181–184 (2017), p.182

- At present, there is some evidence to suggest local arts practitioners feel that they have not been consulted. As per the ASTONish evaluation (BCU, 2018) [2], consider setting up a panel of local arts ambassadors who can advise policymakers and act as intermediaries for target communities. Project leads could help to identify suitable ambassadors.

- Currently, the competitive nature of the funding process may be creating tension between local arts providers. BCC could consider reviewing how funding is allocated in collaboration with local arts ambassadors.

- Explore partnering with locally-based organisation(s) with expertise in organisational capacity building to support potential applicants with their funding applications. Birmingham Voluntary Service Council (BVSC), may be able to advise on a possible delivery model.

- Consider setting up a review meeting between BCC and Arts Council England to discuss the findings of the final report and explore areas of potential joint working for future iterations of the funding programme.

## Research, evaluation, consultancy

- It is suggested that BCC provides guidance documentation and/or workshops to help standardise how projects report on participant and audience figures. In addition to overall figures, it may be informative for projects to supply 'net' figures that exclude repeat attendance where possible. Any changes to data collection need to then be reflected in the final project evaluation template.

- To generate robust data about local practitioner impact it is suggested that participation in the evaluation be made a condition of attendance. For a smoother research process, participants could also be asked to sign a data consent form which allows evaluators to contact them directly on an ongoing basis.

- To generate comparable data about shadow artist demographics and impact it is suggested that a standardised, self-completion feedback form should be designed in partnership with social researchers. Any changes to data collection need to then be reflected in the final project evaluation template. To complement this, consider offering a mandatory research training workshop for funded organisations.

- To generate comparable data about participant demographics and impact it is suggested that a standardised participant feedback form should be designed in partnership with social researchers. Any changes to data collection need to then be reflected in the final project evaluation template. To complement this, consider offering mandatory training workshops for funded organisations to develop skills in evaluation and monitoring.

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**2**   BCU (2018) ASTONish evaluation

- It is suggested that BCC consider reintroducing the need for applicants to declare the ethnicity of their management/executive committee to enable evaluators to establish the extent to which funding is successfully reaching 'BAME-led' organisations. The Arts Activities Commissioning team could also consider working with colleagues to bring about the introduction of an 'arts and culture' category in BCC labour market reports.

- Consider contracting evaluators at the pre-delivery stage of any future funding programme, with a view to enhancing the research possibilities.

- The programme outputs listed throughout the report such as 'number of participants' and 'number of new commissions' collectively provide a useful benchmark from which to compare future funding programmes.

- At present, there is insufficient evidence about the link between emerging arts practitioners' awareness/'take up' of professional opportunities, and their use of social media. For future iterations of the leadership development programme, consider commissioning a research study which sheds light on this topic and provides recommendations therein.

- To capture longer term impact, it is suggested that the length of time for evaluation is extended for future iterations of the funding programme (to include a review of impact at least one year after projects finish).

- In consultation with experienced professionals, it may be beneficial for BCC to develop a suite of good practice case studies or guidelines which support arts practitioners to work appropriately with vulnerable participants. The guidance should focus on safeguarding both vulnerable participants and the arts practitioners working in these contexts, including, for example, explicit guidance on appropriate artist fees which take account of the level of experience and qualification required to work with 'at risk' groups.

# Introduction

## Purpose of this study

The purpose of this evaluation is to provide Birmingham City Council with a better understanding of the impact of the BAME Arts Development programme (2016 – 2019). Following on from our interim evaluation (July 2018), this final evaluation report brings together all findings, describing the extent to which the programme has had an impact on people, places and organisations. **Recommendations** to inform future investment are provided.

## Context for the evaluation

The following report is an evaluation of the BAME Arts Development funding programme (2016 – 2019) funded by Birmingham City Council (BCC).

The first round of funding (2016 - 2018) was entitled 'Aston and Newtown Arts Commissioning' and was funded jointly by BCC and Arts Council England (ACE). As part of this round, a total of £475,500 was allocated to thirteen organisations to run cultural activity in the Aston and Newtown area of Birmingham. The geographical focus stemmed from the recent closure of the Newtown Cultural Project (trading as The Drum). Organisations could apply for funding to either run arts activities with local residents, or to run a skills development programme aimed at emerging, BAME arts leaders, local artists and arts practitioners[3].

The second round of funding (2017 – 2018) was entitled 'Cultural Re:generation Arts Commissioning' and was funded solely by BCC. As part of this round, a total of £152,500 was allocated to six organisations to deliver arts activity in the area north of the city centre to support and develop cultural engagement and infrastructure in selected wards (Aston, Newtown, Nechells, Lozells, Soho & Jewellery Quarter, Handsworth, Birchfield, Alum Rock)[4].

Targets for the BAME arts development programme echo those contained within the Birmingham Cultural Strategy 2016-19. A key concept embedded within the strategy is the idea of overcoming barriers to cultural participation through 'activities that are collaboratively devised and locally undertaken'[5]. Starting from a position that 'culture is a force for good and owned by all of us'[6], the strategy sees Birmingham as having the potential to become 'a leader in cultural democracy where people come together to commission, lead, participate in, and create not only arts activities but also a wider range of cultural ventures'[7]. Included in this sentiment is the idea of providing

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**3**  Aston and Newtown Arts Commissioning 2016-18 prospectus for applicants

**4**  Cultural Re:generation Commissioning Prospectus (2017 – 2018); please note: in the course of the funding programme, ward boundaries in Birmingham have changed - the eight target wards listed in this report have been identified using a 'best fit' approach.

**5**  Birmingham Cultural Strategy 2016-19

**6**  Birmingham Cultural Strategy 2016-19

**7**  Birmingham Cultural Strategy 2016-19

capacity building support for local artists and arts organisations so that they can become the vehicles for locally produced culture.

For a full list of the intended outputs and outcomes for the funding programme see **Appendix 1**.

Birmingham City University's (BCU) Monitoring and Evaluation Lab (M&E Lab) were contracted to evaluate this project. This report documents our findings.

# Brief for the evaluation

The topics explored in this report derive from the evaluation brief and have changed and developed over time, in communication with BCC. The overarching aims of this research are to increase understanding of the following:

1. The issues behind the underrepresentation of cultural leadership within the arts sector in Birmingham.

2. The impact of developing a talented leadership cohort that closely reflects the diversity of Birmingham's society as a whole, both from a local community and wider arts sector perspective.

3. The wider reach and significance of arts programme interventions, for end-user beneficiaries, communities and the arts sector outside the programme.

4. The transformational potential of programme interventions in the arts sector, within both BAME and non-BAME cultural organisations.

5. The relation between the focussing of cultural support on specific geographic areas and cultural shifts within those areas. In particular, whether cultural programming and leadership is potentially better placed to represent the cultural demographic of Birmingham.

For more detail about the aims of this research (as agreed with BCC) please see **Appendix 6**.

# About the researchers

Dr Annette Naudin is Senior Lecturer in Media and Cultural Entrepreneurship and a member of BCMCR. She has run creative enterprise conferences, published and presented on the subject. Annette completed her PhD (2015) at the Centre for Cultural Policy Studies (University of Warwick), exploring cultural and media workers' experiences of entrepreneurship. Annette also recently delivered an evaluation of the ASTONish programme aimed at emergent and established artists, musicians and creative entrepreneurs in Aston and Newtown. Our evaluation made recommendations for future programmes and for policy makers who seek to address the current narrative around diversity in the arts and cultural sector.

Dr Jerome Turner is a Lecturer at BCMCR with a background in user experience evaluation and research interests in community and digital media, explored through research methods such as ethnography, co-creation and participant-based approaches. He completed his PhD in an ethnographic study of hyperlocal community media in 2018 and now continues to work on a number of research projects at Birmingham Centre for Media and Cultural Research, and evaluations with Monitoring and Evaluation Lab.

Lauren Amery (MA) is Research Consultant at BCMCR with a background in evaluation within the field of cultural and creative industry research in particular. As research manager of the West Midlands Cultural Observatory (2008-12), Lauren led the evaluation of the 'Cultural Olympiad and London 2012 Festival in the West Midlands'. Lauren holds a Masters in Social Research from University of Birmingham (2013). In her capacity as Research Executive at Earthen Lamp, she has recently conducted evaluation research for Birmingham Repertory Theatre, Creative Black Country and Warwick Arts Centre.

# Acknowledgments

# Definition of key terms

**Audience** — refers to members of the public that observed the results of arts projects e.g. watched a performance

**'BAME'** — an abbreviation that refers to black, Asian and minority ethnic members of the population

**'BAME-led'** — refers to organisations where the majority of management committee members identify as Black, Asian or minority ethnic. When this term pertains to a funded organisation, this information has been sourced from application forms.

**BCC** — Birmingham City Council

**BCU** — Birmingham City University

**BCMCR** — Birmingham Centre for Media & Cultural Research (the School of Media's research centre)

**'Arts' and 'arts sector'** — in line with the BCC definition, this refers to the following artforms: Combined Arts/ Multidisciplinary Art; Visual Arts including Crafts; Drama and Dance; Literature and Creative Writing; Music; Film and Photography; Digital Arts

**'Culture' and 'cultural sector'** — in line with the Department for Digital, Culture, Media & Sport definition, this includes the arts listed above, with the addition of cultural industries such as museums, libraries and the historic environment

**'Local arts ambassador'** — refers to a person based in the target area, connected with local people and community groups, who has a track record of advocating for the delivery of arts and cultural activity in the locality

**Local practitioner survey** — our survey aimed at ASTONish and CREATE participants

**Local arts survey** — our survey aimed at a wider Birmingham arts audience, addressing their concerns regarding BAME arts representation, and their knowledge and experience of the funding programmes to date.

**Output** — the 'products' of an intervention e.g. 20 arts activity sessions

**Outcome** — the social / economic / environmental effect of the outputs of an intervention e.g. increased confidence amongst participants

**Participant training** — refers to members of the public that actively took part in the arts activities delivered by projects e.g. took part in a play. For the purposes of ASTONish and CREATE, participants are local arts practitioners that attended leadership workshops

**Source** — Refers to distinct units of evidence collected i.e. an interview, an observation, online ethnography notes for one project, one questionnaire response, collated evidence from evaluation forms.

# Context: Understanding BAME representation in the arts

## The national context

At national level, there is a body of research which focuses on the underrepresentation of BAME people both in arts audiences and in the arts workforce, though the absence of robust data on this topic makes it difficult to describe the extent of underrepresentation; for example, the amalgamation of a diverse range of ethnic groups under the 'BAME' banner within national surveys means that 'fine grained understandings' of trends are not possible (O'Brien and Oakley, 2015) [8].

Of the data that does exist, recent findings from the Active Lives Survey (2018) suggests that across most arts and cultural activities, the lowest levels of engagement are seen amongst people that identify as BAME. For instance, 63% of White British respondents had attended an arts event or spent time doing an arts activity in the past 12 months, compared to 50% of Black and 42% of Asian respondents [9]. The Warwick Commission (2015) found groups with high arts engagement levels contain an over-representation of people who are the 'wealthiest, better educated and least ethnically diverse' [10]. Similarly, DCMS (2017) found higher arts engagement amongst adults in the upper socio-economic group. Arts engagement was found to be significantly lower for those of Asian ethnicity compared with those from White and Black ethnic groups [11].

Overall, as noted by O'Brien and Oakley (2015), evidence suggests there are a number of interlinking factors influencing arts engagement, including ethnicity: 'cultural consumption is stratified around education, social class and status, gender and ethnicity' [12]. Put simply, there is a situation in the UK where the 'voices, experiences and talents' of large swathes of the population are not being 'expressed, represented or developed' in the arts sector [13]. The role of education in this situation is emphasised by The Warwick Commission (2015); for example, the report highlights the importance of offering free arts education in schools to ensure that children from all backgrounds have the opportunity to experience creative and cultural experiences, laying the foundations for participation in later life [14].

8   O'Brien, D. and Oakley, K. (2015) Cultural Value and Inequality: A Critical Literature Review, p.7

9   Ipsos MORI (2018) Active Lives Survey 2015-17. Refers to: Number of times respondents attended an arts event OR spent time doing an arts activity in the past 12 months.

10  The Warwick Commission (2015) Enriching Britain: Culture, Creativity and Growth, p.33

11  DCMS (2017) Taking Part focus on: Diversity Trends, 2005/06 to 2015/16

12  O'Brien, D. and Oakley, K. (2015) Cultural Value and Inequality: A Critical Literature Review, p.11

13  The Warwick Commission (2015) Enriching Britain: Culture, Creativity and Growth, p.32

14  The Warwick Commission (2015) Enriching Britain: Culture, Creativity and Growth, p.47

More specifically, there is also evidence that BAME people are underrepresented in the arts workforce. According to 2017 data published by Arts Council England (ACE):

> *'In the working-age population, 16% of people are from a Black or minority ethnic background, compared to only 11% of staff at national portfolio organisations (NPOs), 4% of staff at Major Partner museums, and 9% of staff at the Arts Council'* [15]

The study found that BAME people are underrepresented in leadership positions in these organisations [16]. Data on the wider arts workforce (not just organisations funded by ACE), suggests that BAME underrepresentation is even more pronounced; for example, data suggests that less than 5% of workers in the following industries are BAME: Music, Performing & Visuals Arts (4.8% BAME); Film, TV and Radio (4.2% BAME) and Museums, Galleries and Libraries (2.7% BAME) [17]. According to the Creative Industries Federation's own research into freelancers, only 8% of their survey respondents were BAME, despite their assertion that 'most of the creative industries are based in parts of the country that are much more ethnically diverse than the UK overall'.

We should note, however, that ethnicity is just one possible factor to take into account when considering inclusion in the arts workforce. Several studies offer a more nuanced picture of multiple, interlinking circumstances, and it is notable that in our own study 12 of the 23 arts survey respondents also recognised 'multiple factors' of ethnicity, gender and class contributing to BAME underrepresentation. In their review of cultural value and inequality, O'Brien and Oakley (2015) point to evidence suggesting: 'the cultural industries are less ethnically diverse, more male and skewed towards those of a higher socio-economic background than most other parts of the economy' [18]. In their research into career progression in the film, television and gaming industries, North et al (2017) found that 'company structures, recruitment practices and mind-sets' [19] pose additional barriers to the career progression of practitioners from underrepresented groups. On this topic, Kings College London (2018) highlight one interviewee's perception of structural barriers or a 'glass ceiling' that affects the progression of people from certain groups:

> *'We already have the leaders there but there is a glass ceiling in operation, below which are trapped loads of women with children, loads of people who are not white, disabled people, people living with mental health problems'* [20]

Brook et al (2018) point to a situation whereby unpaid work across arts and cultural jobs is 'endemic', especially for those just starting their careers (under the age of 30): a situation that is detrimental to the career development of people with less financial resources to fall back on in particular [21]. Similarly, in her study about the importance of BAME role models in the performing arts industry, Gorman (2017) suggests that the prevalence of unpaid internships (which favour those who can afford them), combined with a 'preponderance of informal networks for recruitment' (which have historically favoured the White middle-class), have contributed to the underrepresentation of BAME workers [22].

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**15** Arts Council England (2017) Equality, Diversity and the Creative Case: A Data Report, 2016-2017, p.4

**16** Arts Council England (2017) Equality, Diversity and the Creative Case: A Data Report, 2016-2017, p.30

**17** Brook, O., O'Brien, D. and Taylor, M. (2018) Panic! Social Class, Taste and Inequalities in the Creative Industries, p.12

**18** O'Brien, D. and Oakley, K. (2015) Cultural Value and Inequality: A Critical Literature Review, p.11

**19** North, H., O'Connor, K., Muir, K. and Carty, H. (2017) Succeeding in the film, television and gaming industries

**20** Kings College London (2018) Changing cultures: Transforming leadership in the arts, museums and libraries, extract from an interview, p.29

**21** Brook, O., O'Brien, D. and Taylor, M. (2018) Panic! Social Class, Taste and Inequalities in the Creative Industries, p.20-24

**22** Gorman, S. (2017) Where Am I? Black Asian And Minority Ethnic Role Models in Performing Arts? p.7 -8

Added to this picture is evidence to suggest arts organisations may not view workforce diversification as a high priority. Arts Professional (2016) found that though most arts organisations considered workforce diversity to be important in the sector as a whole, workforce diversity was not viewed to be as high a priority as diversity of artistic work or audiences. As noted by the author, this finding: 'raises questions about the links between the arts workforce, artistic work and audiences, and the extent to which those working in the arts are recognising these links'[23]. For example, Consilium (2018) point to research which suggests arts organisations with the most diverse workforces tend to have the most diverse audiences[24]. Furthermore, arts organisations should note that, in addition to the key concern of social justice, some research has emphasised an economic imperative for an increase in diversity in the arts workforce and audiences. The Warwick Commission (2015) point to evidence that finds a lack of diversity in the arts workforce is: 'very bad for business, diminishing the breadth and depth of creative perspectives, audiences and consumers'[25].

Finally, it is useful to note that this report comes at a time when the lack of diversity in the arts has 'come under the microscope'[26]. This includes (but is not limited to): Arts Council England's Creative Case for Diversity initiative which includes an expectation that funded organisations operate inclusively[27]; a high profile, national campaign led by Sir Lenny Henry (Chancellor of BCU) aimed at improving diversity in the TV and film industry; Kai Lutterodt's Diversity Matters awareness platform, which focuses on BAME representation in the Arts and Media, Education and Work Environments[28].

For some researchers, and clearly relevant to the focus of this evaluation, the role of policymakers and arts funders in this situation should not be ignored. David Stevenson (2017) calls for the spotlight to shift to: 'the myriad of processes and practices that constitute the construction and execution of cultural policy', including decisions about which organisations and projects get funding[29].

# The local context

The BAME Arts Development programme was, in part, established to achieve the following outcomes:

• More BAME Birmingham residents taking part in arts activities as audiences, participants, creators and leaders[30]

• The profile of artists, audiences, participants and cultural leaders in the city better reflects our population[31]

23   https://www.artsprofessional.co.uk/pulse/survey-report/pulse-report-part-1-diversity-arts-workforce-what-needs-change [Accessed 10/18]

24   Consilium (2018) Equality and diversity within the arts and cultural Sector in England, 2013-16: Evidence Review, p.18

25   The Warwick Commission (2015) Enriching Britain: Culture, Creativity and Growth, p.21

26   http://newartwestmidlands.co.uk/editorial/lara-ratnaraja-and-helga-henry-on-diversity-in-the-cultural-sector/ [Accessed 01/19]

27   https://www.artscouncil.org.uk/how-we-make-impact/diversity [Accessed 28/02/19]

28   https://diversity-matters.org.uk/ [Accessed 28/02/19]

29   Stevenson, D. (2017) Scoping the future of the Cultural Value Project. Cultural Trends Vol. 26, No. 2, 181–184 (2017), p.182

30   Cultural Re:generation Commissioning 2017-18 prospectus for applicants

31   Aston and Newtown Arts Commissioning 2016-18 prospectus for applicants

Implicit in these aims is the idea that, at the time of commissioning, certain demographic groups are underrepresented among Birmingham's arts audiences and arts leaders. The absence of robust data on this topic at local authority level makes it difficult to describe the extent of underrepresentation in audiences and the workforce, requiring further research. Currently, the primary national arts participation surveys (Active Lives, Taking Part) do not allow for analysis by ethnic group at local authority level and data on arts leaders is not available at local authority level, meaning that an understanding of the Birmingham-specific situation in this regard is hampered [32]. If it is assumed that the city follows the national trend of BAME underrepresentation, this would be especially notable in a 'super-diverse' city [33], with a working age population that contains markedly more non-White groups compared with England as a whole [34].

As a coda to this, it is worth noting responses from the 23 people who completed our arts survey, with the assumption that they were Birmingham-based. This data is clearly not a large enough sample to make strong assertions, but it might be suggestive of the local picture. Of the 23 answering, only 1 person said the majority of the people sitting on the management committee of their arts organisation was BAME, where ten said the majority were white. 19 of the 23 survey respondents identified as 'White British' or 'White Other'. This only starts to draw a picture, and a survey aimed at a much larger sample of respondents would be advised in order to provide more meaningful data.

**32**    Patel, K. and Naudin, A. (2018) Diversity and Cultural Leadership in the West Midlands

**33**    Birmingham City Council (2014) Ethnic Groups in the Labour Market: a statistical analysis for Birmingham, p.4

**34**    Birmingham City Council (2014) Ethnic Groups in the Labour Market: a statistical analysis for Birmingham, p.3

# Research methods

This section describes the research methods that have been used to inform the findings and conclusions of this evaluation report. A 'mixed methods' approach was adopted, involving both qualitative research (interviews, observation, ethnography) and quantitative research (questionnaires). The combination of methods produced a rich cache of data, capturing a range of different perspectives from the full range of interested parties (funded organisations, funders, participants, artists, the wider arts sector). In addition to breadth and depth, the mixed method approach has also allowed for added rigour during the analysis phase: all data has been triangulated (cross-checked with data generated via other methods), producing a series of findings which have been corroborated.

# Limitations

It is beyond the remit of this evaluation to suggest measures which would boost diversity in Birmingham's arts workforce. What this evaluation does seek to do is highlight the elements of the BAME Arts Development programme which have proved to be successful, providing a basis from which to build in future.

The adopted research approach was deemed most appropriate in view of the following limitations:

- Availability of live projects – evaluators were contracted at a mid-stage in the programme, meaning that the majority of projects were complete, or in their final stages. This had implications for the availability of observation and online ethnography opportunities. This also led to a move away from focus groups towards observation because of the need to respond quickly to diminishing live project activity.

- Data supplied by third parties – in many instances, this evaluation has relied on information supplied by third parties. Project leads have supplied information about participant demographics and impact, and shadow artist demographics and impact. In these cases, the exact details of how data has been collected are unclear, requiring standardisation. There was also a reliance on project leads to supply information about participant and audience numbers. Because this has not been made explicit in the application forms and evaluation guidance text, it is unknown if projects are providing 'gross' figures that include repeat attenders or 'net' figures which exclude repeat attenders.

- Availability of local practitioner research participants – for data protection reasons, there was a reliance on project leads to contact potential local practitioner research participants on behalf of BCU. This meant, for example, that the important process of 'chasing up' requests for research participation was beyond the control of BCU.

- Non-response – there is a high rate of non-response associated with the online questionnaire method in particular. Questionnaires were circulated widely, but only completed by a relatively small number of those that could have completed it. As such, it is likely that some bias is present within the questionnaire samples.

With these considerations in mind, a triangulation approach to analyses has been used throughout, whereby data are cross-checked with data generated via other methods.

## Recommendation 1

Consider contracting evaluators at the pre-delivery stage of any future funding programme, with a view to enhancing the research possibilities.

## Recommendation 2

It is suggested that BCC provides guidance text to help standardise how projects report on participant and audience figures. In addition to overall figures, it may be informative for projects to supply 'net' figures that exclude repeat attendance where possible. Any changes to data collection need to then be reflected in the final project evaluation template.

# Telephone interviews

19 telephone interviews were conducted in total:

- 14 interviews with funded organisations;

- Two interviews with stakeholders i.e. Birmingham City Council and Arts Council England;

- Three interviews with local practitioners that participated in leadership development workshops as part of the ASTONish and CREATE projects

Interviews were semi-structured, meaning that interviewees were, broadly speaking, asked the same set of questions, with some flexibility during the interview for other topics to be explored. Interviews were carried out from the researcher's home and one from BCU. The interviews were audio recorded, then transcribed by an external transcription company. Each interview lasted 20 – 40 minutes. In four cases, multiple interviewees from the same organisation took part in interviews concurrently.

In the case of funded projects, interviewees were selected from a comprehensive list of projects using a random number generator. The response rate was high: of the 17 projects that were approached, there were three non-respondents, equating to an 82% response rate. The high response rate reduces concern of bias within the sample. In some cases, funded organisations that participated in interview were also the subject of live observations and online ethnography.

In the case of local practitioners, the CREATE project leads approached potential interviewees via email and those who were willing to participate in an interview emailed the BCU researcher directly. The selection criteria for potential interviewees is unknown. In general, potential interviewees were sought from CREATE because this project was still operating at the time of writing (ASTONish had finished). Following an exchange about ASTONish on Twitter, one ASTONish participant was successfully recruited by a BCU researcher to take part in an interview. Overall, the sample for this strand can be viewed as a convenience sample based on opportunity as opposed to a more systematic sampling approach.

For a full description of the research sample see **Appendix 2**.

# Observation

Five live observation visits were undertaken as part of this evaluation. These were sampled based on their practical and ethical suitability. For example, researchers avoided attending: small, intimate workshops; spaces that would be considered safe/secure locations by participants where introducing a researcher would be a potentially unwelcome surprise; events or activities focusing on young people or vulnerable adults. All observation visits were agreed with the organisers beforehand, whereby the researchers explained the nature and purpose of the visit, and this was then communicated to those present by the organisers. In practice, the researcher attended the events and made notes, observing the organisers, artists, shadow artists and attendees, their relationships, practices and behaviours, and what this could tell us with regards to our research questions i.e. we were not evaluating here the projects themselves, but the extent to which we could evidence the impact of the funding programme in communities, on artists, etc. When and where appropriate, the researchers would informally chat to the various parties attending. This approach allows the researcher to beneficially balance an outsider's external and analytical view, with an immersive experience of the programme.

For a full description of the research sample see **Appendix 2**.

# Online ethnography

Projects who had benefited from the funding were emailed to enquire about their social media activity with relation to their funded programmes, to identify platforms we could evidence impact. Three organisations replied (out of a total of 18 organisations), and we selected two who had used social media most actively on their projects - these became our sample for online ethnography. Similar to the observation work described above, we were not interested in evaluating their social media practice in itself, but wanted to identify any online evidence of any changes of perception in artists, shadow artists, the audiences, etc. as a result of being involved in the programme. In practice, this meant: searching through the two organisation's social media feeds (a mixture of Instagram, Facebook and Twitter) for content relating to funded project activity; noting how and where anyone (artists involved, other organisations, audience members) responded to that through comments, Like, or sharing; similarly searching activity using project specific hashtags; identifying any engagement from social media users that mentioned or was directed at the organisations and could be correlated to the funded activities. In doing the above, we were interested in any narratives of perception (changing or otherwise) that could be correlated to the funding programme or funded activities.

# Online questionnaires

Two online questionnaires were used as part of this evaluation:

a.  Questionnaire aimed at participants in the ASTONish and/or CREATE leadership development programmes. In total, eight questionnaires were completed.

b.  Questionnaire aimed at professionals working in the wider Birmingham arts sector. In total 23 questionnaires were completed.

In the case of the 'local practitioner' (ASTONish and CREATE participant) questionnaire, the questionnaire weblink was emailed to CREATE participants by the CREATE project leaders. Paper questionnaires were also provided which the CREATE project leaders distributed. In terms of ASTONish, the weblink to the questionnaire was published on the ASTONish Facebook group page and paper questionnaires were distributed by the ASTONish project leads.

In the case of the 'wider arts sector' questionnaire, the link was publicised via: the BCC Arts Activities Commissioning newsletter; a series of tweets by BCU researchers; direct emails to Birmingham arts practitioners.

For a summary of the profile of questionnaire respondents please see **Appendix 7**.

# Existing data

The following existing data sources have been used to inform the findings of this research:

• Original funding application forms for all 19 funded projects

• BCC documents summarising grants awarded

• 13 project evaluation reports submitted to BCC by funded organisations

• ASTONish evaluation (BCU, 2018) [35]

# Analysis with NVivo

NVivo is a software tool used for qualitative research. Observation notes, interview transcripts, qualitative survey data and social media ethnography notes were inputted into NVivo and then 'coded' into themes to inform analyses. For example, text which referred to participant impact was allocated to a 'participant impact' code. This allowed for a triangulation of evidence across the data and helped researchers to identify emerging themes.

# Ethics

The key ethical concern was anonymity. Participants were not named, nor their comments described in ways that would overtly identify them. Where interviewees were one of two interviewees within a sub-category i.e. BCC and Arts Council England, they were advised that their comments would need to be 'on record' and could not practically be made anonymous.

Consent for interviews to be audio-recorded was sought from all interviewees. It was made clear that the recording would be used to help create a transcript of what they had said, which in turn would be used to support analyses.

One of the interviewees asked to see sections of the report that referenced their comments, in order that they could check their comments had been interpreted appropriately, and they did this, providing us with a minimally edited version.

In accordance with GDPR, questions asked of participants were designed to answer the research questions, and not gather any extraneous data beyond this. The raw data and any contact details will also be destroyed once this evaluation is complete and delivered.

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**35**     BCU (2018) ASTONish evaluation

# Findings

This section describes the findings of the research based on the evidence available. Topics explored in this section derive from the **evaluation brief**.

The **Scale and reach of the programme** sub-section gives an overview of the 'numbers' behind the programme such as participant numbers and the monetary value of projects. **BAME representation in the arts workforce** presents findings relating to the underrepresentation of BAME arts practitioners in the workforce. **Leadership cohort emerging from ASTONish and CREATE** explores the significance of these programmes for those that participated. **Impact on Birmingham's cultural sector** explores the extent to which the city's artists and arts organisations have been bolstered by the funding programme. The **Social impact** sub-section describes the impact on participants and their surrounding communities. **The process of delivering the funding programme** looks at the design of the funding programme, suggesting areas of strength and areas of possible improvement. Lastly, the **Legacy** sub-section provides an overview of elements of the programme which have sustained.

Where relevant, recommendations have been made to inform future funding rounds.

# Scale and reach of the programme

## Monetary value

Through the BAME Arts Development programme, BCC has invested £628,000 in 19 projects during the period 2016 – 2019. The total monetary value of projects is around £750,000 when match funding is factored in (or in excess of £885,000 when 'in kind' contributions are considered). This level of overall match funding (41% from other sources) surpasses the 10% match-funding threshold required within the funding criteria [36]. For a full list of individual projects and award values see **Appendix 3**.

## Number of cultural activity sessions

According to data supplied by applicants, around 1,760 cultural activity sessions have been delivered as a result of projects. This includes an estimated 210 leadership development sessions delivered via the leadership development programmes, ASTONish and CREATE.

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[36]    Cultural Re:generation Commissioning 2016-18 prospectus for applicants

## Number of local organisations involved

An estimated 150 local organisations will have been involved in the delivery of projects as lead organisations, partners and/or venues [37].

## Geographical spread

Evidence suggests that funding has reached the geographical areas it was intended for, especially in terms of the venues used to deliver activity from. At constituency level, most funded organisations and their consortium of partners were based in target areas (88%). This figure is less conclusive at district ward level, with only 57% based in target areas under this measure. Several organisations can also be found in Bordesley and Highgate (14%) and Ladywood (9%) wards, both of which neighbour target wards, and both of which are broadly comparable with target ward areas in terms of the (majority non-White) population profile [38]. At constituency level, evidence suggests almost all venues were based in target areas (94%); at district ward level, 71% of venues were based in target areas (see **Appendix 4** for geographical spread by Constituency and Metropolitan District). In reporting this, it is worth stressing the success in reaching the intended geographical area, given that 6 of the 12 arts survey respondents who were able to summarise the funding programmes from memory described them in terms of the Aston and Newtown geographical focus (only 3 of these 12 summarised in terms of the BAME focus).

The eight target geographical ward areas were selected based on the fact they are in closest proximity to where The Drum was located, containing members of the population served by The Drum before it ceased trading. The high proportion of non-White British population residing in these ward areas led to BCC designing the funding scheme as a vehicle for addressing the underrepresentation of BAME people in the arts. It is this latter, social justice element, which has the potential to draw criticism in that there are other wards in Birmingham that appear equally eligible for investment if priority is based on concentration of non-White British population including, for example: Small Heath, Sparkhill, Sparkbrook & Balsall Heath East, Holyhead and Bordesley Green. Our arts survey demonstrated that some people recognised this being a response to the Drum's closure, but when asked what opinion they felt people in the arts / creative sector in Birmingham had of such funding programmes, 7 of the 16 who answered commented on the narrow or limited focus - one said: "It's good that its happening, but wish we had it in our area". With this in mind, BCC may choose to review the ward selection criteria for future iterations of the scheme, providing ample justification for why certain wards have been selected.

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37    Duplicate organisations / venues subtracted to get 'net' figure

38    ONS (2018) 2011 Census: Key statistics for Birmingham and its
      constituent areas: Ethnic Group

## Number of participants and audience members

It is estimated that the total audience / participant figure for the programme is around 247,300. If online audiences are included, the figure increases to 1,397,100 [39].

Within the total audience / participant figure, the activity participant figure is around 3,420 and the audience figure stands at 243,850 [40]. The audience figure is much larger than the projected figure (more than four times greater), something accounted for by the larger than predicted audience for one project in particular. Overall, projects are achieving projected audience and participant numbers.

## Age and ethnicity profile of participants and audience members

As per the funding criteria, projects aimed to deliver intergenerational activity and work with people from various backgrounds, with a particular focus on BAME residents. Projects have reported that projects reached people of all ages, with the majority of participants and audience being non-White [41]. This marries with other evidence: during live observations researchers observed intergenerational projects working with participants and audiences from diverse ethnic backgrounds, a diversity which is also evidenced by photographs of participants published by one funded organisation on social media.

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[39] Please note: an estimate 1,000,000 online audience figure was predicted for one project. The large online audience estimate makes up 87% of the overall online audience estimate

[40] Please note: the combined audience figures for two projects account for 98% of the overall audience estimate; please also note: figures may include duplicates i.e. people who have attended or participated in more than one project. Number of repeat participants is unknown.

[41] 92% non-White (based on evaluations from 10 projects), or 52% non-White if an 11th (outlier) project is included.

## Number of artists and days of paid work

It is estimated that projects have provided around 1,840 days of paid work for artists, working with around 130 artists in total[42]. For the Cultural Re:generation funding strand, applicants specified that the paid days (560) would be specifically for Birmingham-based, BAME artists, arts leaders and shadow artists. For the Aston and Newtown funding strand the proportion of paid days for local BAME practitioners is unknown.

To date, projects have reported 360 days of paid work for non-artists as a result of projects.

## Number of volunteers

Projects were supported by around 170 volunteers. The mean number of volunteers per project was approximately nine. This finding confirms the importance of the in-kind contribution of volunteers within the cultural sector, something that has been corroborated by other research studies[43].

## Number of new artistic outputs

Projects have resulted in the creation of new artworks, performances and exhibitions. It is estimated that projects have resulted in around 220 performances, events, exhibitions and new artworks. For example, artistic outputs include:

• Around 80 co-created carnival costumes which have been used at multiple events including: Leeds Carnival, Birmingham Weekender, Commonwealth Games Athletes' Homecoming, (ACE Music & Dance, DIANNA project)

• Two co-created plays exploring issues including Black Lives Matter, police brutality and racism (Strawberry Afro Theatre Company, We've Got This project)

• Exhibition of elders' stories captured on canvas, film, images, music and spoken word (mac & Black Arts Forum, The Grio: a fi mi fi u tory? project)

• Two pieces of public art that will form part of a new Arts Trail in Handsworth Park (Handsworth Creative, Veranda Stories project)

Based on data submitted by projects there is evidence that over 50 new commissions, products or businesses have been produced.

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42    Figure may include duplicates i.e. artists working across more than one project. Number of duplicate artists unknown.

43    See, for example: West Midlands Cultural Observatory (2012) Cultural Olympiad in the West Midlands: An evaluation of the impact of the programme (2008 – 2012) - unpublished

# BAME representation in the arts workforce

## Understanding the issues

Participants in our evaluations were prompted to consider their views on the underrepresentation of BAME people in the arts workforce, something which has been evidenced by a myriad of research, some of which is highlighted in the **Context section**.

There was agreement across funded organisations and local practitioners that the underrepresentation of BAME people in the arts workforce was part of their direct experience. Several responses referred to the underrepresentation of BAME people in arts leadership roles in particular. For example, one respondent spoke about BAME people being given "low-level positions", another spoke of their perception that Board members are "predominantly White" in Birmingham's main arts venues. Despite this finding, both sets of questionnaire respondents (local practitioners and wider arts sector respondents) appeared to perceive 'hard work' and 'having ambition' as the most important factors in career progression in the arts sector (see **Appendix 8** for a full breakdown of questionnaire results). This belief that the sector is meritocratic was also found to be present by Brook et al (2018), in their Britain-wide study of the cultural and creative workforce: a finding which the authors view as 'troubling', given the evidence to the contrary [44]. Such perceptions also seem to suggest that barriers can be overcome by effort, and are not institutional or structural.

Research participants went on to describe what they view as the barriers to a more representative arts workforce. Some of the described barriers are likely to be common to emerging practitioners of all ethnicities: this section seeks to highlight the combination of career progression challenges experienced by BAME practitioners in particular. Recurring themes (found in at least four sources) included:

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[44] Brook, O., O'Brien, D. and Taylor, M. (2018) Panic! Social Class, Taste and Inequalities in the Creative Industries, p. 3-7

- Reference to it being 'not what you know, but who you know' in the Birmingham arts sector: inaccessible networks, an "in-crowd" that tend to get funding and opportunities.

- For some people, career progression may be hindered due to a combination of interlinking factors which includes: ethnicity, social class, affluence, gender, age, health and/or whether or not they have family commitments. One example is the direct experience of a funded organisation that wanted to recruit two local BAME practitioners but both were unable to take up a short-term artist contract for economic reasons (it may have compromised their main job). Other examples emerged during the course of the research of local arts practitioners needing to supplement their income because they were not earning a sufficient amount from their arts practice.

- Reference to racism: conscious or unconscious discrimination against BAME practitioners.

- Suggestions that BAME artists are typecast, categorised as 'other', employed for specific 'Black or Asian events' but otherwise ignored; for example, one research participant felt they were viewed as someone that can only work with Black and Asian communities and artists (something they did not find when they worked in another city). This phenomenon is embodied in the funding criteria: terms such as 'BME artists' may inadvertently position target practitioners as 'other', reinforcing a sense of racial segregation in the arts sector.

- Suggestions that organisations running schemes aimed at improving diversity are paying 'lip service' to the diversity agenda, with no attempt to effect real change. The short-term nature of schemes is seen as a particular weakness; as one local practitioner noted: "I think money talks and long-term money will speak volumes".

- Reference to there being no clear progression route following on from training courses such as work placement opportunities. A sense that BAME practitioners are in "perpetual training" without ever being able to move beyond this.

- Reference to 'mainstream' arts organisations not doing enough to boost diversity in their workforce: a sense that many are apathetic when it comes to change. Researchers observed examples of project events that were being coordinated, in the main, by arts practitioners of White ethnicity, which could be viewed as evidence of funded organisations failing to truly embrace one of the founding principles of the funding programme, namely the career development of local BAME practitioners.

- Questions over how fair the decision-making processes of funding bodies are; suggestions that these processes may disadvantage BAME-led organisations and practitioners. For example, one research participant called for "gatekeepers to the funding" to have more "trust in the various communities that they serve", suggesting they have experienced funding processes which exclude certain practitioners and organisations based in the target geographical area.

- Reference to those in positions of power approaching the diversity agenda in a way that is flawed from the outset. Some research participants criticised the 'deficit' model[45] which

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**45**   Phrase coined from: O'Brien, D. and Oakley, K. (2015) Cultural Value and Inequality: A Critical Literature Review, p.9-11

positions BAME practitioners as 'needing to catch up' - in some way needing to change to fit in with 'mainstream' practices. For example, one local practitioner criticised the view of BAME communities as being "hard to reach", arguing: "if you are advertising in the Guardian, whose demographic is White, middle-class Britain, you're not going to get them [BAME practitioners]. So where are you choosing to advertise your jobs? Where are the opportunities?". Moreover, comments made by a small minority of research participants embodied the idea of the 'deficit model': what they said suggested they may view target arts practitioners as needing support in order to fit in more with accepted, mainstream practice. For example, there was reference to "hand holding" and support being required for them to "get on the bandwagon".

All of the above points of view are supported by one or more academic research papers or 'think piece' by cultural industry consultants. In particular, the above views speak to recent 'think pieces' which present a picture of diversity initiatives as reinforcing the divisions which they were supposedly set up to reduce. For Ratnaraja and Henry (2017), who write specifically about the BCC and Arts Council England-funded RE:Present and ASTONish leadership development programmes, this is an unintended consequence of well-meaning initiatives [46]; for Saha (2017), diversity schemes serve an ideological purpose: 'a way of managing the demands for equality while keeping racial hierarchies intact' [47].

How the opinions of research participants have been formed is unknown. From the content of comments made, it can be speculated that for some, direct experience of what they perceive to have been 'doors shut' (unfairly) on past arts project proposals, has combined with other information such as the experience of peers, research findings and their knowledge of the UK arts sector, to form a view of what is occurring. There was little evidence that the BAME Arts Development programme has transformed the views of research participants on this topic.

There were some differences noted in the tone of emerging, local, BAME practitioners [48], compared with other research participants. In general, emerging practitioners expressed more of a sense of anger at the above barriers compared with other practitioners. For example, emerging practitioners used the terms 'racism', 'bias', 'prejudice' and referenced their own 'frustration' more frequently than other research participants (8 out of 11 emerging participants used one or more of these terms compared with two out of 16 of the other interviewees [49]). Their sense of frustration may be relatively high compared with more established practitioners who have had some level of success - successfully drawing in the BAME Arts Development funding for example.

Comments made by several research participants suggest the disillusion felt by some local practitioners when their project idea is rejected. In some cases, evidence suggests that confidence levels are at a sufficiently low ebb to mean that one rejected idea can lead to the abandonment of a project idea or source of funding: a phenomenon observed in one of the funded organisations that took part in this research.

—— 46  Ratnaraja, L. and Henry, H (2017) Available at: http://newartwestmidlands.co.uk/editorial/lara-ratnaraja-and-helga-henry-on-diversity-in-the-cultural-sector/ [Access 01/19]

—— 47  Saha, A. (2017) Diversity Initiatives Don't Work, They Just Make Things Worse: The Ideological Function of Diversity in the Cultural Industries. Media Diversified. Available at: https://mediadiversified.org/2017/02/16/diversity-initiatives-dont-work-they-just-make-things-worse-the-ideological-function-of-diversity-in-the-cultural-industries/ [Accessed 01/19]

—— 48  Assumed to be 'emerging' due to the fact they attended a leadership development programme aimed at emerging practitioners i.e. ASTONish and/or CREATE.

—— 49  This analysis used data sourced from interviewees and local practitioner questionnaire respondents only.

Lastly, the commodification of diversity [50] (the idea that being seen to engage with people of non-White ethnicity provides kudos for arts organisations) was observed in one case, where a participant was being pursued concurrently by various other well-known arts organisations, to the point where her diary was beginning to fill up. This piece of evidence could suggest that pursuit of diversity has become an end in itself, though there is a lack of corresponding examples to add weight to this finding.

## Recommendation 5

**Given that the decision-making processes of funding bodies have come under scrutiny in the debate about BAME representation in the arts workforce, it is important for BCC to review these processes for future funding schemes. A good starting point could be an exercise which deeply scrutinises how judgements about who gets funding and what types of activity are eligible for funding are formed [51]: do processes allow for a wide range of arts organisations and practitioners to draw down funding? If not, how can processes be changed to increase the availability of / access to funding?**

## Approaches to increasing diversity in the arts workforce

Research participants were prompted to suggest what they thought would help boost BAME representation in arts jobs in Birmingham. Recurring themes (found in at least eleven sources) included:

- The importance of the presence of role models and/or mentors in the career development of BAME arts practitioners. Some research participants saw themselves as role models for others, some spoke about the personal benefits of having a mentor who can offer advice. For example, two local practitioners had found mentors through their involvement in the leadership development schemes, and the impact that this had had on their career was something they both spoke about with a great deal of enthusiasm. One of the community groups we spoke to during our observations described their route to their project: they wanted to develop their group, so got in touch with a London BAME events and project organiser who they had heard of - he then put them in touch with the Birmingham arts organisation who worked with the group on the funding application. The question that arises from such

**50** https://mediadiversified.org/2017/02/16/diversity-initiatives-dont-work-they-just-make-things-worse-the-ideological-function-of-diversity-in-the-cultural-industries/ [Accessed 01/19]

**51** Stevenson, D. (2017) Scoping the future of the Cultural Value Project. Cultural Trends Vol. 26, No. 2, 181–184 (2017), p.182

narratives is whether the group could have identified such a 'renowned' figure in Birmingham in the first place? The importance of visible BAME role models is emphasised by Gorman (2017)[52] and the importance of having a champion or mentor is highlighted by North et al (2017)[53].

- The importance of there being a clear progression route leading on from training courses which could involve a joint commission, access to a shared workshop or hub, professional development bursaries, shadowing schemes, work placements etc.

- The importance of BCC maintaining a dialogue with local arts ambassadors and working in partnership with them when designing future interventions.

- A call for more interventions targeted at BAME arts practitioners.

Additionally, the role of the education system in terms of highlighting the arts as a potential career option when people are of school age was emphasised by two project leads.

It was notable that even the research participants who appeared to have the clearest insight into what the issues are, were hesitant and unsure in tone when it came to suggesting what needs to happen. This hesitancy is understandable when the backdrop for this is an apparent lack of change in the diversity of the arts workforce despite of years of focus on this topic.

It is beyond the remit of this evaluation to suggest measures which would boost diversity in Birmingham's arts workforce. What this evaluation does seek to do is highlight the elements of the BAME Arts Development programme which have proved to be successful, providing a basis from which to build in future.

# Leadership cohort emerging from ASTONish and CREATE

## Career development

One of the ways we might address the issues described above are through leadership programmes. Leadership development programmes ASTONish and CREATE are aimed at transforming the diversity of cultural leadership in Birmingham's arts sector[54]. Delivered via Birmingham Hippodrome and Grosvenor Road Studios / Black Arts Forum respectively, these programmes follow on from the RE:Present16 pilot programme, which finished in 2016. Collectively, ASTONish and CREATE worked with around 100 local practitioners[55].

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52 Gorman, S. (2017) Where Am I? Black Asian And Minority Ethnic Role Models in Performing Arts? p.21

53 North, H., O'Connor, K., Muir, K. and Carty, H. (2017) Succeeding in the film, television and gaming industries

54 BCU (2018) ASTONish evaluation

55 This figure may include duplicates: some ASTONish participants may also have attended CREATE (level of repeat attendance is unknown).

Even at this early stage (less than a year since delivery), for some local practitioners, these programmes may have been a catalyst for their career development. This includes seven ASTONish participants, two CREATE participants and one participant in both schemes, who are known to have moved on a step in their career following their involvement in the programme. For example, one participant reported moving from unpaid to paid work, another has recently secured a job at one of Birmingham's main arts venues.

Two local practitioners also spoke about the programme as 'broadening their horizons', increasing their confidence and ambition:

> " It was really inspiring, and it opened up my mind as to what's possible

> " I guess I'm using that metaphor to say that my horizons have broadened and my mind-set was enlarged

**(Interviewees, local practitioners)**

This sentiment is supported by the following comment made one arts survey respondent:

> " ASTONISh seemed to me to give a real boost to the self esteem and recognition to a whole group of artists who have been active but never given real attention - they also gained a group of skills and investment to support their growth and confidence to seek new opportunity

**(Arts survey respondent)**

For other participants, there has been less of an impact; for example, one local practitioner felt that very little had changed in their career as a result of attending the programme. For five out of eight local practitioner questionnaire respondents, there had not been a shift in their role/position in the arts sector.

There was, however, general agreement that the programmes had supported the formation of new partnerships and new ways of working. The programme offered practitioners the opportunity to network, "meet like-minded people", and gain insight from "well proven leaders in their respective fields".

It is difficult to prove causation in these cases, particularly in the case of the (three) local practitioner questionnaire respondents, who report merely that their role/position in the arts sector has moved forwards in the last two-three years, without an accompanying narrative about why this may have occurred. Nonetheless, what this evidence does give is tangible examples of local practitioners who are making inroads in the city's arts sector.

Additionally, it is useful to reflect on what is known about the next careers steps of participants in the leadership programmes in terms of location. On the whole, evidence is inconclusive. While all eight local practitioner survey respondents stated they had specific plans to work in the area north / north east of the city centre in future, interview evidence is less conclusive. Two out of three interviewees are Birmingham-based. It was unclear if any of the three interviewees had firm professional plans to work in the target area in future, though one clearly had strong personal links to the area. These last examples raise questions about what constitutes success; for example, if a practitioner were to achieve personal success and take on work further afield (outside the city limits), could this be viewed as a successful result from a BCC perspective (if Birmingham residents are not benefiting from this success)? Arguably, such a result should be within the realms of what constitutes success, though this theoretical example points to an inherent contradiction in schemes of this nature.

## Ongoing activity

The ongoing interaction between ASTONish participants may be taking place in a more 'offline' way compared to RE:Present16 participants, many of whom regularly interact via the RE:Present16 Facebook group. Without the mechanism of social media, it is more tricky to assess the extent to which ASTONish continues to be a functioning network, or whether contact between participants is less developed compared with their RE:Present16 counterparts. Additionally, the low social media engagement seen in some ASTONish participants [56] may have implications for their levels of awareness of future professional opportunities advertised via social media platforms, though more research is needed to establish if this is the case.

In the case of CREATE, former participants are meeting on a monthly basis to share news and ideas, and are collaborating to promote regular showcase events at Grosvenor Road Studios. The number of participants that this refers to is unknown, requiring further investigation.

**56**    BCU (2018) ASTONish evaluation

**Recommendation 6**

At present, there is insufficient evidence about the link between emerging arts practitioners' use of social media, and any resulting awareness or 'take up' of professional opportunities. For future iterations of the leadership development programme, consider commissioning a research study which sheds light on this topic and provides recommendations therein. In future funding programmes, collect data at point of entry, to identify where people heard about the programmes.

## Operational review

Evidence suggests that both programmes experienced the following operational challenges:

- Some of the participants were at a "more pre start-up than start up" point in their career which had implications for the level of content which could be covered during sessions.

- For various reasons, there appear to have been attendance issues: workshops not being full to capacity, scope for more people to have benefitted than did.

Both project leads agree that a widening of the geographical remit may benefit future leadership development schemes, enabling practitioners to be recruited that are well matched to the purpose and content of programmes. As such, BCC could consider refining the aims and objectives of the leadership development strand. For example, the funding criteria states that the programme objective is skills development and establishing 'the creative and cultural sector as a career option', whereas the intended outcomes appear to be more ambitious, with the aim of a more representative workforce profile. There may be an argument for focusing investment on a cohort of practitioners that have recently professionalised, and/or offering a 'pre start-up' capacity-building programme for practitioners at an earlier stage in their career development. During this review process, BCC could introduce 'social class' as another important selection criterion, given that research has shown this to be a significant limiting factor in the career progression of arts practitioners: people of working class origin are underrepresented in the arts workforce [57].

In general, BCC may find it useful to review the approach to evaluation for future iterations of this programme. Though it has been possible to gather sufficient information to make some conclusions about the impact of the programme on those who participated, the sample of local practitioners could have been improved from a social research perspective (see Limitations, **Research Methods**). For data protection reasons, there was also a reliance on project leads to

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[57] Brook, O., O'Brien, D. and Taylor, M. (2018) Panic! Social Class, Taste and Inequalities in the Creative Industries

contact potential local practitioner interviewees on behalf of BCU. For more robust findings, it is suggested that participation in the long-term evaluation be made a condition of attendance from the outset. Moreover, for a smoother research process, participants could be asked to sign a data consent form which allows evaluators to contact them directly on an ongoing basis.

## Recommendation 7

Consider reviewing the scope of the leadership development initiatives, with a view to ensuring a good match between those recruited to the course, and the purpose and content of the course. This may include reducing the focus on the geographic location that local practitioners hail from, and instead focusing on the recruitment of a cohort of practitioners who have recently professionalised and who also meet the target demographic criteria. This potentially enables a co-learning experience amongst peers. Additionally, BCC could consider introducing 'social class' as a factor in the practitioner-selection process for future iterations of the funding scheme. Defining 'social class' is notoriously difficult and BCC might seek the expertise of social researchers working in the field to support this. The addition of a 'pre-start up' capacity building programme for practitioners at an earlier stage in their career development may also be prudent.

## Recommendation 8

To generate robust data about local practitioner impact it is suggested that participation in the evaluation be made a condition of attendance. For a smoother research process, participants could also be asked to sign a data consent form which allows evaluators to contact them directly on an ongoing basis, in accordance with GDPR. i.e. use of this data and contact details would extend only for the duration of the evaluation, and then be destroyed.

# Impact on Birmingham's cultural sector

Our arts survey respondents identified a variety and spread of beneficiary types. For example, three of the thirteen who responded to the question of 'Who benefited most from the funding?' said that audience members benefited most, while another three selected 'established artists contracted to undertake the work'. This demonstrates a breadth of impact, which we explore further below.

## Funded organisations

A combination of evidence suggests that the BAME Arts Development funding has led to an array of organisational development outputs for many funded organisations. Recurring themes (found in at least four sources) were as follows:

• Projects led to the formation of new partnerships. Projects worked with a (mean) average of five partnership organisations per project [58].

• Funded organisations attracted new audiences.

• Projects have led to the development of new ways of working.

• The funding helped organisations draw in additional, match funding.

• In some cases, funded organisations worked with new artists.

For most funded organisations, evidence suggests that projects have not led to transformational changes in terms of their ambition and how they operate, though there may well be changes that happen over a longer period of time, not captured by this evaluation.

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[58]   This figure excludes venues that are not listed as being 'partners'

For a minority of funded organisations, the impact of projects may be more significant. According to one project lead, the project helped the organisation "to see how it can become a delivery centre, in the way that it hasn't had the confidence or the ability to do for many years". A freelance project manager was employed by another funded organisation, which is a new approach for the organisation and something which they will adopt in future:

> **"** We've brought in a freelance project manager this time who has really made a difference in   terms of our online and social media. And because we're artists, we do a lot of     the work ourselves but that has helped an awful lot, I think, in terms of developing the organisation
>
> **(Interviewee, funded organisation)**

It is unclear if the funding criteria or level of funding instigated these organisational step-changes, or whether new ways of working are something organisations have built up to independently.

### Recommendation 10

To capture longer term impact, it is suggested that the length of time for evaluation is extended for future iterations of the funding programme (to include a review of impact at least one year after projects finish). This is in addition to suggesting that evaluators might be engaging with projects and programmes from the start, to allow for more ethnographic observation of 'live' practice.

## Shadow artists

For the six Cultural Re:generation projects, it was a condition that they contain 'a genuine career development opportunity for an emerging artist' who, where possible, 'should be resident' in one of the target ward areas (Aston, Newtown, Nechells, Lozells, Soho & Jewellery Quarter, Handsworth, Birchfield, Alum Rock). Though the intended ethnicity of emerging shadow artists is not made explicit, the funding criteria references the aspiration for there to be more shadow artist opportunities for 'BME artists' as a result of projects, suggesting a priority therein.

In lieu of final project evaluations, it has been challenging to establish the extent to which projects recruited shadow artists that fit these criteria:

- Three of the six funded organisations reported they had employed one or more emerging artists based in the local area (in two of these cases, it was established that artists were BAME);

- One project employed two young artists that are Birmingham-based (ethnicity and precise place of residence unknown);

- One project interpreted the funding criteria differently and offered paid opportunities to established artists only. Shadow artists were unpaid, BAME, local residents. In this case, the funded project reported that any payment would have compromised welfare payments.

- One funded organisation attempted to recruit two local BAME practitioners but both felt unable to take up the contract for economic reasons (it may have compromised their main job). Ultimately, the project employed a shadow artist of white ethnicity (place of residence unknown).

Reflecting on the challenges that befell them, the project lead from the latter funded organisation made various suggestions for how the shadow artist recruitment process could be improved, noting that they themselves could have done more in terms of negotiating with prospective candidates' employers, and also that greater collaboration between projects (facilitated by the funder) could have supported the process:

**"**

I think [there should be] a more overarching process that all of the projects were feeding into, rather than us all doing our own recruitment, because I think it's a bit too important an issue, really. I wonder whether that would enable us, as a kind of tranche projects, to be able to look at the flexibility or support that people might need?

**(Interviewee, funded organisation)**

When researching the impact of projects on shadow artists, recurring themes (found in at least three sources) included:

- Projects have led to artists being better networked, better connected to other artists and arts organisations.

- Projects have resulted in artists getting "concrete bits of work"[59] on their CV.

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**59**    Source: Interviewee, funded organisation

- Though nothing tangible was mentioned, some funded organisations spoke of the possibility that they would employ artists again if the opportunity arises.

- Artists have increased their confidence as practitioners as a result of projects.

- Artists have been given the opportunity to lead activities on a scale they may not have experienced in the past.

- Projects have provided an opportunity for skills development.

As noted in the interim report, information about the impact of projects on shadow artists is not being collected as standard from shadow artists themselves. Currently, funded organisations are asked to report on the number of local BAME artists they employed and comment on how this opportunity benefited them. In order to capture the impact of the programme on this category of beneficiary and trace their next career steps, a standardised (self-completion) approach to collecting information from this cohort will help generate comparable data and avoid a situation where third parties are approximating impact and ethnicity.

## Recommendation 11

To generate comparable data about shadow artist demographics and impact it is suggested that a standardised, self-completion feedback form should be designed in partnership with social researchers.  Any changes to data collection need to then be reflected in the final project evaluation template. To complement this, consider offering a mandatory research training workshop for funded organisations..

## Recommendation 12

By way of increasing opportunities for emerging local artists, BCC could consider supporting the process of shadow artist recruitment to a greater degree. A mechanism which allows projects to collectively recruit a pool of artists could be considered. To allow artists with a range of personal and work commitments to contribute, it is important for funded organisations to offer flexible opportunities.

# Social impact

## Research context

A plethora of research studies have explored the impact of participation in the arts on people's health and well-being[60]. In many cases, research has indicated the positive benefits of arts participation. However, it is important to note that the majority of these studies have not successfully proved causality between arts participation and well-being – something which, as noted by Arts Council England (2014), would require researchers to employ larger sample sizes, longitudinal studies and experimental methods[61].

## Impact on participants[62]

A combination of evidence (found in at least three sources) points to the following:

- Projects have involved intergenerational participation by people from a diverse range of ethnic backgrounds.

- In several cases, projects have sought to reduce the social isolation of older people.

- Project participants have enjoyed their involvement in projects.

- In several cases, projects have enabled participants to travel to new, unfamiliar places.

- Artists and arts practitioners have effectively created a 'safe space', a relaxed, informal atmosphere in which participants feel comfortable to express themselves and try something new. This includes the use of community venues which participants are familiar with.

- Projects have included an element of co-design i.e. arts activities were shaped in collaboration with participants.

- Projects have enabled a small selection of participants to lead arts activities. Around 6% of project participants can be categorised as 'leaders', taking a more active role in projects: organising, producing and managing their own work and the work of others[63].

- Participants have achieved around 340 Arts Awards as a result of projects. This is significantly lower than the projected figure (720)[64].

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[60] For example, see: Crossick, G. and Kaszynska, P. (2016) Understanding the value of arts & culture: The AHRC Cultural Value Project

[61] Arts Council England (2014) The value of arts and culture to people and society

[62] For the purposes of this report, 'social impact' refers to a range of impact areas including: wellbeing, educational and social inclusion.

[63] Figure excludes ASTONish and CREATE participants

[64] This reduction can primarily be explained by one project who had planned to deliver a relatively high number of awards but ended up delivering 20% of their projection

## Working with vulnerable participants

Overall, several projects have worked with participants with specific needs including: mental health issues, special educational needs, mobility and other health issues. This raises questions about the role of artists more generally in these contexts and whether there is an expectation on them to provide support to participants beyond the realms of their expertise. This also raises questions about the ethics of working with such groups on a short-term basis. During the research process, different approaches to 'building trust' with vulnerable participants [65] were observed. In one case, the funded organisation worked through a local intermediary who was trusted by participants and would remain a constant in their lives after the project had finished; in another case, the main trusted person appeared to be the arts practitioner themselves, who may or may not remain a constant in the participants' lives once the funding ceases. This concern clearly goes beyond the parameters of this funding programme, but it may be beneficial for BCC to consider developing a suite of good practice case studies in this regard. The good practice guidance should focus on safeguarding both vulnerable participants and the arts practitioners working in these contexts, including, for example, explicit guidance on appropriate artist fees which take account of the level of experience and qualification required to work with 'at risk' groups.

### Recommendation 13

In consultation with experienced professionals, it may be beneficial for BCC to develop a suite of good practice case studies or guidelines which support arts practitioners, to work appropriately with vulnerable participants. The guidance should focus on safeguarding both vulnerable participants and the arts practitioners working in these contexts, including, for example, explicit guidance on appropriate artist fees which take account of the level of experience and qualification required to work with 'at risk' groups.

## Travelling into the city centre

It was notable that several research participants made reference to the difficulties that local residents have in terms of travelling around the city; for example, one project lead spoke about it being "quite an effort" for residents to "go into town, especially the other side of the city", another project lead spoke about participants' mobility issues and them being "fearful of town".

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**65** As per the mencap definition, 'vulnerable participants' refers to participants whose personal circumstances mean they are more at risk of harm than others; this could, for example, be related to the following: mental health issues, disability, age or illness; https://www.mencap.org.uk/advice-and-support/safeguarding/safeguarding-adults
[Accessed 02/19]

These findings echo that of the BCU (2018) ASTONish evaluation [66], which suggests that some local practitioners perceive themselves as 'disconnected' from Birmingham city centre. Several research participants referred to occasions when they had been instrumental in arranging for participants to travel to new places (including, in two instances: venues in the city centre), with a view to building confidence in this respect.

## Collecting comparable data

As noted in the interim report, to generate comparable data about participant demographics and impact, BCC could consider introducing a standardised, self-completion participant feedback form for future programmes.

### Recommendation 14

To generate comparable data about participant demographics and impact it is suggested that a standardised participant feedback form should be designed in partnership with social researchers. Any changes to data collection need to then be reflected in the final project evaluation template. To complement this, consider offering mandatory training workshops for funded organisations to develop skills in evaluation and monitoring.

## Community impact

Projects may have made some impact on the wider community of target ward areas. Examples of this can be seen across multiple projects (found in at least three sources), including:

• Projects creating 'safe spaces' for the community to interact. In some cases, this has included bringing together different groups of people that may not usually interact with each other, attempting to break down tensions and stereotypes (ethnicity, age, etc.). In one of the community events we observed, the organisers were pleased to see groups of different ethnicities attending together, unusual in that context. In other cases, this has included working with existing groups without changing the dynamic.

• Examples of participants leading arts activities. There is the potential for these individuals to continue to lead activities in their community after projects cease.

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66    BCU 2018) ASTONish evaluation

- Projects are being delivered by, and/or in partnership with, locally based organisations. Around 150 local organisations are estimated to have been involved in projects, most of which are based in target areas. In addition to the revenue associated with professional fees, room and equipment hire, organisations have forged new partnerships through involvement in the programme.

# The process of delivering the funding programme

## Demographic and geographic focus

Several research participants perceived target ward areas to have needs in terms of arts infrastructure and provision, especially since the closure of The Drum. For example, one research participant made reference to: "a very under-provisioned part of the city"; another perceived there to be only "low level" arts provision locally. Two project leads made reference to the way they "struggle to find venues" in the area. One research participant spoke about the effect the closure of The Drum has had on perception of the area: the absence of its "flagship physical presence" has created "an impression that nothing happens here". There was agreement with the sentiment that the target area requires investment.

Although research participants were in agreement that target areas would benefit from increased investment, some were uncomfortable about the demographic focus contained in the funding criteria. The use of terms such as 'BAME' was seen as somewhat clumsy and misplaced. Specifically, many research participants showed discomfort in the singling out, the 'othering', of BAME people as a distinct group, both from a personal perspective, and in the arts workforce generally.

Instead of using contentious terminology to reach target groups, more nuanced language could be employed to achieve a similar goal. Future funding frameworks could be developed in collaboration with local arts ambassadors, using language suggested by them (see Recommendations for suggestions about possible mechanisms that would allow for more dialogue with local arts ambassadors).

During any redesign process, Arts Council England may also be able to offer advice on making funding applications as accessible as possible. In general, at this final point in the evaluation process, there is an opportunity for BCC and Arts Council England to meet, review the findings, and explore potential areas of joint working for future iterations of the BAME Arts Development funding programme.

## Recommendation 15

For future funding rounds, consider reaching target arts practitioners and audiences using more nuanced language. Consider removing the 'BAME' references in the funding prospectus. Use positive language that does not refer to 'problems' of e.g. 'low cultural engagement'. Language could be agreed in collaboration with local arts ambassadors.

## Recommendation 16

Consider setting up a review meeting between BCC and Arts Council England to discuss the findings of the final report and explore areas of potential joint working for future iterations of the funding programme.

## Dialogue with local arts ambassadors

As noted in the interim report, there is the perception amongst several research participants that local arts practitioners have not been consulted in the design of the funding programme. In spite of this perception, BCC developed the Cultural Re:generation funding criteria in consultation with organisations funded via the Aston and Newtown strand. For example, the emphasis on intergenerational projects and the widening of the scheme's geographical boundaries were based on suggestions made by organisations funded through the Aston and Newtown funding round [67]. The views of funded organisations were collected via a series of networking events, organised by BCC [68]. The message that the Cultural Re:generation funding criteria was developed in consultation with successful applicants from the previous round has not reached applicants from the Cultural Re:generation funding round, and this is reflected in their accounts.

The gap between perception and reality is echoed in a subsequent section, which demonstrates how some interviewees made the assumption that the funding programme was unattainable for less established organisations, when in fact this is not accurate. With this in mind, there

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[67] Follow up email from BCC to funded organisations that attended an Aston and Newtown arts networking event at Library of Birmingham, dated 26 July 2017

[68] Source: meeting with BCC, 28 June 2018

is an argument for sharing the findings of this research with funded organisations and other interested parties (see **Recommendations**). Additionally, as suggested in the next section, a reintroduction of networking events for funded projects may help create an arena which allows for BCC and funded organisations to have a two-way dialogue (see **Recommendations**).

Comments made by some interviewees suggest that the networking events may not go far enough in terms of consulting with local arts practitioners. As suggested in the ASTONish evaluation (BCU, 2018), there is an argument for the creation of a team of intermediaries - local arts ambassadors who can advise policymakers and 'negotiate that space between communities that feel marginalised and the institutions that are part of the cultural industries' longer term[69].

These suggestions for arts ambassadorial roles also speak to concerns of the programme's visibility. From our arts survey, 9 of the 20 who answered had heard of the ASTONish programme, but none had heard of CREATE - but most significantly, 9 hadn't heard of any of programmes we listed. Of those who had though, social media and word of mouth were the most common ways for them to have heard of the programmes (6/23 and 5/23 respectively), and this is where ambassadors could further help with visibility. As it currently stands, the 'buzz' about some of these programmes may be a little lacking; when we asked in our arts survey 'to what extent were these funding programmes discussed amongst you and your peers?', 16 the 19 responded in the negative.

**Recommendation 17**

At present, there is some evidence to suggest local arts practitioners feel that they have not been consulted. As per the ASTONish evaluation (BCU, 2018)[70], consider setting up a panel of local arts ambassadors who can advise policymakers and act as intermediaries for target communities. Where they are influential on social media platforms, this could also be significantly helpful. Project leads could help to identify suitable ambassadors.

## Opportunities for projects to network

As noted in the interim report, though not offered as part of the most recent round of funding, the three BCC-organised networking meetings for funded projects were seen as a valuable opportunity for co-dialogue and co-learning.

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**69**    BCU (2018) ASTONish evaluation, p.5, p.19

**70**    BCU (2018) ASTONish evaluation

**Recommendation 18**

In future, BCC could consider reintroducing networking events for funded projects to support communication and knowledge sharing across projects and to encourage collaboration.

## Reaching target organisations

It was evident that many interviewees perceived the BAME Arts Development grants to be out of reach to smaller, less established organisations. To a certain extent this idea is borne out by evidence, with several successful applicants being larger, more established organisations. However, as shown in table 1, many funded organisations were less established:

| Organisation name | Incorporation date [71] | Established in the last five years? (y/n) | Based in target constituency? (y/n) |
|---|---|---|---|
| Midlands Arts Centre ('mac') | 1962 | n | n |
| Birmingham Hippodrome | 1979 | n | y |
| Craftspace | 1990 | n | n |
| Sampad | 2001 | n | n |
| Grosvenor Road Studios | 2001 | n | y |
| ACE Music & Dance | 1997 | n | y |
| 7E Youth Academy | 2007 | n | y |
| Birmingham Playcare Network | 2002 | n | y |
| Friction Arts | 2004 | n | n |
| Reel Access | 2006 | n | y |
| Ifa Yoruba Contemporary Arts Trust | 1996 | n | y |
| Eloquent Praise & Empowerment Dance company | 2016 | y | n |
| Strawberry Afro Theatre Company | 2016 | y | y |
| Aston Performing Arts Academy | 2013 | y | y |
| Handsworth Creative | 2012 | y | y |
| Wassifa CIC | 2014 | y | y |
| Midlands Community Group | unincorporated | unknown | n |
| Simmer Down Festivals CIC | 2013 | y | y |

Table 1: Table showing incorporation date of funded organisations and whether or not organisations are based in target constituencies

71   Most dates sourced from Companies House website; the incorporation date for Ifa Yoruba Contemporary Arts Trust was sourced from the Charity Commission website

Taking the incorporation date as one measure of how established an organisation is: seven funded organisations (39%) can be described as emerging organisations that are not established[72]. Around a quarter of funding allocated has gone to this category of organisation (23%), or, if you exclude funding for ASTONish and CREATE, 30% of total funding has gone to this category. Overall, 78% of funded organisations were either 'emerging' and/or based in target constituencies, with 12 of the 18 funded organisations based in target constituencies (67%): findings which suggest that funding is being channelled in the direction for which it was intended.

One of the principal ways less established organisations have been included in the funding programme is via the germinator grant scheme. In total, three germinator grants were awarded (all in the Aston and Newtown round), each totalling circa £4,000. As noted in the interim report, the fact that no organisation applied for germinator grants in the Cultural Re:generation funding round suggests the need for a review of communication methods, in conversation with local arts ambassadors.

Moreover, given the evidence for a certain level of hostility towards BCC (see interim report), it could be argued that BCC is not best placed to deliver capacity building support to potential applicants. Instead, an external organisation or organisations could provide this service. Birmingham Voluntary Service Council (BVSC), may be able to advise on a delivery model, given that they regularly deliver capacity building training courses for local voluntary, community and social enterprise organisations.

Lastly, from a monitoring perspective, it is suggested that BCC consider reintroducing the need for applicants to declare the ethnicity of their management/executive committee to enable evaluators to establish the extent to which funding is successfully reaching 'BAME-led' organisations. Generally, as noted by BCU (2018)[73], there is insufficient local level data to assess BAME representation in the cultural workforce; for example, 'arts and culture' does not appear as a separate category in BCC labour market reports.

### Recommendation 19

Evidence suggests that BCC suffers from an 'image problem' when it comes to their approach to funding arts projects. For example, some research participants assumed that the BAME Arts Development funding was unattainable for less established organisations when in fact, 39% of successful applicants can be described as less established. With this in mind, there is an argument for sharing the findings of this impact research with funded organisations and other interested parties.

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**72**  'Emerging organisations' refers to those organisations established in the past five years and/or organisations that are not incorporated

**73**  BCU (2018) ASTONish evaluation

### Recommendation 20

The consortia of partners working on projects and benefitting from funding includes less established arts organisations and grassroots community organisations. It is suggested that to continue this positive trend, an amended version of the germinator grant scheme should continue to be offered, and elements of the funding criteria should be retained e.g. the requirement for organisations to be working as a consortium that includes a resident/community organisation, and the reference to local arts fora.

### Recommendation 21

Given that no applications were received for the germinator scheme in the second round of funding, consider exploring new communication channels. Local arts ambassadors could be consulted to help establish the best way to communicate with relevant organisations.

### Recommendation 22

Explore partnering with locally-based organisation(s) with expertise in organisational capacity building to support potential applicants with their funding applications. Birmingham Voluntary Service Council (BVSC), may be able to advise on a possible delivery model.

**Recommendation 23**

It is suggested that BCC consider reintroducing the need for applicants to declare the ethnicity of their management/executive committee to enable evaluators to establish the extent to which funding is successfully reaching 'BAME-led' organisations. The Arts Activities Commissioning team could also consider working with colleagues to bring about the introduction of an 'arts and culture' category in BCC labour market reports.

## Funding model

Research participants made various suggestions for how the funding programme could be designed differently. Recurring themes (found in at least five sources) included:

- The preference for more 'lead in time' to allow funded organisations time to develop projects more fully.

- The preference for funding to be longer-term (more than one year) to allow for more in-depth work to take place.

Evidence suggests that a less competitive bidding process, that does not involve organisations being 'pitted against each other' may also be worth considering in future. In two instances, research participants were observed to feel resentment over which organisations had received funding. Moreover, the following research participant spoke about how competing over a "limited amount of money" can set communities "against each other":

"

The City Council and Arts Council, when they do put together programmes in those areas, they need to be really sensitive that what they don't do is exacerbate division, competition

**(Interviewee, funded organisation)**

The importance of creating a 'sense of inclusion of experience rather than one which could lead to tension within the wider minority ethnic arts sector' has been the subject of past research [74]. If feasible, it may be worth exploring an approach which does not deliver outright rejections to unsuccessful applicants, but which instead attempts to work with applicants until applications are fit for purpose. Another possible approach centres on working with local arts ambassadors to develop a non-competitive, commission-based programme of investment which utilises the full range of local arts practitioners and benefits an audience that is representative of the local population.

### Recommendation 24

Consider reviewing the funding timeframe. At present, applicant organisations feel that there is insufficient time between the opening of the fund and the deadline for applications. If feasible, more time should be provided; not least, to allow applicant organisations time to make links with smaller, less established organisations and practitioners for consortium bids. Consider funding projects for more than a year to give funded organisations sufficient time to deliver in-depth work.

### Recommendation 25

Currently, the competitive nature of the funding process may be creating tension between local arts providers. BCC could consider reviewing how funding is allocated in collaboration with local arts ambassadors.

# Legacy

The sustained impact of projects varies widely from tangible legacy, such as pieces of public art and the continuation of projects, through to projects that are set to leave participants with the legacy of having had a positive experience.

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74    Consilium (2018) Equality and diversity within the arts and cultural
        Sector in England, 2013-16: Evidence Review, p.34

At the time of writing, two funded organisations had secured funding to continue projects, working with the same cohort of participants (mac and ACE Music and Dance).

Two new pieces of public art have been installed in Handsworth Park through Handsworth Creative's Veranda Stories project.

A small number of former participants in ASTONish and CREATE are known to have experienced a 'step-change' in their careers following on from their participation in the programme, providing tangible examples of alumni who are making inroads in the city's arts sector. There is also evidence of a continuing support network amongst CREATE participants in particular.

At the time of writing, no funded organisation had reemployed shadow artists that worked on the BAME Arts Development project, though several saw this as a potential in future.

# Progress against targets

Using a combination of reported figures and information from fieldwork, the following table shows progress against intended outputs and outcomes. Overall, funded projects have collectively produced substantial results which contribute to the full range of intended outcomes.

| Intended outcome [75] | Relevant output(s) | Progress against target? |
|---|---|---|
| More young people from diverse backgrounds and abilities are engaged in high quality arts and cultural opportunities as creators, participants, audiences and leaders<br><br>Greater equity of access to diverse high quality cultural activity for 0-25s: the city's cultural provision reflects and serves the needs, interests and aspirations of young people of all backgrounds and abilities<br><br>The cultural voice of residents is valued, enabled, developed and shared | More Arts Awards achieved<br><br>More sessions of high quality arts activities, events and performances in Aston and Newtown<br><br>More Birmingham residents taking part in high quality arts activities as Audiences, Participants, Creators and Leaders<br><br>More volunteering opportunities which help residents to develop skills and deepen their engagement as creators, producers, artists, audiences, participants and leaders. | - 3,420 participant figure and 243,850 audience figure<br>- 1,760 cultural activity sessions<br>- Most project activity took place in target areas (94% of venues were based in target constituencies)<br>- Co-designed activities<br>- Projects worked with people from diverse range of ethnic backgrounds and included young people<br>- 220 new artworks, performances, events and exhibitions<br>- 340 Arts Awards<br>- 170 volunteers<br>- 6% of participants participated as 'leaders'<br>- Evidence of positive impact on participants |
| Residents have the confidence, agency and skills to create, facilitate, commission, attend or host a variety of cultural opportunities that are relevant and accessible to them. | More Birmingham residents taking part in high quality arts activities as leaders<br><br>More volunteering opportunities which help residents to develop skills and deepen their engagement as creators, producers, artists, audiences, participants and leaders. | - 6% of participants participated as 'leaders'<br>- 170 volunteers<br>- Co-designed activities |

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**75**   Aston and Newtown Commissioning Prospectus

| Intended outcome[75] | Relevant output(s) | Progress against target? |
|---|---|---|
| The profile of artists, audiences, participants and cultural leaders in the city better reflects our population.<br><br>Residents have more and better opportunities in direct and indirect creative and cultural sector jobs. | More local BME producers leading cultural activity<br><br>More days of paid work for Birmingham artists<br><br>More sessions of arts leadership development<br><br>More BME creative enterprises<br><br>More days of paid work for Birmingham artists<br><br>More local BME producers leading cultural activity<br><br>More sessions of arts leadership development | - £628,000 invested in 19 projects to date<br><br>- 560 paid days for Birmingham-based, BAME artists, arts leaders and shadow artists<br><br>- Total of 1,840 days of paid work for artists, working with around 130 artists<br><br>- 210 leadership training sessions delivered to 100 emerging, BAME arts leaders, local artists and arts practitioners<br><br>- Some of the alumni of leadership training have moved on a step in their careers<br><br>- Projects worked with people from diverse range of ethnic backgrounds; 6% participated as 'leaders'.<br><br>- 78% of funded organisations were either established in the last five years and/or based in target constituencies<br><br>- 150 local organisations involved in projects, most of which are based in target areas<br><br>- Three germinator grants awarded to less established organisations |
| The city's young and diverse population develops skills necessary to enable creative and cultural businesses to grow.<br><br>Table 2: Summary of progress against targets | More local leaders with the necessary skills, networks and knowledge to support further culture sector development | - 210 leadership training sessions delivered to 100 emerging, BAME arts leaders, local artists and arts practitioners<br><br>- Some of the alumni of leadership training have moved on a step in their careers<br><br>- Three germinator grants awarded to less established organisations<br><br>- Continued networking amongst alumni of the leadership training<br><br>- Evidence of funded organisations developing new partners, new audiences, new ways of working |

Given that our arts survey showed eight of 11 people were unsure if the BAME remit had been met (the remaining three felt it had by virtue of including BAME people), it is worth widely disseminating successful progress against targets, and perhaps identifying ways that such successes can be communicated during programmes, as well as at the end.

The substantial number of programme outputs closely match and contribute to all intended outcomes, suggesting that projects have been designed effectively therein. There is an extent to which this positive trend has resulted from detail contained in the funding criteria; for example, the expectation that projects offer Arts Awards, and the expectation that projects be delivered by locally based organisations/in partnership with locally based organisations has created notable results in these areas which may not have happened otherwise.

### Recommendation 26

There has been a 'good match' between the outputs of the programme and the intended outcomes. To continue this positive trend, BCC should retain aspects of the funding criteria which provide guidance on project design such as the expectation that projects offer Arts Awards, and the emphasis on locally based arts organisations and practitioners.

# Conclusion

The BAME Arts Development programme comes at a time when the lack of diversity in the arts has been high profile, with arts organisations being encouraged by Arts Council England and others to hold a mirror up to themselves and their working practices. Overall, the BAME Arts Development funding programme provides an example of what can be achieved through specific geographic and demographic criteria. The funding criteria has ensured, for example, that people from diverse ethnic backgrounds have benefitted from the funding both in terms of participation and in terms of grants and artists' contracts. An unfortunate side effect of focusing on 'diversity' has resulted in beneficiaries having been made to feel singled out as 'other'. Given the raft of evidence that shows a lack of diversity in the arts workforce and in arts audiences, it is difficult for arts funders such as BCC to develop an approach which addresses the status quo without reinforcing divisions and discrimination. There is also an extent to which funding criteria can only go so far without a wholesale change in the working culture of the city's arts sector e.g. through additional training and 'arts ambassador' panels. Until real change is seen in the make-up of arts audiences and in the arts workforce, amended versions of initiatives like the BAME Arts Development programme can be seen as part of the solution in the shift towards an arts sector which employs and caters for the whole population. Lasting impact on participants might be measured through a longitudinal study such as an opportunity to follow the career development of individuals for a number of years and further studies may be able to track changes towards a better representation of Birmingham's demographic population in relation to local arts and culture. The effectiveness of interventions such as the BAME Arts Development programme could be captured more effectively by involving evaluators earlier in the process and integrating data collection as part of the programme of activities. This study points to some of the challenges of monitoring and evaluating funded programmes but collecting good data is a powerful way of reporting on activities and making the case for further policy interventions. As a two year programme of activities, evidence from this evaluation suggests that some good practice has taken place and recommendations could inform future initiatives.

# Appendices

## Appendix 1: Intended outputs, outcomes and strategic priorities for the BAME Arts Development programme

| Funding round | Intended outputs [76] | Intended outcomes [77] | Cultural strategy priorities to be addressed [78] |
|---|---|---|---|
| Aston and Newtown (2016 – 2018) & Cultural Re:generation (2017 – 2018) | • More Birmingham residents taking part in high quality arts activities as Audiences, Participants, Creators and Leaders<br><br>• More sessions of high quality arts activities, events and performances in the Aston and Newtown area<br><br>• More Arts Awards achieved<br><br>• More days of paid work for Birmingham artists<br><br>• More volunteering opportunities which help residents to develop skills and deepen their engagement as creators, producers, artists, audiences, participants and leaders.<br><br>• More sessions of arts leadership development<br><br>• More BME creative enterprises<br><br>• More local BME producers leading cultural activity<br><br>• More local leaders with the necessary skills, networks and knowledge to support further culture sector development | • More young people from diverse backgrounds and abilities are engaged in high quality arts and cultural opportunities as creators, participants, audiences and leaders<br><br>• Greater equity of access to diverse high quality cultural activity for 0-25s: the city's cultural provision reflects and serves the needs, interests and aspirations of young people of all backgrounds and abilities<br><br>• The cultural voice of residents is valued, enabled, developed and shared<br><br>• Residents have the confidence, agency and skills to create, facilitate, commission, attend or host a variety of cultural opportunities that are relevant and accessible to them.<br><br>• The profile of artists, audiences, participants and cultural leaders in the city better reflects our population.<br><br>• Residents have more and better opportunities in direct and indirect creative and cultural sector jobs.<br><br>• The city's young and diverse population develops skills necessary to enable creative and cultural businesses to grow. | • Create cultural activities that are high quality in being fit for purpose and focused on 'place-making' in being more relevant to our local needs, circumstances and perspectives<br><br>• Encourage residents to become active contributors to the communities of interest in which they live, work, learn, worship, relax or play, thereby increasing socio-cultural confidence and transferable skills.<br><br>• Enable practitioners, facilitators, managers, project organisers and communicators within arts communities to become active and influential within other communities of which they are also members.<br><br>• Open up progression routes, signpost further opportunities, lever new resources, and encourage new initiatives within and between differing types of community.<br><br>• Change volunteering, recruitment and employment approaches to ensure young people of more diverse backgrounds and abilities are employed within the sector.<br><br>• Enable the city's young and diverse population develops skills necessary to enable creative and cultural businesses to grow.<br><br>• Ensure residents have more and better opportunities in direct and indirect creative and cultural sector jobs.<br><br>• Support organisations to develop the knowledge, contacts and products to diversify their income base, including exploring new markets |

76  Aston and Newtown Commissioning Prospectus & Cultural Re:generation Commissioning Prospectus.

77  Aston and Newtown Commissioning Prospectus

78  Birmingham Cultural Strategy 2016-19 priorities mentioned in the BCC Impact Assessment & Evaluation brief

# Appendix 2: Research sample

| Unit of analysis | Total number (net) | Sample | Respondents [79] | No. of non-respondents | Method |
|---|---|---|---|---|---|
| Funded arts [80] organisations | 17 (16 arts organisations +1 non-arts organisation) | 14 | ACE Music & Dance; ASTONish project team (Lara Ratnaraja and Helga Henry); Craftspace; Eloquent Praise & Empowerment Dance Company; Friction Arts; Grosvenor Rd Studio; Handsworth Creative; The Ifa Yoruba Contemporary Arts Trust; mac; Midlands CiC; Reel Access; Sampad; Simmer Down; Strawberry Afro Theatre Company | 3 | Telephone interview |
| Funded arts organisations | Unknown [81] | 2 | Craftspace; Sampad | N/A | Social media ethnography |
| Stakeholders | 2 | 2 | BCC Cultural Development Service; Arts Council England | 0 | Telephone interview |
| Project events and activities | Unknown [82] | 5 | Events run by: Craftspace; The Ifa Yoruba Contemporary Arts Trust; Friction Arts; Sampad (x2) | N/A | Observation |
| Local leaders (ASTONish and CREATE participants) | c. 100 | 3 | - | N/A | Telephone interview |
| Local leaders (ASTONish and CREATE participants) | c.100 | 8 | - | | Online / paper survey |
| Wider Birmingham arts sector | Unknown | 23 | - | | Online survey |

79  Sample selection techniques were as follows: interviews with funded organisations (selected using a random number generator); interviews with CREATE and ASTONish participants (convenience sample); social media ethnography (convenience sample); live observations (convenience sample); online surveys (convenience sample).

80  Please note: non-arts organisations excluded from sampling frame – impact on arts organisations and artists viewed as the key line of inquiry. One non-arts organisation was interviewed on request by BCC; as Craftspace was selected for the Aston and Newtown sample it was removed from the Cultural Re:generation sampling frame to avoid duplication.

81  Please note: BCC emailed projects, asking them to respond with details of any social media activity (number of email recipients is unknown)

82  At the time of this research there were six live projects (total number of project events and activities is unknown)

# Appendix 3: List of funded projects (2016 – 2018), including award value (£)

| Funding strand | Funded organisation | Project name | Award (£) |
|---|---|---|---|
| Aston and Newtown, Programme A (main) | 7E Youth Academy | Power of Music | £33,550 |
| | Aston and Newtown, Programme A (germinator) | DIANNA - Dancing in Newtown and Aston with ACE | £71,197 |
| | Aston Performing Arts Academy | Creating Creatives | £46,065 |
| | B'ham PlayCare Network | Arts Awakening | £36,000 |
| | Aston and Newtown, Programme B | The Grio: a fi mi fi u tory | £49,040 |
| | Craftspace | Making for Change | £27,866 |
| | Cultural Re:generation, main scheme | Handworth Creative | £35,000 |
| | Wassifa CIC | Home from Home | £15,005 |
| Aston and Newtown, Programme A (germinator) | Eloquent Praise & Empowerment Dance Company | Young girls Inspire workshop | £4,000 |
| | Strawberry Afro Theatre Company | We've Got this | £3,733 |
| | Midlands Community Group | Prime Time Retirement Club | £4,000 |
| Aston and Newtown, Programme B | Birmingham Hippodrome | ASTONish | £125,000 |
| | Grosvenor Road Studios | CREATE | £25,000 |
| Cultural Re:generation, main scheme | Craftspace | Making Together | £18,451 |
| | Friction Arts | Creative Reach | £27,275 |
| | The Ifa Yoruba Contemporary Arts Trust | Reconnecting Birchfield Through the Arts | £20,000 |
| | Reel Access | Arts Awakening: Art-e-Scraps | £28,010 |
| | Sampad | Create & Change | £29,950 |
| | Simmer Down CIC | I&WeCulture | £28,814 |
| | | **Total** | **£627,956** |

# Appendix 4: Tables showing geographical distribution of organisations involved in projects

| Constituency | No. organisations / partners [83] | % | No. venues [84] | % |
|---|---|---|---|---|
| **Ladywood** | **53** | **53%** | **64** | **61%** |
| **Perry Barr** | **32** | **32%** | **33** | **31%** |
| Hall Green | **6** | 6% | 4 | 4% |
| **Hodge Hill** | 3 | **3%** | **2** | **2%** |
| West Bromwich East | 1 | 1% | 1 | 1% |
| Erdington | 1 | 1% | 0 | 0% |
| Walsall North | 1 | 1% | 0 | 0% |
| Dudley South | 1 | 1% | 0 | 0% |
| Coventry North West | 1 | 1% | 0 | 0% |
| Bermondsey and Old Southwark | 1 | 1% | 0 | 0% |
| Leeds North East | 0 | 0% | 1 | 1% |
| Total | 100 | 100% | 105 | 100% |

Note: Target constituency areas in **bold**

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**83**    Refers to funded organisations and partner organisations. Includes duplicates i.e. where the same organisation has been involved in multiple projects (this applies to 17 organisations). Constituencies identified via MapIt web service.

**84**    Includes the premises of funded organisations / partners where applicable. Includes duplicates i.e. where the same venue has been involved in multiple projects (this applies to 19 venues). Constituencies identified via MapIt web service.

| Metropolitan district | No. organisations / partners | % | No. venues | % |
|---|---|---|---|---|
| **Aston** | **7** | **7%** | **23** | **22%** |
| **Newtown** | **7** | **7%** | **14** | **13%** |
| **Birchfield** | **14** | **14%** | **5** | **5%** |
| **Soho & Jewellery Quarter** | **13** | **13%** | **9** | **9%** |
| Bordesley & Highgate | 14 | 14% | 6 | 6% |
| **Lozells** | **5** | **5%** | **11** | **10%** |
| **Handsworth** | **7** | **7%** | **8** | **8%** |
| Ladywood | 9 | 9% | 6 | 6% |
| Holyhead | 2 | 2% | 5 | 5% |
| **Nechells** | **3** | **3%** | **4** | **4%** |
| Perry Barr | 3 | 3% | 1 | 1% |
| Moseley | 3 | 3% | 3 | 3% |
| Sparkbrook & Balsall Heath East | 2 | 2% | 1 | 1% |
| Ward End | 2 | 2% | 2 | 2% |
| Sandwell | 1 | 1% | 1 | 1% |
| Balsall Heath West | 1 | 1% | 0 | 0% |
| North Edgbaston | 0 | 0% | 2 | 2% |
| Walsall | 1 | 1% | 0 | 0% |
| **Alum Rock** | **1** | **1%** | **0** | **0%** |
| Handsworth Wood | 1 | 1% | 2 | 2% |
| Pype Hayes | 1 | 1% | 0 | 0% |
| Oscott | 0 | 0% | 1 | 1% |
| Brierley Hill | 1 | 1% | 0 | 0% |
| Chapel Allerton | 0 | 0% | 1 | 1% |
| Radford | 1 | 1% | 0 | 0% |
| London Bridge & West Bermondsey | 1 | 1% | 0 | 0% |
| **Total** | **100** | **100%** | **105** | **100%** |

Note: Target constituency areas in **bold**

# Appendix 5: Maps showing the geographical distribution of organisations involved in projects
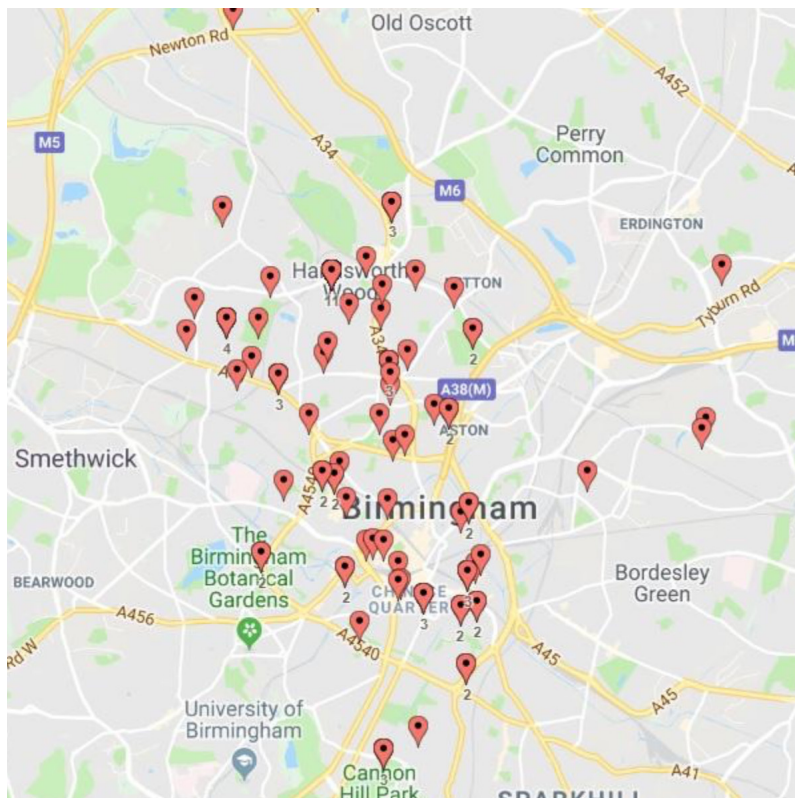


Figure 2: Geographical spread of funded organisations and partners involved in projects by postcode. Map generated using **BatchGeo** software.
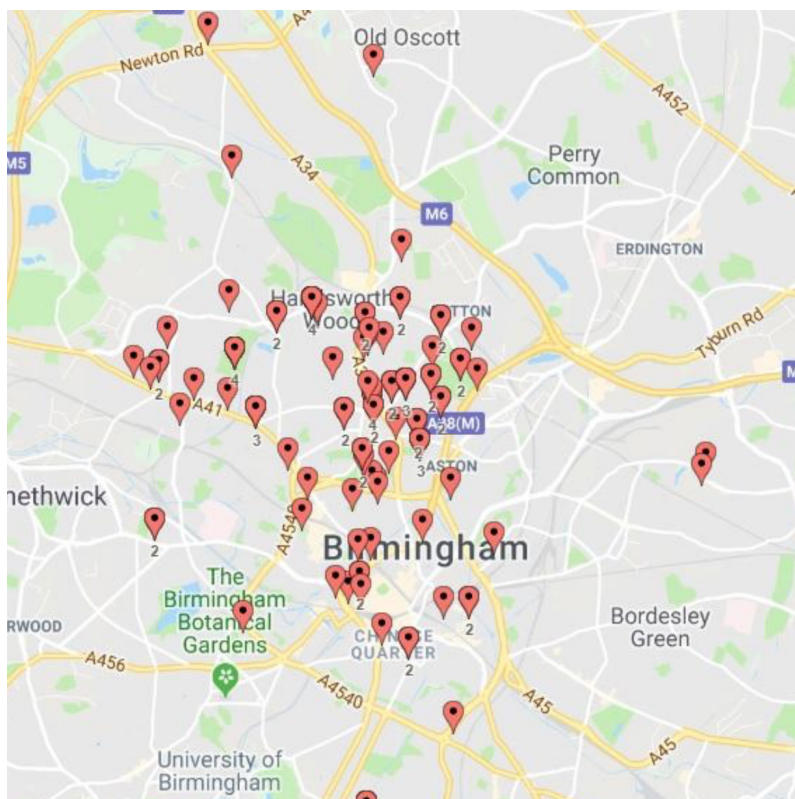


Figure 3: Geographical spread of venues used by projects by postcode. Map generated using **BatchGeo** software.

# Appendix 6: Extracts from the BCU grant application providing details of proposed research objectives and legacy agreed between BCU and BCC prior to research

| What are the expected outcomes and outputs of the project and how will they be measured | | | |
|---|---|---|---|
| **Output/Outcome(s)** | **How you will measure the output/outcome** | **Other Aspirational Targets** | **Frequency of Reporting** *If appropriate* |
| 1) A better understanding of issues behind the underrepresentation of cultural leadership within the arts sector in Birmingham | Evaluation Activities 1, 2 and 3 (see above, Project Description) and reporting | | Interim report, July. Final report, March 2019. |
| 2) A better understanding of the impact of developing a talented leadership cohort that closely reflects the diversity of Birmingham's society as a whole, both from a local community and wider arts sector perspective | Evaluation Activities 2, 3 and 4, and reporting | | Interim report, July. Final report, March 2019. |
| 3) A better understanding of the wider reach and significance of arts programme interventions, for end-user beneficiaries, communities and the arts sector outside the programme | Evaluation Activities 3 and 4, and reporting | | Final report, March 2019. |
| 4) A better understanding of the transformational potential of programme interventions in the arts sector, within both BAME and non-BAME cultural organisations | Evaluation Activities 2, 3 and 4, and reporting | | Final report, March 2019. |
| 5) Cultural programming and leadership is potentially better placed to represent the cultural demographic of Birmingham i.e getting a better understanding of the relation between the focussing of cultural support on specific geographic areas and cultural shifts within those areas | Interim and Final reporting | | Interim report, July. Final report, March 2019. |

The activity will inform future delivery by;

- offering new insights in ways in which geographically and demographically targeted support has the potential to impact that area and population.

- Subject to discussion with the BCC team: comparing the Leadership programmes and other, similar BAME targeted capacity building models (TBD by the BCC team; 2-3 max) to make recommendations on the best model for our city and future leaders. (e.g. CLORE / Arts Council Change Makers)

- providing recommendations for future BAME arts development across the city

# Appendix 7: Profile of questionnaire respondents

Local practitioner (ASTONish and CREATE) respondent profile:

i. Involvement in the BAME arts development programme

| Details | Count |
|---|---|
| Took part in CREATE | 4 |
| Took part in ASTONish | 2 |
| Took in both ASTONish and CREATE | 2 |
|  | 8 |

ii. Role in the arts sector



Legend:
- Active in my comminty and promote arts in the locality
- Artist employed by an organisation
- Self-employed artist
- Self-employed arts professional
- Involved in running an arts organisation/group

iii. Demographic profile

All respondents were female. Seven identify as 'Black or Black British', one as 'African British'. Five respondents were aged 45 – 54, two were 55 – 64 and one was 35 – 44.

Wider arts sector respondent profile:

## i. Role in the arts sector

**Respondents' role in the arts sector**

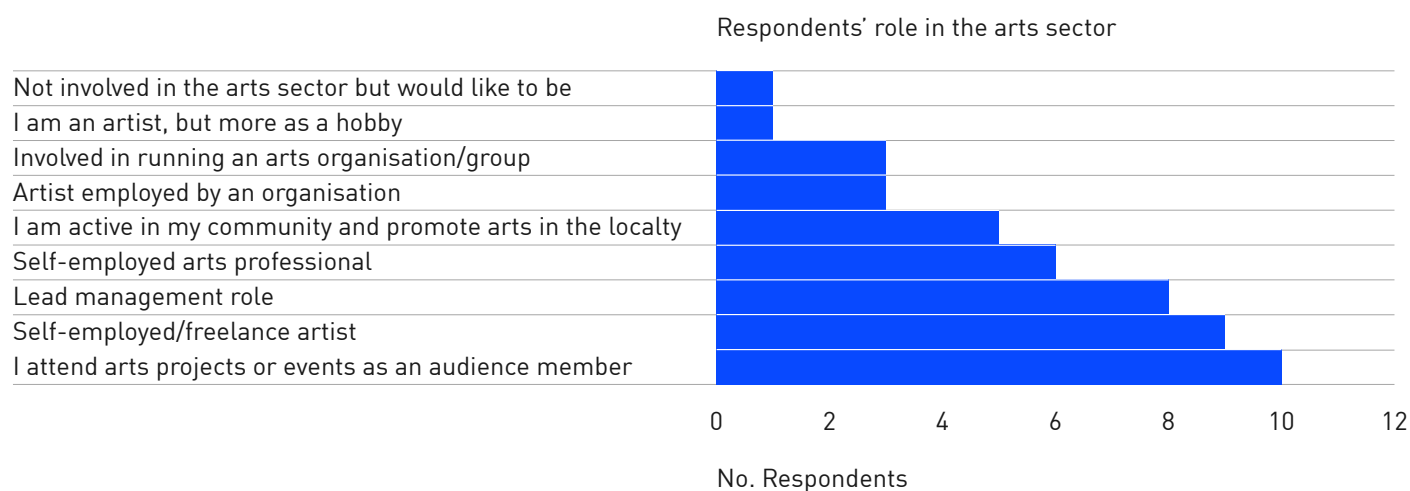| Role | No. Respondents |
|------|----------------|
| Not involved in the arts sector but would like to be | 1 |
| I am an artist, but more as a hobby | 1 |
| Involved in running an arts organisation/group | 3 |
| Artist employed by an organisation | 3 |
| I am active in my community and promote arts in the localty | 5 |
| Self-employed arts professional | 6 |
| Lead management role | 8 |
| Self-employed/freelance artist | 9 |
| I attend arts projects or events as an audience member | 10 |

No. Respondents (scale: 0, 2, 4, 6, 8, 10, 12)

## ii. Demographic profile

13 respondents were female, seven were male and the remaining three respondents opted for the 'prefer not to say' option.

Out of a total of 23, the majority of respondents were White British (16 respondents). Remaining respondents were: White Other (three respondents) or Mixed / multiple ethnic groups (two respondents). Two respondents opted for the 'prefer not to say' option.

Respondents varied in age as follows: 35-44 (eight respondents); 45-54 (eight respondents); 25-34 (four respondents). The remaining three respondents opted for the 'prefer not to say' option.

# Appendix 8: Online questionnaires: combined results

The two online questionnaires shared some of the same questions; the following tables summarise the results of these shared questions, showing the results per questionnaire and also the combined 'overall' results from both questionnaires. Results in **bold text** are those where respondents attributed a high importance to the particular factor in question i.e., they either gave an overall average rating of 4 out of 5 or above, or, in the case of the second table, 75%+ of respondents selected the option in question:

| Question | Option | Arts survey (average rating out of a possible 5: 1 being low, and 5 being high) | Local practitioner survey (average rating out of a possible 5: 1 being low, and 5 being high) | Overall (average rating out of a possible 5: 1 being low, and 5 being high) |
|---|---|---|---|---|
| Looking at your creative occupation as a whole, how important do you think each of these is in getting ahead? | coming from a wealthy family | 3.2 | 2.0 | 2.5 |
| | having well-educated parents | 3.2 | 2.4 | 2.5 |
| | being well educated | **4.0** | 3.4 | 3.5 |
| | having ambition | **4.6** | **4.4** | **4.4** |
| | hard work | **4.5** | **4.4** | **4.1** |
| | knowing the right people | **4.1** | 4.3 | 3.9 |
| | your talent | 3.5 | **4.5** | 3.1 |
| | your ethnic group | 2.8 | 3.8 | 2.6 |
| | your gender | 3.1 | 3.5 | 2.8 |
| | your class | 2.9 | 2.9 | 2.6 |
| | your religion | 1.3 | 2.3 | 1.5 |
| On a scale of 1-5, how far do you agree with the following statements relating to the above topic? | It is true of my experience that BAME people tend to be underrepresented in arts jobs in Birmingham | 3.8 | **4.4** | **4.0** |
| | It is true of my experience that BAME people tend to be underrepresented in leadership roles in the Birmingham arts sector (e.g. Chief Executives, Artistic Directors, Chairs) | **4.0** | **4.9** | **4.2** |
| | Underrepresentation of BAME people is less of an issue within the local arts sector I work in | 2.6 | 3.0 | 2.7 |
| | I am starting to notice more BAME artists / arts professionals coming through | 3.3 | 3.4 | 3.4 |
| | I am starting to notice more BAME people in leadership positions | 2.6 | 2.7 | 2.6 |

| | | | | |
|---|---|---|---|---|
| We're interested to know your views on arts funding programmes that aim to finance arts projects working with audiences and artists from a BAME demographic. ON A SCALE OF 1–5, HOW FAR DO YOU AGREE WITH THE FOLLOWING STATEMENTS? | I don't like the way policymakers talk about BAME people as lagging behind in terms of arts engagement and arts employment. I would prefer more positive language to be used | 3.8 | 3.7 | 3.7 |
| | It is good that policymakers are targeting BAME people and challenging inequality in the arts world | **4.1** | 3.3 | 3.9 |
| | I would prefer policymakers to focus on funding good quality arts provision across all areas without singling out any demographic group | 3.6 | 3.0 | 3.5 |
| | Funding which targets BAME artists and arts organisations creates tension due to competition for the same pot of money. A more collaborative approach is needed | 3.6 | 3.7 | 3.6 |

| Question | Option | Arts survey (number of respondents / total number of respondents (%)) | Local practitioner survey (number of respondents / total number of respondents (%)) | Overall (number of respondents / total number of respondents (%)) |
|---|---|---|---|---|
| In your view, what factors help to explain the underrepresentation of people from BAME backgrounds in arts jobs? (Please tick all that apply) | Lack of BAME role models in prominent positions in the arts world | **17/22 (77%)** | 5/8 (63%) | 22/30 (73%) |
| | Social stereotyping regarding appropriate roles and jobs for BAME people | 12/22 (55%) | 5/8 (63%) | 17/30 (57%) |
| | Employers involved in selecting new employees may consciously or unconsciously favour people who look like them | 13/22 (59%) | **6/8 (75%)** | 19/30 (63%) |
| | Employers already think that their workforce is 'diverse enough' | 6/22 (27%) | 5/8 (63%) | 11/30 (37%) |
| | The arts jobs that are available don't play to the strengths of BAME people | 4/22 (18%) | 4/8 (50%) | 8/30 (27%) |
| | Lack of 'know-how' among BAME people about how to get along in the arts world | 9/22 (41%) | 3/8 (38%) | 12/30 (40%) |
| | There are multiple factors at play: people who are white, male and middle-class stand the best chance of getting on in the arts world | 16/22 (73%) | **8/8 (100%)** | **24/30 (80%)** |

| Which, if any, of the following types of intervention do you think would help boost BAME representation in arts jobs in Birmingham? (Please tick all that apply) | A targeted arts funding programme which funds arts projects working with artists from a BAME demographic (like the city Council's BAME arts development programme) | 7/20 (35%) | **6/8 (75%)** | 13/28 (46%) |
|---|---|---|---|---|
| | A targeted programme of training to support the career development of locally-based, emerging arts leaders from a BAME demographic (like the city Council's BAME arts development programme) | **15/20 (75%)** | 4/8 (50%) | 19/28 (68%) |
| | The establishment of a panel of arts leaders who are in touch with the needs of BAME communities, who can advise policymakers about the best approach | 13/20 (65%) | 5/8 (63%) | 18/28 (64%) |