

GM4WOMEN2028: CULTURE AND ACTIVE LIVES GROUP BRIEF

The Culture and Active Lives Group aims to identify the changing reality for women and girls in Greater Manchester with regard to the world of culture, sport and physical activity.

The two existing indicators on the GM4Women2028 scorecard are:

- Percentage of women in most senior strategic decision making in National Arts Council portfolio (the regularly funded organisations) in Greater Manchester. The increase from 40% in 2018 to 45% in 2019 (46% in the North and nationally) was one of the few areas of progress on the Pankhurst-Fawcett Scorecard that year. However, data for 2020 have not been collated as Arts Council England waived the need for reporting returns due to the pandemic.
- Percentage of women living inactive lives (exercising for less than 30 minutes a week) had been reducing year on year in Greater Manchester but the data for 2020 shows a reversal from the trend and an increase in women living sedentary lives by 1% (exact change is from 28% to 28.08%).

Arts and Culture

The COVID-19 pandemic has had a significant impact on the arts and cultural sector across the UK including on those artists, creative workers and organisations in Greater Manchester. This is particularly the case for the performing arts and galleries, libraries and museums (GLAM) sectors, with venues closed and community outreach activities halted or taken online due to lockdown restrictions. The festival and events sector has been severely disrupted, with music, science and arts festivals postponed for at least one year, leaving not just artists but creative producers, event managers, technicians, promoters, production and site staff out of work.

Some activities have transferred online, through live-streaming and digital broadcast, however the pandemic has decimated the financial models for the sector. Those in the most precarious circumstances with the least access to social security - freelancers and the self-employed – have been hardest hit, and organisations have juggled staff furlough schemes to avoid redundancies. Despite the release of over £1.5bn in government recovery funding for the sector, recent analysis shows the potentially irreparable damage of the pandemic to creative industries: around 55,000 jobs have lost so far and in between April-June 2020, 5% more people left their creative occupations than in previous years, with two-thirds of these going into other occupations.¹ There have already been restructuring in Manchester institutions, with Royal Exchange Theatre losing 65% jobs in July², and further restructuring and possible closures are likely given extended restrictions.

For women working in the creative and cultural in Greater Manchester these impacts are hard felt, with more to come. Women made up around 34% of the GM creative



¹ ONS Labour Force Survey analysis by Siobhan McAndrew, Dave O'Brien, Gwilym Owen and Mark Taylor - <https://www.pec.ac.uk/blog/how-covid-19-is-impacting-the-cultural-sector-with-the-loss-of-55-000-jobs-in-the-arts>

² <https://www.manchestereveningnews.co.uk/whats-on/whats-on-news/manchesters-royal-exchange-theatre-enters-18523199>

industries workforce in Q1 2020 and as the data from Arts Council England national portfolio organisations shows, are more likely to hold contracted and voluntary roles in arts organisations (44% and 49% respectively, compared with 39% and 24% for men).³

Findings from Manchester's Cultural Impact Data show the active roles which women take in the GM cultural organisations, comprising 60% volunteers; 57% paid employees and 49% board members.

Gender is represented differently across art forms and cultural professions: 57% of ACE-funded museums identified as women, compared to 30% men, whereas this relationship is reversed in Music with 32% men (compared to 41% men). These patterns are repeated in other data: Labour Force Survey data suggests 81% of museums workforce are women, compared with just 29% of those working in TV, film and radio (and 54% in the combined sectors of music performing and visual arts)⁴

According to PRS statistics, in 2017, only 17% of *PRS for Music's* writer membership identify as female in signalling slow progress across the music industry to address gender disparity in the profession. This figure was just 13% in 2011. Regional analysis revealed that just 2% of PRSF songwriters were women living in the North.⁵

Analysis of social mobility and inequality in the cultural industries reveals entrenched disadvantage for women compounded by intersectionality. For example, whilst the Arts Council data for 2018-2019 shows that 60% of NPO managers are women, and in the North 52% of Chief Executives, just 10% of Chief Executives come from BME backgrounds. Furthermore, 45% of Artistic Directors and 40% of Chairs are women, but BME people make up just 11% of these roles.⁶

In terms of cultural consumption, women have long been evidenced as making up the majority of arts audiences. Taking Part national statistics show that women make up a higher proportion of attenders in every art form bar live music, carnival and video art⁷. Manchester Cultural Impact data suggests 51% of audiences and 62% of participants of women. Given the restrictions of COVID-19 on cultural participation, with current forms confined to the home and online, it is unclear how these changes will affect women's participation in the arts and culture. However, the risk to livelihoods and employment in the arts is clear, compounding the barriers to equality for talent progression and leadership for women further.

Campaign ask: Support those in the arts, culture and creative industries - especially those such as freelancers falling through the cracks of the income support schemes

³ Data from 2018-2019. Figures represent percentage of respondents who identified as women or men; data not reported here includes % unknown, non-binary and prefer not to say - https://www.artscouncil.org.uk/sites/default/files/download-file/ACE_DiversityReport_Final_03032020_0.pdf

⁴ Orion Brook, Dave O'Brien & Mark Taylor, 2020., *Culture is Bad for You*, Manchester University Pres, p.60

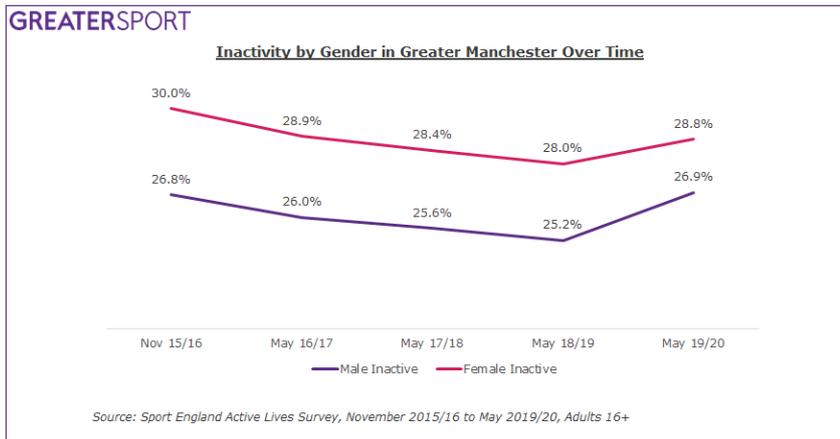
⁵ Bains, V 2019 *Counting the Music Industry Gender Gap*, available from <https://vbain.co.uk/research>; PRSF cited by Kate Lowes, *Brighter Sound* <https://www.brightersound.com/both-sides-now/>

⁶ Arts Council England *Creative Case for Diversity Data Report 2018-2019 Supplement* - <https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2018-19>

⁷ Orion Brook, Dave O'Brien & Mark Taylor, 2020., *Culture is Bad for You*, Manchester University Pres, p.60

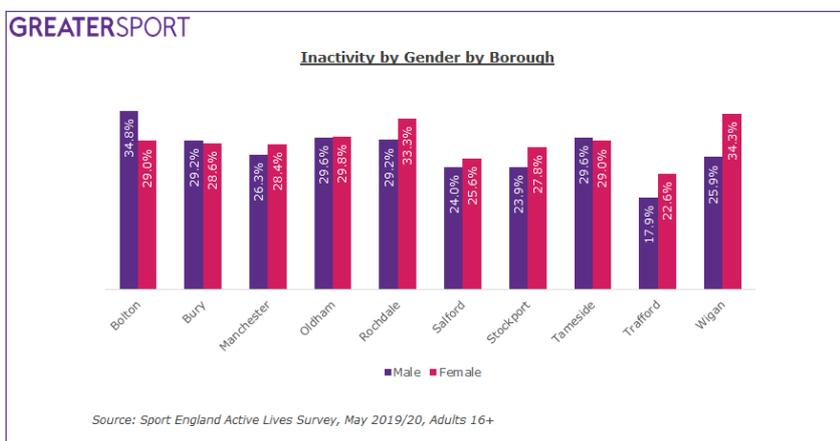


Physical activity and Sport



Women in GM are more likely to be inactive than men. The gap in activity levels between men and women has shrunk from 2.8% in the May 2018-19 data to 1.9% in data for May 2019-20. This is bigger than the national gender gap for active lives which was 1.2% for England for May 2019-20.

The breakdown for each District shows the biggest gap in Wigan. Bolton showing a reverse gap – i.e. women are less likely to be inactive than men.



Inactivity levels are higher for disabled women, women of African, Caribbean, South Asian and East Asian heritage and women in lower socio-economic groups.

Active lives data for the Academic Year 2019-20 shows a gap of 6.2% between activity levels of boys (32.9%) in GM and girls (39.1%).

Women and girls experience a myriad of barriers to participation in physical activity and sport and in living an active life. These include time pressures due to the triple whammy of work, caring and community responsibilities and commitments. A lack of safety and perception of being unsafe are another barrier.

Impact of the pandemic: Activity levels have dropped for both men and women during the pandemic. Reasons cited include closure to gyms, pools and leisure centres; changes to daily routines as more people are working from home; additional time pressures due to increased caring and home schooling. Sport England data suggests that the national trend during the pandemic saw a bigger drop in activity levels amongst men than women as more women took to exercising outdoors by way of walking or cycling.

In terms of the younger generation, Sport England Active Lives Children and Young People data for Sept 19 – July 20 shows a 5.6% decrease in active children from the survey 12 months ago. We do not as yet have the data to show the split between girls and boys.



Campaign ask: Make streets and parks safe and accessible for women to exercise and ask employers to facilitate exercise during the working day.



www.gm4women2028.org

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Saturday 6 February 2021

Join the Culture & Active Lives group to discuss these points further, contact
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