

# DIVERSITY IN THE FIELD OF ARTS AND CULTURE

## DEVELOPMENT OF DIVERSITY MONITORING DATA

Diversity in the arts and culture sector is regularly monitored in many countries. The starting point has been the need to **make visible and support the realization of equity and inclusion**. This monitoring is carried out by ministries of culture, arts councils and other public cultural policy and funding bodies, as well as by the sector's own organisations. They rely on data provided by statistical authorities and their own data production.

In Finland, statistics on arts and culture are produced using register data and surveys. Perspectives of equality and diversity are identified in the data and analyses in varying and inconsistent ways. This fact sheet describes the needs and conditions for developing tools for diversity monitoring and data production on diversity in the arts and culture sector.

### ▶ Objectives and preconditions for diversity knowledge production

Several studies and social movements have raised the issues and demands of equity, inclusion, and diversity.

Monitoring the diversity of the arts and culture sector is currently difficult due to data gaps and fragmentation, as well as inconsistencies in the objectives and definitions of data collection. Knowledge production is important to mainstream an understanding of diversity in all activities in the arts and culture sector. Knowledge is needed not only in the cultural field, but also for policy-making and research.

The final report (2021) of a working group set up by the Finnish Ministry of Education and Culture proposes the development of a system of statistics, indicators and monitoring, and the establishment of a barometer on diversity and equality in cultural policy. This will require both the collection of new data and the development of existing data

production. The aim of Cupore's development work is to produce a regular publication that brings together the data production in the field and reports on the situation and trends.

The development and monitoring work must be carefully prepared and backgrounded. The content, validity, reliability, and usability of data are influenced by the methods of collection, concepts, definitions and interpretative frameworks and their underlying assumptions. All of these must be critically assessed from a diversity perspective. Inspection of diversity also requires considering the interaction of different categorizations (such as ethnicity and gender).

The development and reporting of data collection will be carried out in cooperation with the sector's operators and data producers as well as minorities. Co-development and research will be carried out in accordance with the "nothing about us without us" principle.

## WHAT IS DIVERSITY?

- The diversity of the population consists of **individuals with different characteristics, roles, backgrounds, and identities**. These may be related to gender, socioeconomic status, age, functional capacity, disability, sexuality, religion, beliefs, language, cultural differences, nationality, or ethnic background.
- The diversity debate is often about diagnosing and challenging norms. It **identifies, for example, the capacities and possible discrimination of persons belonging to minorities** and makes visible and increases understanding of power structures and different lived realities.

In terms of research ethics, it is important to have an ongoing debate on the objectives, purpose, and content of data collection, as well as on the different uses of data.

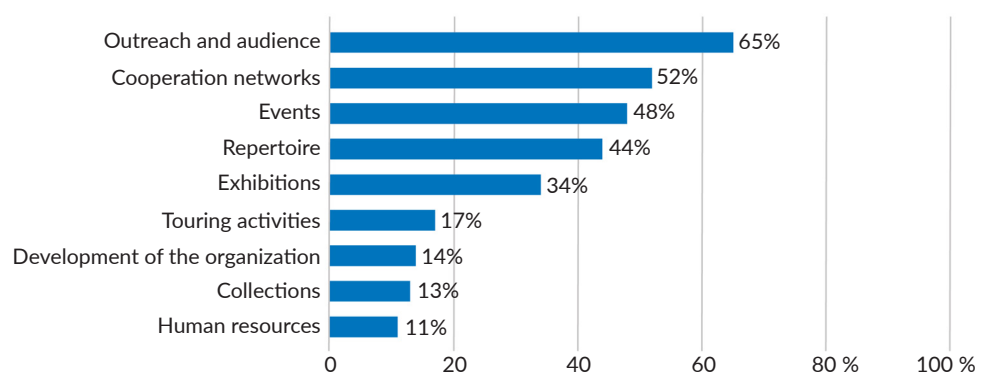
Data on diversity should be produced as part of the overall data collection in the arts and culture sector, so as not to inadvertently place anyone in a segregated or minority position and to allow for comparability of data. Doing so, mainstreaming of the diversity perspective is ensured.

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### Taking culture into account in arts and cultural institutions receiving central government transfers

Affirmative answers to the question "Do your institution's strategy documents, such as the action plans, address the issue of cultural diversity? Which areas of activity are concerned?"

Source: Cupore/Opening project's survey for institutions receiving central government transfers, 2018, n=85.



## ▶ Data collection begins with the status of artists with foreign background

The Ministry of Education and Culture (2021) considers that the cultural and linguistic diversity of the population must be taken into account in all planning and decision-making in the field of arts and culture. This requires developing the knowledge base for cultural policy from a diversity perspective.

Various studies have identified the need for diversity data on issues such as the status of arts and culture professionals, the practices and skills of the operators, and the distribution of funding in the field.

International examples of knowledge production on cultural diversity often point to challenges in the definition and operationalization of the concept, deficiencies in the extant cultural policy data base, and the difficulty of making visible the interaction of different factors (e.g. race and gender). The concept of diversity is discussed in the cultural field as well as in research and politics. Many concepts and categories

are controversial, sensitive, alienating, and unestablished. For example, the concept of 'foreign language' needs to be critically examined when developing diversity monitoring data. Addressing this issue requires an awareness of ethnicity and race as social constructs.

### Things to consider when preparing data collection:

- Concepts and definitions
- Information needs and objectives
- Target (group) of data collection
- Information to be collected, including what information is prioritised
- Existing data sources and their usability
- Data collection methods
- Responsibilities of data collection
- Publication format and used languages
- Legislation

## EXAMPLES OF MONITORING DIVERSITY FROM OTHER COUNTRIES

The perspectives, priorities, and scope of monitoring diversity in the arts and culture sector vary from country to country. In many countries, for example, interest is focused on **educational institutions and recruitment to different professions and jobs. Public funding** is also a key focus, assessed from the perspective of applicants, recipients, and providers.

In many countries, the **audience structure and repertoire** of arts and cultural institutions is also monitored. The analysis of diversity can also extend to the **origin or content of cultural products**, such as the characters in television programmes and films.

**Arts Council England** regularly publishes information on the diversity of the organisations it funds (including management, staff and audiences) and of its own staff. The data focuses on four factors defined in the Equality Act: race (referred to in the report as 'ethnicity'), disability, gender and sexual orientation. Organisations applying for regular funding are required to identify under-represented groups in their activities, using both their own and public data production.

In 2015, **The Swedish Agency for Cultural Policy Analysis** (Myndigheten för Kulturanalys) surveyed the proportion of workers with foreign background in the publicly governed cultural sector in Sweden. The survey was primarily based on register data commissioned from Statistics Sweden (SCB). It also drew on previous studies and interviews with cultural operators.

**The Canada Council for the Arts** conducted a study (2020) on the status of women artists, Indigenous people, racialized groups, and speakers of official minority languages. The registry-based review looked into the number of artists falling into these categories, their proportion among all artists, and their median income. Particular attention was paid to the intersectionality of factors that predispose to discrimination. Factors for which there is no official population-level register data (e.g. disability and sexual orientation) were excluded from the analysis.

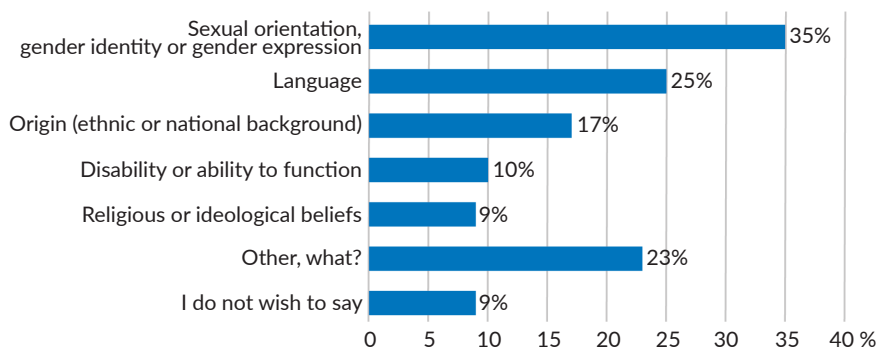
## How artists identify with different minority positions?

Various minority groups have emerged in the Finnish Arts and Culture Barometer survey through questions on experiences of inequality and discrimination. In 2021, **for the first time, artists were asked directly about belonging to a minority.** The voluntary question was phrased in terms of self-identification as "Do you feel that you belong to a minority?"

More than a quarter (27%) of the 1 056 Barometer survey respondents answered affirmatively to the question about belonging to a minority (n= 285). Some of them chose several options.

Source: Cupore/Arts and Culture Barometer 2021, n=1 056.

Note: The figure includes data only from artists who answered affirmatively to the minority identification question.



## SOURCES

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