

EQUALITY, DIVERSITY AND INCLUSION

DONCASTER COUNCIL

Due Regard Statement for a Public Realm Art Strategy

Due Regard Statement

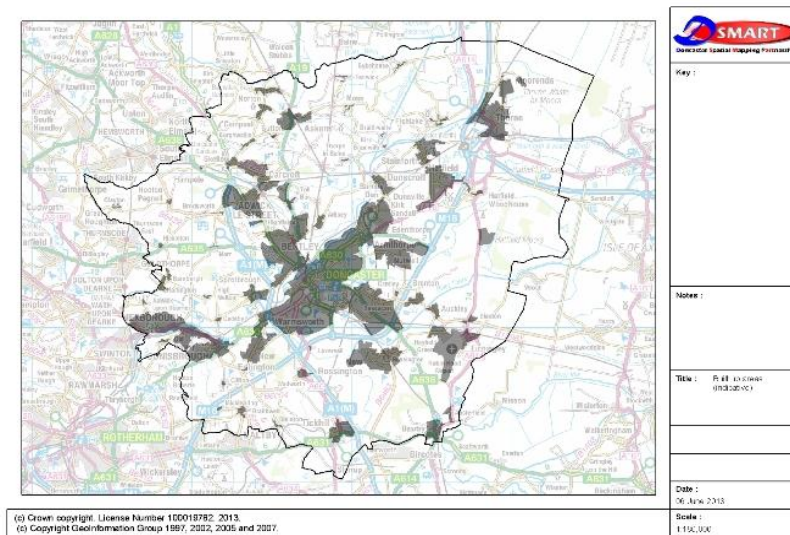
A **Due Regard Statement** (DRS) is the tool for capturing the evidence to demonstrate that due regard has been shown when the council plans and delivers its functions. A Due Regard Statement must be completed for all programmes, projects and changes to service delivery.

- A DRS should be initiated at the beginning of the programme, project or change to inform project planning
- The DRS runs adjacent to the programme, project or change and is reviewed and completed at the relevant points
- Any reports produced need to reference “Due Regard” in the main body of the report and the DRS should be attached as an appendix
- The DRS cannot be fully completed until the programme, project or change is delivered.

<p>1 Name of the ‘policy’ and briefly describe the activity being considered including aims and expected outcomes. This will help to determine how relevant the ‘policy’ is to equality.</p>	<p>To deliver a new Public Realm Art Policy for Doncaster Council, with the following aims and objectives:</p> <ol style="list-style-type: none"> 1. Contribute meaningfully to the growing sense of identity and pride in the borough; 2. To encourage the incorporation of public art within key developments; 3. Integrate public art into the planning and design of dedicated ‘development zones’ identified in the Doncaster Urban Centre Masterplan, including high-quality public spaces, urban and landscape design; 4. Support the delivery of innovative and quality contemporary public art for the borough; 5. Increase the understanding and enjoyment of contemporary art by, with and for our communities; 6. Create opportunities for social inclusion through engagement practices that celebrate the diversity of our residents. <p>Objectives are as follows:</p> <ol style="list-style-type: none"> 1. Conserve what we have effectively; 2. Support the development of further grass-roots art networks, furthering the work which has taken to date through Well Denaby, for example, or the activity of the New Fringe arts collective; 3. Connect with the curriculum; providing opportunities for children and young people to participate in great outdoor arts experiences; 4. Develop new enterprising partnerships to help achieve objectives 1-3; 5. Have the ambition to commission great art, and involve communities in the co-commissioning and co-production of art, so that residents of all ages can be involved; 6. Demonstrate due regard for the diverse and wide-ranging audiences which may engage with the commissioning, production, and future enjoyment of the art, both for residents and for visitors.
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		<p>It is expected that all communities, stakeholders and residents will be able to engage with the strategy, regardless of demographic background or context. The Strategy and the commissioning of great arts and culture must remove barriers to access and be enabling for all.</p> <p>Those residents with protected characteristics will be supported, included and involved in shaping our arts in Doncaster, building on existing excellent practice by some providers already in the borough, and an additional focus will be given to reach those residents from demographic backgrounds which do not traditionally engage with public art, associated events and opportunities.</p> <p>In this way, the commissioners and developers of public art will ensure that they are comprehensively meeting the needs of Doncaster's residents, shaped by Doncaster's communities and their representatives, and providing opportunities for all residents.</p>
2	Service area responsible for completing this statement.	Adults, Health and Wellbeing Directorate, Communities, Libraries and Culture:
3	Summary of the information considered across the protected groups.	<p>The following data has been gathered and has been used to inform the strategy:</p> <p>Doncaster is the largest Borough Council area in England. Its population of 302,402 is spread widely throughout its 220 square miles, in central Doncaster and in a number of settlements, as follows (See Map 1):</p> <ul style="list-style-type: none"> • Doncaster Main Urban Area, including Doncaster Town Centre • Principal Towns – Thorne, Mexborough, Conisbrough, Adwick, Armthorpe, Askern • Other Towns – Rossington, Stainforth, Hatfield, Denaby, Edlington, Carcroft/Skellow, Moorends, Tickhill, Bawtry • Villages (large and small) • Open Countryside

Map 1: Doncaster Borough (Urban Areas Shaded Grey)



Key characteristics of the resident population are summarised here:

- Higher than average white British population (91.8% compared to 80.45% nationally – 2011 census)
- Age profile generally matches the national profile
- Higher than average levels of deprivation reflected in:
 - Higher than average proportion of C2DE social groups (11% higher than for the UK); DE groups make up 40.1% compared to 33% nationally
 - Lower than average level of wealth, with 36.6% economically inactive compared to 33.1% nationally
- Lower than average levels of formal education qualifications (35.9% having no qualifications compared to 28.9% nationally; 18.6% obtaining level 3, 4 or 5)

	<p>qualifications compared to 28.2% nationally)</p> <ul style="list-style-type: none"> • Poorer than average levels of health (22% consider they have a long-term, limiting illness compared to 17.9% nationally) • Lower levels of mobility (31.2% of households have no car compared to 26.8% nationally) <p>Employment continues, to a degree, to reflect Doncaster's role as a manufacturing and transport hub, with 'wholesale, retail and repairs' (19.8%) and 'manufacturing' (15.8%) being the largest industry sectors and above the national average, and 'transport, storage and communications' slightly above the national average. (Doncaster Museums Service Catchment Profile Data 2011, DBA Consulting).</p> <p>Prosperity and its resulting impact on quality of life are key concerns for public policy in Doncaster.</p> <p>When considering data available on groups that are <u>not well represented</u> or <u>less heard</u> in relation to public art, this can be summarised in the following way:</p> <p>The best and most suitable indicator of how public art services are drawn nationally from the DCMS Taking Part Survey, which shows us from the most recent datasets that over the period April to September 2017, 80.8% of adults had engaged with the arts at least once in the year prior to interview, and 67.3% of adults had engaged three or more times. These figures are higher than in April to September 2016 (77.3% and 63.5%) but this may be related to changes to the survey and may not represent a real increase in arts engagement. In 2016/17, almost all children (reported through the national datasets) aged 5-15 (97.4%) had engaged with the arts in the last 12 months. This is a similar proportion to 2008/09 (98.0%) when the datasets were first collected.</p> <p>Older people may become less engaged with public art as they become less able and less mobile. Doncaster has a similar proportion of older people to the regional and national profile.</p>
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Table 4: Older People in Doncaster

Age Band	Doncaster	Yorkshire & the Humber	England
Aged 65 – 74	9.0%	8.9%	8.6%
Aged 75 – 84	5.8%	5.6%	5.5%
Aged 85 - 89	1.4%	1.4%	1.5%
Aged 90 and over	0.7%	0.7%	0.8%

Source: Office for national Statistics, 2011 Census

The profile of young people in Doncaster is also similar to the regional and national averages, with a slightly lower proportion of working age people aged 16-64 and a slightly higher proportion of older people (65+) and younger people (0-15). (*DMBC Equality and Inclusion Plan 2011*). Activities tailored towards young children are important in motivating families with young children to engage with great arts and culture. This is an important audience as participation at this stage can help set a trend for engaging with arts and culture for life.

Office for National Statistics data¹, drawn from the Annual Population Survey October 2012 to September 2013, presents a breakdown on the proportion of different age groups aged over 16 in England. This includes: 14.2 per cent of adults within the 16-24 age group; 42.8 per cent in the 25-49 age group; 22.2 per cent in the 50-64 age group; and 20.7 per cent aged 65 and over. A lack of interest in culture, arts and leisure by parents is linked to a lack of encouragement and engagement activities in children. Similarly, children that are less engaged with arts and culture are less likely to be engaged when adults. Supporting engagement in arts and culture at an early age and during school years

¹ https://www.artscouncil.org.uk/sites/default/files/download-file/Equality_and_diversity_within_the_arts_and_cultural_sector_in_England_0.pdf

is vital to encouraging attendance and participation in later life, as is involving under-engaged families and parents. Analysis of the Taking Part survey data reveals that between 2005/06 and 2012/13 a statistically significant increase has been recorded in the levels of engagement of older people (aged 65-74 and 75 or more) in the arts. The proportion of people visiting a museum or gallery at least once in the previous 12 months over the same period has increased across all age bands. However the 2012/13 Taking Part survey also reveals a drop in arts engagement (as an active participant or audience member) over the previous 12 months as respondents get older, with a sharp drop among respondents aged 75 years or more compared to younger aged respondents. So while arts and cultural engagement has increased among over 65s since 2005/06, people aged 75 or more are still significantly less likely than younger age groups to engage with arts and culture.

There is a smaller proportion of people from ethnic minority groups living in Doncaster as a percentage of the whole population than when compared to the region and for England as a whole.

Table 6: Ethnic Groups in Doncaster (*ONS 2011 census*)

Ethnic Group	Doncaster	Yorkshire & the Humber	England
White	95.2	88.8	86
White British	91.8	85.8	80.45
Mixed/Multiple Ethnic Groups	1.1	1.6	2.2
Asian/Asian British	2.5	7.3	7.5
Black/African/Caribbean/Black British	0.4	1.5	3.3
Other Ethnic Groups	0.1	0.8	1.0

Source: Office for national Statistics, 2011 Census

According to Arts Council England research: Analysis of Taking Part survey data reveals that between 2005/06 and 2012/13 audience and participation levels by Black and

minority ethnic people in the arts have shown no statistically significant change and the gap in engagement between Black and minority ethnic people and white people has actually widened because of increases in arts engagement among white people. Research suggests that the most common reported barriers to arts and cultural participation among black and minority ethnic people are a lack of time, the cost of attending or participating and concerns about feeling uncomfortable or out of place. Black and ethnic minority people are also more likely than white people to be in lower socio-economic groups and are more likely to live in socio-economically deprived neighbourhoods².

Overall, 25% of Doncaster residents are economically inactive compared to 23% for the region and 22.7% nationally. Engagement in arts and culture is one way of stimulating people to develop skills and take an interest in being economically active.

Table 7: Economic Activity in Doncaster

Indicator	Doncaster	Yorkshire & the Humber	England
Working age people claiming a benefit	21%	16%	15%
Jobseeker's allowance claimants	5%	4%	4%
Incapacity benefits claimants	10%	7%	7%
New personal insolvencies (per 1,000)	38.3%	28.9%	26.7%

Source: Office for national Statistics, 2011 Census

Doncaster residents are less healthy than when compared to the national and regional

² https://www.artscouncil.org.uk/sites/default/files/download-file/Equality_and_diversity_within_the_arts_and_cultural_sector_in_England_0.pdf

averages. Engagement in arts and culture can help tackle mental and physical health inequalities. In Doncaster 21.7% (65,535) of people have some form of disability compared to the national average of 17.9%. 11.1% felt that their day-to-day activities were limited a lot. (*DMBC Equality and Inclusion Plan 2011*). Therefore, public art commissions which are strategically designed and located to encourage health-related benefits will be explored through the Strategy. This could mean, for example, art commissions which support memory and senses, and are located in ways which encourage part of wider healthy activity (e.g. in parks and open spaces, or as part of healthy activity routes in the public realm).

Table 8: Health in Doncaster

Indicator	Doncaster	Yorkshire & the Humber	England
Bad health	5.6%	4.7%	4.2%
Very bad health	1.6%	1.3%	1.2%
Life expectancy at birth (males)	76.4	77.4	78.3
Life expectancy at birth (females)	81.2	81.5	82.3

Source: Office for National Statistics, 2011 Census

According to Arts Council England commissioned research: Disabled audiences' patterns of arts and cultural engagement are largely dictated by practical factors such as cost, access and transport which, unaddressed, can become barriers. Negative experiences of these practical issues can create a vicious circle which further depresses demand. Economic barriers to participation can be more sharply felt by disabled people because of the increased likelihood of disabled people to live in a low income household (according to the 2011/12 Family Resources Survey, 19 per cent of individuals in families with at least one disabled member in the UK live in relative income poverty, on a before housing costs basis, compared to 15 per cent of individuals in families with no disabled member).³

³ https://www.artscouncil.org.uk/sites/default/files/download-file/Equality_and_diversity_within_the_arts_and_cultural_sector_in_England_0.pdf

	<p>There is no consistent datasets either nationally or locally in relation to the access to public arts by people with protected characteristics of Sexual Orientation, Religion and Belief, Maternity and Pregnancy, Gender Reassignment and Marriage and civil partnership, and this provides both a gap locally, and an opportunity to address this through careful consultation, inclusivity, and good practice in the arts commissioning process.</p> <p>Specific data collection activity to support the focus and aims of the Public Realm Art Strategy will be developed so that officers can understand the needs of representatives from different geographic and demographic communities, to ensure that faith groups and sexual orientation and Gender Reassignment. Any imbalance in terms of representation relating to gender will be carefully considered and proactively worked upon. The Arts Council data shows us that: According to 2013 projections by the Office for National Statistics, women accounted for 50.7 per cent of the population of England in 2013 (approximately 27.3 million people) with men accounting for 49.3 per cent (approximately 26.5 million). Analysis of the Taking Part survey data reveals that between 2005/06 and 2012/13 attendance and participation levels by women in the arts has recorded a significant percentage point increase and remains higher than levels recorded for men. Data from the Child Taking Part Survey shows that girls are more likely than boys to engage with the arts at both primary and secondary school age.⁴</p> <p>Further data is unlikely to be necessary in relation to due regard to Maternity and Pregnancy, and Marriage and Civil Partnership, as the risk of the Public Art strategy not reflecting the needs of residents who are married or not, or pregnant or not, is very low. This will however be considered and mindfulness will be demonstrated in terms of access</p>
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⁴ https://www.artscouncil.org.uk/sites/default/files/download-file/Equality_and_diversity_within_the_arts_and_cultural_sector_in_England_0.pdf

		to art, and access to opportunity in the commissioning and production of art. With regards to issues such as access to services for residents who are pregnant, these needs will be responded to through separate access audits.
4	Summary of the consultation/engagement activities	Consultation and engagement to date has focussed on specific stakeholders and partners with involvement in or support for public art commissions in the borough, such as the KOYLI Statue for Elmfield Park, artwork in Denaby as part of Well Denaby, and the new mining sculpture commission. The work involved has highlighted various issues in terms of partnership working, communication, and the commissioning process, which the Strategy now seeks to improve and resolve.
5	Real Consideration: Summary of what the evidence shows and how has it been used	<p>The data available and considered shows us that the teams working in the Public Art Commissioning Panel and their stakeholders and partnerships are advised to focus on working with representatives as follows:</p> <ul style="list-style-type: none"> • Representatives from BME communities and groups within Doncaster, with and for residents on non-white groups where engagement and participation with public art may be low. This needs to be improved as a priority, particularly through the co-production and design of services which mirror the demographic profile of communities and meet people's expectations and needs. • Representatives of forums for people living with a disability should be brought into the commissioning and design processes. • Older residents, who may find access to public art installations, events and activities harder to manage, or may not be aware of so easily. • Children and young people, particularly through schools, youth groups and other appropriate venues and forums, to ensure that the educational benefits of access to great public art is without barriers, accessible and relevant. • Representatives of LGBT groups and groups representing gender-specific strategies and initiatives. <p>It will be the responsibility of the Public Art Commissioning Panel to monitor and report on performance in these areas, into the Doncaster Growing Together Arts and Culture</p>

		<p>Programme Board.</p> <p>Gaps in the data, specifically in terms of levels of engagement by residents with protected characteristics, will be addressed by conducting targeted activities to gain such data, and for the data to then inform the way in which public art is co-commissioned and co-produced, and involves and engages representative communities and residents.</p> <p>Furthermore, by starting to use appropriately data collected when assets and events are commissioned, a more informed picture of who engages with public art in the borough will develop, and this will inform the future roadmap and provision of such commissions delivered within the context of the Strategy.</p> <p>By way of engagement, examples of groups who could potentially be invited to help determine public art activity within the scope of the Strategy include (as examples, but not exclusively), for example, Doncaster Central Learning Centre, Schools and Academies, disability user forums and service providers, health and social care providers and service users, local arts groups and arts forums, and local artists.</p>
6	Decision Making	<p>This due regard statement will be specifically referred to and deliberated within the agenda item at Cabinet meeting on the 22nd March 2018.</p> <p>The Mayor and portfolio holder will be provided with the statement in advance of the Cabinet meeting, to reflect on the information available and the proposed next steps.</p>
7	Monitoring and Review	<p>Progress in terms of improving data collection in the commissioning cycle, managed by the Council, and the specific actions to engage with relevant representatives and stakeholders, will be reported to, and scrutinised by, the Arts and Culture Programme Board, and as part of the Council's wider commitment to scrutinising its responsibilities to show due regard to residents with protected characteristics. The Council's Portfolio Holder will receive regular updates on progress made by the Commissioning Panel in terms of engaging appropriately and inclusively with relevant stakeholders.</p>

8	Sign off and approval for publication	<p>By conducting an analysis of data available, and by considering gaps in the data which now need to be redressed, I can confirm that sufficient information has been examined across the protected groups, and the information that is available has been used to show due regard to the three aims of the general duty. This has informed the development of the activity at this point, and will do so through the future development of the Strategy.</p> <p>Nick Stopforth Head of Libraries and Culture Doncaster Council</p>
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