

# GM4WOMEN2028

## CULTURE & ACTIVE LIVES BRIEFING NOTE 2022

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:

- **Indicator 1:** Percentage of women in most senior strategic decision making in National Arts Council portfolio (the regularly funded organisations) in Greater Manchester. Between 2018-19 there was an increase from 40% to 45% (compared to 46% in the North and nationally). The data shows a drop to 43% in 2020 and a further decrease down to 41% in 2021.
- **Indicator 2:** Levels of inactivity amongst women had been reducing year on year in Greater Manchester but the data for 2020 showed a reversal from the trend due to the Covid pandemic, with an increase in women living sedentary lives by 0.1% (exact change was from 28% to 28.08%). The data for 2021 shows a further increase in inactivity up to 31.4% (an increase of 3.3%). Inactivity is defined by the World Health Organisation as less than 30mins of physical activity a week.

### Art & Culture

**Continued impact of Covid:** The COVID-19 pandemic has continued to have a significant impact on the arts and cultural sector in Greater Manchester, on local artists, creative workers and organisations, and on cultural participation. This is particularly the case for the performing arts and galleries, libraries and museums, with venues closed for prolonged periods and community outreach activities halted or taken online due to lockdown restrictions. Cultural venues were amongst the first to be closed and the last to open. The festival and events sector has been severely disrupted, with music, science and arts festivals postponed, leaving not just artists but creative producers, event managers, technicians, promoters, production and site staff out of work.

Some activities transferred online, through live-streaming and digital broadcast, however the pandemic has decimated the financial models for the sector. Those in the most precarious work 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. Analysis shows the potentially irreparable damage of the pandemic to creative industries - between April-June 2020, 5% more people left their creative occupations than in previous years, with two-thirds of



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2028

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these going into other occupations.<sup>8</sup> The first year of the pandemic saw major restructuring in Manchester institutions, with Royal Exchange Theatre for example, losing 65% jobs in July 2020<sup>9</sup>.

**Gendered disparities across the workforce:** For women working in the creative and cultural in Greater Manchester these impacts continue to be hard felt, compounding the barriers to equality for talent progression and leadership for women. Women's participation in the creative industries workforce dipped more in Greater Manchester in the first part of the pandemic than the national average, though women continue make up around 34% of the total GM creative industries workforce, similar to before the pandemic. There is evidence that women's participation was affected by caring responsibilities nationally<sup>10</sup>.

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. The data from Arts Council England national portfolio organisations shows women are more likely to hold contracted and voluntary roles in arts organisations (44% and 49% respectively, compared with 39% and 24% for men).<sup>11</sup> Any further restructuring and work/job losses in the sector as a whole that follow are likely to disproportionately impact on women and the proportion of women creative workers.

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 where 32% identified as women (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)<sup>12</sup> According to PRS statistics, 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.<sup>13</sup>

<sup>8</sup> 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>

<sup>9</sup> <https://www.manchestereveningnews.co.uk/whats-on/whats-on-news/manchesters-royal-exchange-theatre-enters-18523199>

<sup>10</sup> Data from Labour Force Survey on impact of covid on women in creative industries. Data analysis provided by Tal Feder and Abigail Gilmore on behalf of the UKRI Covid-19 impacts on cultural industries research project.

<sup>11</sup> 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](https://www.artscouncil.org.uk/sites/default/files/download-file/ACE_DiversityReport_Final_03032020_0.pdf)

<sup>12</sup> Orion Brook, Dave O'Brien & Mark Taylor, 2020., *Culture is Bad for You*, Manchester University Press, p.60

<sup>13</sup> PRSF cited by Kate Lowes, Brighter Sound <https://www.brightersound.com/both-sides-now/>



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Analysis of social mobility and inequality in the cultural industries reveals entrenched disadvantage for women and shows how multiple disadvantage impacts across intersectional identities. 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 black and minority ethnic backgrounds. Furthermore, 45% of Artistic Directors and 40% of Chairs of women, but black and minority ethnic people make up just 11% of these roles.<sup>14</sup> Recent work by the [TUC demonstrates a severe drop in arts and entertainment employment for women of colour](#) in the UK<sup>15</sup>. The pandemic also had a particularly negative impact on the employment in the cultural sector of disabled people; younger people (under 25); and those who haven't engaged in higher education.

The data on younger workforce is particularly concerning, with more than a quarter (27%) of creative workers under the age of 25 left creative occupations after lockdown, compared with 14% of workers aged 25 and over and much higher than the normal rate pre-Covid (around 15%). There is a need for more detailed disaggregated data for the cultural workforce.<sup>16</sup>

**Gendered disparities on cultural participation:** 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 art<sup>17</sup>. We do not have disaggregated data on participation in the arts and culture, however, as women make up the majority of attenders, restrictions of COVID-19 on cultural participation would have been felt hardest by women.

#### Calls to action:

- 1) **Connect and collaborate with the new GM Music Commission to improve the collection of disaggregated data and the targeting of support for women in the sector.** <sup>18</sup>
- 2) **Campaign for increased visibility and celebration of women, in all their diversity, in public works of art including statues, murals and temporary street art.**
- 3) **Widen access for women and girls in the arts, culture and creative industries workforce and in all forms of cultural participation and consumption, especially mums and carers, low-income families and women experiencing ethnic, religious or other forms of marginalisation**

<sup>14</sup> 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>

<sup>15</sup> [https://www.tuc.org.uk/sites/default/files/2021-01/Recession%20report%20-%20BME%20workers%20\(1\).pdf](https://www.tuc.org.uk/sites/default/files/2021-01/Recession%20report%20-%20BME%20workers%20(1).pdf)

<sup>16</sup> <https://www.culturehive.co.uk/CVI/resources/the-impact-of-covid-19-on-jobs-in-the-cultural-sector-part-2/>

<sup>17</sup> Orion Brook, Dave O'Brien & Mark Taylor, 2020., Culture is Bad for You, Manchester University Press, p.60

<sup>18</sup> [https://greatermanchester-ca.gov.uk/what-we-do/culture/greater-manchester-music-commission/Culture group](https://greatermanchester-ca.gov.uk/what-we-do/culture/greater-manchester-music-commission/Culture%20group)



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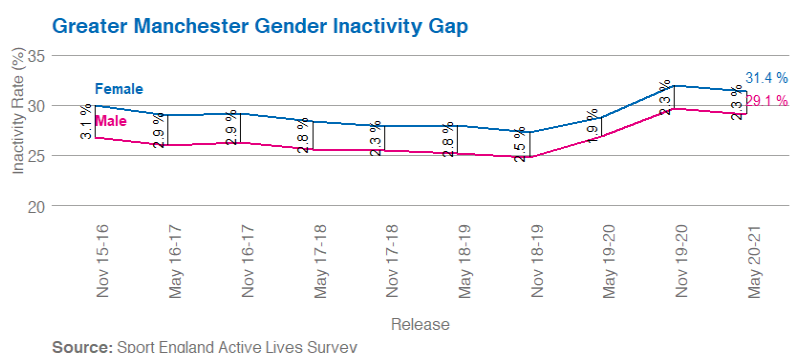
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## Active Lives

[‘GM Moving in Action’ a new Greater Manchester strategy to enable Active Lives for All](#), was launched in 2021. Further information is available on the new GM Moving website to include a space for [sharing data, learning stories, priorities and action to enable Active Lives for all women and girls in GM](#).

**Impact of the Covid 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; and 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 walking or cycling.

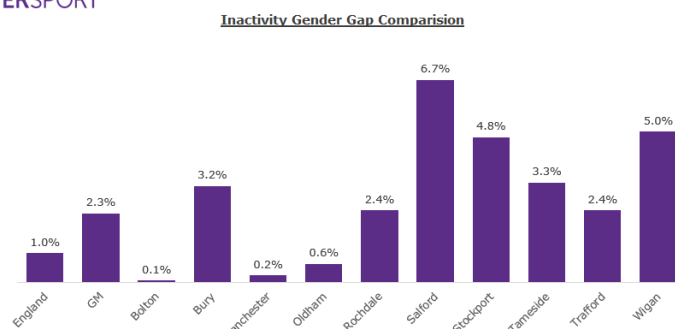


Women in GM are more likely to be inactive than men. The data for May 2020-21 shows a gap in inactivity levels between men and women of 2.3%, in comparison to 1.9% in the data for May 2019-20. This is an increase in the gap of 0.4%. This is double the national gender gap for inactivity which was 1.0% for England for May 2020-21.

Every GM District shows a gender gap. The breakdown for each District shows the biggest gender gap in Salford.

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

### GREATERSPORT

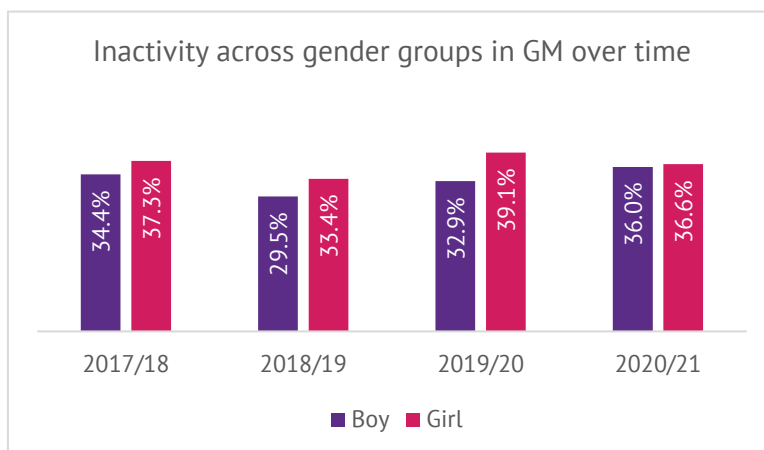


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In terms of the younger generation, active lives data for the Academic Year 2020-21 showed a gap of 0.6% between inactivity levels of boys (36.0%) in GM and girls (36.6%).

Sport England Active Lives Children and Young People data for Sept 20 – July 21 shows an increase in inactivity of 4.7% from the academic year Sept 18 – July 19 prior to Covid, but similar to levels in 2019-20.



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.

#### Calls to action:

- 1) Ensure the safety of women and girls is designed into the planning and operation of our streets, public spaces and parks across Greater Manchester.
- 2) GM employers to facilitate and promote physical activity during the working day to include active travel and permission to wear active soles to work - join the #ActiveSoles movement!
- 3) GM organisations, institutions and activity providers to widen access and participation for women and girls in active travel, sport and physical activity, in particular mums, carers, low-income families, and women experiencing ethnic, religious or other forms of marginalisation.

Join the Culture & Active Lives group to discuss these points further. Contact [eve@gmmoving.co.uk](mailto:eve@gmmoving.co.uk)



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