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# Equality, Diversity and the Creative Case

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A Data Report, 2015-2016



Front Cover  
**ILL Abilities, Breakin Outwards tour**  
**Breakin Convention, 2015**  
Photo © Belinda Lawley

Inside Cover  
**Artcore (6)**  
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**Extraordinary Bodies,**  
**Colston Hall/Bristol Music Trust**  
Photo © Rachel Lambert

# Foreword

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Diversity is a key issue for our society, and for the arts and cultural sector.

On the one hand, there is a simple equation around public funding – that it must benefit all the public – and on the other, there are profound social, moral and economic reasons why we must ensure that the work we invest in is not only more reflective of the world that we live in, but that it can anticipate and shape the world that is evolving.

This is a time of change. People have always looked to the arts for a picture of how we live; our public role means that we have an obligation to take a lead, to promote the values of a just, inclusive and cohesive society, and to ensure that everyone's voice is heard.

Nations cannot make the best of themselves unless they make the best of all their available talent. Arts Council England recognises that by championing diversity, we strengthen our cultural ecology. If we want excellent art, we have to draw on all our talent, from wherever it emerges. That's what the Arts Council seeks to do.

This applies across all protected characteristics, including disability, ethnicity, gender and sexuality. To this group I would add those people in society from lower socio-economic groups. The latter category, which the Arts Council has long recognised, cuts across the others and is an area of critical importance. The latest figures from the Department for Culture Media and Sport's Taking Part survey show that arts engagement across lower socio-economic groups is still substantially less than for those in the highest socio-economic groups. This emphasises how important it is that our investment reaches **all** communities across England. By removing the barriers to participation around socio-economic status, we will do more to ensure that everybody has the life-changing opportunities that art and culture can bring.

As we have previously talked about, we have brought in some changes to the way that we gather data to provide a more detailed picture about diversity. While the new methodologies restrict some comparisons with previous years' data, the framework for the broad picture is consistent.

Within that, the report shows that we are moving in the right direction around Black and minority ethnic representation. It also highlights ongoing issues around disabled people and the sector workforce, and we talk about the possible reasons for this.

Data cannot of course tell the whole story. It is however a vital measurement of progress that the outside world looks to. It tells us where we should direct our efforts and helps us make the case for public funding. But the need for data does not indicate a box-ticking approach to diversity; as we have repeatedly said, diversity involves fundamental cultural change, in which the Creative Case is playing an important role.

For the first time we have collected detailed information about the diversity of leadership in the sector. This is important. A diverse leadership will be crucial in driving change at the top to break down barriers to inclusion. With a more diverse and representative leadership, the sector will be more relevant, more creative, and more resilient.

World leading businesses have been talking about this and acting upon it for years: they know there is a correlation between a diverse

leadership and commercial and cultural success.

We must all take responsibility and challenge ourselves and those around us to think afresh about how we do things.

Long-term cultural change is the key. It's beginning to show results. Now's the time to press on. Earlier this year, we launched our new investment process for 2018-22 and opened up our funding streams to a wider range of applicants. We expect this to lead to a more diverse and resilient cultural ecology, supporting artists and organisations of every size, scale and type.

Last year, we announced that we would be making additional strategic funds – Sustained theatre, Change Makers and Elevate – available to support work around diversity and the Creative Case. So far we have invested £11.8m through these funds in the sector to advance diversity.

There is still more to be done, but I would like to thank all those individuals and organisations who have contributed to this survey, and who are so committed to this important work. Above all, I'd like to thank the artists whose creativity and ambition remain our inspiration. Together, we are ensuring that our arts and cultural sector will reflect and influence our society, and help shape a better world for everyone, everywhere.

**Darren Henley OBE**

Chief Executive, Arts Council England



Hofesh Shecheter & East London Dance:  
East Wall Warm-Up  
Photo © Victor Frankowski



# Executive Summary

This is our second annual report on diversity.

It provides us with a picture of diversity within the workforce, leadership and audiences of our National Portfolio Organisations and Major Partner Museums. It also shows our progress on ensuring diversity within our programmes and among those who access our funds. In addition it reports on the diversity profile of the Arts Council's workforce.

Diversity is built into all our funding streams. We require funded organisations to have equality plans to address diversity in the workforce, leadership and audiences and we also ask that they apply the Creative Case for Diversity within their programming and collections.

Last year we launched a suite of **diversity-focused strategic funds**. The total we are investing this year is £11.8 million. This report illustrates the work of our four principal diversity strategic funds; it also shows how all our strategic funds are helping to shape a more diverse environment.

This year we have made changes to the way we gather data.

First, we have led a consultation with the sector to review our definition of "diverse led" organisations. In response to this we have made two key changes to this definition:

- a) Our previous definition of "diverse led" organisations included both "Black and minority ethnic led" and "disability led". We have now extended our definition to include "female led" and "LGBT led" organisations.
- b) We have also given the opportunity to organisations to self-define as "diverse led" based on who is making the key strategic decisions within an organisation.

This means that we can now report on both the number of diverse led organisations where **51 per cent** or more of the board and senior management team are Black and minority ethnic, disabled, female led or

LGBT and those organisations that self-define as diverse led based on the background of key strategic decision makers within the organisation.

Secondly, we have widened types of employment that we gather data on, so that we now include volunteers and temporary contract workers among the categories of staff. This has given us a more detailed and useful picture about diversity, but restricts our ability to make direct comparison between annual figures, as criteria within the data may vary. While the broad framework remains the same, it does not allow us to compare workforce data for 2014/15 to 2015/16.

No further changes to the survey are planned during the current funding agreement cycle, so this year's figures are a baseline for future surveys.

We recognise that as a sector we need to better capture and report on diversity data. There is still a high volume of "unknown information" and "prefer not to say" responses being received, making it difficult to provide a complete picture of the diversity of the workforce and boards across the National Portfolio.

## Headline figures<sup>1</sup>

From data submitted by National Portfolio Organisations in 2015/16, we see that:

- 17 per cent of the workforce is Black and minority ethnic
- 4% self-defined as disabled
- 55 per cent of the workforce are female
- the most represented age group is aged between 20 and 34, making up 29 per cent of the workforce

From data submitted by Major Partner Museums, we see that:

- 7 per cent of the workforce is Black and minority ethnic
- 4% self-defined as disabled

- 62 per cent are female
- the most represented age group is aged between 20 and 34, making up 17 per cent of the workforce

We welcome the continued progress with Black and minority ethnic representation across the workforce of the National Portfolio, which now stands at 17 per cent against the working age population average of 15 per cent. We will be looking to build on this through long-term investment in leadership, skills and education, sharing good practice and promoting cultural change through the Creative Case.

We acknowledge the slower progress in relation to the representation of disabled people across the workforce in our National Portfolio and Major Partner Museums, which our data tells us now stands at 4 per cent against the working age population average of 19 per cent.

The picture around disability is complicated by various factors, including definitions of disability, the reluctance of participants to provide personal data, and the impact of changes to individual financial circumstances (including through the changes to Access to Work). We are forming a more detailed picture of the issues affecting disabled people within the arts and culture workforce so that we can better target our resources to remove the barriers to access.

We are encouraged that the number of disabled led organisations within the National Portfolio has increased from five to 19 using the 51 per cent definition and from five to 23 using the definition based on key strategic decision makers<sup>2</sup>.

New data categories mean that we can also identify three LGBT led organisations in our National Portfolio using the 51 per cent definition and 14 using the definition of key strategic decision-makers.

Organisations are now reporting on diversity data for their chief executives, artistic

directors and chairs; this year, we are publishing that data for the first time.

We continue to encourage the Creative Case for Diversity, with the aim that the work produced, presented and distributed by our funded organisations should be reflective of contemporary society. The Creative Case recognises the value of diversity in producing bold, innovative and exciting work. Over the coming months, we will work closely with the sector to identify and share examples of best practice in response to the Creative Case. Currently 95 per cent of organisations are rated as either "met" or "good" in relation to delivering against the Creative Case for Diversity.

Our work to promote the Creative Case and increase the diversity of the workforce and leadership has been supported by a suite of strategic funds, including Change Makers and Elevate, programmes that received exceptional interest.

We expect all our strategic funding programmes to promote and advance equality and diversity and contribute to the cultural change taking place. In 2015/16 11 per cent of all strategic funds were awarded to Black and minority ethnic led<sup>3</sup> organisations, against 6 per cent in 2014/15, while 3 per cent of all strategic funds were awarded to disability led organisations, compared to 2 per cent in 2014/15.

We have also seen some progress through our Grants for the Arts programme. In 2015/16, 15 per cent of Grants for the Arts awards were to Black and minority ethnic applicants, against 11 per cent in 2014/15. However, there was no movement on awards to disabled applicants, which remained at 4 per cent, the same as last year.

Eligibility rates for Grants for the Arts across the board are improved, with 80 per cent of Black and minority ethnic applications eligible for funding, up from 69 per cent in 2014/15, while 83 per cent of disabled applications were eligible, up from 72 per cent.

<sup>1</sup> Please note: these figures include permanent, contractual and voluntary staff. See the workforce section for a breakdown of these figures by category.

<sup>2</sup> These increases reflect changes of leadership of existing National Portfolio Organisations.

<sup>3</sup> Here we are using our definition of where 51 per cent or more of the board and senior management team are Black and minority ethnic or disabled.

# Introduction

We need to be sure that our investment reaches artists, workers in the arts and cultural sector and audiences that reflect the diversity of contemporary England. This is in line with our commitment to promote opportunities for people from all groups as defined by the protected characteristics<sup>4</sup>. Diversity is integral to the mission and goals of our 10-year strategy, *Great Art and Culture for Everyone*.

This annual report gives us the opportunity to assess our progress and to target areas of need. There are several developments that have shaped this year's survey.

## **From the 2015/16 Annual Population Survey (APS) we can see that of the working age population in England:**

- 15 per cent are Black and Minority ethnic
- 19 per cent have some form of disability
- 50 per cent are female
- 32 per cent are aged between 20 and 34
- 32 per cent are aged between 35 and 49

## **As a comparison, our National Portfolio Organisations reported the following workforce data for 2015/16:**

- 17 per cent were Black and Minority ethnic
- 4 per cent self-defined as disabled
- 55 per cent were female
- 29 per cent were aged between 20 and 34
- 22 per cent were aged between 35 and 49

## **Our Major Partner Museums reported the following workforce data for 2015/16:**

- 7 per cent were Black and Minority ethnic
- 4 per cent self-defined as disabled
- 62 per cent were female
- 17 per cent were aged between 20 and 34
- 14 per cent were aged between 35 and 49

## **Annual Survey**

We have re-designed our annual survey to place a greater emphasis on diversity. The survey now captures data for permanent and contractual staff. The categories for employment type have been extended to include "volunteers", while staff categories now include "artistic", "specialist" and "other".

These changes restrict opportunities for year-on-year comparison with data sets from previous years. For example, the number of artistic staff will appear to have decreased this year, because employees such as producers and directors are now categorised as specialist staff. From next year, we will be able to do a proper year on year comparison, using this year's data set as our benchmark for the remainder of the portfolio.

## **Audience Finder**

We want more people to have the opportunity to experience and participate in great art, museums and libraries. Since April 2016 all National Portfolio Organisations and Major Partner Museums are required to sign up to Audience Finder, a free data collection and analysis service run on our behalf by the Audience Agency to help us understand the composition of audiences across England.

<sup>4</sup> Protected characteristics, as defined by the Equality Act 2010 and the Equality Duty 2011, are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex, and sexual orientation. As well as this list, we also recognise class and socio-economic status.

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Mandeep Dhillon in Anita And Me at  
Birmingham Repetory Theatre  
Photo © Ellie Kurtz



# Workforce

“We want the leadership and workforce of the arts and cultural sector, especially the organisations we invest in – to reflect the diversity of the country and to ensure that there are fair routes to entry and career progression” *Great Art and Culture for Everyone, Arts Council England, 10-year Strategic Framework 2010.*

It is vital that diverse talent is represented at all levels of employment, across different roles and in the boardroom. Whilst there has been some positive progress in increasing workforce diversity, more needs to be done. We will continue to support funded organisations to deliver their equality action plans and ensure plans for recruitment and succession create the conditions needed to diversify their workforce and boards. By June 2017 we will produce further guidance on how to develop effective equality action plans. Early next year we will also publish the following reports and resources:

- *Culture Change Guide*: a toolkit with case studies and best practice examples from the arts and culture sector and beyond, with guidance on how to recruit and support diverse talent in an organisation, and how to capture and use diversity data
- *Disabled People and the Arts and Cultural Sector Workforce*: a report commissioned to improve understanding of disabled people’s experiences of the arts and culture workforce that identifies the actions necessary to remove barriers to employment

## Permanent and Contractual Staff

While the figures for Black and minority ethnic representation across permanent and contractual staff amongst National Portfolio Organisations are encouraging, there is slower progress with Major Partner Museums. The context for disabled workers requires further understanding as to how we can remove barriers. A large percentage of the workforce across all our funded organisations still prefer not to declare their ethnicity.

Voluntary staff<sup>5</sup> play a significant and valuable role in the sector – as this research makes clear. From a diversity perspective, volunteers are especially important at board levels so that we can ensure that the boards of National Portfolio Organisations and Major Partner Museums represent the communities they serve. Similar to the data on permanent and contractual staff, there is a high percentage of returns where diversity information is unknown.

<sup>5</sup> Volunteering is an activity that involves spending time, unpaid, doing something that aims to benefit the environment or someone (individuals or groups) other than, or in addition to, close relatives. A volunteer is not classified as an employee or worker under UK law if the person does not have an employment contract with the organisation (from *A Best Practice Guide to Apprenticeships, Internships and Volunteering by Creative & Cultural Skills*, funded by Arts Council England).



AAA4Success  
representing Leicester  
Caribbean Carnival at  
EMCCAN Regional  
Carnival 2015

Photo © DenPhoto  
for EMCCAN –  
East Midlands  
Caribbean Carnival  
Arts Network

# Workforce, diversity of funded organisations, 2014/15

National Portfolio Organisations and Major Partner Museums who employed more than 50 staff

## Total Permanent Staff 2014/15\*

Organisations Name	% Male	% Female	% White	% BME	% Unknown	% 0-19	% 20-34	% 35-49	% 50-64	% 65+	% Age Unknown	% Disabled
Aldeburgh Music	38%	63%	96%	4%	0%	0%	25%	29%	45%	2%	0%	2%
Almeida Theatre Company Ltd	46%	54%	61%	5%	33%	2%	64%	21%	5%	0%	8%	4%
ARC, Stockton Arts Centre	48%	52%	96%	4%	0%	10%	58%	23%	6%	4%	0%	0%
Baltic Centre For Contemporary Arts	37%	63%	0%	0%	100%	1%	55%	32%	11%	1%	0%	0%
Barbican Centre	48%	52%	75%	11%	15%	1%	46%	37%	15%	1%	0%	2%
Beamish The Living Museum of the North	50%	50%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%
Belgrade Theatre Trust (Coventry) Limited	48%	52%	87%	13%	0%	5%	31%	32%	29%	3%	0%	10%
Birmingham Museums Trust	37%	63%	14%	6%	80%	6%	38%	33%	21%	2%	0%	6%
Birmingham Repertory Theatre Ltd	42%	58%	80%	20%	0%	1%	46%	32%	20%	1%	0%	4%
Birmingham Royal Ballet	53%	47%	88%	12%	0%	1%	41%	32%	25%	1%	0%	1%
Book Trust	21%	79%	93%	7%	0%	0%	56%	28%	16%	0%	0%	0%
Bournemouth Symphony Orchestra	43%	57%	100%	0%	0%	0%	21%	35%	38%	6%	0%	0%
Brighton Dome and Festival Ltd	50%	50%	97%	3%	0%	2%	38%	50%	7%	2%	0%	1%
Bristol City Council	36%	64%	90%	10%	0%	0%	27%	34%	34%	5%	0%	7%
Bristol Old Vic And Theatre Royal Trust Limited	48%	52%	90%	10%	0%	0%	54%	32%	14%	0%	0%	0%
Cheltenham Festivals	26%	74%	100%	0%	0%	0%	52%	29%	19%	0%	0%	2%
Chichester Festival Theatre	33%	67%	97%	3%	0%	4%	32%	42%	18%	4%	0%	1%
City Of Birmingham Symphony Orchestra	51%	49%	96%	4%	0%	0%	31%	37%	32%	0%	0%	1%
Colchester Mercury Theatre Ltd	43%	57%	99%	1%	0%	5%	59%	19%	17%	0%	0%	6%
Contact Theatre	39%	61%	85%	15%	0%	4%	76%	10%	9%	1%	0%	0%
Contemporary Dance Trust	39%	61%	84%	16%	0%	0%	54%	33%	11%	2%	0%	5%
Cumbria Theatre Trust	42%	58%	40%	1%	59%	7%	55%	19%	14%	6%	0%	2%
De La Warr Pavilion	44%	56%	99%	1%	0%	0%	76%	13%	11%	0%	0%	0%
Derby Quad Limited	40%	60%	95%	5%	0%	5%	54%	31%	10%	0%	0%	4%
English National Ballet	50%	50%	85%	15%	0%	2%	42%	20%	28%	4%	4%	1%
English National Opera Ltd	61%	39%	97%	3%	0%	0%	22%	41%	33%	4%	0%	0%
English Stage Company Ltd	38%	62%	86%	14%	1%	2%	71%	20%	6%	1%	0%	1%
Firstsite	39%	61%	86%	14%	0%	0%	76%	15%	8%	0%	0%	12%
Glyndebourne Touring Opera and Glyndebourne Education	46%	54%	94%	2%	4%	0%	27%	37%	30%	6%	0%	4%
Greater Manchester Arts Centre Ltd	49%	51%	81%	19%	0%	0%	0%	0%	0%	0%	100%	2%
Halle Concerts Society	47%	53%	96%	4%	0%	0%	0%	0%	0%	0%	100%	0%
Harrogate Theatre	47%	53%	98%	2%	0%	4%	70%	19%	8%	0%	0%	0%
Havering Theatre Trust	50%	50%	98%	2%	0%	0%	32%	28%	24%	16%	0%	2%
Horniman Museum & Gardens	41%	59%	82%	18%	0%	0%	30%	40%	27%	4%	0%	3%
Ironbridge Gorge Museum Trust	39%	61%	99%	1%	0%	1%	25%	26%	37%	12%	0%	6%
Lakeland Arts	29%	71%	98%	2%	0%	3%	29%	27%	36%	5%	0%	0%
Leeds Museums and Galleries	45%	55%	86%	9%	5%	1%	25%	39%	35%	1%	0%	9%
Leeds Theatre Trust Limited	41%	59%	89%	4%	7%	0%	33%	33%	17%	1%	15%	6%
Leicester Arts Centre Ltd	60%	40%	93%	7%	0%	0%	67%	14%	14%	5%	0%	2%
Leicester Theatre Trust Limited	43%	57%	87%	13%	0%	1%	63%	29%	7%	0%	0%	7%
Liverpool Everyman & Playhouse	42%	58%	96%	4%	0%	0%	30%	51%	17%	1%	1%	8%
London Symphony Orchestra	41%	59%	0%	0%	100%	0%	0%	0%	0%	0%	100%	0%
Manchester City Galleries	48%	52%	95%	5%	0%	0%	23%	59%	19%	0%	0%	3%
Midlands Arts Centre	41%	59%	81%	15%	4%	1%	48%	35%	14%	2%	0%	3%
Museum of London	39%	61%	89%	9%	2%	0%	41%	35%	24%	1%	0%	6%
National Centre for Circus Arts	40%	60%	82%	4%	13%	0%	57%	32%	11%	0%	0%	1%
Norfolk Museums Service	35%	65%	79%	1%	19%	0%	22%	35%	40%	3%	0%	2%
North Kesteven District Council	13%	87%	94%	4%	3%	1%	49%	29%	19%	1%	0%	4%
North Music Trust	49%	51%	90%	3%	7%	1%	50%	25%	20%	3%	0%	3%

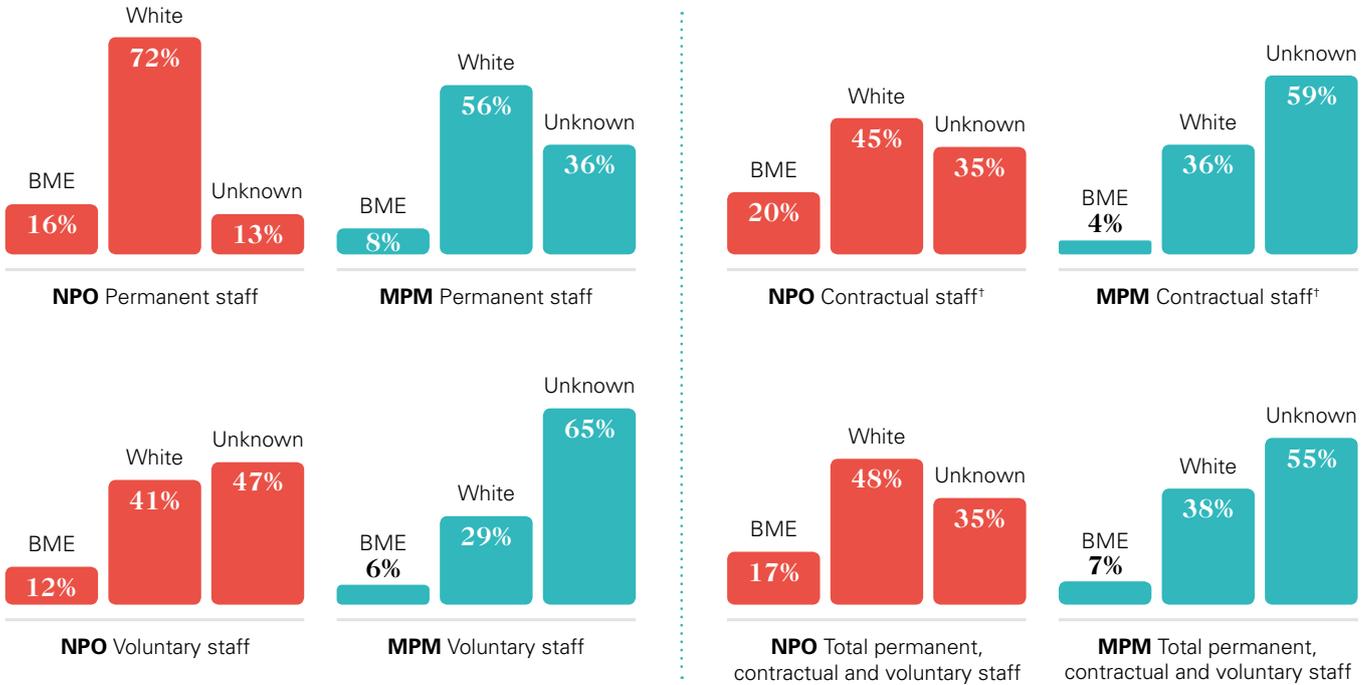
Organisations Name	% Male	% Female	% White	% BME	% Unknown	% 0-19	% 20-34	% 35-49	% 50-64	% 65+	% Age Unknown	% Disabled
Northampton Theatres Trust	51%	49%	91%	6%	3%	5%	55%	27%	9%	4%	1%	2%
Northern Ballet	45%	55%	91%	8%	1%	3%	66%	17%	13%	1%	0%	2%
Nottingham Contemporary	36%	64%	96%	4%	0%	7%	48%	30%	15%	0%	0%	0%
Nottingham Playhouse Trust Ltd	41%	59%	94%	6%	0%	1%	56%	23%	15%	5%	0%	3%
Octagon Theatre Trust Limited	27%	73%	91%	9%	0%	0%	61%	19%	15%	1%	4%	0%
Oldham Coliseum Theatre	34%	66%	98%	2%	0%	6%	32%	26%	34%	2%	0%	0%
Opera North	49%	51%	98%	2%	0%	0%	26%	45%	28%	1%	0%	0%
Oxford Playhouse	49%	51%	88%	12%	0%	0%	51%	29%	18%	2%	0%	0%
Performances Birmingham Ltd	41%	59%	91%	9%	0%	15%	30%	36%	14%	6%	0%	0%
Rich Mix	50%	50%	63%	37%	0%	3%	74%	21%	3%	0%	0%	1%
Royal Albert Memorial Museum	38%	62%	77%	1%	21%	0%	18%	32%	27%	1%	23%	3%
Royal Exchange Theatre	44%	56%	93%	7%	0%	1%	39%	33%	24%	3%	0%	1%
Royal Liverpool Philharmonic Society	55%	45%	11%	0%	89%	1%	47%	32%	20%	1%	0%	2%
Royal National Theatre	49%	51%	78%	10%	13%	1%	45%	33%	20%	2%	0%	3%
Royal Opera House	50%	50%	83%	7%	10%	1%	37%	33%	27%	3%	0%	1%
Royal Pavilion & Museums, Brighton & Hove	45%	55%	87%	3%	11%	0%	19%	47%	31%	3%	0%	4%
Royal Shakespeare Company	43%	57%	72%	8%	20%	3%	36%	34%	22%	6%	0%	2%
Sadler's Wells Trust Ltd	53%	47%	74%	25%	1%	0%	45%	38%	15%	2%	0%	4%
Serpentine Gallery	25%	75%	79%	6%	15%	0%	56%	35%	10%	0%	0%	2%
Sheffield Theatres	42%	58%	97%	3%	0%	1%	38%	36%	25%	0%	0%	1%
Soho Theatre Company	48%	52%	75%	20%	5%	0%	79%	19%	2%	0%	0%	0%
Southbank Centre Limited	44%	56%	75%	16%	9%	0%	49%	34%	14%	2%	0%	1%
Stoke-On-Trent and North Staffordshire Theatre Trust Limited	29%	71%	96%	4%	0%	0%	36%	37%	24%	3%	0%	1%
The Albany	42%	58%	58%	36%	5%	5%	58%	29%	7%	0%	0%	4%
The Anvil	35%	65%	98%	2%	0%	6%	36%	30%	23%	5%	0%	6%
The Brewery, Kendal	51%	49%	91%	9%	0%	1%	35%	26%	38%	0%	0%	4%
The Courtyard Trust	52%	48%	98%	2%	0%	2%	53%	20%	22%	2%	0%	0%
The Hall for Cornwall Trust	42%	58%	98%	2%	0%	0%	40%	30%	28%	2%	0%	11%
The Hepworth Wakefield	25%	75%	96%	4%	0%	1%	68%	21%	7%	3%	0%	0%
The Lowry Centre Limited	46%	54%	94%	6%	0%	0%	51%	33%	14%	2%	0%	10%
The Roundhouse	38%	63%	73%	8%	18%	0%	68%	23%	7%	0%	2%	0%
The Stables	31%	69%	25%	2%	73%	0%	4%	12%	12%	0%	73%	4%
The University of Warwick	51%	49%	91%	4%	5%	0%	35%	39%	25%	2%	0%	0%
The Wigmore Hall Trust	43%	57%	91%	9%	0%	3%	65%	20%	8%	4%	0%	0%
Theatre Royal Plymouth	35%	65%	88%	2%	10%	5%	43%	28%	19%	5%	0%	1%
Tullie House Museum & Art Gallery	37%	63%	96%	4%	0%	4%	2%	0%	0%	0%	94%	0%
Tyne & Wear Archives & Museums	40%	60%	83%	2%	15%	0%	13%	47%	39%	1%	0%	11%
Tyneside Cinema	51%	49%	93%	7%	0%	3%	75%	18%	4%	0%	0%	3%
University of Cambridge Museums	34%	66%	85%	2%	13%	1%	22%	35%	35%	7%	0%	6%
University of Oxford	38%	62%	0%	0%	100%	2%	32%	36%	24%	7%	0%	6%
Watershed Arts Trust Ltd	47%	53%	92%	8%	1%	0%	0%	0%	0%	0%	100%	0%
Welsh National Opera Limited	55%	45%	96%	4%	0%	0%	19%	35%	43%	3%	0%	2%
Whitechapel Gallery	38%	62%	88%	12%	0%	0%	58%	31%	11%	0%	0%	0%
Whitworth Art Gallery	46%	54%	36%	7%	58%	0%	51%	29%	20%	0%	0%	10%
York Museums Trust	31%	69%	99%	1%	0%	0%	49%	25%	23%	3%	0%	3%
Yorkshire Sculpture Park	41%	59%	93%	7%	0%	8%	44%	24%	18%	6%	0%	3%
Young Vic Company	30%	70%	82%	13%	5%	0%	64%	18%	11%	0%	7%	2%

\* Due to some rounding, some figures may not total 100%  
Data relates to permanent staff only

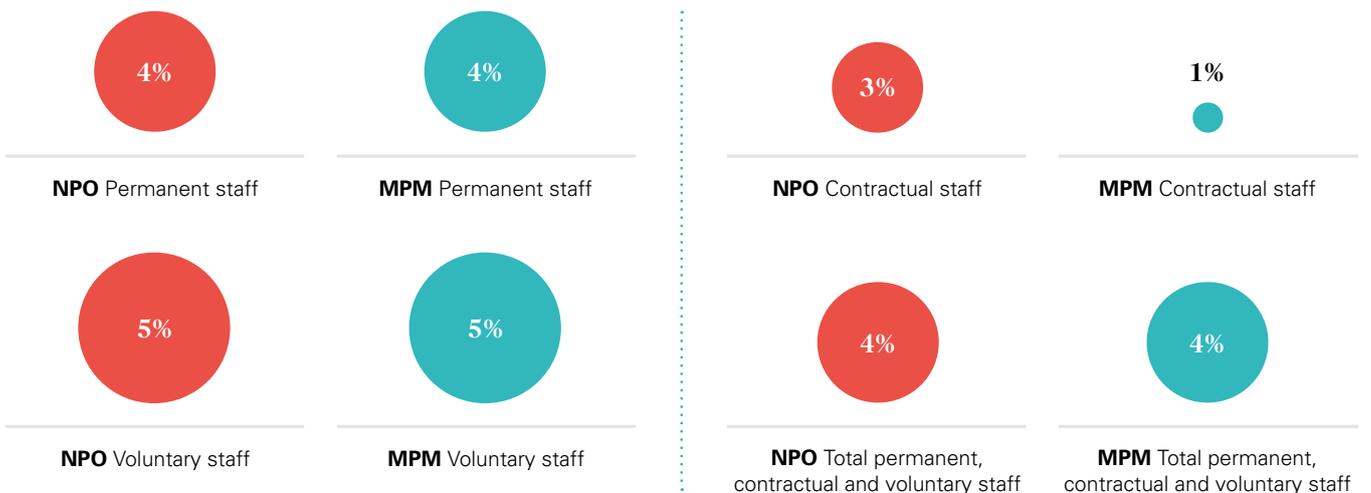
# Diversity of the workforce 2015/16

National Portfolio Organisations (NPO) and Major Partner Museums (MPM)

## How much of our workforce is Black and minority ethnic?



## How much of our workforce is disabled?



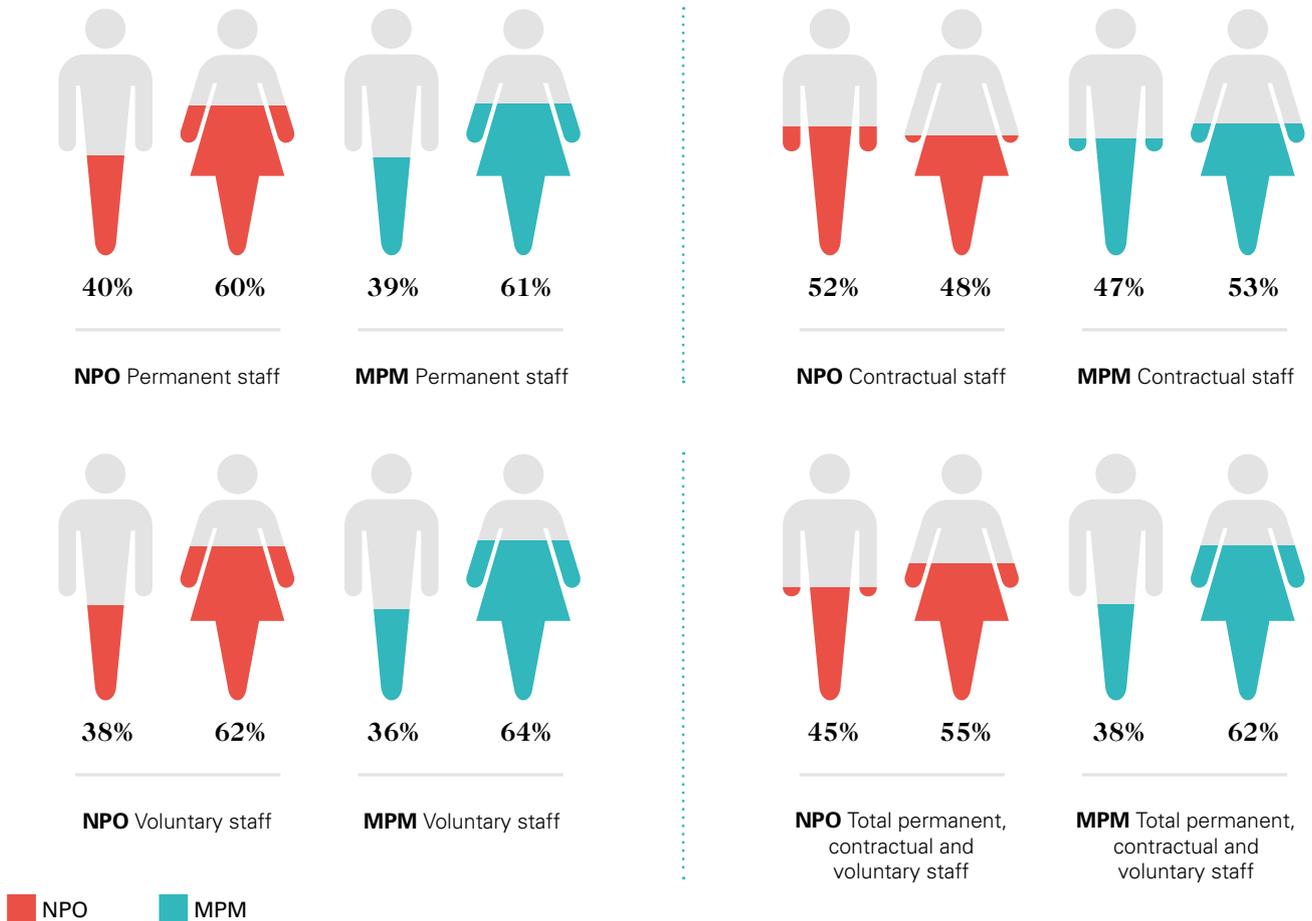
■ NPO ■ MPM

† Contractual staff is anyone employed on a short term contract for less than 52 weeks

# Diversity of the workforce 2015/16

National Portfolio Organisations (NPO) and Major Partner Museums (MPM)

## What is the gender profile?



## What is the Black and minority ethnic, disability, gender and age breakdown of boards?



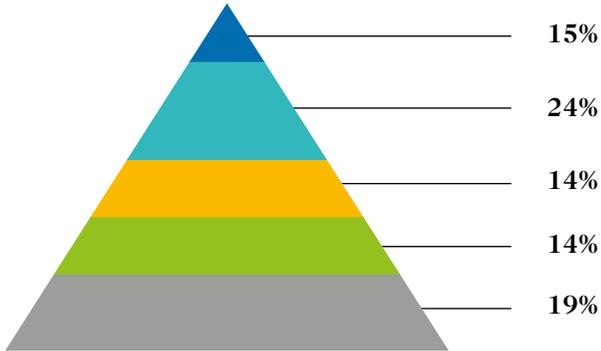
<sup>6</sup> Note that a number of our Major Partner Museums do not have separate boards due to being part of a larger organisation/body such as a university or local authority.

# Diversity of the workforce

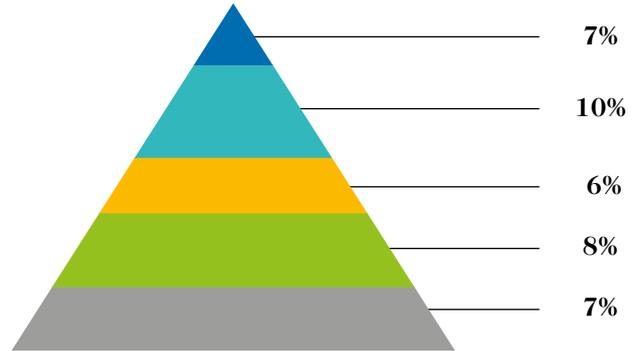
National Portfolio Organisations (NPO) and Major Partner Museums (MPM)

What percentage of each paid job<sup>††</sup> level is Black and minority ethnic?

**NPO 2015/16**



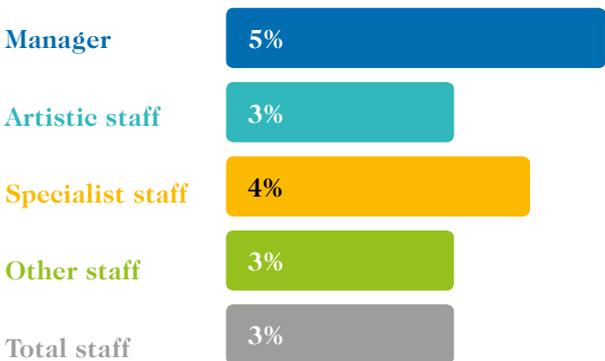
**MPM 2015/16**



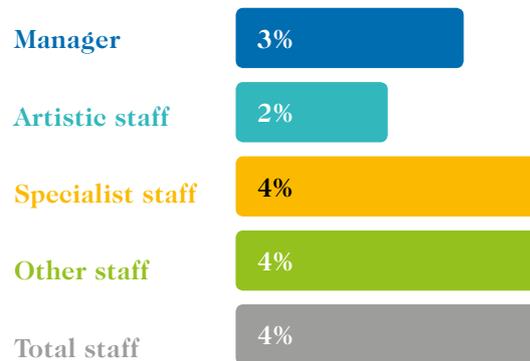
■ Manager   
 ■ Artistic staff   
 ■ Specialist staff   
 ■ Other staff   
 ■ Total staff

What percentage of each paid job<sup>††</sup> level is disabled?

**NPO 2015/16**



**MPM 2015/16**



■ Manager   
 ■ Artistic staff   
 ■ Specialist staff   
 ■ Other staff   
 ■ Total staff

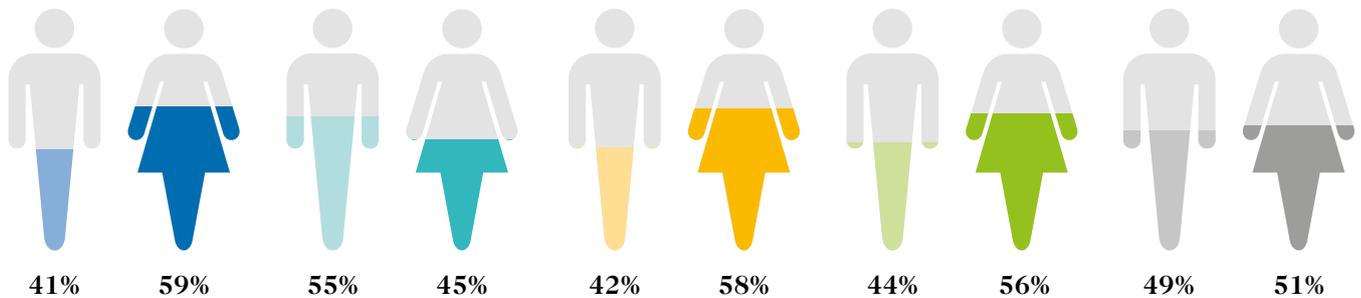
<sup>††</sup> Paid job includes contractual

# Level of workforce

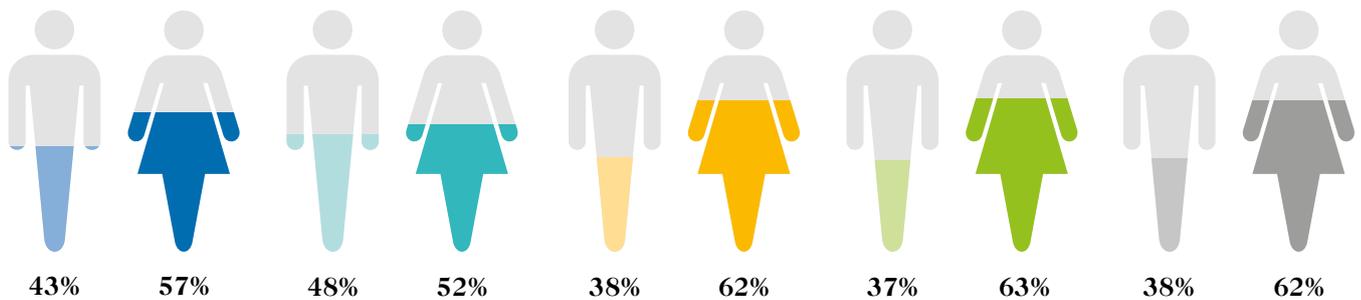
Diversity of National Portfolio Organisations (NPO) and Major Partner Museums (MPM) by job level

## What is the gender profile at each paid job level?

### NPO 2015/16



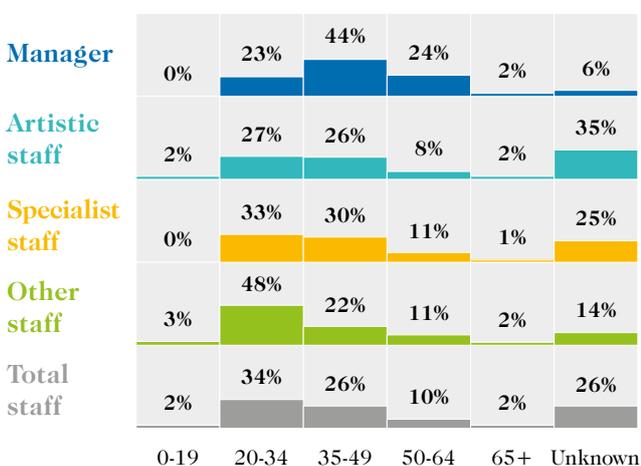
### MPM 2015/16



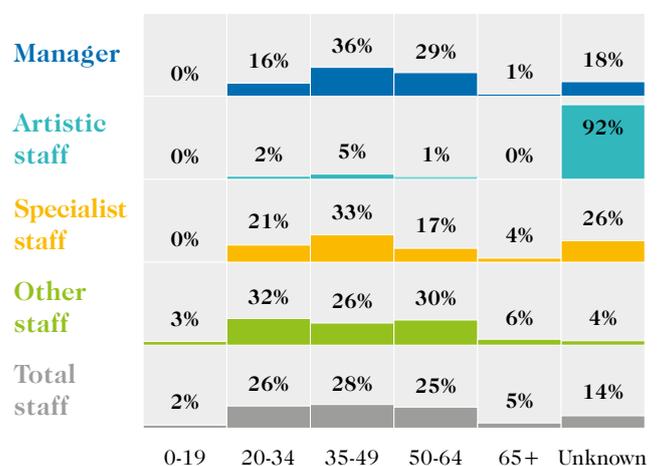
■ Manager    
 ■ Artistic staff    
 ■ Specialist staff    
 ■ Other staff    
 ■ Total staff

## What is the age profile at each job level?

### NPO 2015/16



### MPM 2015/16



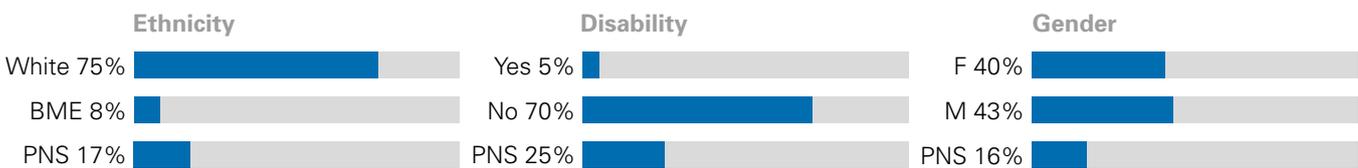
# Leadership

For our 2015/16 annual survey we introduced a new question to capture diversity data for the positions of chief executive, artistic director and chair, allowing us to compare the diversity of the workforce against the diversity of key leadership positions.

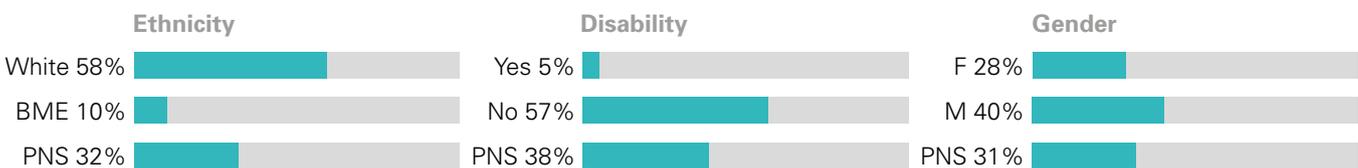
The data also highlights a relatively high level of under-reporting, with many respondents choosing the option of "prefer not to say"

when being asked to identify ethnicity, disability and gender characteristics under each category.

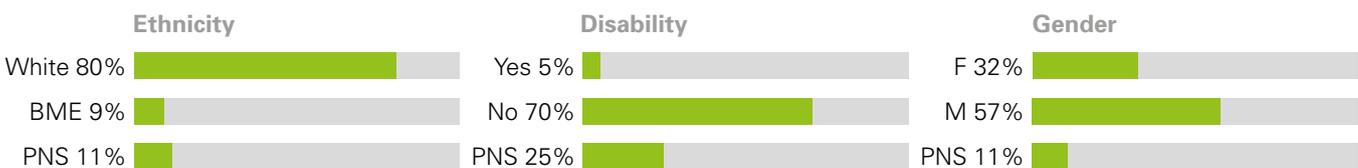
## Chief Executive



## Artistic Director



## Chair



BME Black and minority ethnic  
 PNS Prefer not to say  
 F Female  
 M Male



King Lear by Talawa Theatre Company  
and Royal Exchange Theatre in association  
with Birmingham Repertory Theatre  
Photo © Jonathan Keenan



# The Creative Case for Diversity

As part of their funding agreements all National Portfolio Organisations are required to contribute to the Creative Case for Diversity.

All National Portfolio Organisations received Creative Case ratings<sup>7</sup> based on their programme of work during 2015/16.

A total of 95 per cent of our funded organisations received either a “met” or “good” Creative Case rating. Creative Case ratings will be updated on an annual basis.

In the 2018-22 investment round, all National Portfolio Organisations will be required to demonstrate how they contribute to the Creative Case for Diversity; for the first time this will include museums.

To reflect the greater range of development, we will increase the current three Creative Case ratings to four, to include “met”, “not met”, “strong” and “outstanding”. In addition, all National Portfolio Organisations in bands 2 and 3 will be required to commit to achieving a rating of at least “strong” by October 2021.

Organisations that are rated “not met” next year (2016/17) must put in place a credible action plan to improve their rating for 2017/18. Until that action plan is in place, we will not finalise our conditional offer for admission into the 2018-22 portfolio.

To help organisations better understand and contribute to the Creative Case for Diversity we now feature examples of the Creative Case in action on our website.

This resource will be updated regularly to help us all continue to understand what best practice looks like in relation to the Creative Case: <http://www.artscouncil.org.uk/creativecase>

## Creative Case Ratings



<sup>7</sup> Further information about the Arts Council’s Creative Case ratings and definitions can be found in the National Portfolio Applicant Guidance

# Audiences

In our strategy we acknowledge that despite public investment, there remain significant disparities in levels of arts and cultural opportunities and engagement across the country. Those most actively involved in arts and culture tend to be from the most privileged parts of society; engagement is heavily influenced by levels of education, socio-economic background and where people live. DCMS Taking Part surveys<sup>8</sup> show that Black, minority ethnic and disabled audiences continue to be under represented.

We recognise that these challenges can, in part, be addressed through our funding, development and support.

That's why we are investing in programmes such as Strategic Touring and Creative People and Places to support work in places and with people who are traditionally less engaged with arts and culture<sup>9</sup>. Recently published evaluations from Creative People and Places and the Strategic Touring fund show encouraging signs that they are useful approaches for reaching people from lower socio economic groups.

We are also addressing disadvantage through our work with children and young people. This is integral to the Cultural Education Challenge and our work with cultural education partnerships.

Using the Audience Agency's Audience Finder tool, we are beginning to collect data and build up a more detailed picture of National Portfolio audiences across the protected characteristics, also including socio economic profile. This year so far

we have sufficiently robust data to report on the latter category.

From 1 April 2016, National Portfolio Organisations were asked to upload data on a sample of their adult audiences to Audience Finder. Audience Finder has been designed as a tool to support cultural organisations to understand their current audiences and to identify potential new audiences. Audience Finder is not a reporting tool and the Arts Council does not receive individual National Portfolio data directly from it, unless the organisation has elected to provide this. However, the Arts Council does receive an overview of the aggregated data; this is the source for the audience data in this report.

Table A gives a proxy for social and economic profile, using postcode data from ticketed activities and audience surveys. The post code data is matched to a profiling tool called Mosaic. The Mosaic data is then modelled to social grade. The data in Table A should be considered as indicative as the results are estimates based on modelling. More detail can be found in the footnote opposite<sup>10</sup>.

<sup>8</sup> Surveys can be found online: <https://www.gov.uk/guidance/taking-part-survey>

<sup>9</sup> The recently published independent evaluation of the first three years of the Creative People and Places programme showed that the programme has reached more than a million people across the country. The majority of those reached are from those least likely to be engaged in the arts. Analysis of audiences from year 2 of the programme conducted by the Audience Agency showed that 90 per cent are from lower and medium engaged segments of the population.

<http://www.creativepeopleplaces.org.uk/blog/meta-evaluation-creative-people-and-places>

<http://www.creativepeopleplaces.org.uk/blog/conversation-who-are-we-reaching>

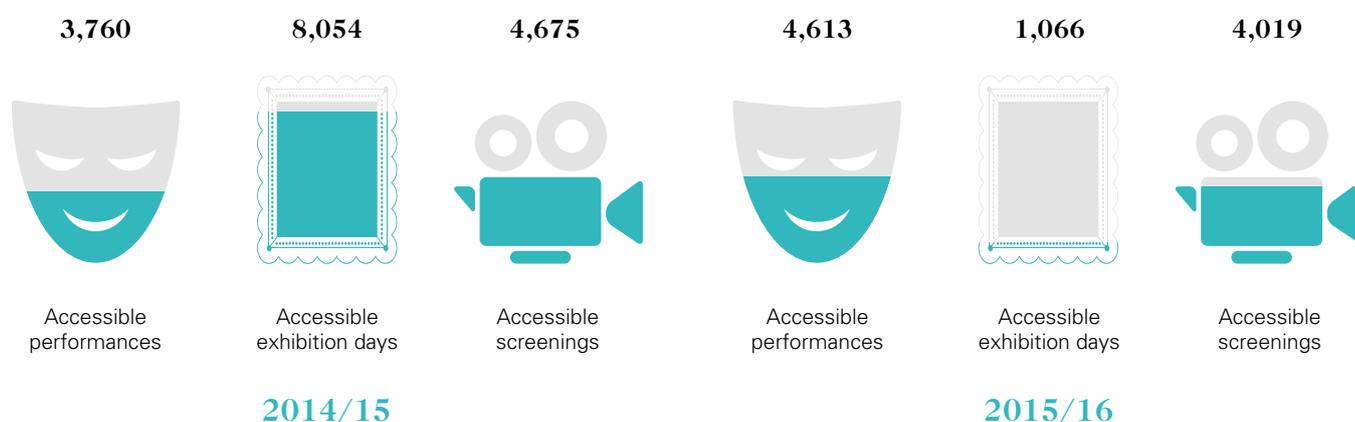
The independent evaluation of the strategic touring fund showed that 60 per cent of projects are targeted at people who haven't engaged with art and culture before. Some 55 per cent of project value was targeted at the bottom third of local authority areas in terms of arts engagement. <http://www.artscouncil.org.uk/funding/strategic-touring>

Table A: Social grade profile for ticketed activities and from audience surveys<sup>11</sup>

Social Grade	A	B	C1	C2	D	E
<b>National Portfolio Organisation audiences (bookers 2015/16)</b> <i>Note: these are the figures for bookers for ticketed activities</i>	8.7%	25.2%	29.0%	15.8%	9.7%	11.7%
<b>National Portfolio Organisation audiences (non-ticketed 2015/16)</b> <i>This is survey data and confidence levels will improve as sample sizes increase</i>	7.6%	23.8%	29.0%	15.9%	10.4%	13.5%
<b>UK Population Profile</b>	5.2%	18.9%	26.9%	18.4%	13.1%	18.1%

## Access to Arts

### National Portfolio Organisations and Major Partner Museums



<sup>10</sup> Table A gives a proxy for social and economic profile based on postcode data and Mosaic profiles. The process used for modelling social grade profiles comprises firstly the production of a Mosaic profile at type level, and then secondly, a calculation of the social grade profile at Mosaic type level based on multiplying the Mosaic profile result for each respective Mosaic type by its known proportional social grade composition scores. Finally, the resulting social grade profiles for each individual Mosaic type are then combined to produce an overall social grade profile. The effect of applying the known national social grade composition of each Mosaic type to the profile results may have a “flattening” effect on the particular influence of household or postcode level data collected, and the estimated results should therefore be viewed as indicative.

Audience Finder collates data on audiences and visitors to cultural activities. It also collates data on participatory activity where events are open to the public and where it is appropriate to collect data from participants. Data from some activities, such as those involving vulnerable adults, is therefore not included in this data. Data on digital engagement is not included in this data, nor is data on readers (though literary events are included).

<sup>11</sup> Definitions of social grades can be found at <http://www.nrs.co.uk/nrs-print/lifestyle-and-classification-data/social-grade>

# Access to Funding

For the first time in 2015/16 we are reporting on diverse led organisations across four categories: Black and minority ethnic, disability, female and LGBT led.

Also for the first time we are reporting on the number of organisations that are diverse led based on.

- 51 per cent or more of their senior management team and board being Black and minority ethnic, disabled, female and LGBT
- organisations which are self-defining as diverse led based on the individuals who make the key strategic decisions within the organisation

We have seen a slight increase in the number of Black and minority ethnic led organisations where 51 per cent or more of the senior management team and board are from a Black and minority ethnic background, from 46 to 48 per cent.

There has been a substantial increase in the number of disability led organisations where 51 per cent or more of the senior management team and board are disabled, from five to 19. The increase reflects that a growing number of organisations have successfully diversified their senior management teams and board membership from a disability perspective.

For the first time we are also able to report on the number of organisations that are female led and LGBT led.

The percentage of strategic fund awards made to Black and minority ethnic led and disability led organisations has increased in the last year<sup>12</sup>. In 2015/16 11 per cent of all strategic funds were awarded to Black and minority ethnic led organisations, totalling £3,990,190, compared to 6 per cent in 2014/15.

In 2015/16 3 per cent of all strategic funds were awarded to disability led organisations, totalling £1,582,881, compared to 2 per cent in 2014/15.

## Diversity Strategic Funds

Four diversity strategic funds were launched in 2016 that have collectively invested £11.8 million:

## Change Makers

A £2.6 million investment aimed at increasing the diversity of senior leadership in art and culture through developing a cohort of leaders who are Black, minority

	51% 14/15	15/16	self-defined 15/16
BME led	46	48	67
Disability led	5	19	23
Female led	325	315	107
LGBT led	0	3	14

<sup>12</sup> Here we are using our definition of where 51 per cent or more of the board and senior management team are Black and minority ethnic or disabled.

ethnic and/or disabled. This year we made 20 awards through this fund.

### **Elevate**

A £5.3 million investment to strengthen the resilience of arts organisations not currently receiving National Portfolio funding, that have demonstrated they can make a significant contribution to the Creative Case for Diversity. This year we made 40 awards through this fund.

### **Sustained Theatre**

A £2 million investment to support the development of established and emerging Black and minority ethnic theatre makers, increasing their representation across the English theatre sector. This year, we made five awards through this fund.

### **Unlimited (III)**

A £1.8 million investment to promote the work of deaf and disabled artists as a vital and exciting element of art and culture in the UK.

## **How other strategic funds contribute to promoting diversity**

### **International Showcasing**

This is a fund designed to grow new markets and audiences abroad for arts and culture from England. **International Curators Forum** was awarded £300,000 to support the creation of a Black British Pavilion at Venice Biennale, profiling the work of Black and minority ethnic artists from around the country. **Jazz Refreshed** was awarded £230,882 to work in partnership with US based promoters Afropunk to promote Black British alternative music artists and culture.

### **Reimagine India**

A joint programme of work with the British Council to provide English artists and arts organisations with opportunities to collaborate and interact with their counterparts in India. **Leicester Theatre Trust** presented a world premiere of the stage adaptation of *The Pink Sari Revolution* exploring themes of gender and gender-specific violence. **Graeae** worked with a deaf and disabled theatre company from Tamil Nadu to create a new outdoor spectacular on Marina Beach led by associate director Amit Sharma.



**Adverse Camber's The Shahnameh:  
The Epic Book of Kings**  
Photo © Adverse Camber/  
Chris Webb Photography

## Ambition for Excellence

This aims to contribute to the development of strong cultural places, to develop talent and leadership in the regions and across artforms and to give an international dimension to excellent work. **Tricycle Theatre** was awarded £450,000 to deliver an ambitious programme of UK and international Black and minority ethnic talent development and a series of three new major co-productions. **Shape Arts** was awarded £747,949 to extend the global impact of Unlimited by co-commissioning extraordinary English and international disabled artists. **Culture Squared** was awarded £495,000 for the Bradford Literature Festival to deliver a world class festival creating a legacy for Bradford and transforming it into a regional, national and international cultural destination.

## Strategic Touring

Strategic Touring funds focus on areas where people have low engagement with the arts. **New Wolsey Theatre** was awarded £2.3 million to deliver Ramps on the Moon to produce and tour three major new integrated theatre productions and increase disabled audiences across a touring circuit of six venues across the North,

Midlands, London and South East areas.

**Kali Theatre** was awarded £63,351 to tour *My Big Fat Cowpat Wedding*, an immersive drama that will reach 2,000 people in rural areas in the North, Midlands, South East and South West. **People Dancing** was awarded £131,450 to tour *11 Million Reasons to Dance*, a touring model focusing on the development and presentation of work by deaf and disabled people.

## Grants for the Arts

In 2015/16, 15 per cent of all Grants for the Arts awards were made to Black and minority ethnic applicants, up from 11 per cent in 2014/15. 4 per cent of the awards offered were to disabled applicants, the same as 2014/15.

Eligibility rates across the board are much improved. 80 per cent of Black and minority ethnic applications were eligible for funding in 2015/16, up from 69 per cent in 2014/15. 83 per cent of disabled applications were eligible for funding in 2015/16, up from 72 per cent the previous year.

However, success rates across the board for Grants for the Arts have fallen, due to increased competition for funds.



In Harmony – Liverpool. BBC Proms 2013  
Photo © In Harmony Liverpool

# Strategic Funding

Awards and amounts to diverse applicants, 2014/15–2015/16

## Grants for the Arts

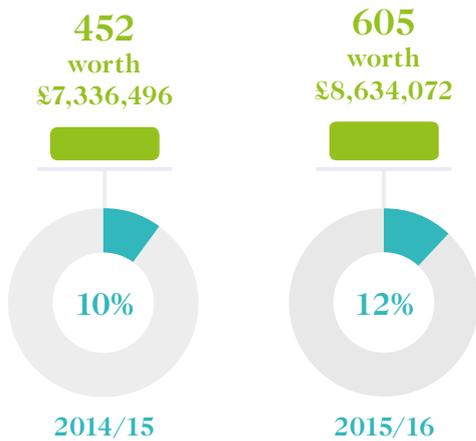
### Black and minority ethnic led organisations



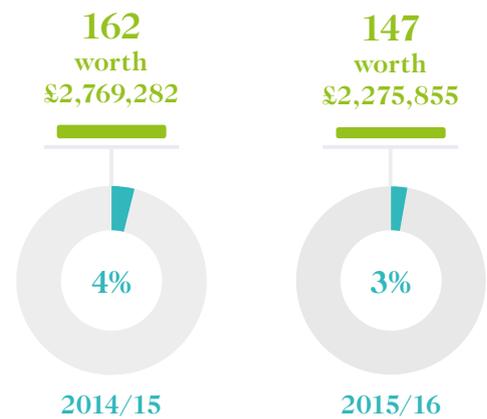
### Disability led organisations



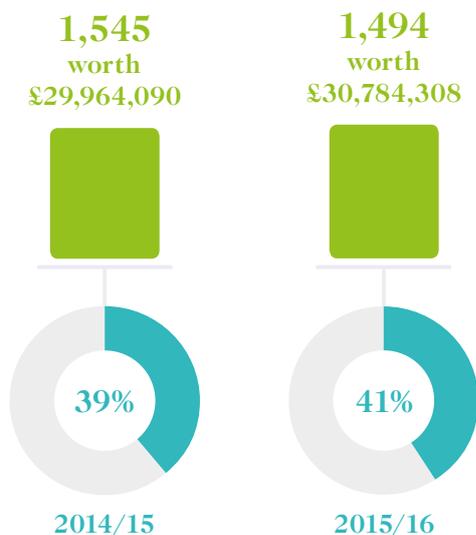
### Black and minority ethnic applicants



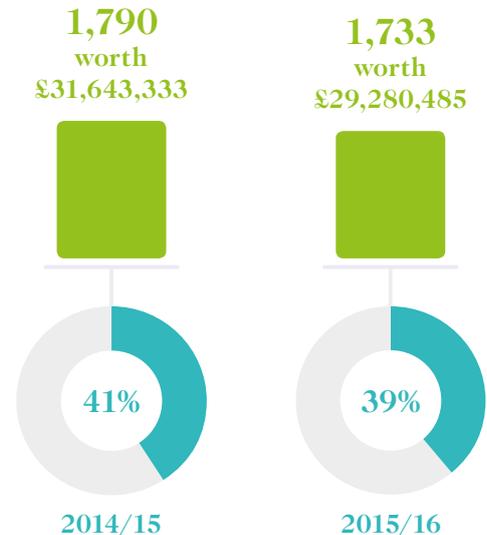
### Disabled applicants



### Male applicants



### Female applicants



■ Total number and value    ■ Percentage of total grants awarded

# Strategic funding 2014/15–2015/16

Awards and amounts to diverse applicants

## Change in success rates<sup>12</sup> between 2014/15 and 2015/16



<sup>12</sup> Please note that the data on 2014/15 Grants for the Arts success rates in the printed 2015 diversity report was incorrect and this has been rectified in this report.

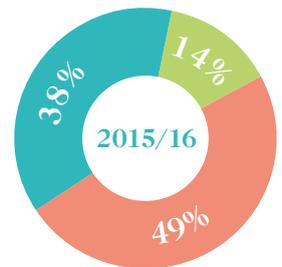
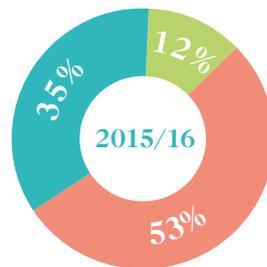
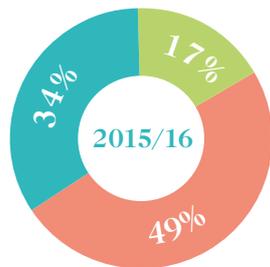
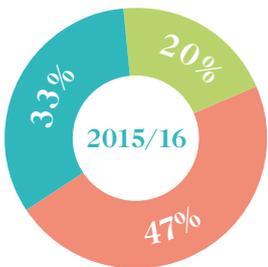
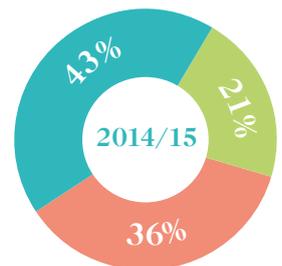
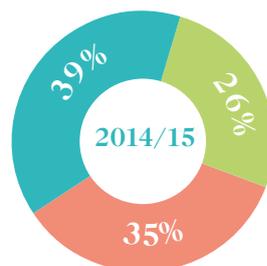
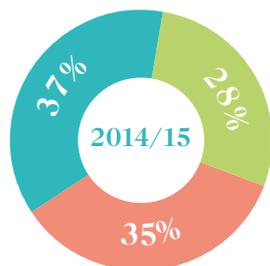
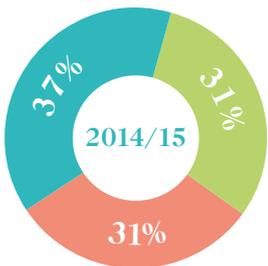
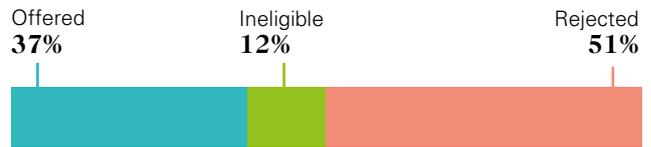
## Eligibility rates for diverse groups

% of ineligible, rejected and offered Grants for the Arts applications from diverse applicants

### 2014/15



### 2015/16



Black and minority ethnic      Disabled      Male      Female

Offered      Ineligible      Rejected

# Our Leadership and Workforce

We continue to monitor and report on the diversity of our own workforce, at Arts Council England. We have seen an increase in the percentage of disabled employees from 3 per cent last year, to 4 per cent in 2015/16, but we have seen a decrease in the percentage of Black and minority ethnic staff which is now 11 per cent compared to 12 per cent in the previous year. Women comprise 65 per cent of our workforce, the same as last year.

There has also been an increase in the percentage of directors from Black and minority ethnic backgrounds, which has increased to 18% in 2015/16 from 11% in 2014/15.

We are continuing to take action to improve diversity across our workforce, including:

- a forthcoming review of our recruitment practices and culture to identify barriers at different stages of the recruitment process including job advertising, applications, shortlisting and interview. This will be followed by an action plan with recommendations on how to make improvements
- research on perceptions of the Arts Council as an employer
- continuing to develop how we capture diversity data; whilst our diversity figures are strong we do have some gaps on

disability status and ethnicity, so we will regularly request staff to update this data

- publishing data on the gender pay gap in line with legislation and within the deadline of the end of 2017/18

In this year's statistics for the Area Council members we see a small drop of between 1 and 2 per cent in the percentage of Black and minority ethnic and disabled members, with a large reduction in the percentage of members for whom the data was returned as "not known". We continue to have conversations with Area Council chairs and directors to ensure that our ambitions for greater diversity of representation on Area Councils is met.

We will be undertaking a new recruitment process for our National Council. We expect that diversity will be given full consideration, among other crucial areas.



David Young Diverse City  
Photo © Paul Blakemore 2016

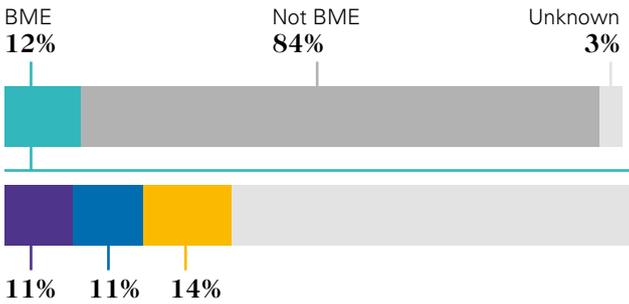
# How diverse is our workforce?

Diversity of Arts Council England staff in 2015/16 by job level

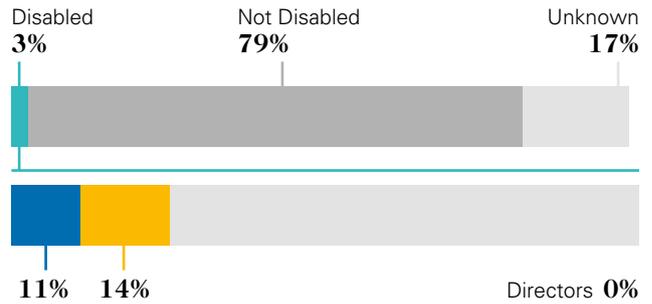
## Proportion of Black and minority ethnic and disabled staff

2014/15

### Black and minority ethnic

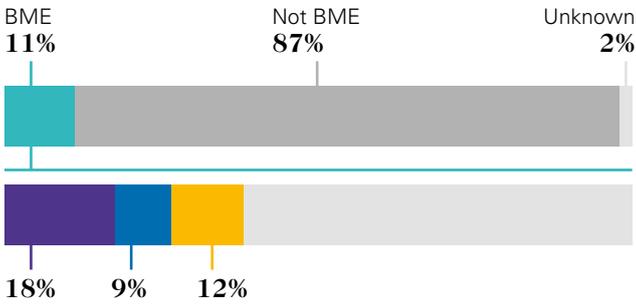


### Disabled staff

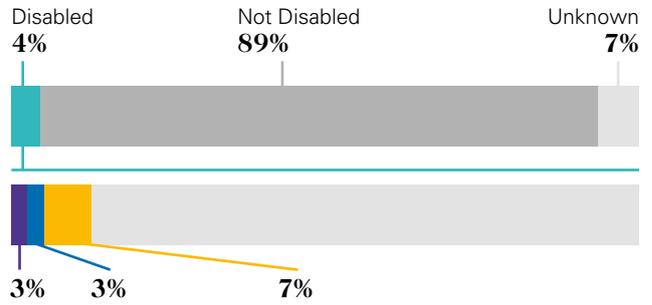


2015/16

### Black and minority ethnic



### Disabled staff



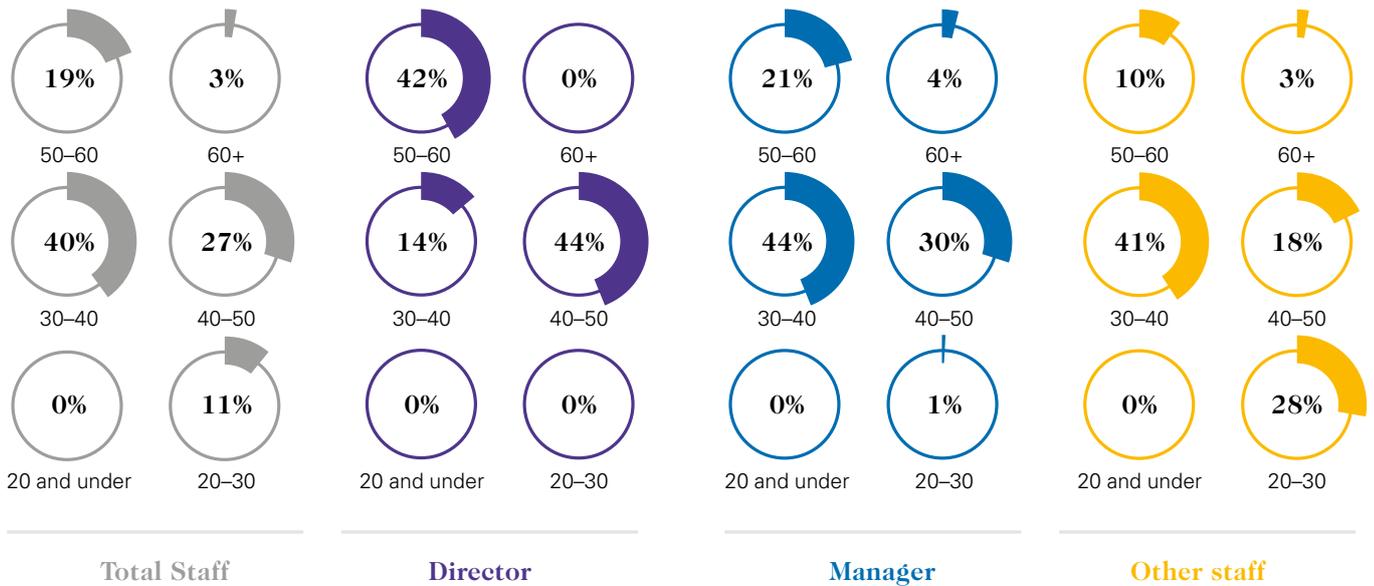
■ Director   
 ■ Manager   
 ■ Other staff

# How diverse is our workforce?

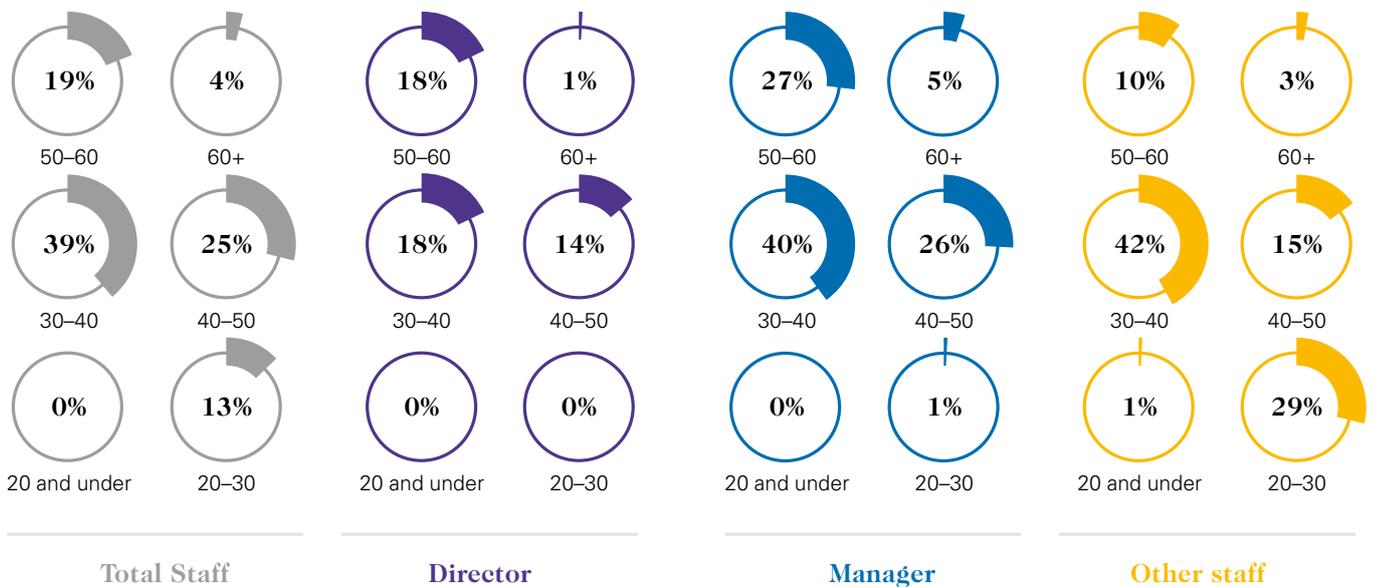
Diversity of Arts Council England staff in 2015/16 by job level

## Age

### 2014/15



### 2015/16



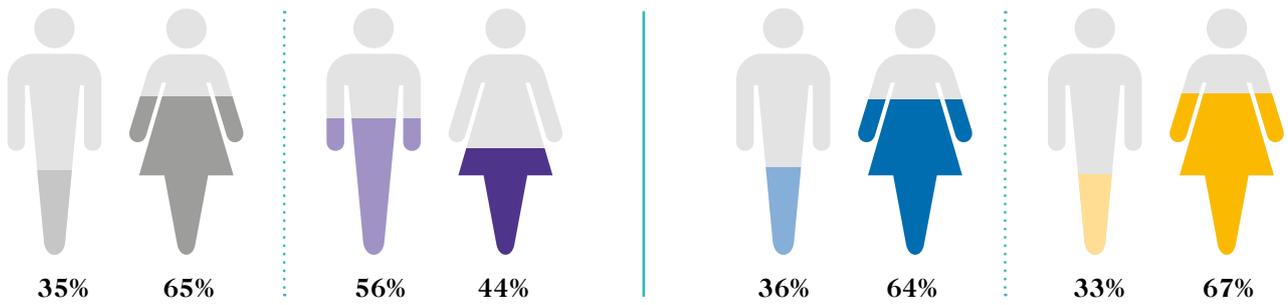
Total staff
  Director
  Manager
  Other staff

# How diverse is our workforce?

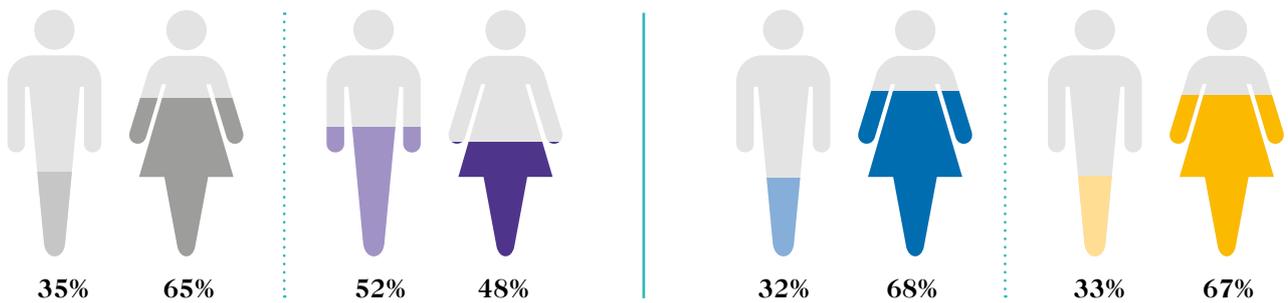
Diversity of Arts Council England staff in 2015/16 by job level

## Gender

2014/15



2015/16



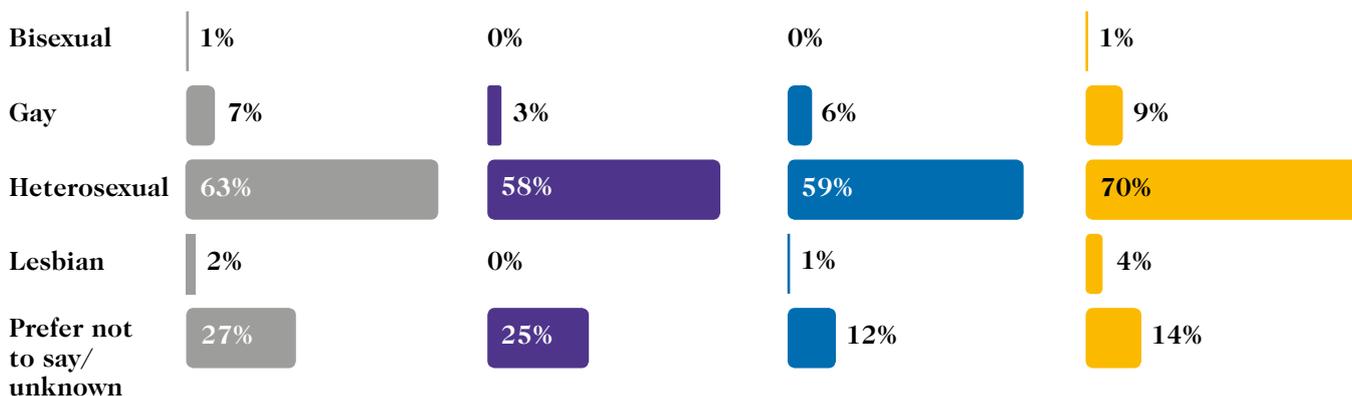
■ Total staff   ■ Director   ■ Manager   ■ Other staff

# How diverse is our workforce?

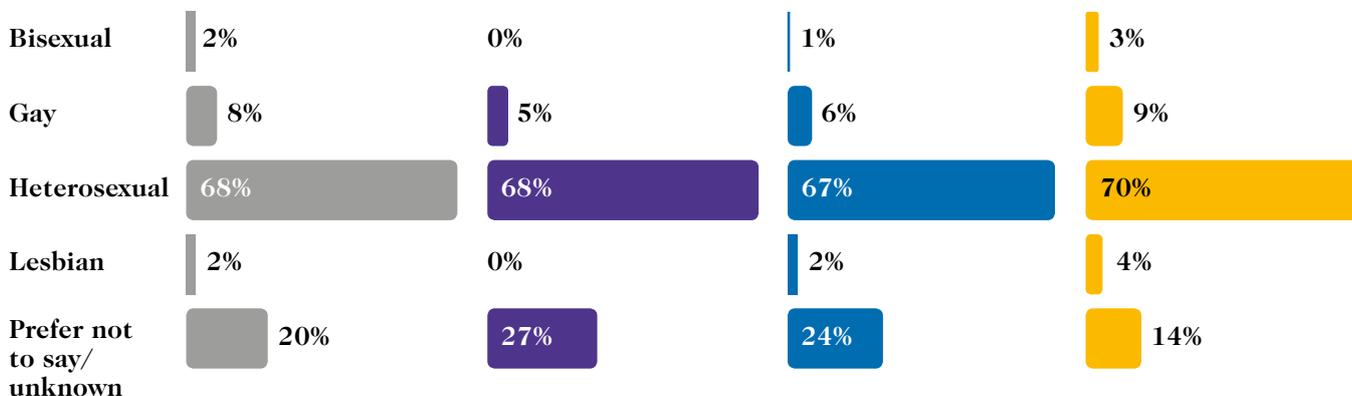
Diversity of Arts Council England staff in 2015/16 by job level

## Sexual orientation

### 2014/15



### 2015/16



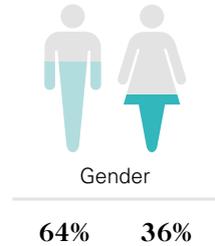
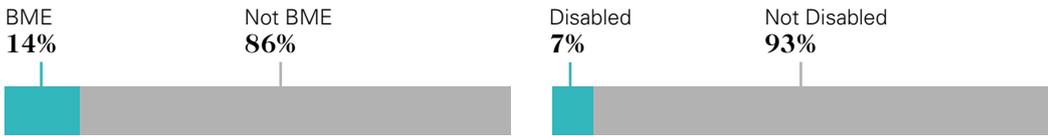
All staff
  Director
  Manager
  Other staff

# How diverse is our workforce?

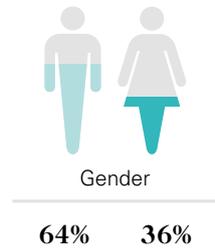
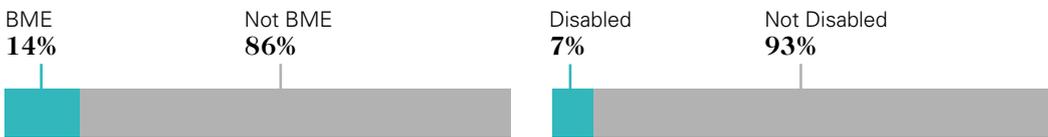
Diversity of Arts Council England staff in 2015/16 by job level

## National Council and Area Councils

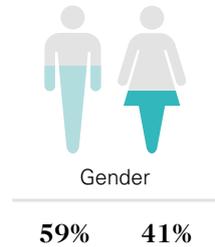
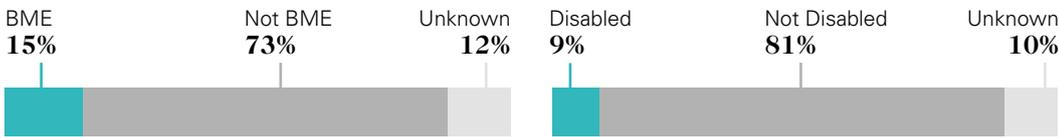
### National Council 2014/15



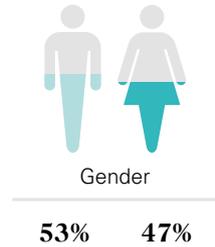
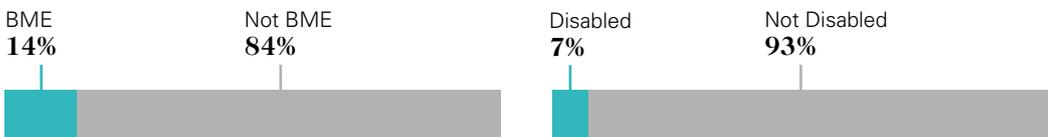
### National Council 2015/16



### Area Councils 2014/15



### Area Councils 2015/16



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Robert Mountford as Macbeth  
in Tara Arts 2015 production  
Photo © Talula Sheppard for Tara Arts



# Looking to the Future

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This report emphasises the value of data in showing our areas of progress on diversity and those areas where we need to do more work. This data shapes our future actions and investment and is crucial to us in making the case for public funding. In our next investment period (2018-22), diversity considerations will be central in the way we deliver our National Portfolio, Grants for the Arts and Culture and strategic programmes.

We want to ensure that our investment reaches artists and audiences who are representative of the diversity of contemporary England. While we acknowledge the right of individuals to withhold personal information, this inevitably leads to a partial picture of the sector as a whole. We will continue to advocate the need for more comprehensive equality and diversity monitoring in all areas, supporting organisations and encouraging individuals to participate.

We already recognise socio-economic status as a barrier to achieving greater equality and diversity. Addressing this will be a major theme of our future work. We will work to gather better data on social mobility and socio-economic status so that our investment programmes ensure that everyone can enjoy the opportunities art and culture bring, no matter their background.

The positive changes we are beginning to see with diversity are being driven by cultural change, especially the Creative Case, which provides the focus for the conversation on diversity and how it should be reflected in all our areas of work and thinking. We will build on the progress we're making with the sector, and will ensure that diversity is central in the delivery of our investment process for 2018-22.



Inside Cover: **GDance Stuck in the Mud**  
Photo © James Rowbotham

Back Cover: **The Colour of Time**  
at **Cast, Doncaster**  
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