
Equality, Diversity and the Creative Case



A Data Report, 2016-2017





Charity registration no 1036733

To download this publication, and for the full list of Arts Council publications, see artscouncil.org.uk. This publication is available in Braille or large print and on audio CD – to request a copy, please contact us. We also welcome all comments on our print and digital publications to web@artscouncil.org.uk.

ISBN: 978-0-7287-1576-9

© Arts Council England, January 2018

Front Cover

Dancers recreate Chicago for photography project **11 Million Reasons to Dance** by Sean Goldthorpe, commissioned by People Dancing. Photo © Sean Goldthorpe

Inside Cover

Dickie Beau, **LOST in TRANS** at In Between Time 2017. Photo © Paul Blakemore

Arts Council England

The Hive, 49 Lever Street
Manchester M1 1FN

Email: enquiries@artscouncil.org.uk

Phone: 0161 934 4317

Textphone: 020 7973 6564

Website: artscouncil.org.uk

Twitter: @ace_national

Instagram: @aceagrams

Facebook.com/artscouncilofengland

Contents

Introduction	2
Executive summary	4
Understanding the data	8
Understanding ethnicity	8
Reporting 'unknown' data	8
Workforce	10
Gender	12
Ethnicity	14
Disability	18
Sexual orientation	21
Representation at different job levels	22
Diversity in larger organisations	28
Leadership	30
Key leadership roles	30
Boards	32
Creative Case for Diversity ratings	36
Grants for the Arts	38
Audiences	40
Arts Council workforce and leadership	41
Gender	41
Ethnicity	42
Disability	42
Sexual orientation	43
Age	43
Representation at different job levels	44
National and Area Councils	46
Looking to the future	47

Introduction

Arts and culture hold up a mirror to our world, but they are also influential in shaping the future. They show us the way things are, and what they can be. The extent of their influence depends on the connection they have with society – how closely they represent it, and how relevant they are to its concerns.



Sir Nicholas Serota CH. Photo: Hugo Glendinning

Diversity is crucial to the connection between the arts and society; it represents a commitment to the wider world, and forms a two-way channel along which people can travel and find a platform to tell their stories.

For the arts and cultural sector, diversity is a test of resolve, not because of a lack of willingness, but because many of the underlying power structures of our world evolved in past eras, and the processes of succession have gone unchallenged.

To have real change, we must change from within, and we must change in a spirit of creative generosity. It is not only a matter of choosing to do the right thing, but of understanding diversity as a source of cultural inspiration that also makes a demonstrable contribution to the long-term health of the arts. It is recognised as being

important to the prosperity of organisations and businesses, bringing new ideas and fresh perspectives.

Given the correlation between minority groups and disadvantage, we must also consider the importance of diversity in relation to social mobility, which is fast becoming one of the issues of our age. Arts and culture have a part to play in ensuring that opportunity does not become confined to an ever smaller and self-selecting demographic.

For a long time the Arts Council has used policy and its investment to help the arts and culture sector on its journey to become genuinely diverse. Now we are starting to see signs of progress at a structural level. This year, a significantly higher number and value of Grants for the Arts awards went to Black and minority ethnic, disabled and female applicants.

Our new National Portfolio includes 96 organisations led by people from Black and minority ethnic backgrounds and 35 organisations led by disabled people. Ratings show that existing portfolio members are also performing better on the Creative Case for Diversity.

However, aspirations are not always translating into meaningful actions or significant appointments. The reasons are complex, but leadership plays a major role. More power should be in the hands of those who understand the need for change. In this, the Arts Council recognises that we also need to change. We must recruit more diversely at all levels.

To address the many aspects of diversity requires scrupulous self-examination and willingness to keep learning and changing. We are currently conducting work that will help us better understand socioeconomic demographics and barriers facing artists, new and developing talent, staff, leaders, audiences and participants. This will help us to ensure that everyone, regardless of their economic background, has the opportunity to participate in art and culture.

We will continue encouraging diversity through our development work with our partners, our funding agreements and our targeted investment. We know there are no quick fixes; we are in this for the long haul.

We will shortly move into the next round of our National Portfolio. We're excited by the mix of this portfolio and want to see the members – new and old alike – take on the challenge of responding to our changing world. We'll be here providing support, guidance and funding to help you create new work, embrace new voices and reach out to new audiences.

Above all, we must remember that this is a journey of hope that will change many lives for the better. Working together, we can shape a future for diverse artists, arts organisations, museums and libraries – and for a society that is made by everyone, for everyone to enjoy.

Sir Nicholas Serota CH
Chair, Arts Council England

Black Swan recreated for photography project 11 Million Reasons to Dance by Sean Goldthorpe, commissioned by People Dancing. Photo © Sean Goldthorpe



Executive Summary

Diversity is an integral part of our 10-year strategy, *Great art and culture for everyone*. As the national development and investment agency for art and culture we have a duty to ensure that public money reaches and benefits all of society.

We support work that reflects the extraordinary range of people that make up our nation and we encourage greater diversity among audiences and within the workforce. Our commitment to diversity is a creative journey that will result in new kinds of partnership, both structural and aesthetic. It will help deliver a fairer, more representative arts and cultural sector, which is more resilient and has wider and deeper roots in society.

This annual report, which includes data for the period 1 April 2016 – 31 March 2017, gives us the opportunity to assess our progress.

We are making progress in some areas

This report suggests that recent changes in policy and approach, both at the Arts Council and our funded organisations, are having an impact.

The last year saw an encouraging increase in diversity among Grants for the Arts recipients, with a significant rise in the number and value of awards to Black and minority ethnic, disabled and female applicants.

While the success rate among these groups improved, there was also a reduction in the percentage of applications from disabled and female applicants that were found ineligible at the first stage of assessment (15% and 11% respectively).

Arts and cultural organisations are making progress with integrating diversity across all areas of their programme. Almost half of our National Portfolio Organisations (NPOs) were given the highest Creative

Case for Diversity rating this year, compared to a third of organisations given this rating last year.

The proportion of organisations providing complete diversity data is improving, but the rate of change needs to increase. The percentage of individuals choosing to answer 'prefer not to say' is low for most questions – showing that there is a growing understanding of the importance of providing this data.

Areas for improvement

Despite some consistent progress, there remains a large gap between organisational aspiration and action. Equality action plans are not yet delivering the key structural changes and appointments that will address the under-representation of certain groups in the sector's workforce, leadership and audiences.

There remains significant under-representation of people from Black and minority ethnic backgrounds, disabled people and – in some roles – women.

This applies to the Arts Council as well as our funded organisations. We hold ourselves to the same standards as the rest of the sector and are currently working with a specialist consultancy group to review our recruitment practices.

In the working age population, 16% of people are from a Black or minority ethnic background, compared to only 11% of staff at National Portfolio Organisations (NPOs), 4% of staff at Major Partner Museums (MPMs) and 9% of staff at the Arts Council.

Jess Thom and Jess Mabel Jones,
Backstage in Biscuit Land
at Battersea Arts Centre.
Photo © James Lyndsay



We also face a major challenge with representation of disabled people; 20% of the working age population identify as disabled, compared to only 4% of staff at NPOs and MPMs and 6% of staff at the Arts Council.

Under-representation is even more acute in those key leadership roles that we would expect to be influential in promoting diversity.

Among NPOs and MPMs, only 8% of Chief Executives, 10% of Artistic Directors and 10% of Chairs come from Black and minority ethnic backgrounds. At the highest level, women are also under-represented – they make up just 35% of Artistic Directors and Chairs, despite being 46% of the total workforce.

At the Arts Council, 66% of our staff are women. While they are well-represented in Manager roles they make up less than half of Director roles. In contrast, those from Black and minority ethnic backgrounds are well-represented in Director roles but under-represented at Manager level. Disabled staff are slightly under-represented in both Director and Manager roles.

There has been an improvement in the composition of boards of National Portfolio Organisations, which are now broadly reflective of the workforce. However, Black and minority ethnic backgrounds and women are still under-represented on the boards of Major Partner Museums.

The proportion of people from Black and minority ethnic backgrounds and disabled people on our National Council and Area Councils is slightly higher than the Arts Council workforce. At the time data was collected for this report women were under-represented on National Council, however new members have recently been appointed – by March this year the council will have equal proportions of men and women.

While representation of those who identify as lesbian, gay or bisexual is strong at the Arts Council – 13% of staff identify as part of this group, compared to 2% of the working age population, representation is less strong among NPOs (4%) and MPMs (1%). However, this question is relatively new and responses include high levels of unknown data.

Research conducted by other bodies (which is not analysed in this report) suggests that people from poorer socioeconomic backgrounds are also under-represented in our sector.

What is preventing progress?

We have now been publishing diversity data for three years. While this is not sufficient time to identify long-term trends, by continuing to collate data we will build a credible evidence base that will improve our understanding of diversity across the sector and increase our ability to influence the agenda.

We need better reporting. For example, we still have no disability data for half of the NPO and MPM workforce and no ethnicity data for a third of the workforce. The true picture may be better or worse than the one we can currently present.

We encourage all our funded organisations to commit to collecting and reporting data from every individual in their workforce and we are always improving our data collection processes to help organisations give a more accurate picture. We have for example introduced an 'unknown' category to distinguish between individuals that answered 'prefer not to say' and those about whom the organisation holds no data. However, these refinements inevitably limit our ability to make year-on-year comparisons.

We have also refined our reporting of ethnicity, to show individuals working in our sector who come from white backgrounds that are not British or Irish. A significant minority of the workforce choose to identify as part of this group, highlighting how our sector draws upon talent from all over the world. This will become increasingly relevant as we approach our exit from the EU and we will work to extend our knowledge of this topic.

In areas of slow progress there are sometimes deep structural challenges that extend beyond the arts and culture sector. The Arts Council and our funded organisations have little influence over wider trends in society and policy that may influence our sector.

We will continue to promote policy that supports the entire arts and culture ecology and helps talent to progress, whether at school or board level. Our guidance and funding programmes can help organisations address diversity and representation. But there are no quick fixes, and we cannot address the underlying issues on our own.

Social mobility has been identified as an important issue facing our society and we want to have a better understanding of how to address it in our work. We are undertaking a programme of research and policy development around socioeconomic demographics and barriers facing artists, new and developing talent, staff, leaders, audiences and participants.



Battersea Arts Centre Beatbox Academy performing as part of Battersea Art Station. Photo © Charlie Round-Turner



An Autism awareness project by Mayflower Theatre and ZoieLogic Dance Theatre. Photo © Matt Bartram

Understanding the data

This is our third annual report on diversity in the arts and culture workforce. Though we recognise diversity in its broadest sense and are always refining our understanding of it, the data in this report focuses on four protected characteristics defined in the Equality Act 2010 – race (ethnicity), disability, sex and sexual orientation.

This report analyses data on:

- The workforce of National Portfolio Organisations (NPOs) and Major Partner Museums (MPMs), including the diversity of people in key leadership roles and at different job levels
- The Creative Case for Diversity ratings of NPOs and MPMs, which record how well they respond to diversity through different areas of their programme
- The diversity of artists and organisations who received investment in the last year through our Grants for the Arts fund
- The diversity of the Arts Council's workforce and leadership
- The socioeconomic diversity of audiences for our NPOs

Most of this data is for the period 1 April 2016 – 31 March 2017.

Understanding ethnicity

Last year we introduced a new option for NPOs and MPMs to use when identifying the ethnicity of their workforce – 'white - other'. This is distinct from 'white - British', 'white - Irish' and 'white - gypsy/Irish traveller'. The new category includes people from all other white backgrounds, including for example those from other European countries – data which will become increasingly important to record as we approach our exit from the EU.

In last year's report, 'white - other' was included in the 'Black and minority ethnic' grouping. We now recognise this grouping

does not give an accurate picture of ethnic diversity in the sector, so in this report 'white - other' is shown as a separate category.

This new option means that we cannot compare this data further back than 2015/16, since the options available were not the same. However, future datasets will be comparable.

Reporting 'unknown' data

This year we introduced additional options of 'prefer not to say' and/or 'unknown' to some questions, to separate instances where individuals have chosen not to disclose data in relation to a protected characteristic from those where organisations have not been able to capture data. This report indicates throughout where such reporting options have been added.

Adding these options has caused big fluctuations in the reported proportions of individuals in various groups. For example, the proportion of individuals in the workforce identified as male and those identified as female have both fallen significantly. This is accounted for by comparable rise in the proportion of individuals identified as 'prefer not to say' or 'unknown' – showing that many changes in the reported data probably do not reflect actual changes in the workforce, only changes in reporting.

Although this presents a more accurate picture of the actual data organisations hold about their workforce, it negates year on year comparisons since the previous options given for the question were not the same.

However as we continue to collect data that includes 'prefer not to say' and 'unknown', we will be able to make year on year comparisons in future.

This year's report highlights a high level of 'unknown' responses across many questions, with no disability data for half the workforce, no ethnicity data for a third of the workforce and no sexual orientation data for 60% of the workforce.

It is important to note that the proportion of people choosing 'prefer not to say' is relatively low for most questions, indicating that a large majority of people are happy to answer these questions if asked. Organisations should put in place the necessary steps to ensure all permanent, contracted and voluntary staff are encouraged to provide data.



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’s 10-year strategy for 2010-20

It is vital that talented individuals are recognised and nurtured, regardless of who they are or where they are from. There should be no barriers to stop anyone advancing to the highest level, if they have the skill and desire. We want to see diverse talent represented across different job functions, at all levels of responsibility.

As previously discussed, there are high levels of ‘unknown’ data for many questions, making it difficult to give an accurate picture of the workforce. However, the data we have from National Portfolio Organisations (NPOs), Major Partner Museums (MPMs) and Arts Council England shows that both people from a Black and minority ethnic background and disabled people are under-represented across the workforce and leadership of the arts and cultural sector.





Birmingham REP in association with Ramps on the Moon, **The Government Inspector** at New Wolsey Theatre. Photo: Robert Day

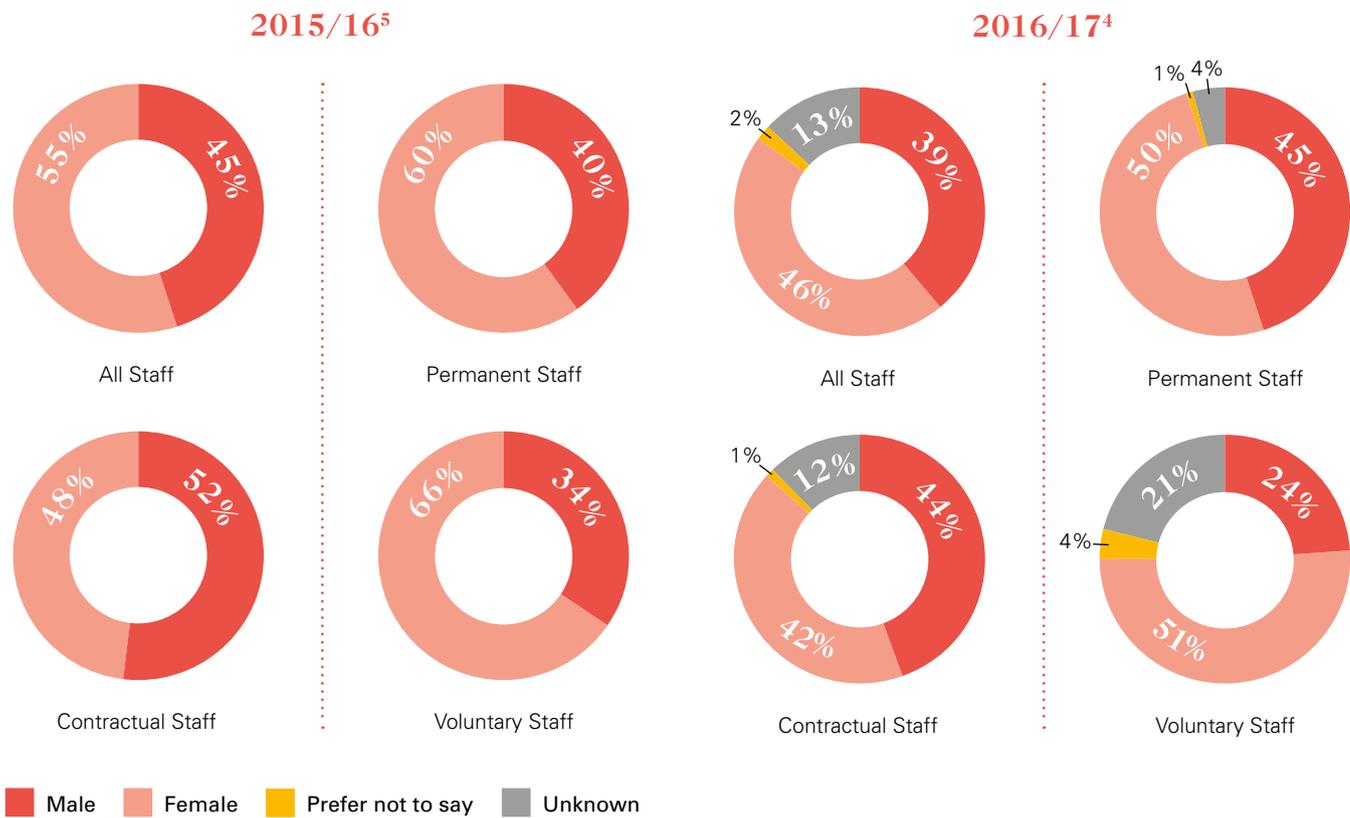
Gender

Women make up just over half of England’s working age population.¹ In contrast to this almost even split in the population, there appear to be far more women working at NPOs and MPMs than men.

The difference is greater in MPMs, where 51% of staff are women and 32% are men; in NPOs 46% of staff are women and 39% are men. In addition, 191 people across both NPOs and MPMs identify as ‘non binary’ – a new option added this year at the request of several organisations.²

The proportion of both women and men at NPOs and MPMs appears to have fallen, but we believe this is largely due to changes in reporting.³

National Portfolio Organisations

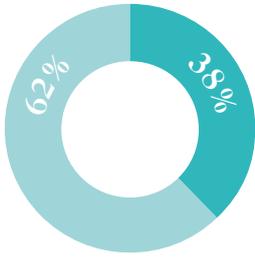


¹ Figures from the Annual Population Survey 2016/17 – 50.2% of the working age population of England identify as female.
² This represents less than 0.5% of the total workforce and is therefore not shown in the charts, where figures are rounded to the nearest 1%.
³ See ‘understanding the data’ for further details.
⁴ In the survey questions for 2016/17, we specified that ‘male’ should include trans men and ‘female’ should include trans women.
⁵ ‘Prefer not to say’ and ‘unknown’ were not available as options for this question in 2015/16.

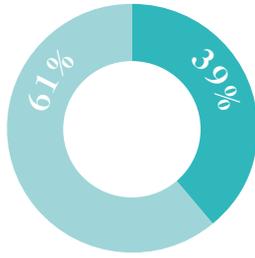
Major Partner Museums

2015/16

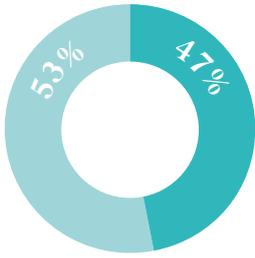
2016/17



All Staff



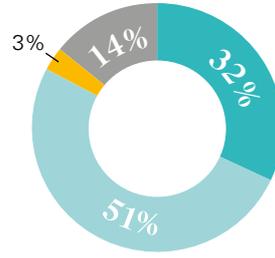
Permanent Staff



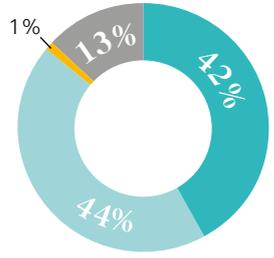
Contractual Staff



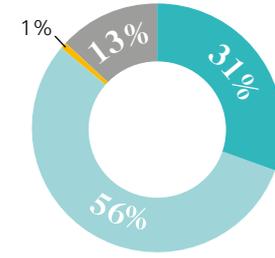
Voluntary Staff



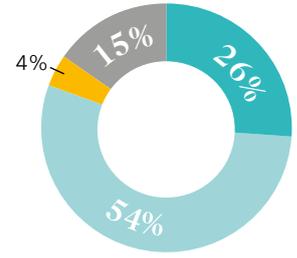
All Staff



Permanent Staff



Contractual Staff



Voluntary Staff

■ Male
 ■ Female
 ■ Prefer not to say
 ■ Unknown



Rosie Kay Dance Company, **MK Ultra**. Photo © Brian Slater

Ethnicity

In the working age population of England, 16% of people are from a Black or other minority ethnic (BME) background.⁶ Currently these groups are significantly under-represented in the workforce of our funded organisations – only 11% of staff at NPOs and 4% of staff at MPMs identify as BME.

This year we present ‘white – other’ as a separate category, to show the proportion of staff from a white background that is not British or Irish (for example white Europeans).⁷

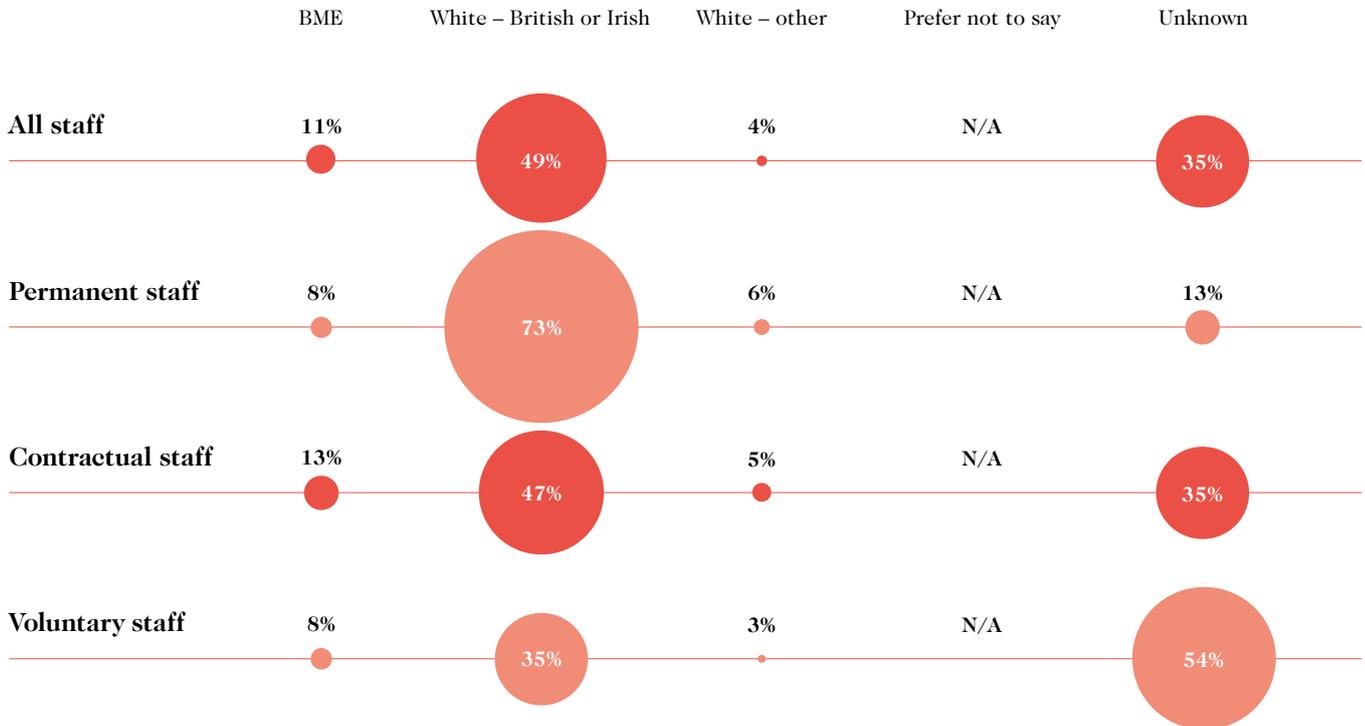
A much larger proportion of staff at MPMs than those at NPOs answered ‘prefer not to say’. We do not know whether this is due to a lack of understanding about the relevance of this data, or some fundamental difference in the profile of staff working at MPMs compared to those at NPOs.

Although levels of reporting have improved since 2015/16, we still have no data on the ethnicity of 31% of the NPO workforce and 36% of the MPM workforce. As discussed, this makes it difficult to produce an accurate picture of the workforce, because we don’t know if the individuals for whom we have data are a representative sample.



National Portfolio Organisations

Ethnicity of staff – 2015/16



Ethnicity of staff – 2016/17



⁶ Figure from the Annual Population Survey 2016/17.

⁷ See 'understanding the data' for further details.

A student admires work at Bow Arts.
Photo: Rob Harris

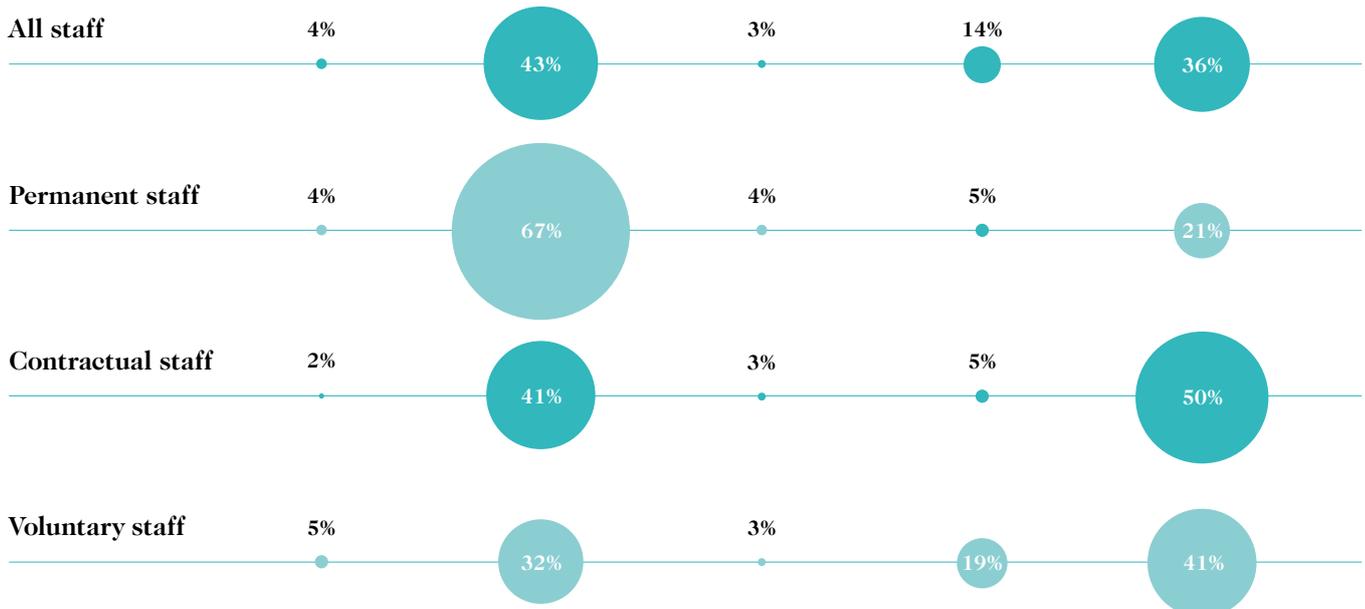


Major Partner Museums

Ethnicity of staff – 2015/16



Ethnicity of staff – 2016/17



Disability

Disabled people are significantly under-represented in the workforce of our funded organisations. While 20% of working age adults in England identify as having a work-limiting disability, only 4% of staff at NPOs and MPMs identify as disabled. This is the same as last year, though there has been a slight increase in the proportion of permanent staff identifying as disabled.

A much larger proportion of staff at MPMs than those at NPOs answered 'prefer not to say'. We are unsure whether this is due to a lack of understanding around how this data is used, or some difference in the profile of staff working at MPMs compared to those at NPOs.

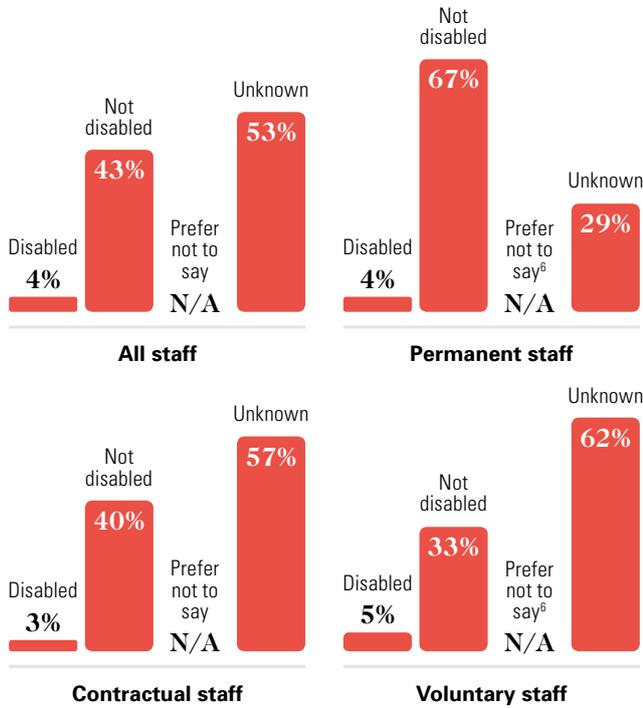
We have no data for half of the NPO workforce and for 36% of the MPM workforce. This high level of unknown data makes it extremely difficult to draw any accurate conclusions, as we have no way of knowing if the individuals for whom we have data are representative of the whole workforce. Levels of reporting have improved slightly since last year, but this change must be much more rapid if we are to understand and address the issues with urgency.



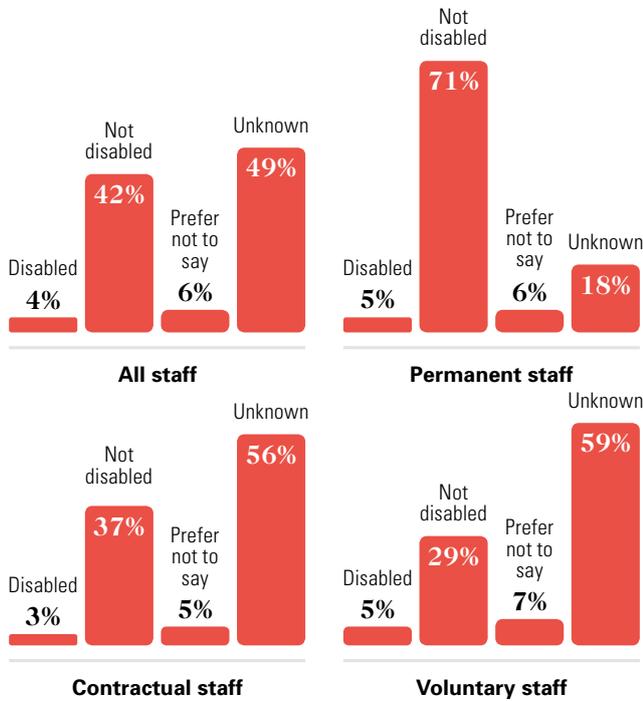
Stoppap Dance Company, **Artificial Things**. Photo © Christopher Parkes / Stoppap Dance Company

National Portfolio Organisations

Disabled staff – 2015/16

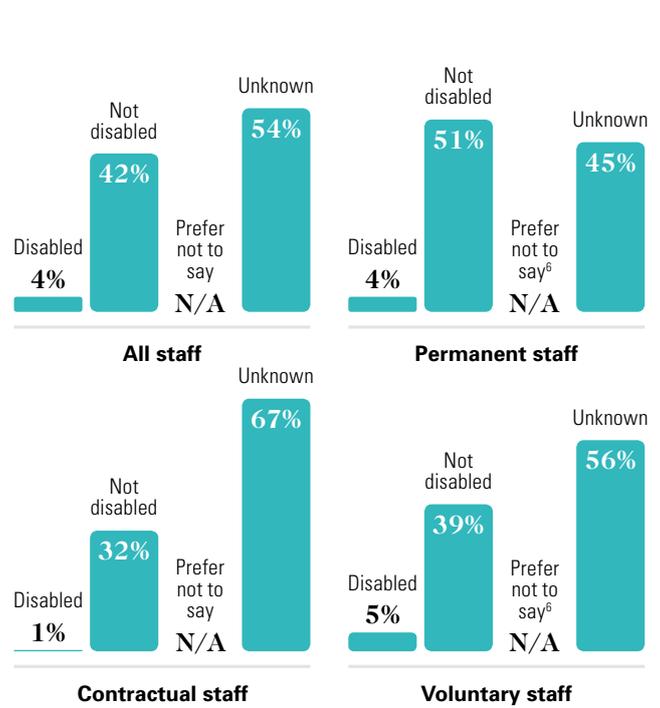


Disabled staff – 2016/17

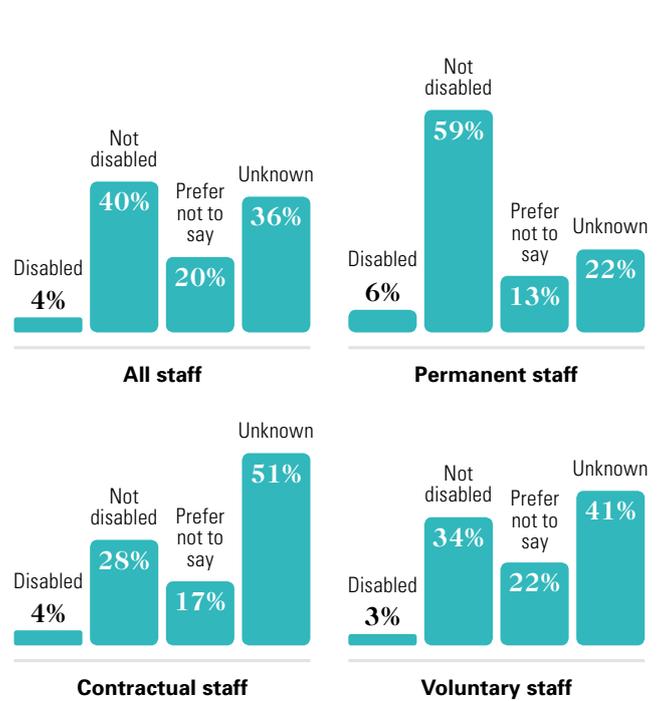


Major Partner Museums

Disabled staff – 2015/16



Disabled staff – 2016/17



■ NPO ■ MPM

⁶ 'Prefer not to say' not available as an option in 2015/16.



Dickie Beau, **LOST in TRANS** at In Between Time 2017.
Photo © Paul Blakemore

Sexual orientation

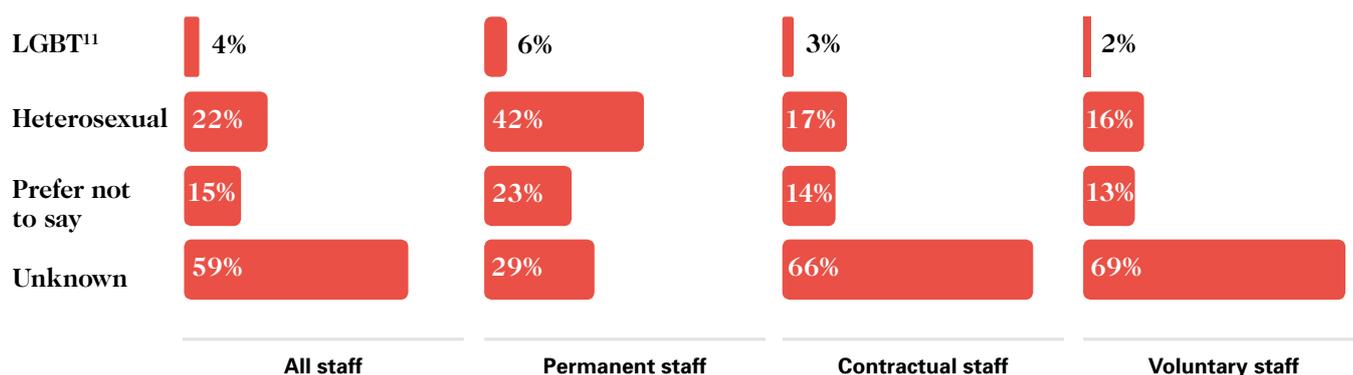
In the working age population, 2% of people identify as lesbian, gay or bisexual.⁹ This group appears to be well represented in the NPO workforce, but slightly under-represented in the MPM workforce.

A much larger proportion of NPO staff answered 'prefer not to say' than for other questions – 15% of staff chose this option, in comparison to 4% when asked about their ethnicity and 6% when asked if they consider themselves disabled.¹⁰ This may be due to this being a relatively new question, or individuals may be less willing to disclose because of potential sensitivities.

This question currently has the highest level of unknown data of all those in the report – we have no data for around 60% of the workforce. We believe this is because 2016/17 is only the second time we've asked organisations to report on the sexual orientation of their staff. We hope that reporting on this question will improve in subsequent years as organisations incorporate it into their data collection.

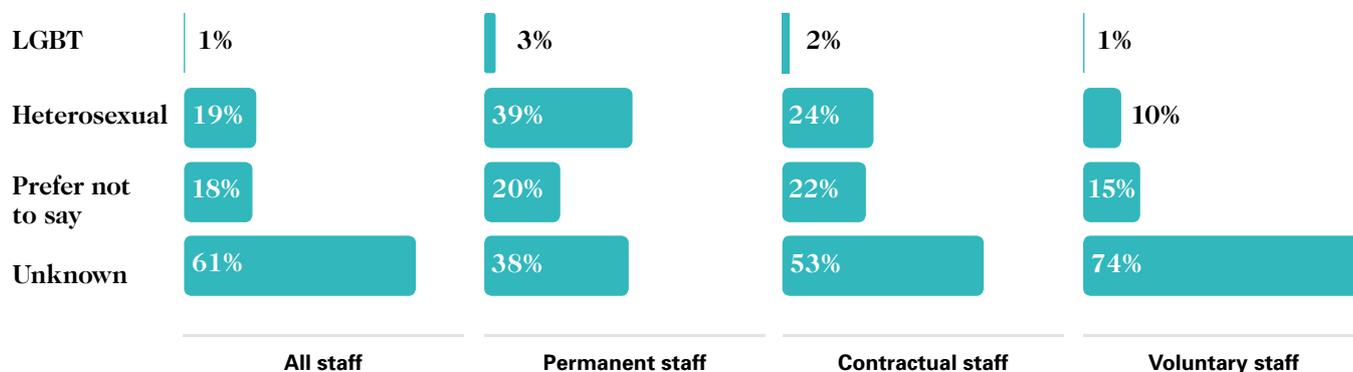
National Portfolio Organisations

2016/17



Major Partner Museums

2016/17



⁹ Figure from the Annual Population survey. An additional 0.5% identify as 'other' (i.e. not heterosexual, lesbian, gay or bisexual).

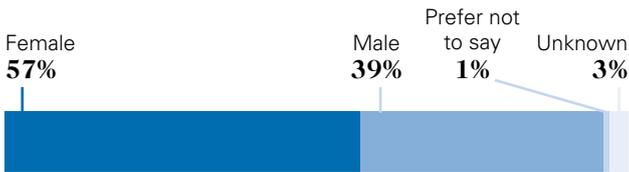
¹⁰ Staff at MPMs were more likely to choose 'prefer not to say' for the ethnicity and disability questions, so the proportion of staff selecting that option for this question is roughly in line with other questions.

¹¹ Includes all those who selected the options 'gay woman/lesbian', 'gay man' or 'bisexual'.

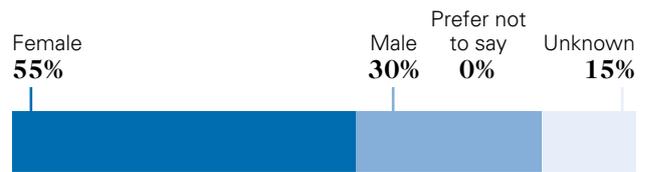
Representation at different job levels¹²

Gender of staff at different job levels – 2016/17¹³

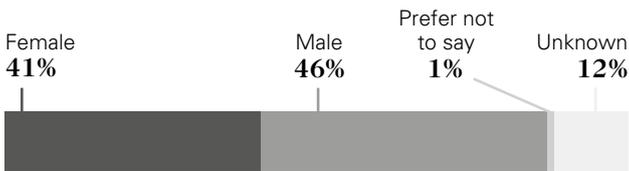
NPO Managers



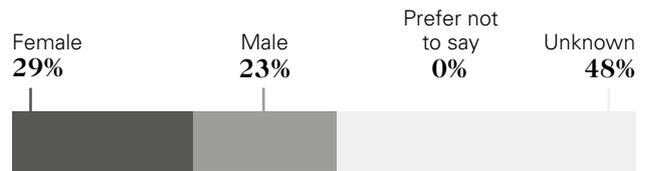
MPM Managers



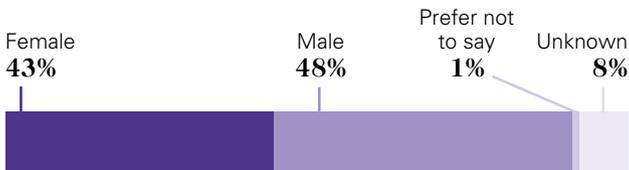
NPO Artistic staff¹³



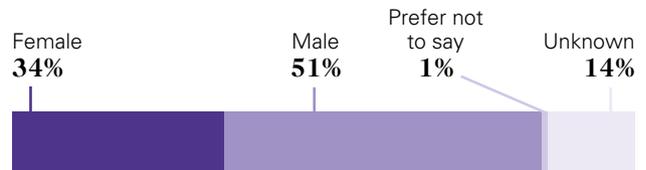
MPM Artistic staff



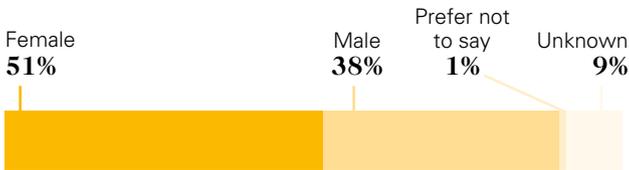
NPO Specialist staff¹⁴



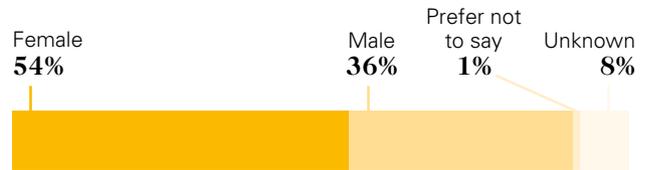
MPM Specialist staff



NPO Other staff¹⁵



MPM Other staff



¹² This data is for paid staff only – it includes both permanent and contractual staff.

¹³ For comparative data from 2015/16, see last year's report at www.artscouncil.org.uk/diversity.

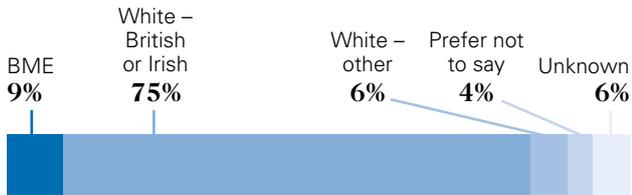
¹⁴ 'Artistic staff' refers to creative staff such as writers, actors, photographers, and dancers.

¹⁵ 'Specialist staff' refers to directors, choreographers, producers, programmers, curators, conservators and others. It includes artistic directors, museum directors, Stage Managers and educational, marketing and audience development staff.

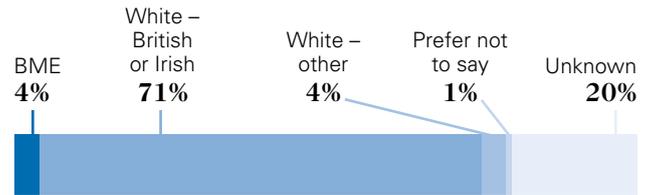
¹⁶ 'Other staff' refers to administrative and technical staff, for example finance, box office or ticketing staff and lighting or sound technicians.

Ethnicity of staff at different job levels – 2016/17

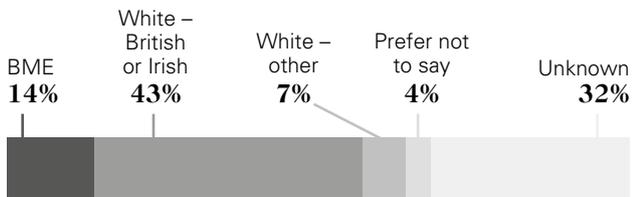
NPO Managers



MPM Managers



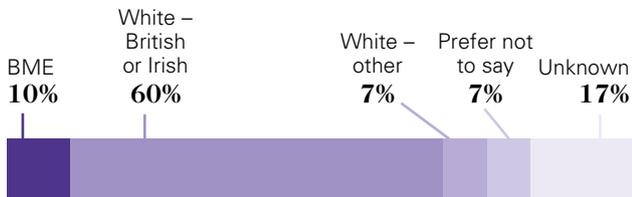
NPO Artistic staff



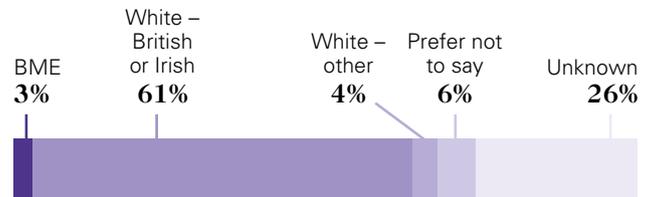
MPM Artistic staff



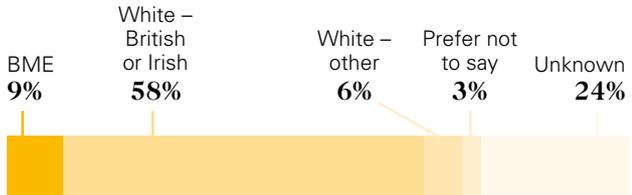
NPO Specialist staff



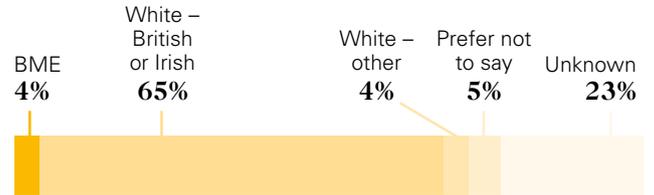
MPM Specialist staff



NPO Other staff



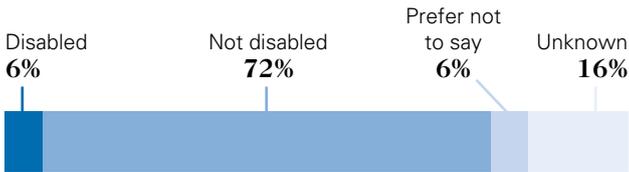
MPM Other staff



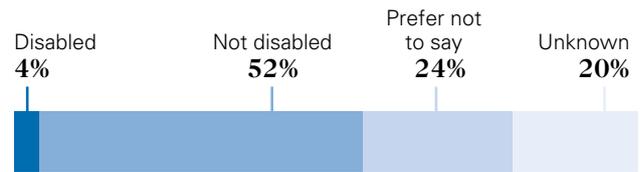
■ Manager
 ■ Artistic staff
 ■ Specialist staff
 ■ Other staff

Disabled staff at different job levels – 2016/17

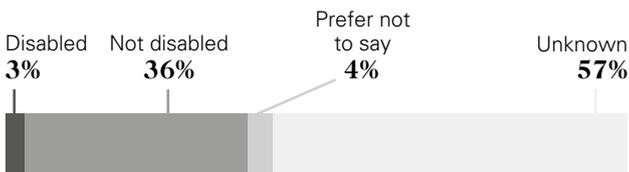
NPO Managers



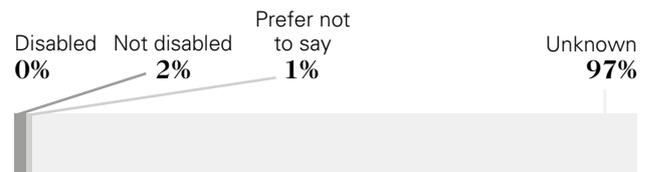
MPM Managers



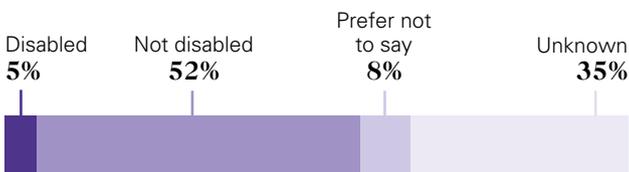
NPO Artistic staff



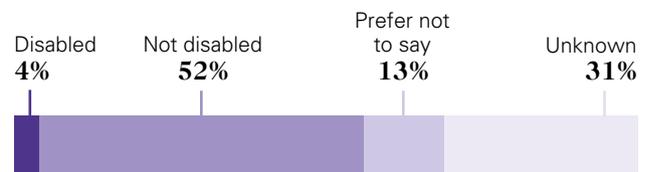
MPM Artistic staff



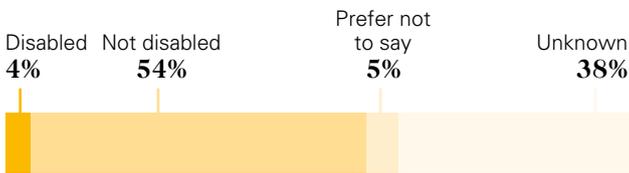
NPO Specialist staff



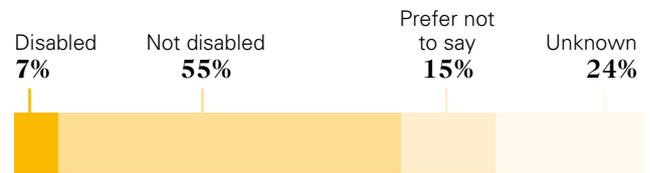
MPM Specialist staff



NPO Other staff



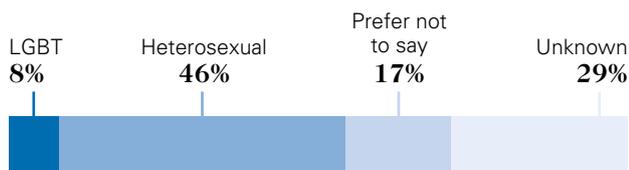
MPM Other staff



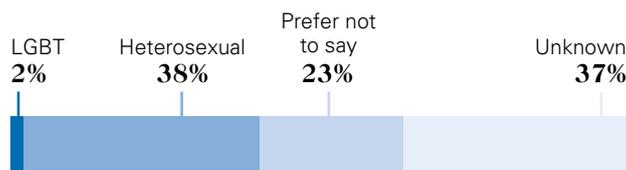
■ Manager
 ■ Artistic staff
 ■ Specialist staff
 ■ Other staff

Sexual orientation of staff at different job levels – 2016/17

NPO Managers



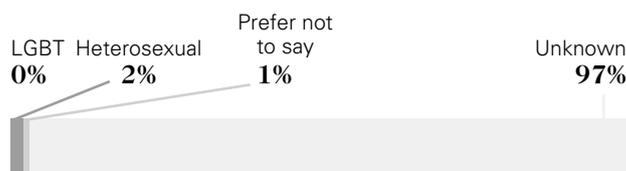
MPM Managers



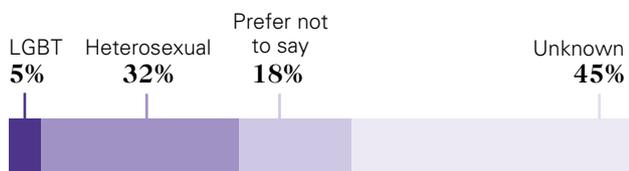
NPO Artistic staff



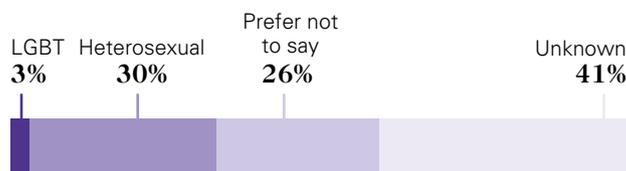
MPM Artistic staff



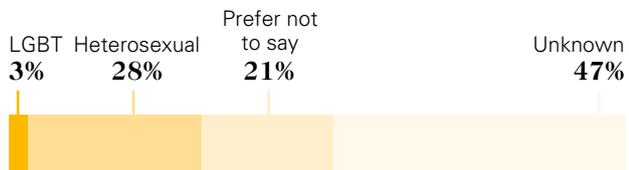
NPO Specialist staff



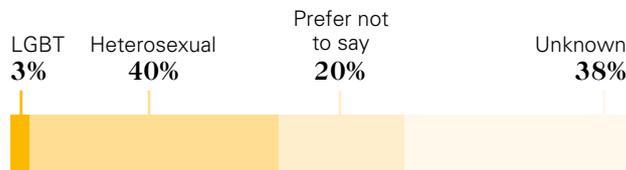
MPM Specialist staff



NPO Other staff



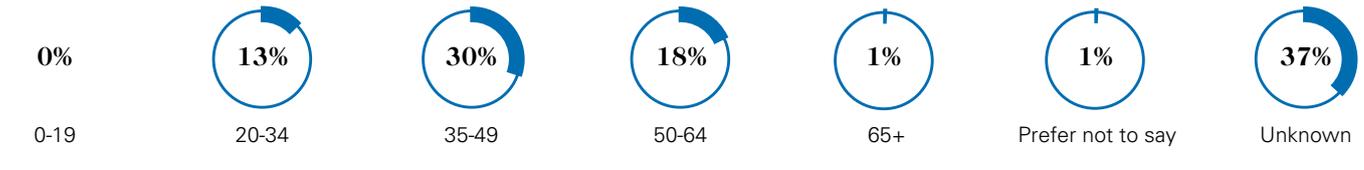
MPM Other staff



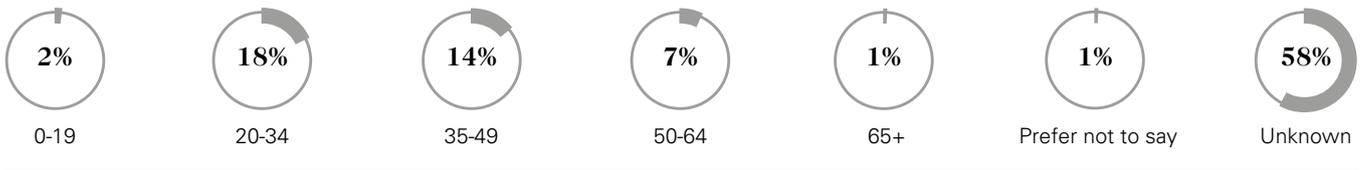
■ Manager
 ■ Artistic staff
 ■ Specialist staff
 ■ Other staff

Age of staff at different job levels – 2016/17¹⁷

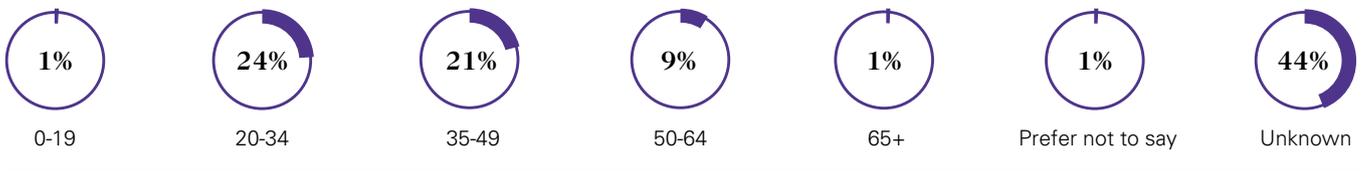
National Portfolio Organisations



Managers



Artistic staff



Specialist staff



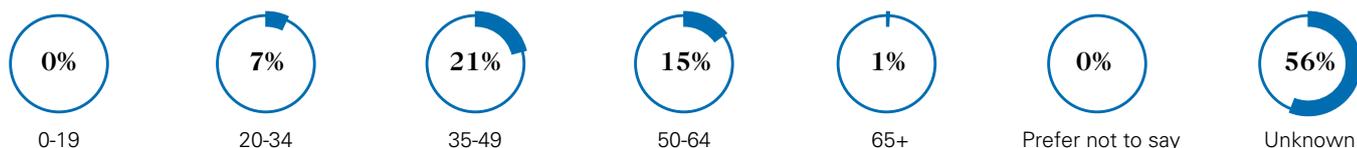
Other staff



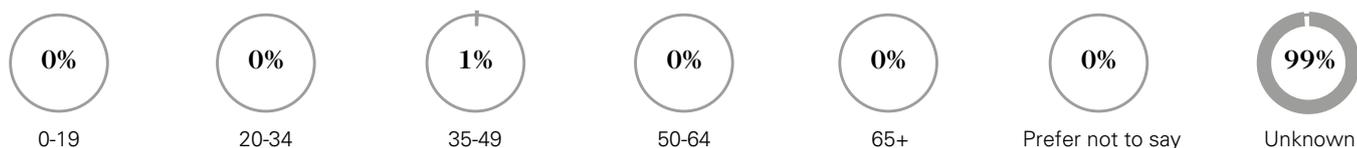
¹⁷ There were difficulties with collecting data on age for 2016/17, so levels of unknown data are higher than in 2015/16.

Age of staff at different job levels – 2016/17

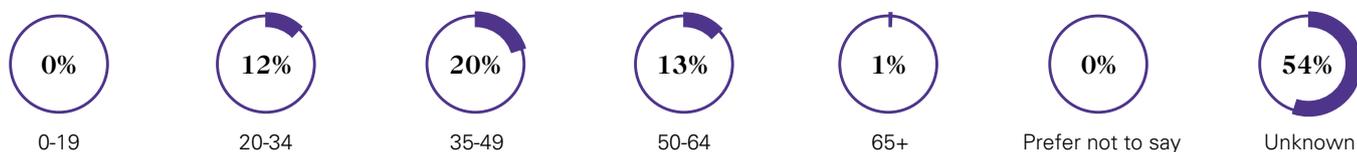
Major Partner Museums



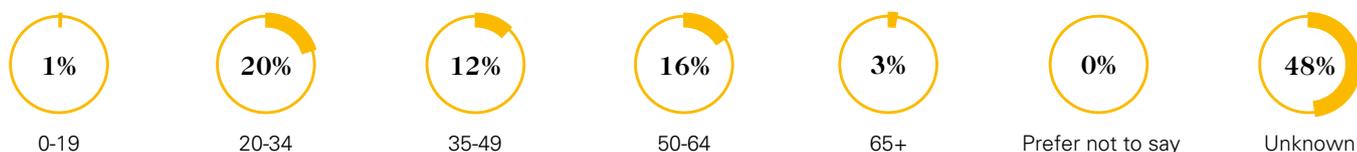
Managers



Artistic staff



Specialist staff



Other staff



Diversity in larger organisations

In addition to aggregated figures for all NPOs and MPMs, we also report on the individual diversity of each organisation that employs more than 50 permanent staff.¹⁸

Organisation	Women	Men (¹⁹)	BME	White – British or Irish	White – other	Unknown	Disabled	Unknown	0-19	20-34	35-49	50-64	65+	Unknown
Academy of Circus Arts & Physical Theatre t/a Circomedia	51%	49%	2%	91%	6%	2%	0%	0%	2%	40%	45%	11%	0%	2%
Aldeburgh Music	62%	38%	8%	84%	8%	0%	5%	0%	0%	21%	30%	46%	3%	0%
Almeida Theatre Company Ltd	60%	40%	8%	73%	6%	13%	3%	29%	1%	73%	20%	6%	1%	0%
ARC, Stockton Arts Centre	48%	52%	6%	94%	0%	0%	4%	0%	6%	74%	19%	2%	0%	0%
Arnolfini Gallery Ltd	65%	35%	5%	79%	11%	5%	11%	10%	0%	70%	21%	5%	0%	0%
Baltic Centre For Contemporary Arts	58%	42%	0%	25%	0%	75%	2%	32%	1%	53%	34%	11%	1%	0%
Barbican Centre	52%	48%	11%	65%	10%	14%	0%	12%	1%	47%	35%	15%	2%	0%
Battersea Arts Centre	63%	37%	22%	72%	5%	2%	2%	22%	3%	70%	25%	2%	0%	0%
Beamish The Living Museum of the North	50%	50%	1%	2%	0%	97%	3%	0%	9%	38%	15%	32%	5%	0%
Belgrade Theatre Trust (Coventry) Limited	48%	52%	10%	88%	2%	0%	4%	11%	4%	43%	27%	23%	2%	0%
Birmingham Museums Trust	64%	36%	14%	52%	0%	34%	0%	36%	8%	35%	34%	22%	1%	0%
Birmingham Repertory Theatre	61%	39%	14%	82%	5%	0%	3%	0%	2%	57%	25%	14%	2%	0%
Birmingham Royal Ballet	50%	50%	13%	76%	10%	0%	1%	0%	2%	41%	29%	27%	1%	0%
Black Country Living Museum	57%	43%	0%	0%	0%	100%	0%	43%	0%	18%	24%	29%	29%	0%
Book Trust	84%	16%	8%	86%	6%	0%	0%	0%	0%	41%	41%	18%	0%	0%
Bournemouth Symphony Orchestra	58%	43%	0%	94%	6%	0%	18%	34%	0%	19%	36%	41%	4%	0%
Brighton Dome and Festival Ltd	53%	47%	3%	90%	6%	1%	1%	46%	2%	46%	41%	10%	2%	0%
Bristol Music Trust	47%	53%	1%	35%	2%	62%	4%	38%	0%	26%	34%	35%	6%	0%
Bristol Old Vic And Theatre Royal Trust Limited	62%	38%	6%	89%	5%	0%	0%	0%	11%	63%	17%	9%	0%	0%
Bristol's Museums, Galleries & Archives (BMGA)	70%	30%	6%	78%	6%	11%	10%	1%	0%	16%	42%	29%	5%	8%
Cheltenham Festivals	73%	27%	2%	95%	4%	0%	2%	0%	0%	41%	29%	30%	0%	0%
Chichester Festival Theatre	75%	25%	0%	100%	0%	0%	1%	0%	7%	23%	36%	32%	1%	0%
City Of Birmingham Symphony Orchestra	52%	48%	0%	0%	0%	100%	0%	48%	0%	32%	37%	31%	0%	0%
Colchester Mercury Theatre Limited	63%	37%	0%	100%	0%	0%	2%	34%	2%	63%	22%	13%	0%	0%
Contact Theatre	67%	33%	19%	75%	1%	4%	0%	33%	1%	79%	15%	4%	0%	0%
Contemporary Dance Trust	60%	40%	17%	60%	23%	0%	9%	0%	0%	49%	38%	11%	2%	0%
HOME (Greater Manchester Arts Centre Ltd)	53%	47%	16%	81%	3%	0%	0%	47%	0%	46%	41%	11%	3%	0%
Crafts Council	84%	16%	7%	36%	10%	47%	2%	7%	0%	38%	31%	9%	0%	22%
Cumbria Theatre Trust	55%	45%	0%	61%	2%	37%	5%	0%	3%	45%	23%	23%	6%	0%
Customs House Trust Ltd	67%	33%	0%	0%	0%	100%	67%	33%	2%	17%	67%	13%	2%	0%
Derby Museums	64%	36%	4%	81%	1%	13%	3%	33%	0%	29%	28%	32%	9%	1%
Derby Quad Limited	58%	42%	6%	91%	3%	0%	12%	23%	0%	52%	34%	13%	1%	0%
Design Museum Ltd	66%	34%	4%	22%	12%	62%	1%	0%	0%	45%	46%	9%	0%	0%
English National Ballet	51%	49%	18%	79%	3%	0%	1%	49%	4%	42%	23%	21%	11%	0%
English Stage Company Ltd	64%	36%	11%	75%	13%	1%	8%	0%	1%	69%	21%	7%	1%	0%
Glyndebourne Touring Opera and Glyndebourne Education	53%	47%	2%	85%	6%	7%	0%	0%	0%	28%	40%	28%	5%	0%
Halle Concerts Society	55%	45%	3%	82%	15%	0%	0%	45%	0%	30%	33%	35%	3%	0%
Horniman Museum & Gardens	61%	39%	18%	73%	10%	0%	2%	0%	0%	23%	43%	30%	4%	0%
Hull City Council	61%	39%	1%	99%	1%	0%	1%	0%	0%	18%	52%	29%	1%	0%
Hull Truck Theatre	57%	43%	2%	98%	0%	0%	4%	41%	5%	52%	27%	16%	0%	0%
Institute of Contemporary Arts	59%	41%	11%	36%	10%	43%	5%	0%	0%	59%	38%	3%	0%	0%
Ironbridge Gorge Museum Trust	63%	38%	1%	97%	2%	0%	10%	0%	1%	22%	23%	44%	10%	0%
Junction CDC Limited	40%	60%	0%	16%	0%	84%	0%	60%	6%	75%	12%	6%	1%	0%
Leeds Museums and Galleries	60%	40%	8%	78%	5%	9%	0%	9%	0%	29%	38%	33%	0%	0%
Leeds Theatre Trust Limited	58%	41%	1%	95%	4%	0%	0%	0%	5%	45%	38%	10%	3%	0%
Leicester Arts Centre Ltd	46%	54%	6%	92%	2%	0%	2%	54%	2%	65%	21%	10%	3%	0%

¹⁸ This data includes only permanent staff and applies to the period 2015/16. Publication of this data is delayed by one year to protect the identities of individuals. Unfortunately this data cannot be compared to 2014/15, due to changes in our categorisation of ethnicity.

¹⁹ 'Unknown' was not available as an option for this question in 2015/16.

Organisation	Women	Men	BME	White – British or Irish	White – other	Unknown	Disabled	Unknown	0-19	20-34	35-49	50-64	65+	Unknown
Leicester Theatre Trust Limited	57%	43%	10%	86%	3%	0%	3%	3%	2%	66%	22%	10%	0%	0%
Liverpool Everyman & Playhouse	52%	48%	3%	93%	4%	0%	11%	8%	0%	32%	45%	19%	1%	3%
London Symphony Orchestra	62%	38%	4%	92%	4%	0%	0%	38%	0%	63%	22%	13%	3%	0%
Manchester City Galleries	61%	39%	6%	91%	4%	0%	0%	39%	0%	22%	58%	19%	1%	0%
Midlands Arts Centre	58%	42%	13%	76%	5%	6%	2%	5%	2%	42%	33%	21%	1%	0%
Museum of London	62%	38%	9%	75%	16%	0%	3%	0%	0%	42%	34%	22%	1%	0%
Museums Sheffield	72%	28%	0%	5%	0%	95%	1%	0%	0%	1%	2%	1%	0%	95%
National Youth Brass Band of Great Britain	28%	72%	0%	100%	0%	0%	2%	0%	0%	24%	60%	16%	0%	0%
Norfolk Museums Service	63%	37%	2%	76%	1%	22%	2%	11%	0%	20%	36%	38%	6%	0%
North Kesteven District Council	88%	12%	3%	91%	3%	3%	35%	1%	3%	44%	29%	22%	1%	0%
North Music Trust	51%	49%	2%	90%	2%	7%	4%	5%	2%	47%	26%	22%	3%	0%
Northampton Theatres Trust Ltd	45%	55%	6%	85%	3%	5%	5%	32%	7%	46%	31%	12%	3%	1%
Northern Ballet	54%	46%	5%	76%	19%	0%	1%	46%	4%	65%	17%	13%	1%	0%
Nottingham Contemporary	65%	35%	6%	57%	5%	32%	5%	11%	3%	49%	29%	19%	0%	0%
Nottingham Media Centre Limited	49%	51%	9%	81%	0%	10%	9%	0%	0%	0%	0%	0%	0%	100%
Nottingham Playhouse Trust Limited	62%	38%	6%	94%	0%	0%	4%	0%	1%	52%	25%	18%	4%	0%
Nuffield Theatre	41%	59%	1%	18%	3%	78%	2%	53%	10%	60%	19%	9%	2%	0%
Octagon Theatre Trust Limited	71%	29%	6%	93%	1%	0%	0%	29%	0%	57%	24%	17%	3%	0%
Oldham Coliseum Theatre	66%	34%	2%	98%	0%	0%	6%	32%	2%	43%	23%	28%	4%	0%
Opera North	52%	48%	2%	94%	4%	0%	2%	24%	0%	33%	37%	29%	1%	0%
Performances Birmingham Limited	62%	38%	10%	86%	4%	0%	0%	38%	0%	40%	42%	15%	0%	3%
Pioneer Theatres Ltd	63%	37%	52%	34%	8%	6%	25%	0%	11%	37%	32%	14%	2%	5%
Polka Theatre	77%	23%	26%	74%	0%	0%	4%	0%	8%	55%	23%	15%	0%	0%
Rich Mix	53%	47%	31%	46%	24%	0%	4%	0%	4%	78%	14%	4%	0%	0%
Royal Exchange Theatre	58%	42%	8%	90%	2%	0%	5%	0%	0%	39%	36%	23%	2%	0%
Royal Liverpool Philharmonic Society	49%	51%	3%	66%	3%	27%	5%	17%	2%	44%	33%	19%	1%	0%
Royal National Theatre	50%	50%	10%	71%	9%	9%	3%	0%	0%	42%	34%	22%	2%	0%
Royal Opera House	48%	52%	9%	66%	14%	11%	1%	10%	1%	36%	34%	26%	3%	0%
Royal Pavilion & Museums, Brighton & Hove	59%	41%	2%	63%	4%	31%	4%	11%	0%	17%	23%	34%	15%	11%
Royal Shakespeare Company	57%	43%	2%	75%	5%	18%	1%	12%	4%	35%	33%	23%	5%	0%
Sadler's Wells Trust Ltd	51%	49%	20%	49%	10%	21%	5%	9%	1%	45%	23%	10%	2%	20%
Salisbury Arts Theatre Ltd	63%	37%	0%	100%	0%	0%	2%	0%	0%	42%	38%	19%	0%	0%
Seven Stories	82%	18%	0%	0%	0%	100%	0%	18%	0%	50%	29%	21%	0%	0%
Sheffield Theatres	64%	36%	2%	98%	0%	0%	0%	0%	1%	37%	34%	27%	0%	0%
Soho Theatre Company	43%	57%	17%	63%	8%	11%	28%	0%	0%	78%	19%	3%	0%	0%
South London Gallery	76%	24%	2%	25%	4%	69%	0%	20%	0%	25%	6%	0%	0%	69%
Southbank Centre Limited	58%	42%	16%	64%	11%	9%	1%	0%	0%	50%	31%	16%	3%	0%
Stoke-On-Trent and North Staffordshire Theatre Trust Limited	69%	31%	3%	96%	1%	0%	10%	24%	3%	33%	32%	29%	3%	0%
The Albany	61%	39%	47%	49%	3%	0%	12%	0%	0%	63%	27%	8%	2%	0%
The Anvil	70%	30%	0%	99%	1%	0%	7%	26%	6%	31%	34%	26%	3%	0%
The Brewery, Kendal	49%	51%	1%	87%	11%	0%	0%	3%	1%	31%	33%	34%	0%	0%
The Circus Space	60%	40%	3%	36%	2%	59%	3%	0%	0%	59%	32%	9%	0%	0%
The Courtyard Trust	51%	49%	2%	72%	9%	16%	6%	12%	7%	49%	22%	20%	2%	0%
The Hall for Cornwall Trust	61%	39%	3%	97%	0%	0%	19%	0%	0%	39%	32%	27%	2%	0%
The Hepworth Wakefield	78%	22%	1%	73%	1%	25%	6%	19%	1%	60%	25%	12%	3%	0%
The Lowry Centre Limited	51%	49%	7%	91%	2%	0%	9%	5%	2%	48%	35%	13%	2%	0%
The Roundhouse	61%	39%	10%	77%	12%	1%	3%	38%	0%	70%	27%	3%	0%	0%
The University of Warwick	52%	48%	0%	0%	0%	100%	0%	48%	0%	32%	38%	28%	2%	0%
The Wigmore Hall Trust	56%	44%	3%	31%	6%	59%	0%	44%	2%	67%	21%	19%	4%	0%
Theatre Royal Plymouth	63%	37%	2%	89%	2%	6%	1%	3%	3%	43%	28%	19%	6%	1%
Tyne & Wear Archives & Museums	63%	37%	2%	83%	1%	14%	0%	37%	0%	14%	44%	39%	3%	0%
Tyneside Cinema	55%	45%	0%	0%	0%	100%	0%	45%	0%	82%	16%	3%	0%	0%
University of Cambridge Museums	65%	35%	5%	68%	13%	14%	5%	34%	4%	28%	34%	32%	2%	0%
University of Oxford	63%	37%	0%	0%	0%	100%	0%	37%	3%	30%	38%	22%	7%	0%
Watershed Arts Trust Ltd	53%	47%	7%	79%	15%	0%	0%	0%	2%	55%	33%	9%	1%	0%
Welsh National Opera Limited	46%	54%	5%	91%	4%	0%	0%	54%	0%	23%	32%	42%	3%	0%
Whitechapel Gallery	68%	32%	18%	63%	19%	0%	2%	0%	0%	47%	42%	11%	0%	0%
Wolverhampton Art Gallery	63%	38%	4%	93%	4%	0%	9%	0%	2%	9%	59%	30%	0%	0%
York Museums Trust	71%	29%	2%	93%	5%	0%	12%	0%	0%	50%	22%	26%	2%	0%
York Theatre Royal	66%	34%	5%	90%	5%	0%	2%	0%	0%	36%	62%	2%	0%	0%
Yorkshire Sculpture Park	58%	42%	4%	94%	2%	0%	2%	0%	12%	43%	21%	18%	6%	0%
Young Vic Company	58%	42%	14%	71%	15%	0%	5%	0%	0%	68%	22%	10%	0%	0%

Leadership

Key leadership roles

Last year we introduced a question that captures the diversity of people in key leadership positions in NPOs and MPMs. The level of reporting for this question has risen considerably since 2015/16, allowing us to compare more accurately the diversity of these groups against the whole workforce.

Overall, people from BME backgrounds are under-represented across all three leadership roles – they make up 11% of the workforce, but only 8% of Chief Executives, 10% of Artistic Directors and 10% of Chairs. This question asks individuals to identify themselves as ‘BME’ or ‘White’. In this instance ‘white – other’ is not given as an option, so we are not able to show it separately as we have elsewhere in this report.

The proportion of women in key leadership positions has increased since 2015/16, but

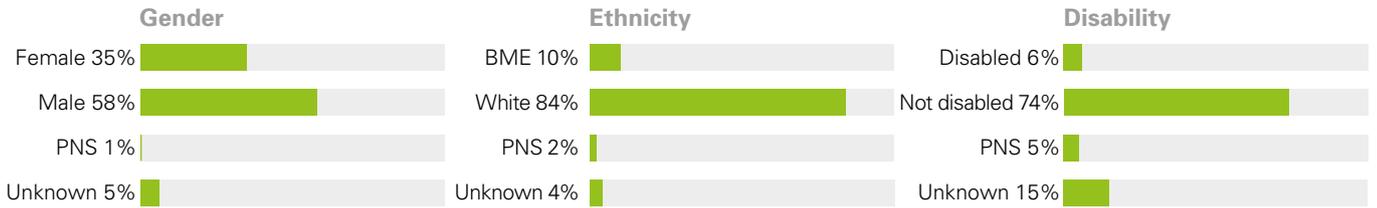
women are still under-represented in the roles of Artistic Director and Chair. Women make up 46% of the workforce, but only 35% of these positions.

The representation of disabled people is roughly in line with the overall workforce – they make up 4% of the workforce and 6% of Chief Executives, Artistic Directors and Chairs. However, these figures are both very low when compared to the number of adults in the larger working age population who identify as disabled.

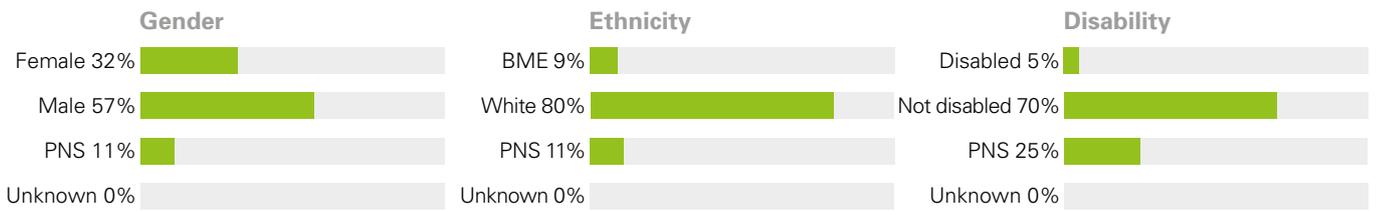
Gender	Chief Executive ²⁰		Artistic Director		Chair	
	2015/16	2016/17	2015/16	2016/17	2015/16	2016/17
Female	40%	46%	28%	35%	32%	35%
Male	43%	44%	40%	47%	57%	58%
Prefer not to say	16%	2%	31%	4%	11%	1%
Unknown	–	8%	–	14%	–	5%
Ethnicity						
BME	8%	8%	10%	10%	9%	10%
White	75%	82%	58%	72%	80%	84%
Prefer not to say	17%	3%	32%	4%	11%	2%
Unknown	–	6%	–	14%	–	4%
Disability						
Disabled	5%	6%	5%	6%	5%	6%
Not disabled	70%	76%	57%	69%	70%	74%
Prefer not to say	25%	6%	38%	6%	25%	5%
Unknown	–	12%	–	18%	–	15%

²⁰ If any of these roles did not exist at an organisation at the time of reporting, they were asked to report on the closest equivalent.

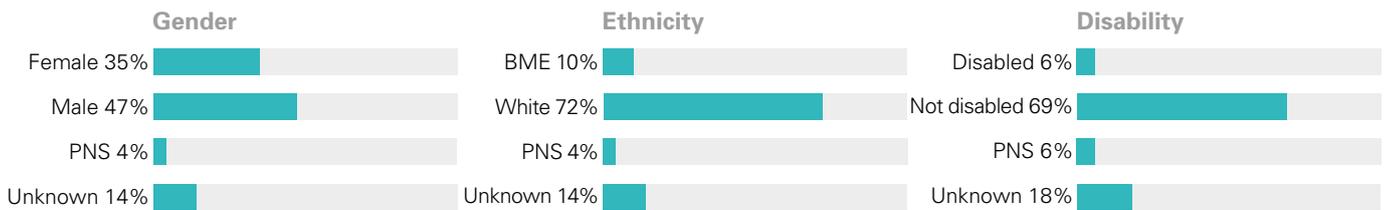
Chair 2016/17



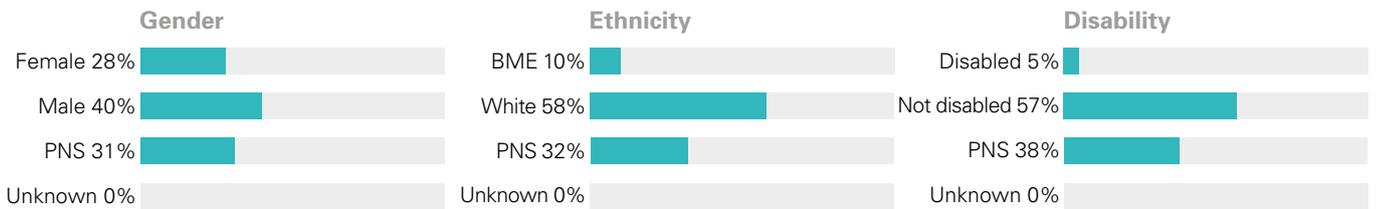
Chair 2015/16



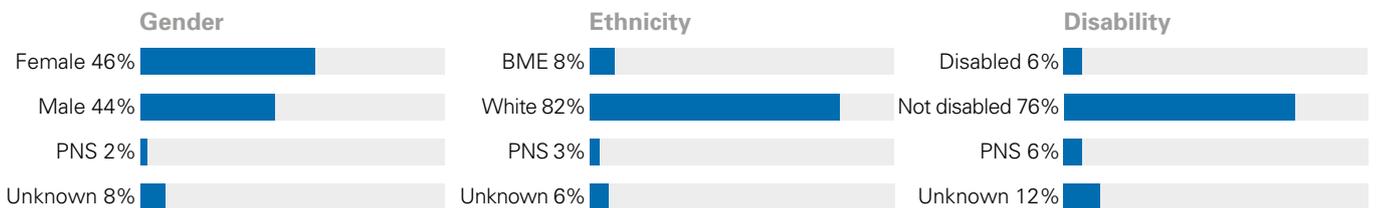
Artistic Director 2016/17



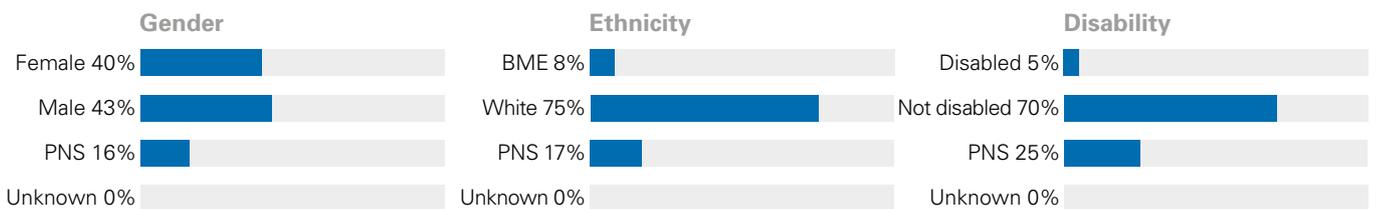
Artistic Director 2015/16



Chief Executive 2016/17



Chief Executive 2015/16



Boards

On the boards of NPOs, representation of women and people from BME backgrounds has increased slightly since last year. The proportion of BME members is slightly higher than the workforce, but there are still more men than women on these boards despite women being the larger group in the workforce. The proportion of members who are disabled has not changed since last year – it is slightly higher than the workforce as a whole, but still much lower than the proportion of disabled people in the working age population.

The issue of representation is more acute on the boards of MPMs.²¹ Women make up a larger majority of the MPM workforce than the NPO workforce, but a lower proportion of board members – only 38% of members are women, compared to 51% who are men. People from BME backgrounds are also under-represented.

Levels of reporting for these questions are generally better than for the whole workforce (though they could still be improved).



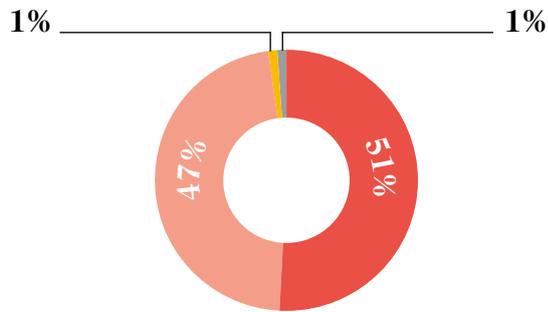
The Posh Club at Duckie.
Photo © Caroline Furneaux/Duckie

²¹ Some MPMs do not have separate boards, due to being part of a larger organisation such as a university or local authority.

Gender of board members

National Portfolio Organisations

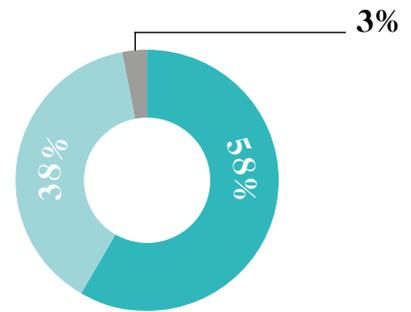
2016/17



Male Female Prefer not to say Unknown

Major Partner Museums

2016/17



Male Female Prefer not to say Unknown

Ethnicity of board members

BME

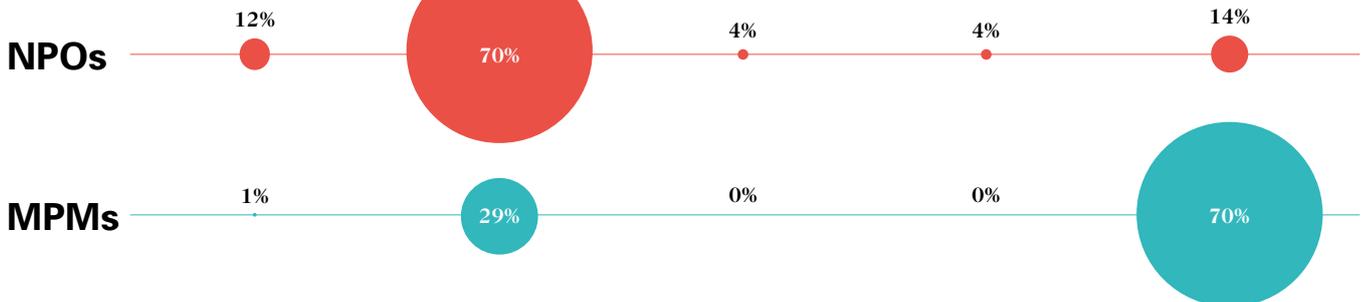
White – British or Irish

White – other

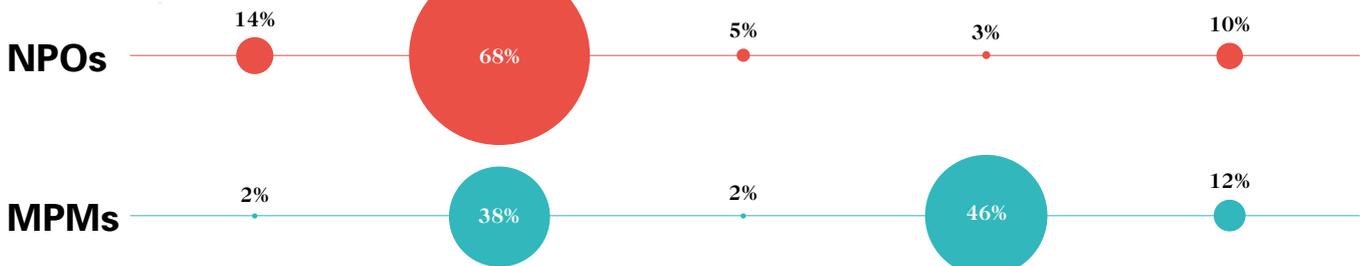
Prefer not to say

Unknown

2015/16



2016/17



NPO MPM

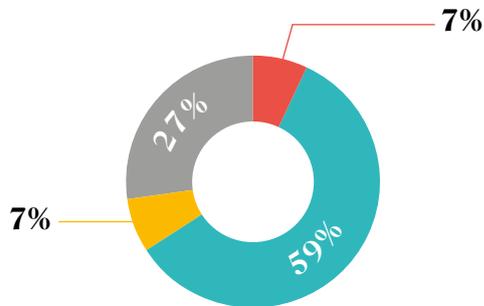


Casson & Friends, **Night at the Theatre**.
Photo: Alicia Clarke

Disabled board members

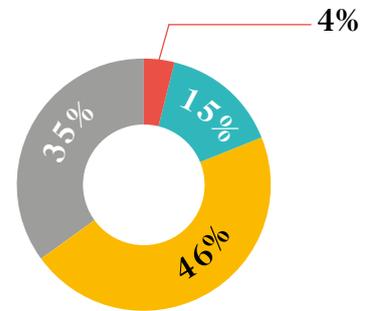
National Portfolio Organisations

2016/17



Major Partner Museums

2016/17

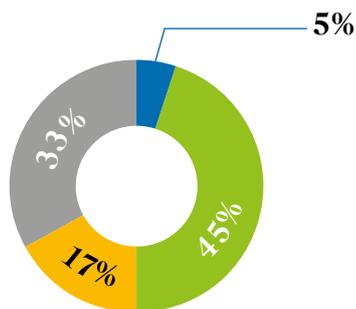


Disabled Not disabled Prefer not to say Unknown

Sexual orientation of board members

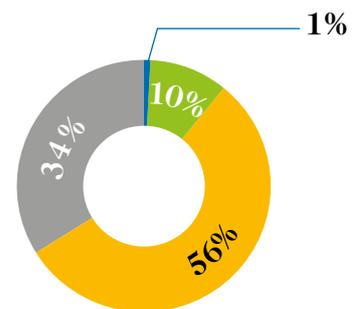
National Portfolio Organisations

2016/17



Major Partner Museums

2016/17



LGBT Heterosexual Prefer not to say Unknown

Creative Case for Diversity ratings

As a condition of their funding, all National Portfolio Organisations are required to integrate diversity into all areas of their work. In 2016/17, all organisations were given a Creative Case for Diversity rating of either 'good', 'met' or 'not met' – these are based on how the organisation:

- Integrates diversity in their artistic programming
- Engages a diverse range of people in developing and delivering their programme
- Supports talent development among diverse artists and companies
- Identifies and prioritises resources to deliver diverse work
- Self-evaluates, as well as sharing knowledge and best practice to promote change internally and externally
- Participates or drives sector-led or wider initiatives promoting equality and diversity in arts and culture

This year, the percentage of organisations rated as 'good' (the highest rating) increased to 45%, from 33% in 2015/16. Only five organisations are rated 'not met'.



New Adventures & Re:Bourne, **Lord of the Flies**. Photo: Helen Maybanks

Creative Case for Diversity ratings

2016/17

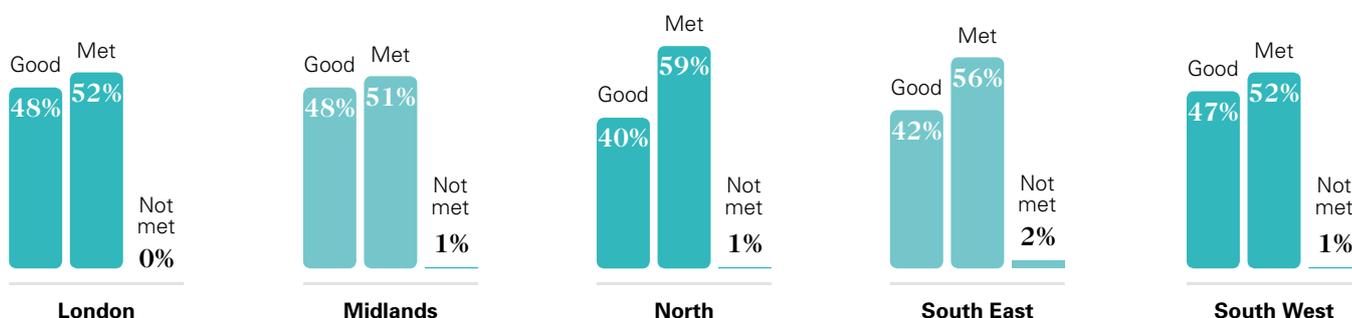


2015/16

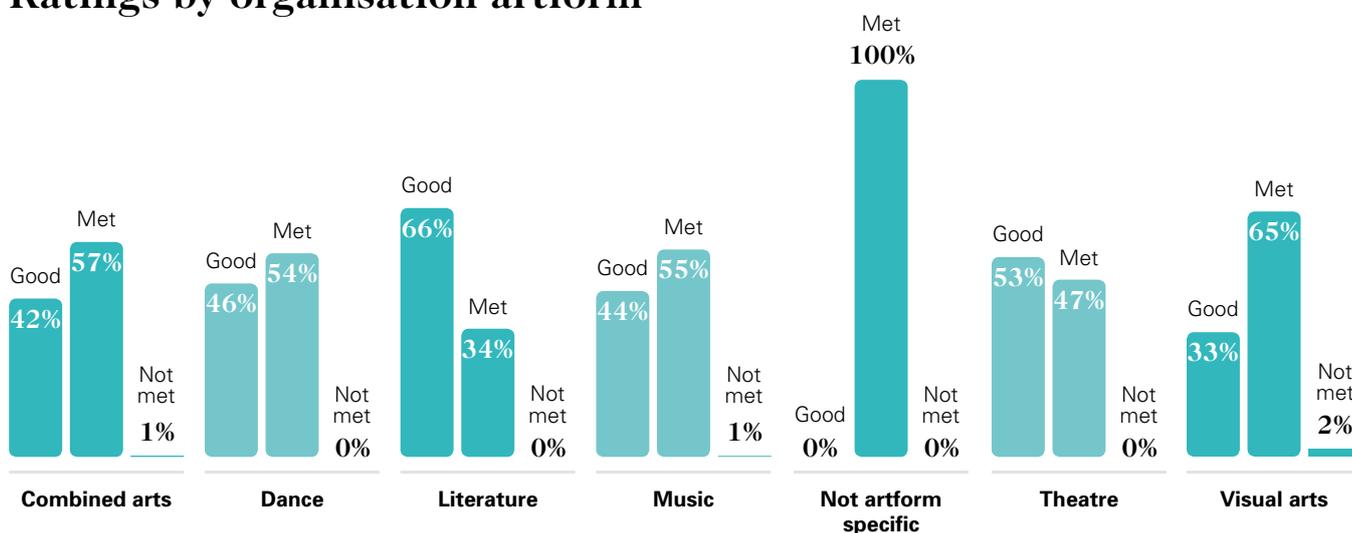


Organisations in London, the Midlands and the South West are slightly more likely to be rated 'good'. Organisations working in literature are also more likely to be rated 'good' than those in other artforms.

Ratings by organisation area



Ratings by organisation artform

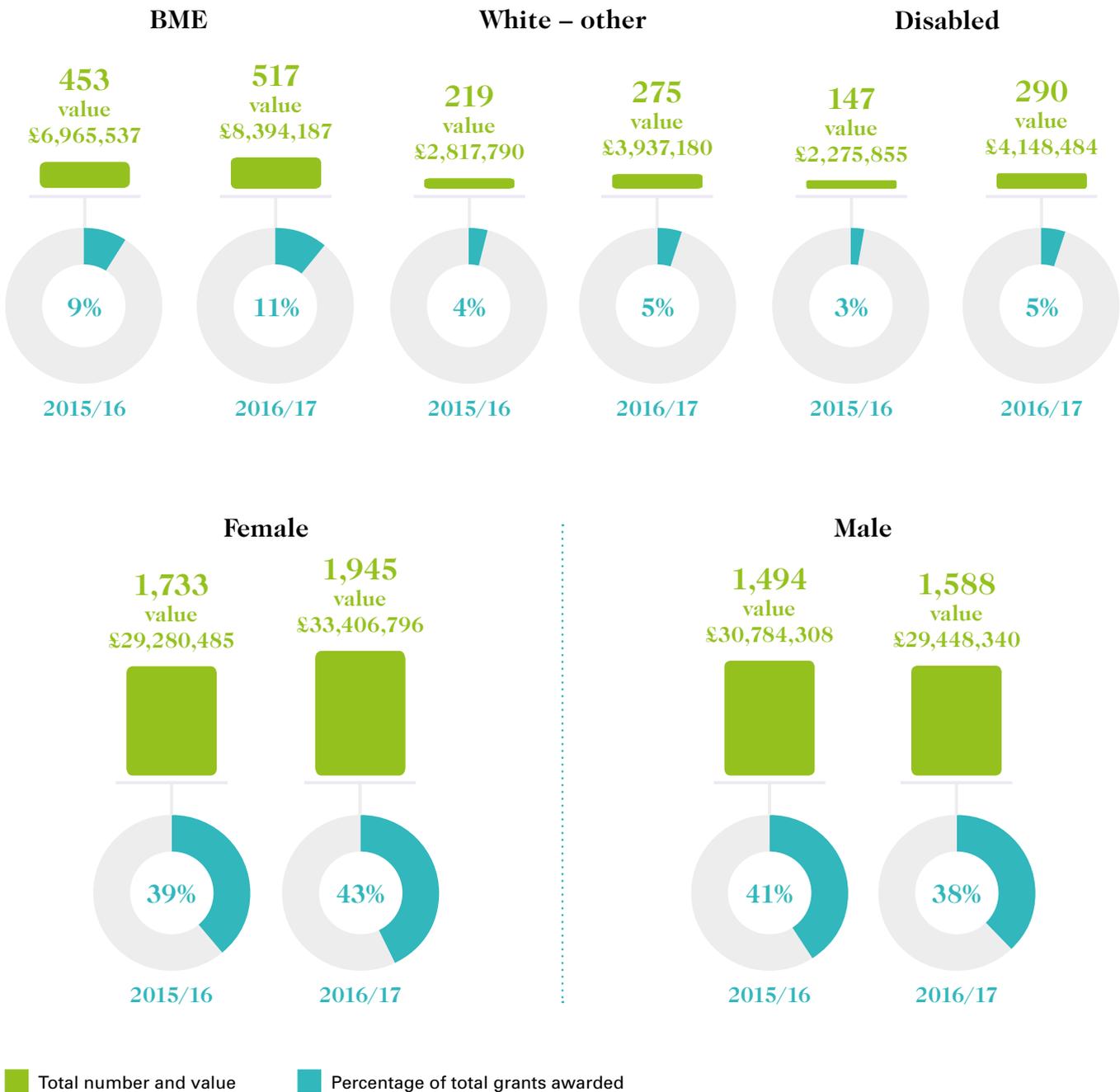


For the 2018-22 National Portfolio, we will change the ratings system to four levels of development – 'outstanding', 'strong', 'met' and 'not met'. All organisations in bands 2 and 3 (those receiving £250,000 or more per year) will be required to achieve at least a 'strong' rating by October 2021.

Organisations that are currently rated 'not met' 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 their admission into the 2018-22 National Portfolio.

Grants for the Arts

In 2016/17, awards from this fund made to Black and minority ethnic, disabled and female applicants increased significantly – both in the number of awards and their total value. These groups also represent larger percentages of the total grants awarded in 2016/17 than they did in 2015/16.²²



²² These groups include all organisations where at least 51% of the board and senior management identify as part of that group (e.g. BME). For individual applications, the person making the application must identify as part of that group.

Success rates for Black and minority ethnic, 'white – other', disabled and female applicants all increased in 2016/17. In addition, a smaller percentage of applications from these groups were found ineligible at the first stage of assessment than in 2015/16.

	Ineligible		Offered		Rejected	
	2015/16	2016/17	2015/16	2016/17	2015/16	2016/17
All applicants	12%	12%	37%	44%	51%	44%
BME	17%	17%	34%	42%	49%	41%
White – other	21%	12%	29%	37%	50%	51%
Disabled	17%	15%	34%	43%	49%	42%
Female	14%	11%	38%	44%	49%	45%
Male	12%	14%	35%	43%	53%	43%

20 Stories High, **Crashed**.
Photo © Wesley Storey



Audiences

In our strategy we acknowledge that there are significant differences in how much people engage with arts and culture – and the opportunities they have to do this. Those most actively involved tend to be from the most privileged groups; engagement is heavily influenced by levels of education, socio-economic background and where people live.

Taking Part surveys²³ from the Department for Digital, Culture, Media and Sport show that Black, minority ethnic and disabled people are consistently under-represented in our audiences.

In part, these challenges can be addressed through Arts Council funding, development and support. This is why we created and continue to invest in programmes like Creative People and Places, which actively involves community and grassroots groups in creating art. These projects produce work that responds to the interests and concerns of people in their community, giving everyone involved a sense of ownership and encouraging people to take part who might not otherwise get involved.

A recent evaluation showed that Creative People and Places projects have reached over a million people across England – 90% of whom are from groups that are traditionally less engaged with art and culture.

We also recognise that habits and interests begin early. It's important to engage children and young people with art and culture, to

encourage a life-long relationship – whether that's as an artist or creator, participant or audience member.

We work with the Department for Education to fund music education in schools through our Music Education Hubs. We work with Cultural Education partnerships of art and cultural organisations, educational institutions and local authorities to drive a joined-up approach to cultural education for all children and young people.

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 gender, ethnicity, disability and sexual orientation. This data is in its infancy and not yet sufficiently robust to report on.

However, we are able to report data on the socioeconomic profile of audiences. Since 2016, we have asked NPOs to upload data on a sample of their adult audiences to Audience Finder. The Audience Agency uses this sample to model an estimate of the different socioeconomic groups that form the audiences of these organisations.²⁴

Social grade profile for audiences of NPO events and activities

Social grade ²⁵	A	B	C1	C2	D	E
Audiences for ticketed events	8.3%	24.8%	28.9%	16.2%	9.9%	12.0%
Audiences for non-ticketed events	7.8%	23.7%	28.4%	15.9%	10.4%	13.8%
UK population	5.6%	19.4%	26.3%	18.2%	12.9%	17.7%

²³ <https://www.gov.uk/guidance/taking-part-survey>

²⁴ The results shown are estimates based on modelling. Postcode data from ticket orders and audience surveys are matched to a profiling tool called Mosaic. This data is then modelled to social grade.

²⁵ You can find out more about these social grades at <http://www.nrs.co.uk/nrs-print/lifestyle-and-classification-data/social-grade/>

Our workforce and leadership

We believe that diversity is as important within the Arts Council as it is to the organisations we fund – we have a responsibility to practice what we preach, and we too can benefit from diversity in all the same ways as other organisations.

We are currently experiencing the same issues of representation as our funded organisations – the proportions of Black and minority ethnic and disabled people in our workforce are far below the working age population. We hold ourselves to the same standards as the rest of the sector and must do more to set an example.

We require all our staff to make a commitment to promoting diversity and we provide regular training to help them with this. We also encourage staff to report their data and have very low levels of 'prefer not to say' for most questions.

We offer parental benefits and flexible working arrangements and provide opportunities for young people through apprenticeships. We also ensure our website and other resources for both staff and the public meet recognised accessibility standards.

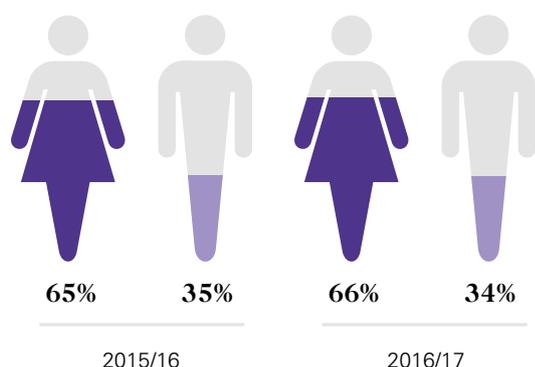
As well as the diversity of our whole workforce, we also track and review the diversity of our recently hired staff. This allows us to see how to what extent we are attracting and recruiting diverse candidates.

We are currently working with equality, diversity and inclusion consultants EW Group and the Institute of Employment Studies, to review our recruitment processes and public perceptions of the Arts Council as an employer. We will use their findings to remove any barriers that might prevent disabled people or those from a Black or minority ethnic background entering our organisation and thriving here.

We are also currently working to become a Disability Confident employer and have recently published the Culture Change Guide, which aims to help arts and culture organisations develop a diverse workforce and leadership.

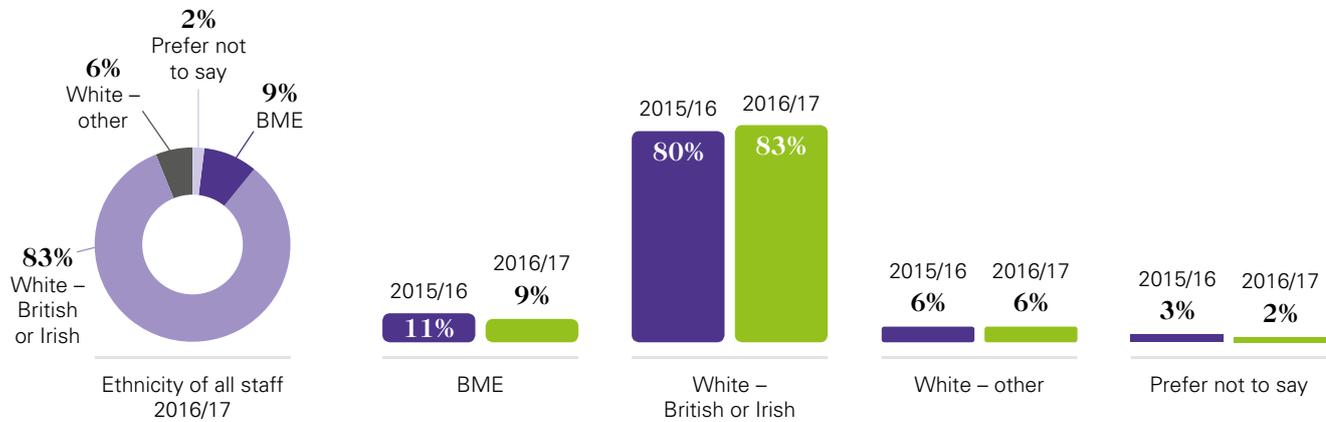
Gender

The proportion of women working at the Arts Council has risen by one percentage point this year to 66%. This is significantly higher than the proportion of women in the NPO and MPM workforce.



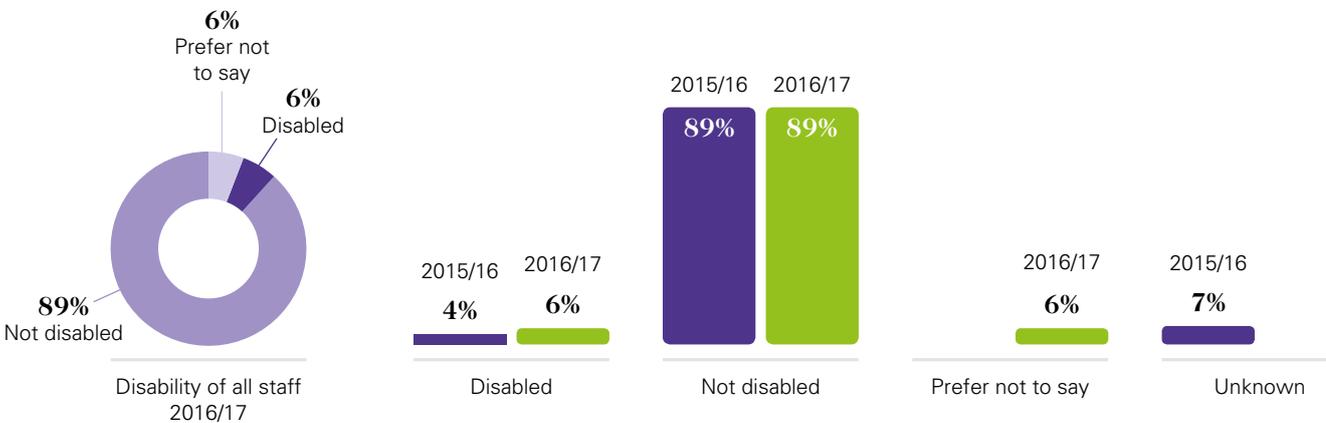
Ethnicity

The proportion of staff at the Arts Council who identify as Black or minority ethnic is lower than the NPO and MPM workforce. We are working to address this issue – for more details see ‘Looking to the future’ on page 47.



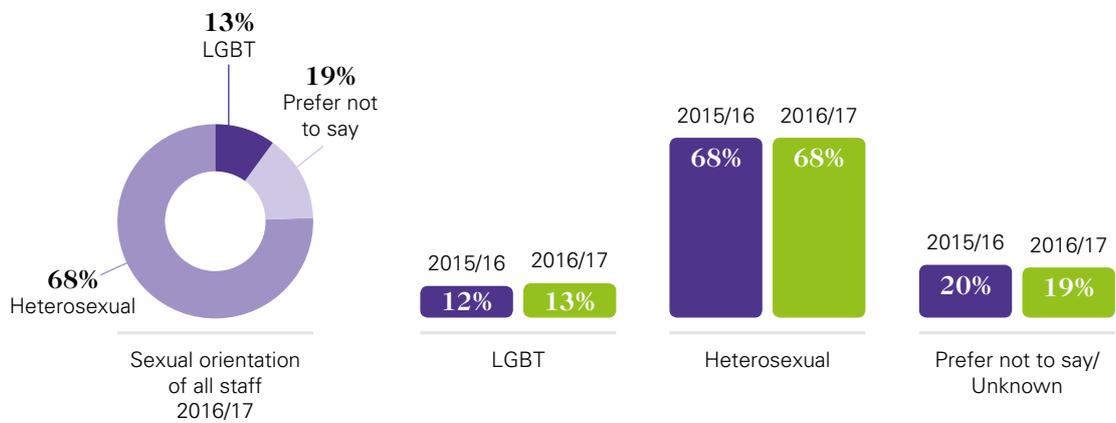
Disability

The proportion of our workforce that identifies as disabled has risen slightly, from 4% to 6% – how this is still a significant under-representation when compared to the working age population.

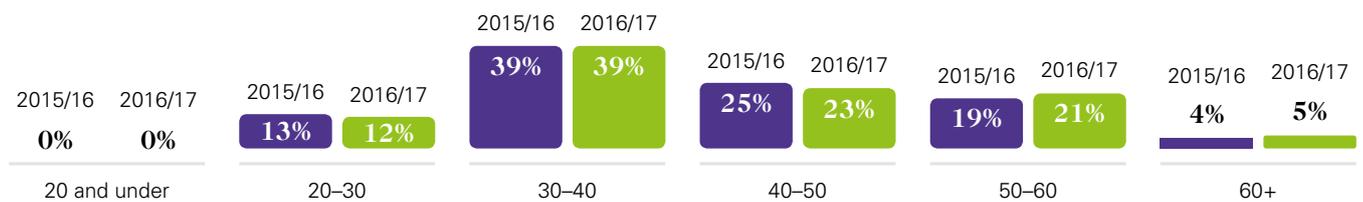


Sexual orientation

Compared to current data for NPOs and MPMs, a larger proportion of Arts Council staff chose to identify as lesbian, gay or bisexual.



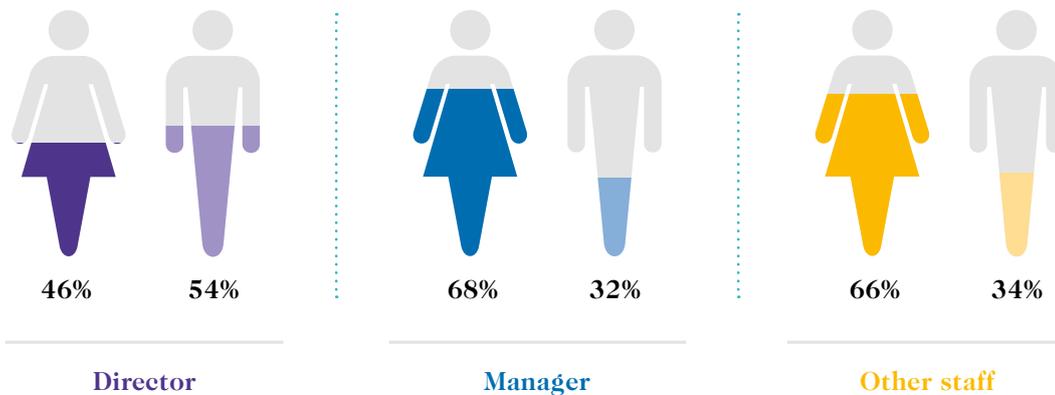
Age



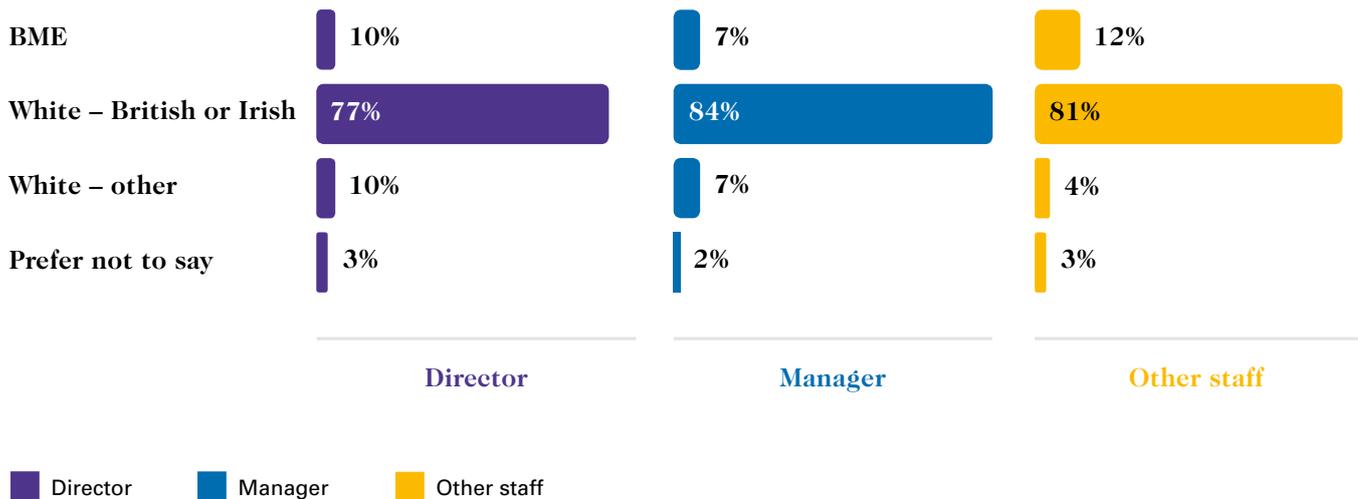
Representation at different job levels

Though a majority of staff at the Arts Council are women, they make up less than half of staff in Director roles (though women are well-represented in Manager roles). In contrast, people from Black and minority ethnic backgrounds are well-represented in Director roles, but under-represented at Manager level. Disabled staff are slightly under-represented in both Director and Manager roles. When asked about their sexual orientation, staff at Director level are much less likely than other staff to identify as lesbian, gay or bisexual and much more likely to choose 'prefer not to say' for this question.

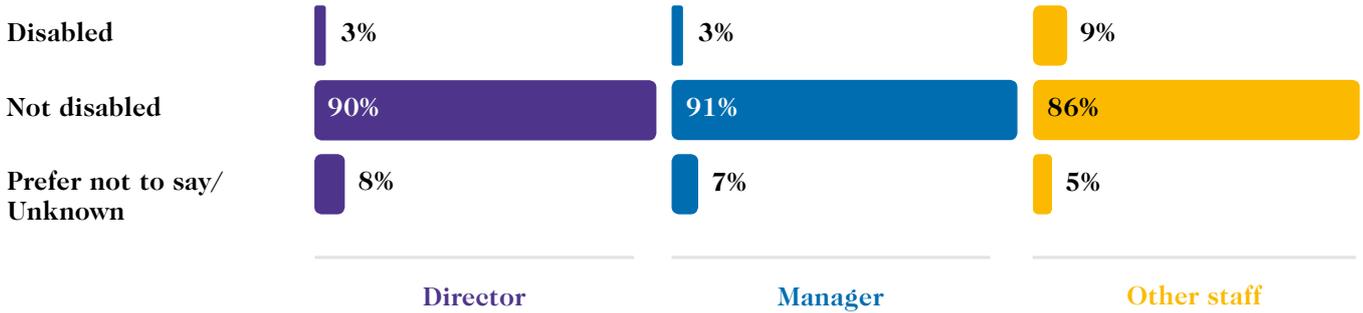
Gender of staff at different job levels – 2016/17



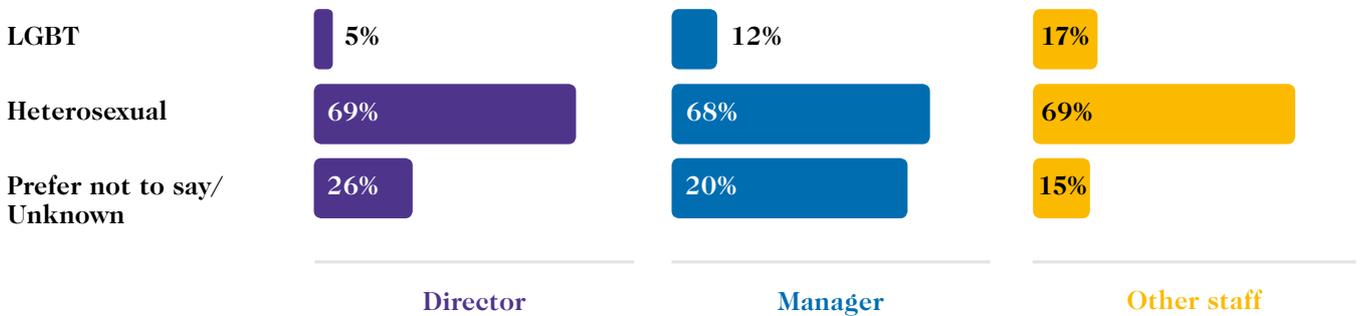
Ethnicity of staff at different job levels – 2016/17



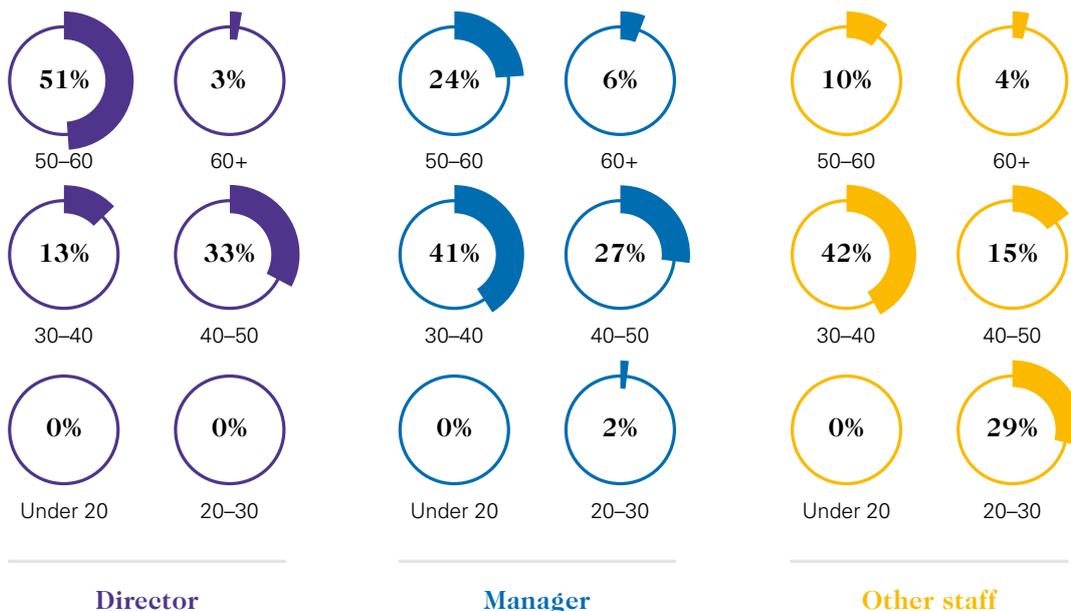
Disabled staff at different job levels – 2016/17



Sexual orientation of staff at different job levels – 2016/17



Age of staff at different job levels – 2016/17



■ Director
 ■ Manager
 ■ Other staff

National and Area Councils

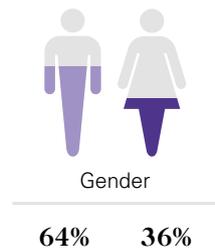
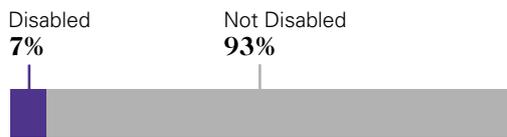
Our National and Area Councils are an important part of the Arts Council’s decision-making structure.

National Council members have interest in or experience of the arts as practising artists, art administrators, senior academics, or public or private sector executives. They ensure the Arts Council achieves its objectives by deciding on policy, priorities and certain larger funding applications, as well as investing money in artists and organisations through the Area Councils.

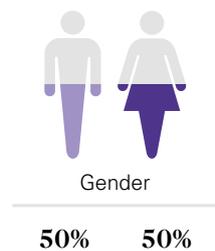
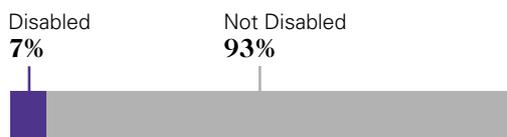
Area Council members are drawn from different roles across the arts and culture sector. They make recommendations on certain funding applications, advise on challenges and risks in their area, provide advice on the Arts Council’s strategy and review the organisation’s performance.

Most council members typically serve a set term of four years – turnover was relatively low between 2015/16 and 2016/17, so many of the figures from last year have not changed. However, the proportion of women on Area Councils increased from 47% to 50%, and the proportion of Area Council members from Black and other minority ethnic backgrounds increased slightly from 14% to 15%.

National Council 2016/17



Area Councils 2016/17



Looking to the future

Recent changes will bring new energy to the diversity agenda, and keep us moving forward. In March 2018, we begin the new funding period for the National Portfolio. This refreshed and expanded portfolio now includes museums and libraries, and offers the opportunity to better integrate good practice across the whole of the arts and cultural sector.

The portfolio is launched with a significantly increased commitment to diversity, both in terms of composition, and the quality of the individual proposals and ratings for the Creative Case for diversity.

Artistically, we look forward to seeing the continued growth of creative cross-

fertilisation, with the possibility for new forms of collaboration, across organisations and artforms. The strong diverse presence in the portfolio will bring new energy to long established venues and organisations.

Among 831 organisations offered funding, 96 self-define as being Black and minority



A workshops at Royal Albert Memorial Museum & Art Gallery.
Photo © Matt Austin

ethnic-led based on the background of their key decision makers. This includes 20 organisations that received funding through Elevate, a funding programme that helps develop the resilience of diverse organisations that can make a significant contribution to the Creative Case for Diversity, making them ready to apply to the National Portfolio. Some 35 organisations in the new portfolio now self-define as being led by disabled people.

All organisations in bands 2 and 3 of the new National Portfolio (those receiving £250,000 or more per year) will be required to achieve at least a 'strong' Creative Case for Diversity rating by October 2021. Organisations that are currently rated 'not met' 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 their admission into the 2018-22 portfolio.

The Creative Case will be the bedrock of our approach to diversity. It is critical that diversity should not be an add-on, but become integral to organisational thinking and creative planning.

We understand that we must also address diversity within the Arts Council as a matter of urgency, making a commitment to hold ourselves to the same standard as our funded organisations in recruiting and developing a diverse workforce. The recent appointments of new members to our National and Area Councils will help ensure that we maintain momentum not only across policy but also in our own organisational reforms.

While we will be expecting further progress on the figures for this year, it is clear that we also have more work to do in prioritising data collection and sharing. Without more comprehensive returns, we can never be sure of the full picture and cannot truly evaluate the impact of our work.

Hand in hand with understanding our sector better, is the need to understand its relationship with wider society, especially around socio-economic impact. Social mobility is shaping up to be one of the critical issues of our time, and we as much as any other area of society, are being affected. However, the arts and culture sector has had a trail-blazing role in demonstrating how barriers can be removed. Through public influence, it can provide role models and exemplary structures. It can do more to share opportunities for young people to progress, no matter where they begin in life.

We welcome the challenge and are beginning to look at this in detail, beginning with collecting data. This work reminds us how diversity has social, moral and economic dimensions for us all. We need to make use of all talent that is available to society; failure to remove barriers will weaken us all socially and economically.

Meanwhile we will be working on the development of our new ten-year strategy, which will run from 2020-30. This major piece of work will play a defining role in our future approach to diversity and its implications for the sector. It offers us the opportunity to draw on our experience of recent years, and to set a long term and exciting vision for a more diverse sector that will be both creatively ambitious and increasingly resilient.



