

Equality, Diversity and the Creative Case

A Data Report, 2017-2018



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Front cover

The Big Sexy Show

The Posh Club / Duckie

Celebrating Age 2018

Photo © Chris Frazer Smith / Duckie

Inside cover

MTG Contained Rehearsal shots

Mind the Gap – at Crossing the Line Festival in Roubaix –

performing Contained at Condition Publique.

Image © Maria Spadafora

Inside back cover

Headz 2015 © Wesley Storey

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Pages 3/10/11/40: **Jurassic ammonites from Bavaria**,

housed at Lapworth Museum of Geology

Image © Lapworth Museum of Geology, University of Birmingham.

Page 4: **Coastal Currents 2017: Reoccurring Undulation VI**, 2017

by Elpida Hadzi-Vasileva. Image © Alexander Bratell.

Pages 9/14/38/52: **Reflecting nature print refn 07**

Image © Mark Ware



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Introduction

In January 2018, we launched our 2016-17 diversity report at the Playhouse in Nottingham, a fast-growing city with a young and diverse population of which nearly 30% are aged 18-29, while nearly a third of this group are Black and minority ethnic.



It gave us the chance to highlight the creative, social and economic potential of diversity. It also gave us an opportunity to demonstrate how diversity represents a resource of talent, ideas and energy that can sustain society through its current challenges and point the way to a future that includes the whole national community.

But how willing are we to apply the principle in our actions? And to ensure that previously silent voices can be heard in relation to the arts? The arts can both stimulate and respond to change, but only if they better represent the contemporary world.

The diversity data gathered in our annual survey is not an exercise in box ticking. It discloses the success or failure of the arts and culture sector to take seriously the challenge we all face as a society. In some respects there are improvements; in others we are still treading water. In all areas, we intend to do more. From next year we will be reporting in even greater detail on bands, artform and on individual Creative Case ratings¹. This depth of reporting will help to focus our policies and be clearer about the challenges we face.

We recognise the scale of change we want to achieve will take time, but we would like to see the pace of change accelerate so that both the sector and the Arts Council better reflect the diversity of the local communities we serve up and down the country. Success

will come when change in the composition of the workforce feeds through to the leadership. We need to see talent moving up.

Looking back on progress over the life-time of this Portfolio from 2015-18, we know that changes to the way we collect data have complicated like-for-like comparisons. We can safely say that there have been improvements, but with little discernible change in some areas, notably disability.

As we've consistently argued, the arts and culture sector has roles both in providing opportunities for people from all sections of society, and as a medium in which the whole of society can come together, share stories, and find the space to develop personally and collectively.

The last year has seen a round of public consultation about our next 10-year strategy. While that strategy is still being developed, it's clear that there is an appetite within the arts and culture world, and amongst the general public, for us to listen more closely to what people tell us about their idea of culture, and to find different ways to work with them.

Our interest in this is reflected in the ambition and importance of community-led programmes like Creative People and Places, and the increasing number of our partnerships with agencies across the health, education and charity sectors. We will seek to engage

with the public where they work and play, where they celebrate, and where they face challenges. This in turn will help diversify the arts and culture sector.

This is a time of great change, when ideas about the future identity of this country are evolving rapidly. We can be fairly sure, firstly, that a young and increasingly diverse population will aim to be at the leading edge of new forms of economic activity; and secondly that the ways in which we live and work will rely ever more on creative thinking and solutions. If we are bold in the choices we make and bring these elements together, matching diversity with creative thought and enterprise, the arts and culture can flourish as never before.

Sir Nicholas Serota CH
Chair, Arts Council England

Access All Areas: Eye Queue Hear,
cast member Imogen Roberts
Image © Idil Sukan



¹ More information on the NPO Bands and Creative Case for Diversity can be found on pages 16 and 38 of the National Portfolio Guidance for Applicants: Introduction and Essential Information – www.artscouncil.org.uk/npo_guidance_intro.pdf.

Executive summary

Arts Council England is the national development agency for art and culture. We have a responsibility to ensure that public money benefits all of the public. All our investment is made in line with our current 10-year strategy, Great Art and Culture for Everyone, which runs until 2020.

This is the fourth annual report on equality, diversity and the creative case. It's also the last to focus on our 2015-18 National Portfolio.

Workforce and governance

- There has been a slight increase in the percentage of the National Portfolio workforce from a Black and minority ethnic (BME) background, going up to 12% from

11% in the previous two years. Across our Major Partner Museums we have seen an increase from 4% to 5% in the same time frame.

BME board representation across the National Portfolio has increased from 12% to 15% in the three years and from 1% to 3% across our Major Partner Museums.



Merchant of Venice
by Studio 3 Arts.
Image © Mark Sepple

Graeae Theatre Company,
Reasons To Be Cheerful © Patrick Baldwin



The percentage of BME Chief Executives has increased from 8% to 9%, Artistic Directors from 10% to 12% with the percentage of Chairs staying static at 10% in the last two years.

- The total percentage of disabled workers across the National Portfolio has increased from 4% to 5% and remained static for Major Partner Museums at 4% which is significantly lower than the percentage of disabled people of working age².

The percentage of disabled people on National Portfolio boards has remained static at 7% whilst we have seen a decrease from 4% to 2% across Major Partner Museums.

The percentage of disabled Chief Executives has increased from 5% to 7%, Artistic Directors has increased from 5% to 8%, with the percentage of Chairs increasing from 5% to 6% in the lifetime of the portfolio.

We continue to experience high levels of unknown data responses in relation to workforce and governance data captured on disability.

- There has been a decrease in the total percentage of female workers across the National Portfolio from 55% in 2015/16 to 50% in 2017/18. For Major Partner Museums the figures also decreased from 62% to 52%.

Female board membership across the National Portfolio has remained the same as last year at 47%, with a slight increase from 38% to 39% across Major Partner Museums.

We have seen an increase in the number of female Chief Executives from 40% to 51%, Artistic Directors from 28% to 46% with a smaller increase in Chairs from 32% to 37% in the last three years.

Our gender data reflects a decrease in unknown responses.

- We are encouraged that more and more organisations and individuals are agreeing to share their data, however, for some organisations and for some categories – in particular disability and sexual orientation. We are continuing to see levels of ‘unknowns’ reporting that are too high.

We will continue to work with the sector to highlight the importance and benefits of capturing and reporting their data and to ensure mechanisms are being put in place to give people to respond to all questions. We will also seek explanations from NPOs where they are consistently returning high levels of ‘unknown’ responses.

Creative Case for Diversity ratings

- From 1 April 2018 we have introduced a new four-point scale: ‘not met’, ‘met’, ‘strong’ and ‘outstanding’. All Band 2 & 3 organisations will be required to achieve at least a ‘strong’ rating by October 2021. We will be publishing individual ratings for all NPOs in the next report.
- In 2017/18 51% of NPOs were rated ‘Good’ in comparison to 45% in 2016/17 and 33% during 2015/16.
- The number of NPOs rated ‘Met’ in 2017/18 was 48% compared to 54% in 2016/17 and 63% during 2015/16.
- The number of organisations rated ‘not met’ has decreased to less than 1% in 2017/18 compared to 1% in 2016/17 and 4% in 2015/16.

Grants for the Arts investment

- There has been no change year on year in the percentage of total Grants for the Arts awards made to BME (11%) and Female applicants (43%) with a small increase from 5% to 6% for Disabled applicants.

Audience insights

- The data here remains static with the social grade profile of audiences at National Portfolio ticketed and non-ticketed events remaining almost identical year on year.

Arts Council England workforce and governance

- As regards our own workforce we’ve seen some improvements, especially at Director level, and we are putting in place some practical steps to accelerate the pace of change across our workforce.
- BME staff levels at the Arts Council have remained at the same level as last year at 9%, there has been an improvement at Director level increasing from 10% in 16/17 to 11% in 17/18.
- The number of disabled staff overall has remained static at 6%. At Director level, there has been a decline from 3% to 2%.
- We have seen a small decrease in the number of female staff from 66% to 65% but an improvement in the percentage of female Directors which was increased from 46% to 52%.

² 20% of working age adults in England identified as having a work-limiting disability. Figure from the Annual Population Survey 2017/18

Understanding the data

We recognise diversity in its broadest sense but as in previous years the data in this report focuses on four protected characteristics as defined in the Equality Act 2010 (race – referred to here as 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.
- The diversity of individuals and leadership of organisations receiving investment in the last year through our Grants for the Arts fund.
- The diversity of the Arts Council's workforce and leadership.
- Audience data from the NPOs.

Most of this data is for the period 1 April 2017-31 March 2018. Where it differs, we make that clear in the relevant section. However, as this is the last report focusing on our 2015-18 National Portfolio, where possible we have included data covering the three year funding period.

Understanding ethnicity

As with last year's report, we have continued to separate 'White other', the category which includes people from all other white backgrounds, (including for example those from other European countries), from 'White-British'.

Reporting 'unknown' data

We have also continued to use the two distinct categories: 'prefer not to say' and 'unknown' so that it is easier to distinguish between individuals choosing not to disclose data, and organisations not being able to submit data. This year's data is comparable with the data from 2016-17.



Victoria Fox-Markiewicz – TRIBE: Still I Rise, 2016
Photo © Harry Cauty



Kneehigh Theatre
Image © Steve Tanner

Workforce

Overall, there are moderate increases in the proportion of BME, disabled, LGBT and female workers within the total NPO and MPM workforce. The data continues to show that people from a Black and minority ethnic background and disabled people are under-represented across the workforce and leadership of the sector compared to the total working population.

There continues to be high levels of 'unknown' data for disabled contractual and voluntary workers at NPOs and whilst overall the percentage of disabled workers at MPMs has remained static, we have seen an increase in the total percentages of 'unknowns' from 36% to 43% for disabled workers at MPMs.

This trend is repeated across levels of 'unknowns' for sexual orientation: 58% of the total workforce at NPOs and 62% of the total workforce at MPMs remain unknown.

NPO and MPM year on year data					
	% 15-16	% 16-17	% 17-18	% change 16/17- 17/18	% change 15/16- 17/18
White	48%	47%	46%	1%	0%
White Other	4%	6%	6%	13%	49%
BME	10%	10%	12%	16%	21%
Prefer not to say	-	5%	3%	-37%	-
Not known	37%	32%	34%	11%	-5%
0-19	3%	2%	3%	80%	4%
20-34	28%	17%	26%	55%	-3%
35-49	21%	12%	19%	62%	-5%
50-64	12%	8%	12%	60%	10%
65+	4%	3%	4%	75%	10%
Prefer not to say	-	2%	3%	73%	-
Not known	32%	56%	32%	-40%	6%
Female	55%	47%	50%	11%	-5%
Male	45%	39%	38%	2%	-11%
Non binary	-	0%	0%	32%	-
Prefer not to say	-	2%	2%	4%	-
Not known	-	13%	10%	-13%	-
Disabled	4%	4%	5%	17%	22%
Not disabled	43%	41%	46%	16%	13%
Prefer not to say	-	7%	5%	-25%	-
Not known	53%	47%	44%	-3%	-12%
LGBT	-	3%	4%	34%	-
Heterosexual	-	22%	28%	34%	-
Prefer not to say	-	16%	10%	-37%	-
Not known	-	59%	58%	3%	-

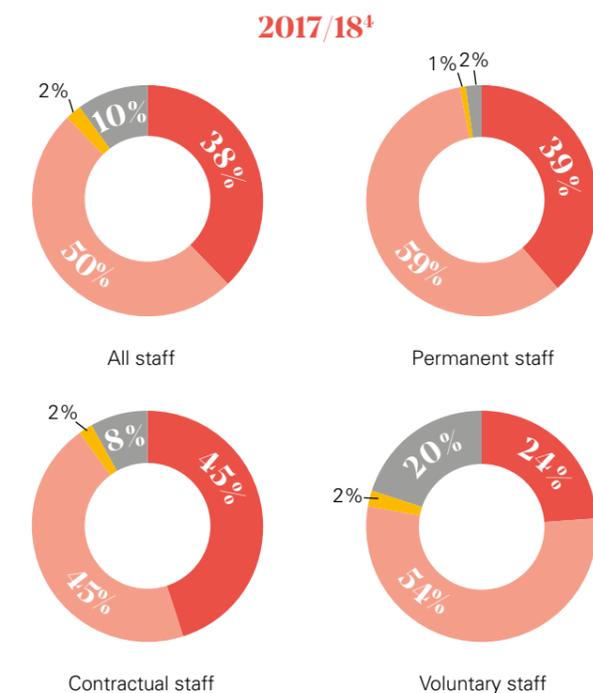
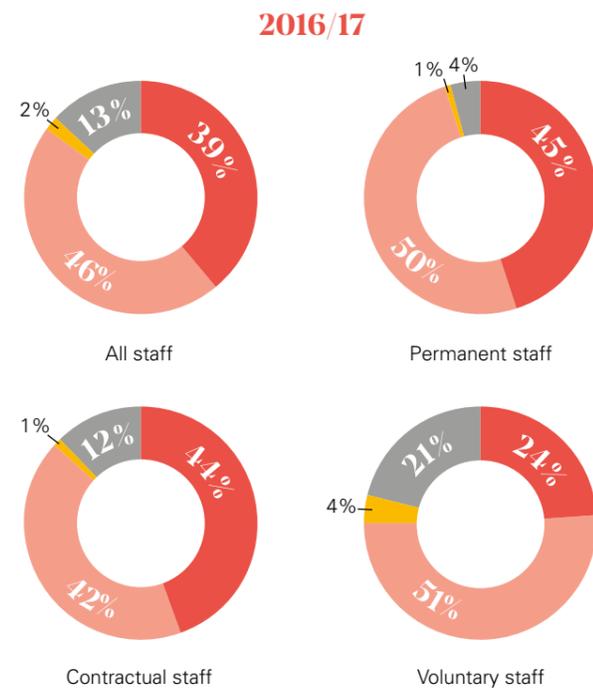


Mucho Brumcha
by Eye Candy at Birmingham Weekender 2015
Image © Verity Milligan / Birmingham Weekender

Gender

Women make up half of England's working age population³ and NPOs and MPMs fall largely in line with this figure with female workers at NPOs at 50% and at MPMs at 52% overall. Both these overall figures have risen since last year.

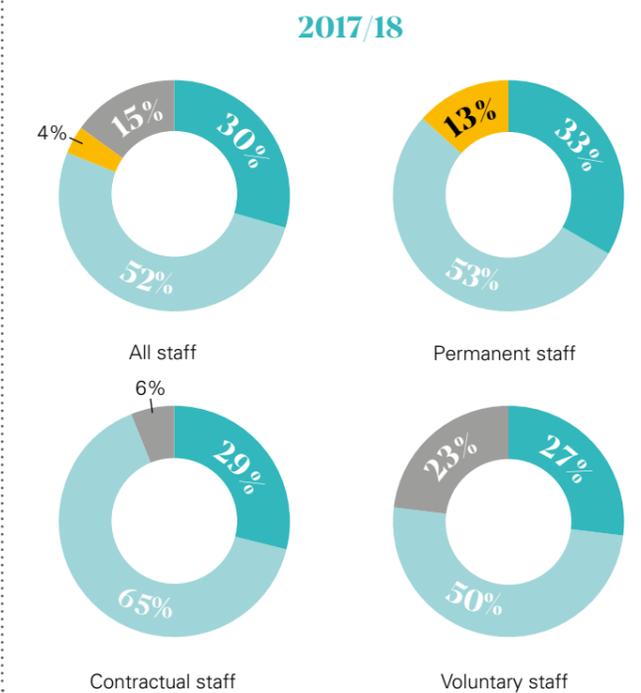
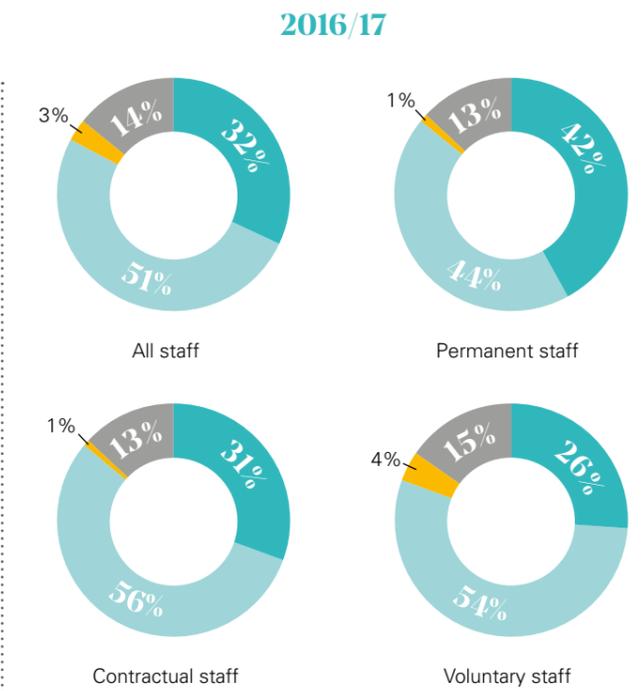
National Portfolio Organisations



Male Female Prefer not to say Unknown

³ Figures from the Annual Population Survey 2017/18 – 50.2% of the working age population of England identify as female.
⁴ In the survey questions for 2017/18 we included a non-binary option, but as this was selected by less than 1% of people, this has not been included in these charts.

Major Partner Museums



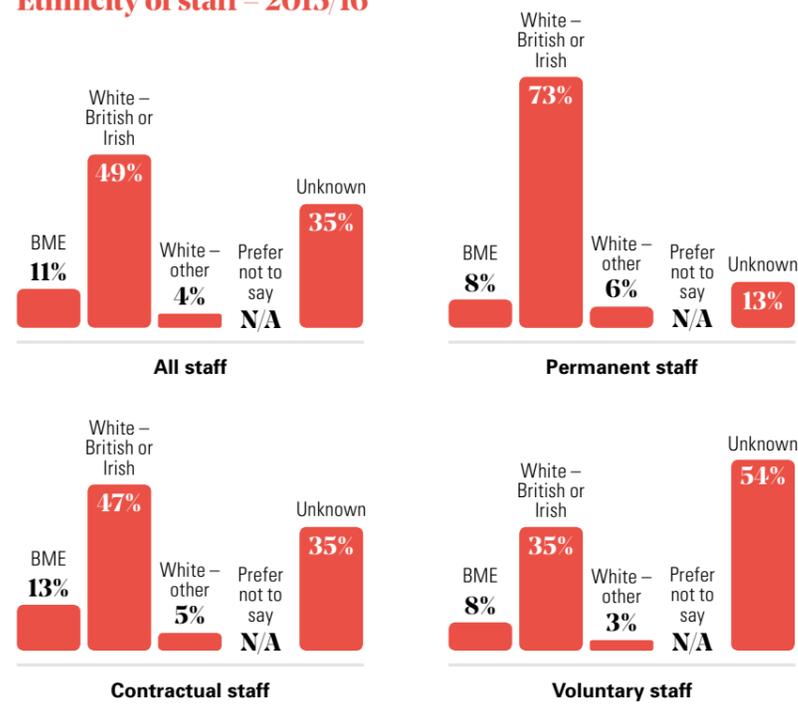
Male Female Prefer not to say Unknown

Ethnicity

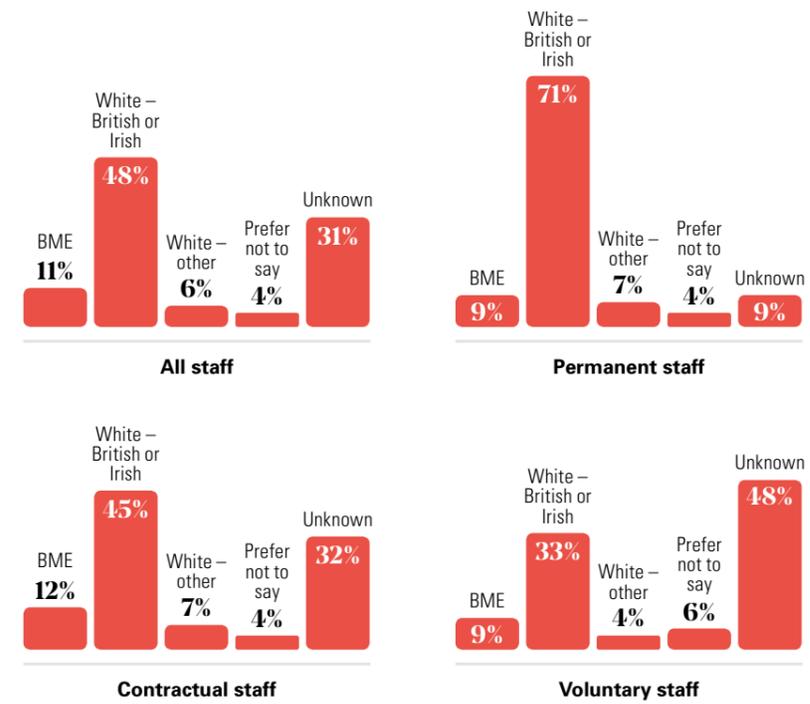
There have been slight increases in Black and minority ethnic representation within NPOs and MPMs. However, with 12% of the workforce at NPOs and 5% at MPMs, the proportions continue to be significantly lower than the 16% BME representation within the total working age population of England⁵.

National Portfolio Organisations

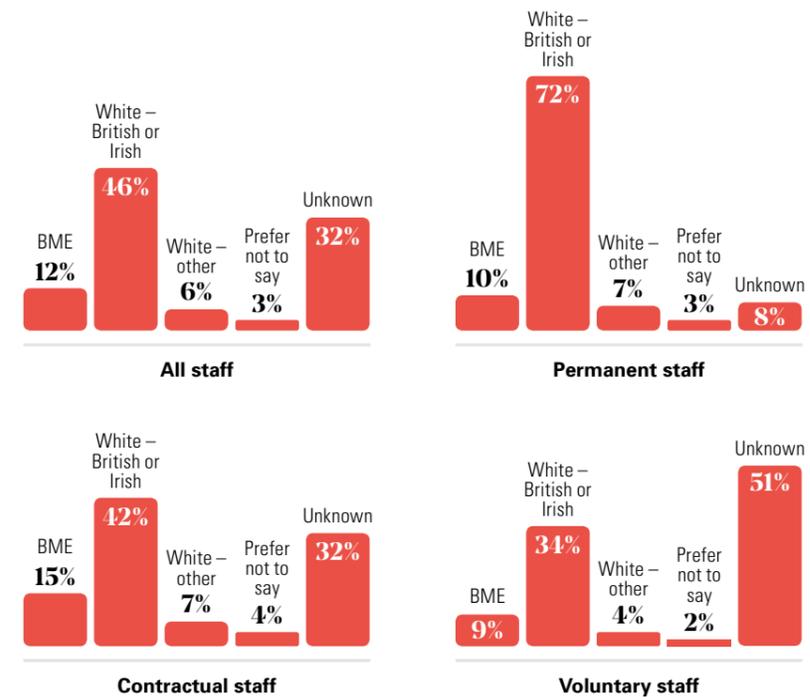
Ethnicity of staff – 2015/16



Ethnicity of staff – 2016/17



Ethnicity of staff – 2017/18

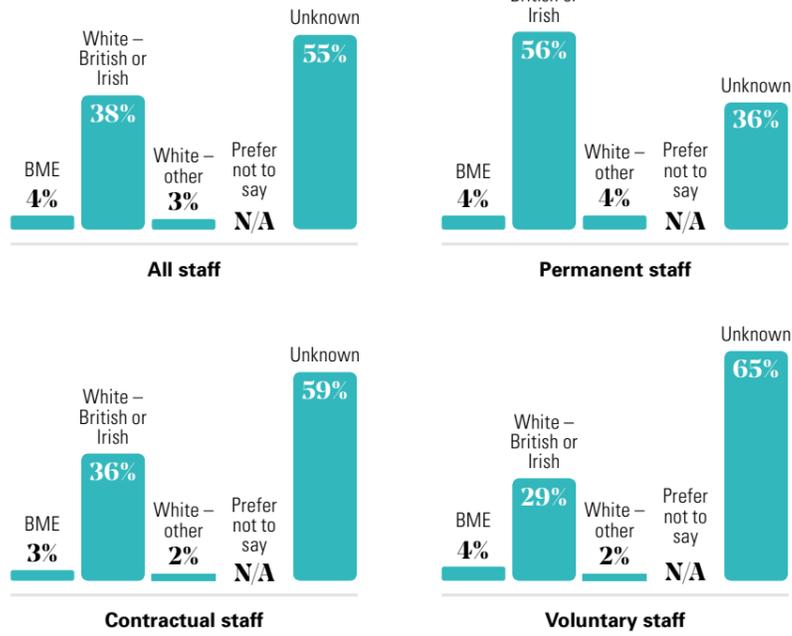


The Festival of Thrift
Image © Tracy Kidd Photography

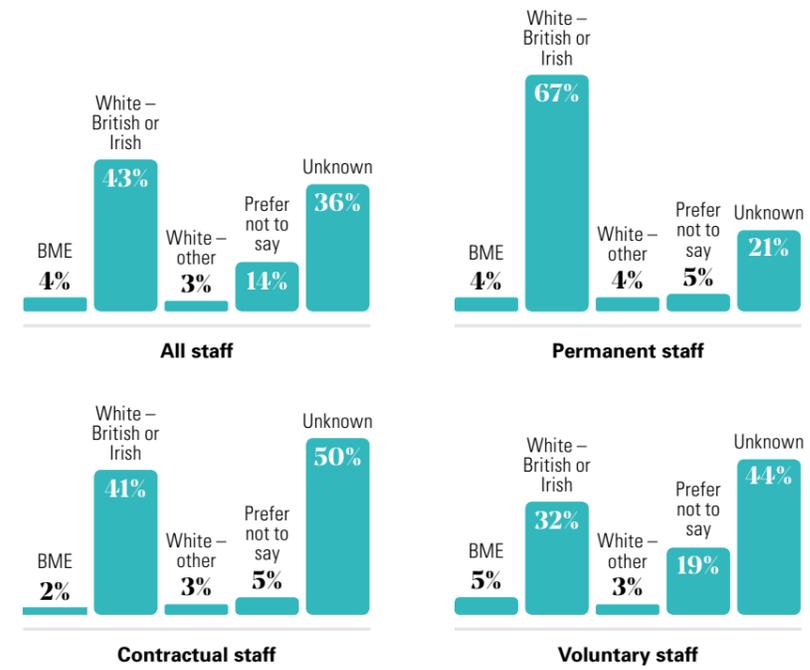
⁵ Figure from the Annual Population Survey 2017/18.

Major Partner Museums

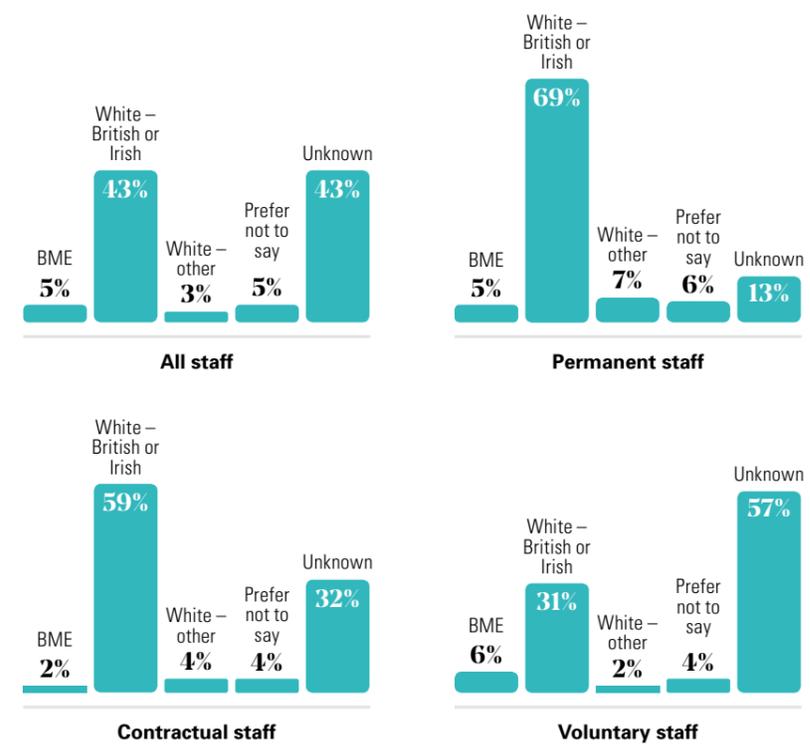
Ethnicity of staff – 2015/16



Ethnicity of staff – 2016/17



Ethnicity of staff – 2017/18



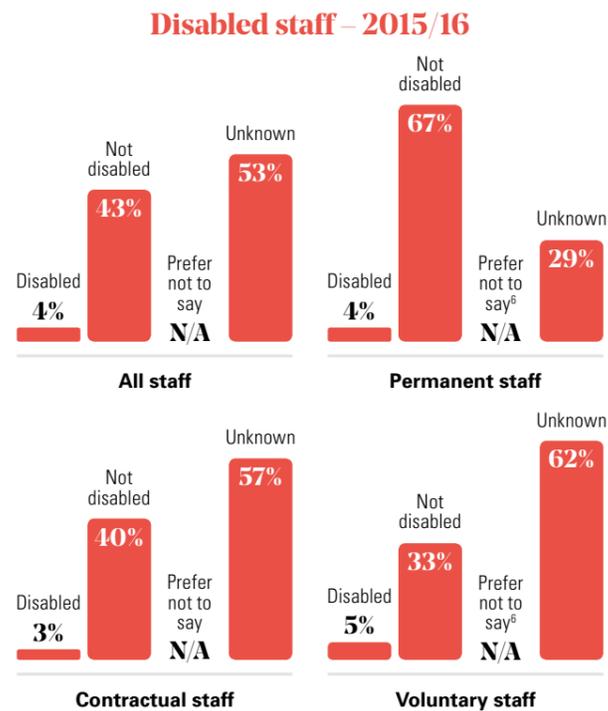
Disability

Figures for NPOs and MPMs continue to be significantly lower than the 20% of working age adults in the UK who identify as having a work limiting disability⁶.

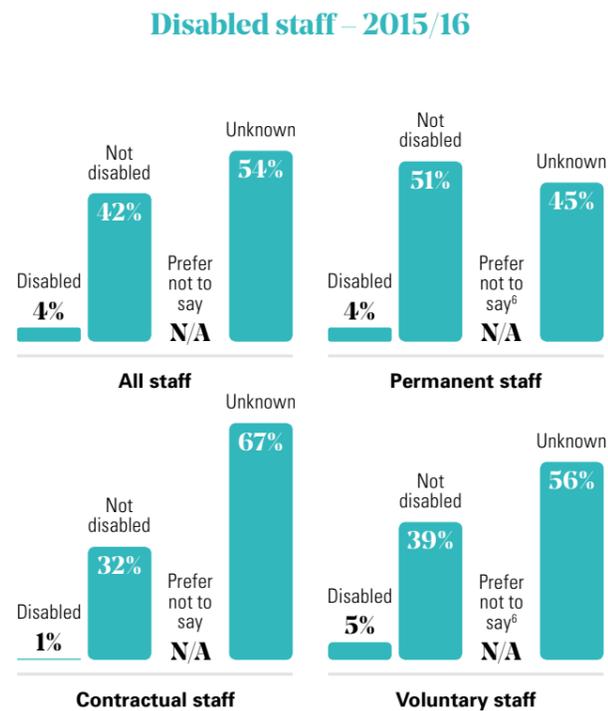
Although the total percentage of disabled workers in NPOs has increased by one percentage point from 4% to 5%, there continues to be high levels of 'unknowns' for disabled contractual and voluntary workers at 50% and 55% respectively.

For MPMs, the percentage of disabled workers has remained consistent at 4%. Disabled workers have remained at 6% for Permanent workers, with Contractual workers going down from 4% to 3% and Voluntary disabled staff increasing from 3% to 4%. The total 'unknown' percentage has gone up from 36% to 43% and percentage of prefer not to say responses has reduced since last year.

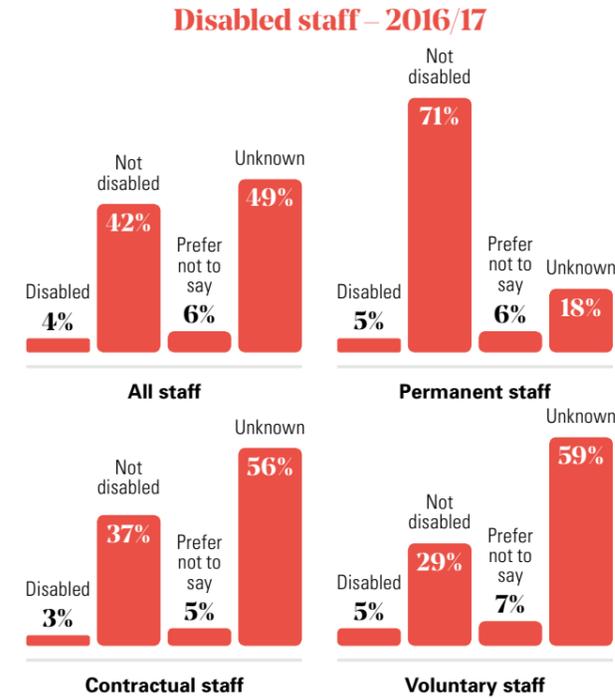
National Portfolio Organisations



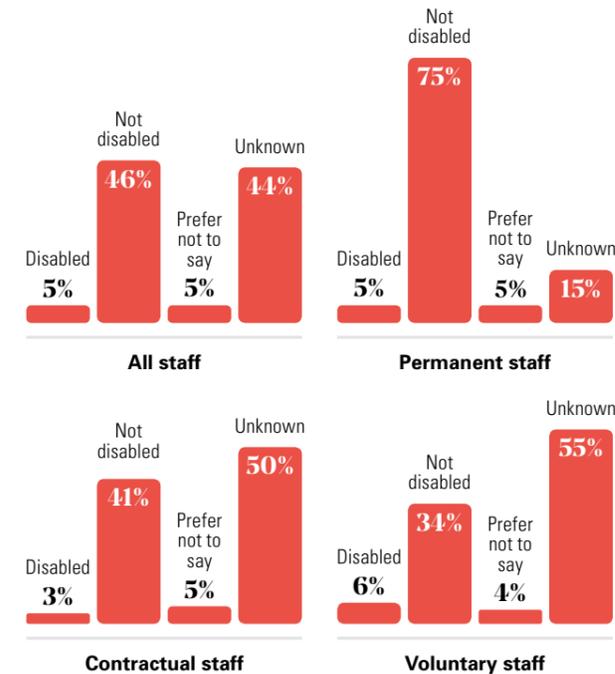
Major Partner Museums



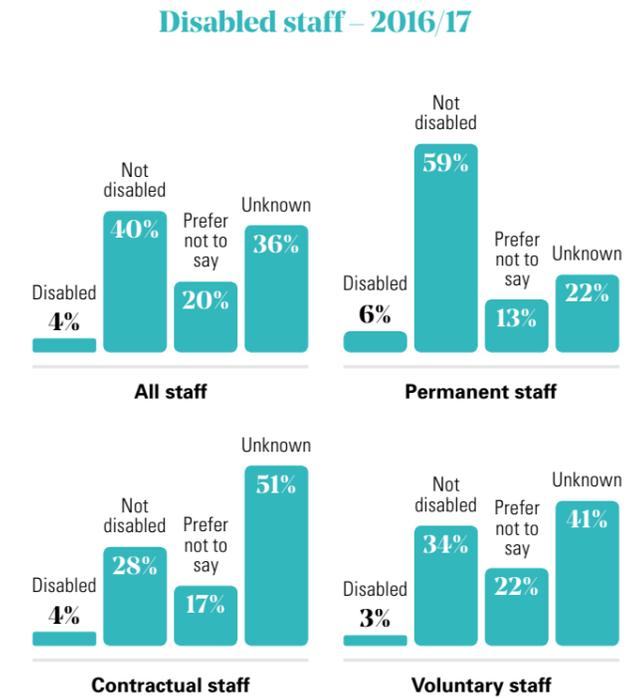
National Portfolio Organisations



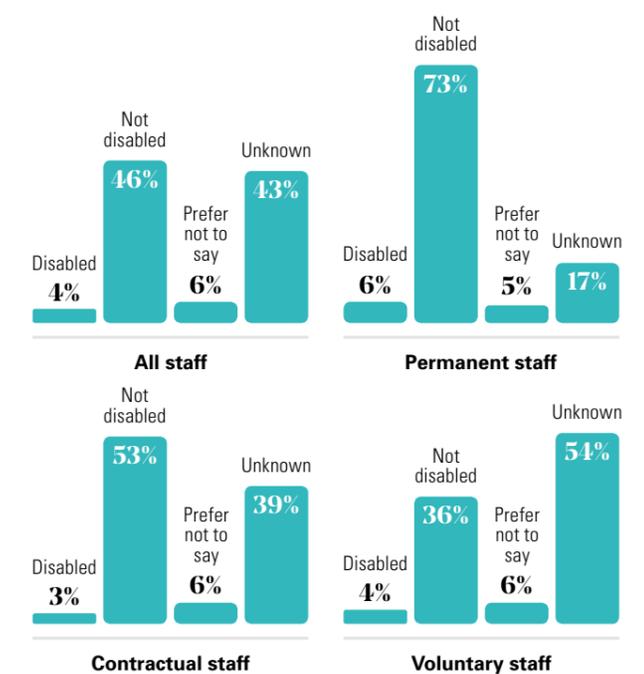
Disabled staff – 2017/18



Major Partner Museums



Disabled staff – 2017/18



⁶ Figure from the Annual Population Survey 2017/18



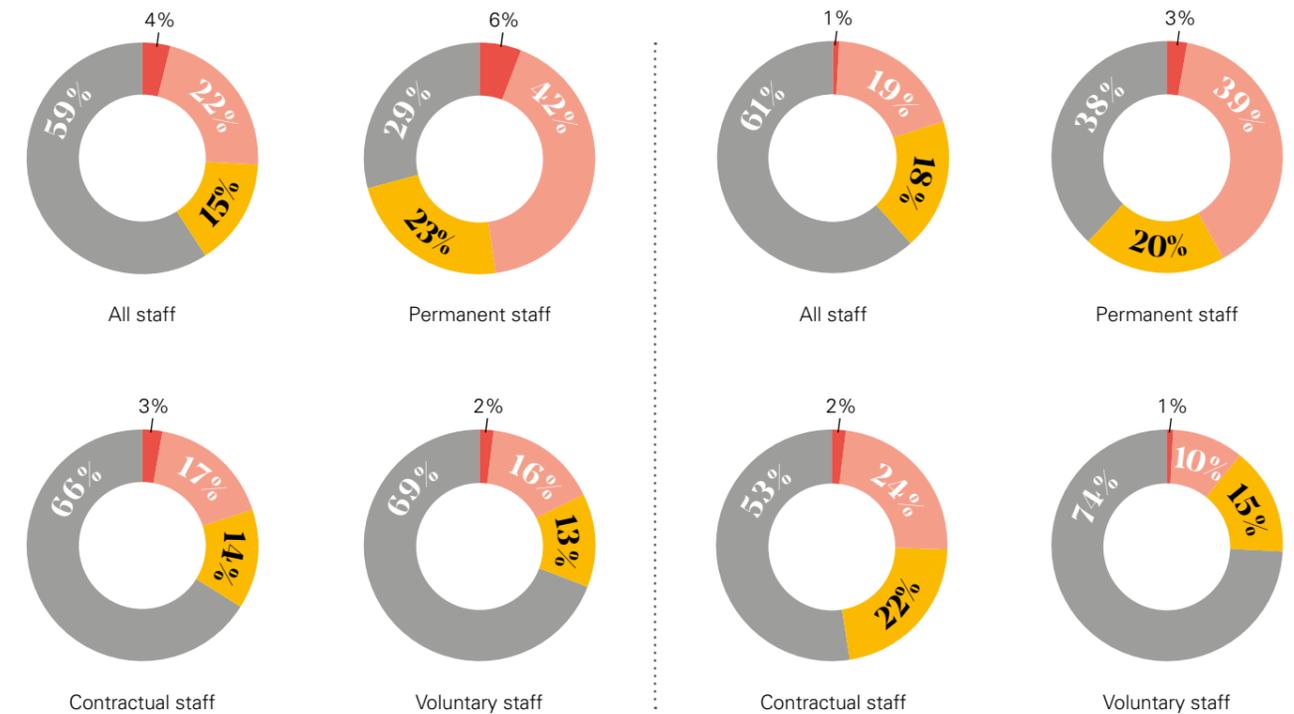
Sexual orientation⁷

In the working age population, 2% of people identify as lesbian, gay or bisexual. 4% of the NPO workforce and 2% of the MPM workforce identifies as lesbian, gay or bisexual⁸.

There are however significant data gaps. 58% of the total workforce at NPOs and 62% of the total workforce at MPMs is categorised as 'unknown'.

National Portfolio Organisations 2016/17

Major Partner Museums 2016/17



■ LGBT ■ Heterosexual ■ Prefer not to say ■ Unknown

⁷ These charts do not include data from 2015/16. This was the first year that this information was collected and the sample size was small enough for individuals to be identified.

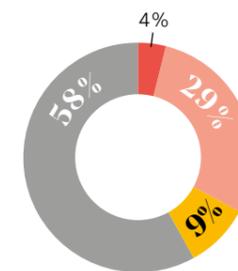
⁸ 2% of people 16 and over identify as LGB in England as of October 2017. Figure from the Office of National Statistics. An additional 0.5% identify as 'other' (i.e. not heterosexual, lesbian, gay or bisexual).



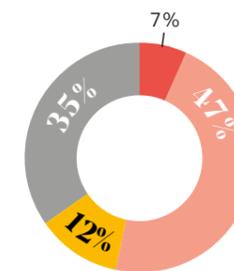
Pavillion Dance
South West
Image © redManhattan

National Portfolio Organisations 2017/18

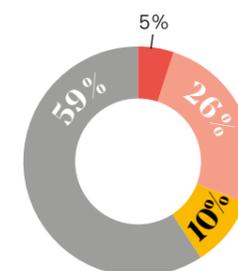
Major Partner Museums 2017/18



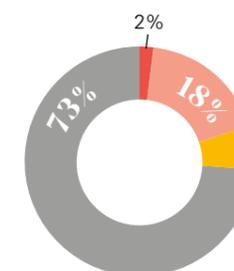
All staff



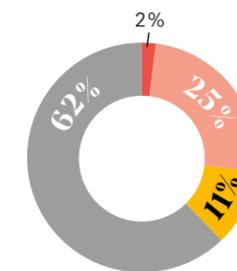
Permanent staff



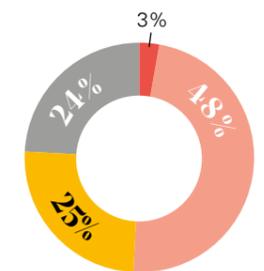
Contractual staff



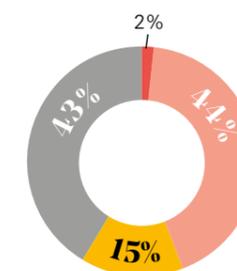
Voluntary staff



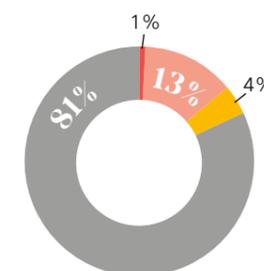
All staff



Permanent staff



Contractual staff



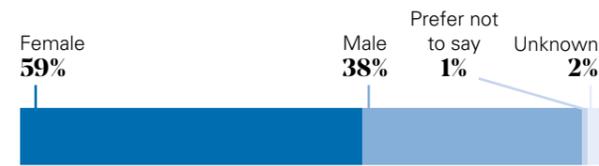
Voluntary staff

■ LGBT
 ■ Heterosexual
 ■ Prefer not to say
 ■ Unknown

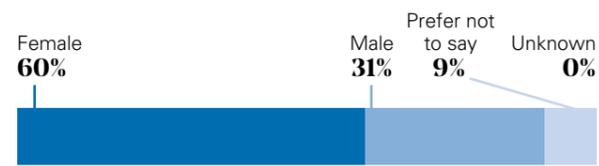
Representation at different job levels⁹

Gender of staff at different job levels – 2017/18

NPO Managers



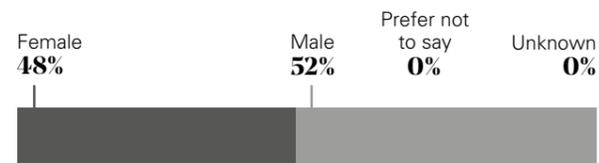
MPM Managers



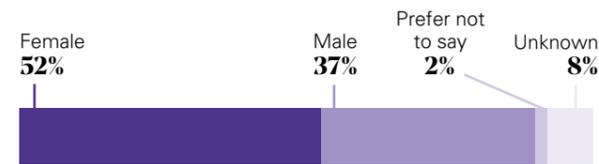
NPO Artistic staff



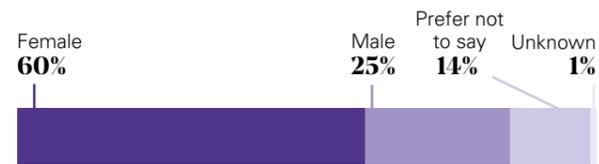
MPM Artistic staff



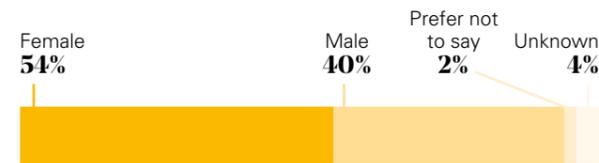
NPO Specialist staff



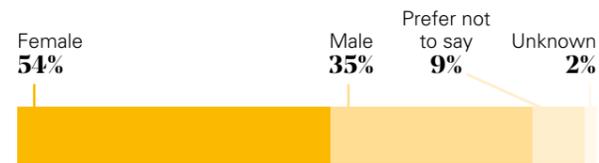
MPM Specialist staff



NPO Other staff



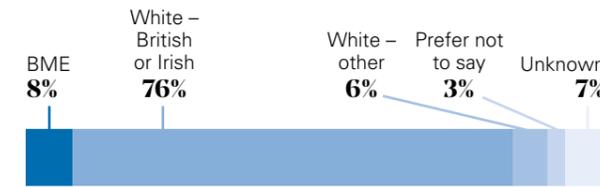
MPM Other staff



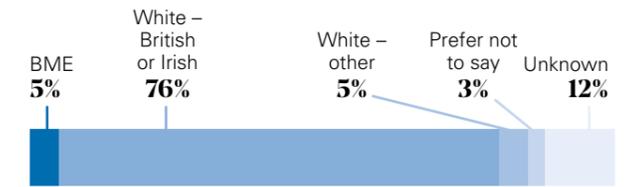
■ Manager ■ Artistic staff ■ Specialist staff ■ Other staff

Ethnicity of staff at different job levels – 2017/18

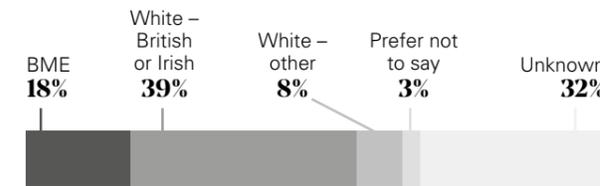
NPO Managers



MPM Managers



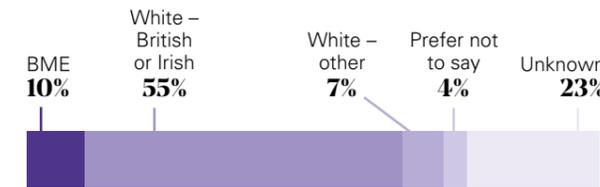
NPO Artistic staff



MPM Artistic staff



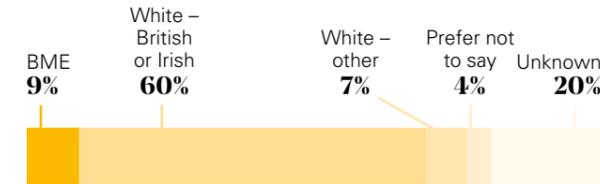
NPO Specialist staff



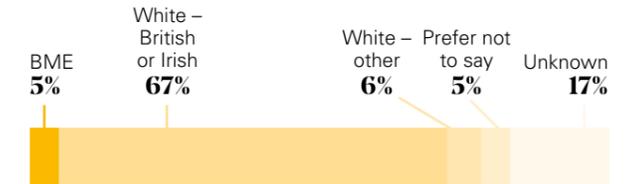
MPM Specialist staff



NPO Other staff



MPM Other staff

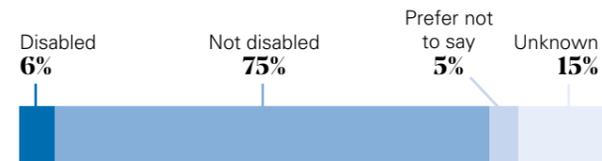


■ Manager ■ Artistic staff ■ Specialist staff ■ Other staff

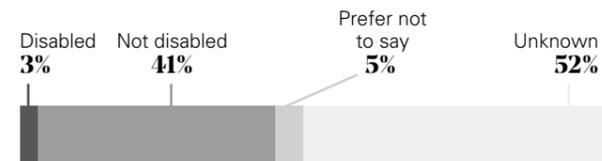
⁹ The tables in this section refer to paid workforce only. Data for 2015/16 and 2016/17, is available at www.artscouncil.org.uk/research-and-data/data-library

Disabled staff at different job levels – 2017/18

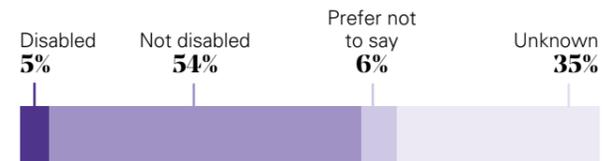
NPO Managers



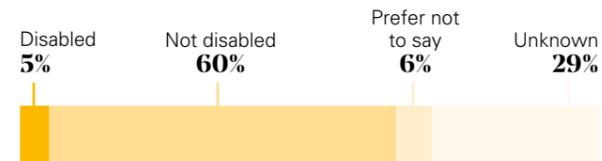
NPO Artistic staff



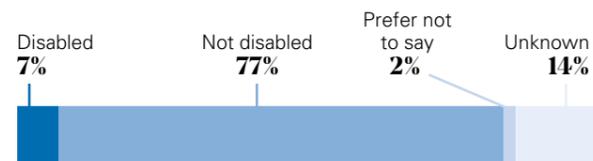
NPO Specialist staff



NPO Other staff



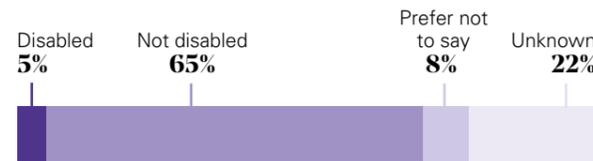
MPM Managers



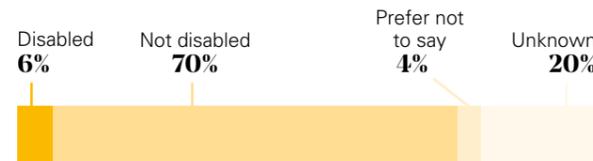
MPM Artistic staff



MPM Specialist staff



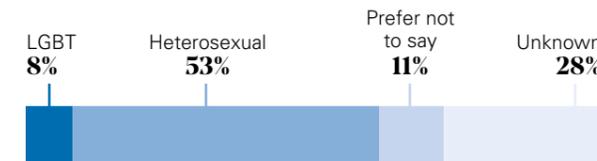
MPM Other staff



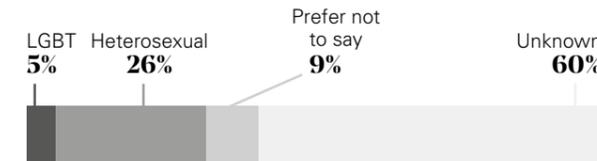
■ Manager ■ Artistic staff ■ Specialist staff ■ Other staff

Sexual orientation of staff at different job levels – 2017/18

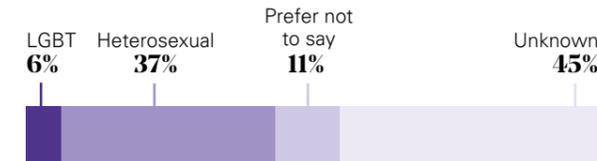
NPO Managers



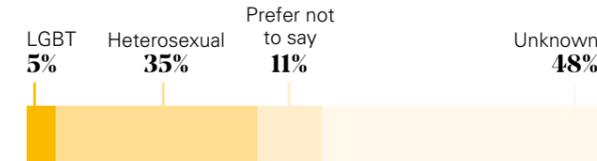
NPO Artistic staff



NPO Specialist staff



NPO Other staff



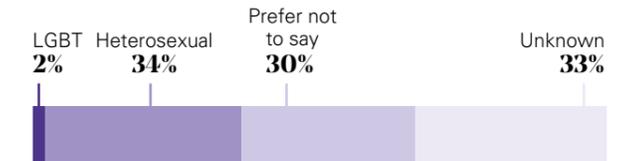
MPM Managers



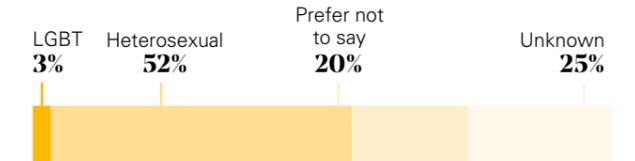
MPM Artistic staff



MPM Specialist staff



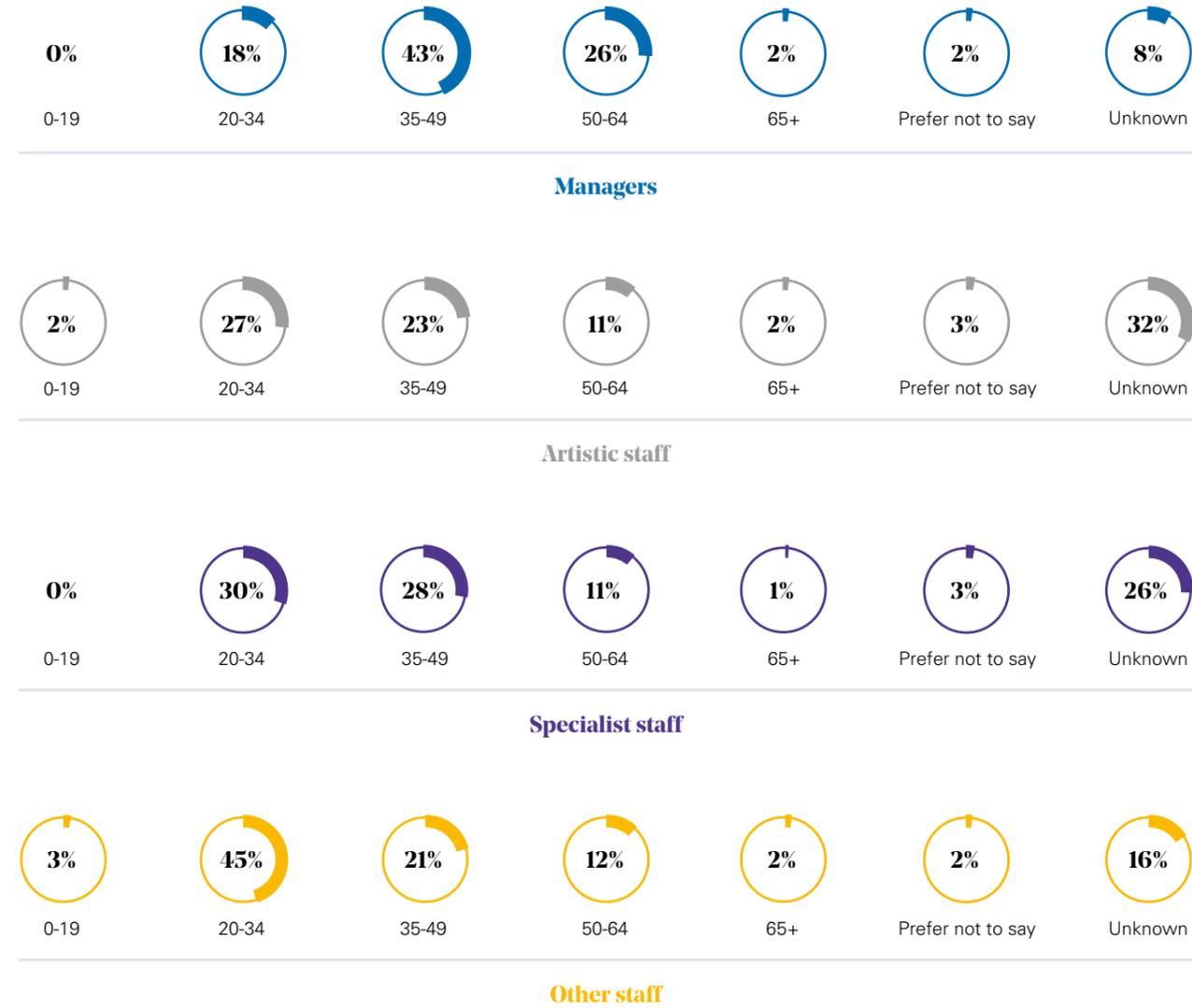
MPM Other staff



■ Manager ■ Artistic staff ■ Specialist staff ■ Other staff

Age of staff at different job levels – 2017/18

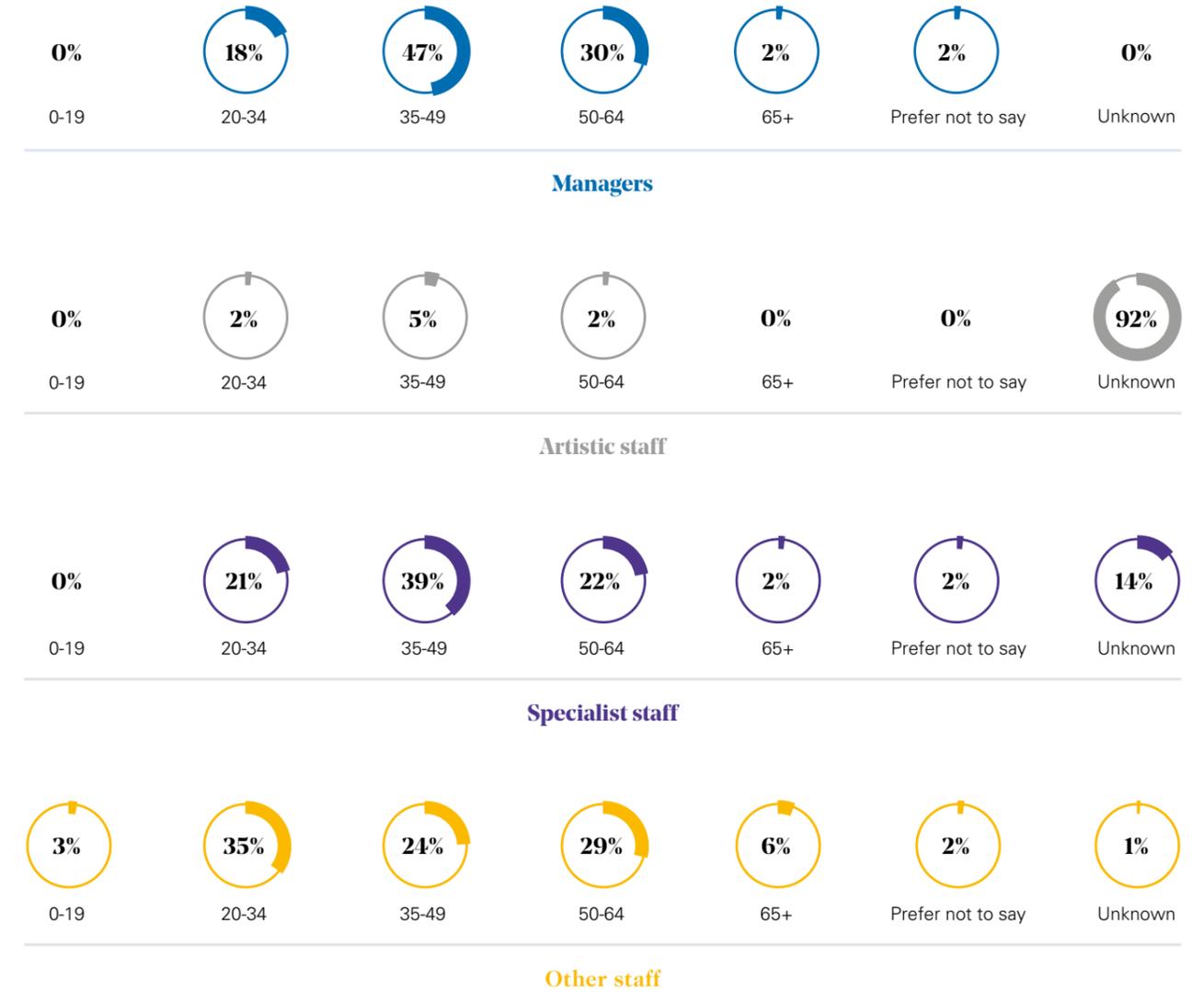
National Portfolio Organisations



■ Manager ■ Artistic staff ■ Specialist staff ■ Other staff

Age of staff at different job levels – 2017/18

Major Partner Museums



■ Manager ■ Artistic staff ■ Specialist staff ■ Other staff

Diversity in larger organisations 2016-17¹⁰

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.

Total permanent staff:

Part one – gender and ethnicity

Organisation	Female	Male	Non Binary	Prefer not to say	Not known	White	White – other	BME	Prefer not to say	Not known
Aldeburgh Music	61%	39%	0%	0%	0%	90%	6%	4%	0%	0%
Almeida Theatre Company Ltd	64%	36%	0%	0%	0%	78%	6%	10%	2%	5%
Baltic Centre For Contemporary Arts	57%	43%	0%	0%	0%	91%	2%	2%	3%	1%
Barbican Centre	52%	48%	0%	0%	0%	64%	12%	13%	0%	10%
Battersea Arts Centre	66%	34%	0%	0%	0%	65%	11%	24%	0%	0%
Beamish The Living Museum of the North	49%	51%	0%	0%	0%	62%	1%	0%	0%	37%
Belgrade Theatre Trust (Coventry) Limited	52%	48%	0%	0%	0%	85%	6%	8%	1%	0%
Birmingham Museums Trust	64%	37%	0%	0%	0%	56%	3%	16%	4%	22%
Birmingham Repertory Theatre Limited	37%	31%	0%	0%	32%	91%	0%	9%	0%	0%
Birmingham Royal Ballet	51%	49%	0%	0%	0%	74%	16%	11%	0%	0%
Black Country Living Museum	59%	41%	0%	0%	0%	97%	1%	1%	0%	0%
Book Trust	84%	16%	0%	0%	0%	88%	5%	7%	0%	0%
Bournemouth Symphony Orchestra	56%	31%	0%	0%	13%	76%	10%	1%	2%	11%
Brighton Dome and Festival Ltd	53%	47%	0%	0%	0%	44%	3%	2%	3%	48%
Bristol Music Trust	49%	51%	0%	0%	0%	47%	4%	3%	46%	0%
Bristol Old Vic And Theatre Royal Trust Limited	60%	40%	0%	0%	0%	94%	2%	3%	0%	0%
Bristol's Museums, Galleries & Archives (BMGA)	69%	31%	0%	0%	0%	84%	6%	4%	5%	0%
Cheltenham Festivals	70%	30%	0%	0%	0%	93%	5%	2%	0%	0%
Chichester Festival Theatre	65%	35%	0%	0%	0%	77%	1%	4%	10%	8%
City Of Birmingham Symphony Orchestra	55%	45%	0%	0%	0%	36%	2%	4%	1%	58%
Colchester Mercury Theatre Limited	60%	40%	0%	0%	0%	94%	0%	6%	0%	0%
Contact Theatre	45%	23%	0%	0%	32%	49%	0%	15%	3%	32%
Contemporary Dance Trust	55%	45%	0%	0%	0%	56%	7%	29%	4%	4%
Corby Cube Theatre Trust	59%	41%	0%	0%	0%	84%	3%	7%	3%	2%
Cornerhouse	51%	49%	0%	0%	0%	82%	1%	17%	0%	0%
Customs House Trust Ltd	65%	35%	0%	0%	0%	100%	0%	0%	0%	0%
De La Warr Pavilion	60%	40%	0%	0%	0%	75%	2%	2%	8%	14%
Derby Museums	64%	36%	0%	0%	0%	86%	2%	4%	7%	0%
Derby Quad Limited	58%	43%	0%	0%	0%	85%	6%	6%	3%	0%
Design Museum Ltd	46%	23%	0%	0%	31%	33%	10%	1%	21%	35%
English National Ballet	56%	44%	0%	0%	0%	50%	22%	14%	0%	14%
English Stage Company Ltd	63%	33%	1%	0%	3%	70%	12%	14%	4%	0%
Farnham Maltings Association Ltd	79%	21%	0%	0%	0%	95%	3%	2%	0%	0%
Glyndebourne Touring Opera and Glyndebourne Education	54%	46%	0%	0%	0%	89%	4%	1%	0%	5%
Halle Concerts Society	54%	46%	0%	0%	0%	81%	16%	4%	0%	0%
Horniman Museum & Gardens	65%	35%	0%	0%	0%	66%	9%	14%	0%	11%
Hull City Council	61%	39%	0%	0%	0%	99%	0%	1%	0%	0%
Institute of Contemporary Arts	29%	15%	0%	0%	56%	23%	10%	11%	1%	55%
Ironbridge Gorge Museum Trust	62%	38%	0%	0%	0%	99%	1%	0%	0%	0%
Junction CDC Limited	0%	0%	0%	0%	100%	9%	0%	2%	0%	89%
Leeds Museums and Galleries	61%	39%	0%	0%	0%	78%	4%	8%	0%	10%
Leeds Theatre Trust Limited	14%	7%	0%	0%	79%	17%	1%	2%	0%	79%
Leicester Arts Centre	45%	55%	0%	0%	0%	83%	3%	14%	0%	0%
Leicester Theatre Trust Limited	55%	45%	0%	0%	0%	85%	3%	12%	0%	0%
Liverpool Everyman & Playhouse	48%	50%	0%	3%	0%	88%	4%	5%	4%	0%
London Symphony Orchestra	61%	39%	0%	0%	0%	77%	13%	10%	0%	0%
Lyric Theatre Hammersmith	62%	34%	3%	0%	0%	76%	9%	16%	0%	0%
Manchester City Galleries	52%	31%	0%	0%	17%	72%	1%	5%	22%	0%
Midlands Arts Centre	60%	40%	0%	0%	0%	76%	4%	15%	5%	0%
Museum of London	62%	38%	0%	0%	0%	77%	14%	9%	0%	0%

¹⁰The data covered in this table is for 2016-17 as we do not share organisational level data within the current financial year.

Organisation	Female	Male	Non Binary	Prefer not to say	Not known	White	White – other	BME	Prefer not to say	Not known
Norfolk Museums Service	63%	37%	0%	0%	0%	75%	1%	2%	0%	22%
North Kesteven District Council	89%	11%	0%	0%	0%	94%	2%	3%	2%	0%
North Music Trust	50%	50%	0%	0%	0%	83%	3%	2%	0%	12%
Northampton Theatres Trust Ltd	44%	56%	0%	0%	1%	85%	4%	6%	6%	0%
Northern Ballet	56%	44%	0%	0%	0%	55%	4%	11%	1%	29%
Nottingham Contemporary	68%	31%	1%	0%	0%	55%	11%	14%	20%	0%
Nottingham Media Centre Limited	52%	48%	0%	0%	0%	0%	0%	0%	100%	0%
Nottingham Playhouse Trust Limited	63%	37%	0%	0%	0%	91%	2%	7%	0%	0%
Oldham Coliseum Theatre	70%	29%	2%	0%	0%	52%	0%	2%	2%	45%
Opera North	47%	33%	0%	0%	20%	71%	7%	1%	1%	20%
Oxford Playhouse	50%	50%	0%	0%	0%	96%	0%	4%	0%	0%
Performances Birmingham Limited	0%	0%	0%	0%	100%	88%	3%	9%	0%	0%
Philharmonia Orchestra	48%	50%	0%	0%	2%	57%	25%	12%	3%	2%
Polka Theatre	78%	22%	0%	0%	0%	69%	9%	22%	0%	0%
Poole Arts Trust Limited	61%	39%	0%	0%	0%	96%	2%	2%	0%	0%
Rich Mix	60%	40%	0%	0%	0%	43%	22%	35%	0%	0%
Royal Albert Memorial Museum	60%	40%	0%	0%	0%	36%	2%	0%	62%	0%
Royal Exchange Theatre	56%	44%	0%	0%	0%	89%	1%	9%	0%	0%
Royal Liverpool Philharmonic Society	50%	50%	0%	0%	0%	64%	4%	3%	29%	0%
Royal National Theatre	50%	50%	0%	0%	0%	69%	10%	10%	3%	7%
Royal Opera House	48%	52%	0%	0%	0%	68%	15%	9%	1%	7%
Royal Pavilion & Museums, Brighton & Hove	59%	41%	0%	0%	0%	82%	5%	3%	2%	8%
Royal Shakespeare Company	57%	43%	0%	0%	0%	85%	8%	3%	4%	0%
Sadler's Wells Trust Ltd	55%	45%	0%	0%	0%	57%	12%	27%	2%	2%
Salisbury Arts Theatre Ltd	62%	38%	0%	0%	0%	96%	4%	0%	0%	0%
Serpentine Gallery	73%	27%	0%	0%	0%	61%	27%	5%	0%	7%
Sheffield Theatres	62%	38%	0%	0%	0%	97%	0%	3%	0%	0%
Soho Theatre Company	50%	50%	0%	0%	0%	27%	8%	4%	0%	61%
Southbank Centre Limited	62%	37%	0%	0%	1%	62%	11%	21%	6%	0%
Stephen Joseph Theatre	64%	36%	0%	0%	0%	80%	6%	8%	0%	6%
Stoke-On-Trent and North Staffordshire Theatre Trust Limited	68%	32%	0%	0%	0%	96%	1%	2%	0%	0%
The Albany	50%	39%	5%	0%	6%	41%	14%	39%	5%	3%
The Anvil	67%	33%	0%	0%	0%	99%	1%	0%	0%	0%
The Bluecoat	54%	31%	15%	0%	0%	61%	0%	3%	2%	34%
The Brewery, Kendal	47%	53%	0%	0%	0%	87%	9%	3%	0%	1%
The Circus Space	61%	39%	0%	0%	0%	47%	2%	2%	0%	49%
The Courtyard Trust	55%	23%	22%	0%	0%	78%	6%	2%	2%	11%
The Hall for Cornwall Trust	52%	48%	0%	0%	0%	98%	1%	1%	0%	0%
The Hepworth Wakefield	81%	19%	0%	0%	0%	100%	0%	0%	0%	0%
The Lowry Centre Limited	58%	42%	0%	0%	0%	95%	1%	4%	0%	1%
The Roundhouse	68%	32%	0%	0%	0%	76%	11%	13%	0%	0%
The University of Warwick	54%	46%	0%	0%	0%	93%	0%	4%	0%	4%
The Wigmore Hall Trust	59%	41%	0%	0%	0%	80%	16%	4%	0%	0%
Theatre Royal Plymouth	59%	41%	0%	0%	0%	91%	2%	2%	0%	5%
Tyne & Wear Archives & Museums	64%	36%	0%	0%	0%	83%	1%	2%	12%	1%
Tyneside Cinema	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
University of Cambridge Museums	65%	35%	0%	0%	0%	70%	15%	5%	10%	0%
University of Derby Theatre Ltd	23%	14%	0%	0%	64%	30%	2%	4%	0%	64%
University of Oxford	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%
Watershed Arts Trust Ltd	53%	45%	0%	0%	1%	62%	17%	14%	5%	1%
Welsh National Opera Limited	48%	52%	0%	0%	0%	89%	5%	6%	0%	0%
Whitechapel Gallery	77%	23%	0%	0%	0%	57%	22%	22%	0%	0%
Wolverhampton Art Gallery	63%	37%	0%	0%	0%	93%	4%	4%	0%	0%
York Museums Trust	66%	34%	0%	0%	0%	93%	5%	2%	0%	0%
York Theatre Royal	62%	20%	0%	0%	18%	48%	5%	3%	3%	42%
Young Vic Company	62%	37%	2%	0%	0%	68%	13%	18%	0%	0%

Part two – age

Organisation	0-19	20-34	35-49	50-64	65+	Prefer not to say	Not known
Aldeburgh Music	0%	27%	28%	34%	6%	0%	4%
Almeida Theatre Company Ltd	2%	63%	26%	7%	1%	1%	0%
Baltic Centre For Contemporary Arts	0%	49%	36%	14%	1%	0%	0%
Barbican Centre	0%	1%	1%	1%	0%	0%	98%
Battersea Arts Centre	1%	65%	31%	3%	0%	0%	0%
Beamish The Living Museum of the North	6%	39%	17%	33%	6%	0%	0%
Belgrade Theatre Trust (Coventry) Limited	0%	0%	0%	0%	0%	0%	100%
Birmingham Museums Trust	1%	39%	33%	26%	2%	0%	0%
Birmingham Repertory Theatre Limited	0%	29%	12%	10%	0%	0%	48%
Birmingham Royal Ballet	0%	0%	0%	0%	0%	0%	100%
Black Country Living Museum	0%	0%	0%	0%	0%	0%	100%
Book Trust	0%	40%	40%	21%	0%	0%	0%
Bournemouth Symphony Orchestra	0%	20%	29%	36%	1%	4%	11%
Brighton Dome and Festival Ltd	0%	37%	52%	10%	1%	0%	0%
Bristol Music Trust	0%	0%	0%	0%	0%	0%	100%
Bristol Old Vic And Theatre Royal Trust Limited	6%	69%	19%	6%	1%	0%	0%
Bristol's Museums, Galleries & Archives (BMGA)	0%	0%	0%	0%	0%	0%	100%
Cheltenham Festivals	0%	46%	34%	20%	0%	0%	0%
Chichester Festival Theatre	1%	38%	34%	23%	0%	0%	4%
City Of Birmingham Symphony Orchestra	0%	33%	38%	29%	0%	0%	0%
Colchester Mercury Theatre Limited	1%	63%	22%	13%	1%	0%	0%
Contact Theatre	0%	51%	9%	5%	3%	0%	32%
Contemporary Dance Trust	0%	49%	38%	11%	2%	0%	0%
Corby Cube Theatre Trust	5%	47%	36%	12%	0%	0%	0%
Cornerhouse	0%	43%	39%	15%	3%	0%	0%
Customs House Trust Ltd	0%	0%	0%	0%	0%	0%	100%
De La Warr Pavilion	4%	50%	25%	15%	6%	0%	0%
Derby Museums	0%	0%	0%	0%	0%	0%	100%
Derby Quad Limited	1%	51%	36%	10%	1%	0%	0%
Design Museum Ltd	0%	27%	17%	2%	0%	0%	54%
English National Ballet	3%	41%	24%	27%	5%	0%	0%
English Stage Company Ltd	2%	67%	22%	6%	2%	0%	1%
Farnham Maltings Association Ltd	0%	0%	0%	0%	0%	0%	100%
Glyndebourne Touring Opera and Glyndebourne Education	0%	20%	40%	37%	3%	0%	0%
Halle Concerts Society	0%	28%	35%	36%	1%	0%	0%
Horniman Museum & Gardens	0%	35%	38%	24%	2%	0%	0%
Hull City Council	0%	0%	0%	0%	0%	0%	100%
Institute of Contemporary Arts	0%	33%	11%	1%	0%	0%	55%
Ironbridge Gorge Museum Trust	2%	26%	22%	41%	8%	0%	0%
Junction CDC Limited	0%	69%	24%	7%	0%	0%	0%
Leeds Museums and Galleries	0%	27%	40%	34%	0%	0%	0%
Leeds Theatre Trust Limited	0%	16%	3%	1%	0%	0%	79%
Leicester Arts Centre	0%	0%	0%	0%	0%	0%	100%
Leicester Theatre Trust Limited	1%	63%	28%	7%	1%	0%	0%
Liverpool Everyman & Playhouse	0%	40%	36%	21%	0%	1%	1%
London Symphony Orchestra	0%	61%	21%	16%	3%	0%	0%
Lyric Theatre Hammersmith	2%	64%	22%	9%	0%	3%	0%
Manchester City Galleries	0%	0%	0%	0%	0%	0%	100%
Midlands Arts Centre	0%	44%	33%	22%	1%	0%	0%
Museum of London	0%	42%	36%	21%	1%	0%	0%
Norfolk Museums Service	0%	27%	34%	33%	6%	0%	0%
North Kesteven District Council	0%	45%	27%	27%	2%	0%	0%
North Music Trust	0%	0%	0%	0%	0%	0%	100%
Northampton Theatres Trust Ltd	6%	53%	28%	8%	4%	2%	0%
Northern Ballet	1%	65%	20%	14%	1%	0%	0%
Nottingham Contemporary	0%	4%	47%	32%	12%	4%	0%
Nottingham Media Centre Limited	3%	52%	31%	15%	0%	0%	0%

Organisation	0-19	20-34	35-49	50-64	65+	Prefer not to say	Not known
Nottingham Playhouse Trust Limited	0%	51%	27%	17%	5%	0%	0%
Oldham Coliseum Theatre	0%	41%	45%	14%	0%	0%	0%
Opera North	0%	29%	29%	22%	1%	0%	20%
Oxford Playhouse	3%	58%	21%	16%	3%	0%	0%
Performances Birmingham Limited	0%	44%	38%	18%	0%	0%	0%
Philharmonia Orchestra	0%	37%	32%	26%	0%	3%	3%
Polka Theatre	7%	54%	24%	13%	2%	0%	0%
Poole Arts Trust Limited	4%	24%	33%	30%	9%	0%	0%
Rich Mix	0%	0%	0%	0%	0%	0%	100%
Royal Albert Memorial Museum	0%	9%	9%	13%	0%	0%	68%
Royal Exchange Theatre	0%	0%	0%	0%	0%	0%	100%
Royal Liverpool Philharmonic Society	3%	49%	28%	17%	1%	0%	1%
Royal National Theatre	0%	0%	0%	0%	0%	0%	100%
Royal Opera House	1%	35%	33%	28%	4%	0%	0%
Royal Pavilion & Museums, Brighton & Hove	1%	14%	45%	36%	5%	0%	0%
Royal Shakespeare Company	0%	0%	0%	0%	0%	0%	100%
Sadler's Wells Trust Ltd	1%	48%	32%	17%	3%	0%	0%
Salisbury Arts Theatre Ltd	0%	40%	33%	27%	0%	0%	0%
Serpentine Gallery	0%	48%	43%	9%	0%	0%	0%
Sheffield Theatres	0%	38%	33%	26%	3%	0%	0%
Soho Theatre Company	0%	0%	0%	0%	0%	0%	100%
Southbank Centre Limited	0%	0%	0%	0%	0%	0%	100%
Stephen Joseph Theatre	3%	59%	25%	11%	2%	0%	0%
Stoke-On-Trent and North Staffordshire Theatre Trust Limited	1%	38%	36%	23%	1%	0%	0%
The Albany	0%	0%	0%	0%	0%	0%	100%
The Anvil	3%	31%	32%	29%	6%	0%	0%
The Bluecoat	2%	58%	22%	19%	0%	0%	0%
The Brewery, Kendal	1%	37%	32%	30%	0%	0%	0%
The Circus Space	0%	52%	39%	9%	1%	0%	0%
The Courtyard Trust	7%	45%	24%	22%	2%	0%	0%
The Hall for Cornwall Trust	0%	0%	0%	0%	0%	0%	100%
The Hepworth Wakefield	0%	0%	0%	0%	0%	0%	100%
The Lowry Centre Limited	0%	0%	0%	0%	0%	0%	100%
The Roundhouse	0%	0%	0%	0%	0%	0%	100%
The University of Warwick	0%	26%	46%	24%	4%	0%	0%
The Wigmore Hall Trust	0%	71%	20%	6%	3%	0%	0%
Theatre Royal Plymouth	6%	42%	27%	21%	4%	0%	0%
Tyne & Wear Archives & Museums	0%	16%	42%	38%	2%	0%	1%
Tyneside Cinema	3%	78%	18%	2%	0%	0%	0%
University of Cambridge Museums	0%	0%	0%	0%	0%	0%	100%
University of Derby Theatre Ltd	2%	20%	7%	8%	0%	1%	64%
University of Oxford	0%	0%	0%	0%	0%	0%	100%
Watershed Arts Trust Ltd	0%	0%	0%	0%	0%	0%	100%
Welsh National Opera Limited	0%	26%	31%	40%	3%	0%	0%
Whitechapel Gallery	0%	55%	28%	17%	0%	0%	0%
Wolverhampton Art Gallery	0%	0%	0%	0%	0%	0%	100%
York Museums Trust	0%	33%	29%	34%	4%	0%	0%
York Theatre Royal	0%	25%	25%	5%	2%	0%	45%
Young Vic Company	0%	65%	23%	10%	2%	0%	0%

Part three – sexual orientation and disability

Organisation	LGBT	Heterosexual	Prefer not to say	Not known	Disabled	Not disabled	Prefer not to say	Not known
Aldeburgh Music	1%	99%	0%	0%	6%	94%	0%	0%
Almeida Theatre Company Ltd	0%	0%	0%	100%	3%	91%	6%	0%
Baltic Centre For Contemporary Arts	14%	74%	11%	1%	2%	92%	5%	1%
Barbican Centre	9%	65%	6%	20%	2%	84%	0%	14%
Battersea Arts Centre	0%	0%	0%	100%	9%	91%	0%	0%
Beamish The Living Museum of the North	3%	56%	2%	39%	7%	52%	3%	38%
Belgrade Theatre Trust (Coventry) Limited	14%	65%	14%	7%	8%	90%	0%	2%
Birmingham Museums Trust	3%	50%	13%	35%	8%	92%	0%	0%
Birmingham Repertory Theatre Limited	5%	0%	0%	95%	3%	11%	0%	87%
Birmingham Royal Ballet	0%	0%	0%	100%	2%	0%	0%	98%
Black Country Living Museum	0%	0%	0%	100%	1%	99%	0%	0%
Book Trust	5%	91%	3%	0%	2%	98%	0%	0%
Bournemouth Symphony Orchestra	5%	76%	8%	11%	17%	64%	8%	11%
Brighton Dome and Festival Ltd	8%	34%	11%	47%	1%	58%	1%	40%
Bristol Music Trust	1%	26%	73%	0%	2%	50%	48%	0%
Bristol Old Vic And Theatre Royal Trust Limited	9%	82%	2%	7%	0%	100%	0%	0%
Bristol's Museums, Galleries & Archives (BMGA)	3%	65%	31%	0%	5%	92%	3%	0%
Cheltenham Festivals	0%	0%	0%	100%	0%	100%	0%	0%
Chichester Festival Theatre	5%	0%	0%	95%	4%	0%	0%	96%
City Of Birmingham Symphony Orchestra	3%	35%	2%	60%	4%	35%	1%	60%
Colchester Mercury Theatre Limited	9%	0%	0%	91%	9%	91%	0%	0%
Contact Theatre	14%	46%	6%	34%	6%	62%	0%	32%
Contemporary Dance Trust	0%	0%	0%	100%	11%	89%	0%	0%
Corby Cube Theatre Trust	5%	69%	26%	0%	7%	69%	24%	0%
Cornerhouse	3%	0%	21%	76%	2%	98%	0%	0%
Customs House Trust Ltd	11%	18%	0%	71%	0%	100%	0%	0%
De La Warr Pavilion	1%	56%	14%	30%	3%	66%	7%	24%
Derby Museums	4%	86%	10%	0%	7%	47%	44%	1%
Derby Quad Limited	3%	61%	1%	35%	13%	48%	3%	38%
Design Museum Ltd	0%	0%	0%	100%	2%	44%	19%	35%
English National Ballet	0%	0%	0%	100%	0%	0%	0%	100%
English Stage Company Ltd	15%	67%	17%	0%	5%	80%	11%	4%
Farnham Maltings Association Ltd	0%	0%	0%	100%	0%	0%	0%	100%
Glyndebourne Touring Opera and Glyndebourne Education	0%	0%	0%	100%	3%	97%	0%	0%
Halle Concerts Society	0%	0%	100%	0%	0%	0%	100%	0%
Horniman Museum & Gardens	0%	0%	0%	100%	0%	100%	0%	0%
Hull City Council	0%	0%	100%	0%	0%	100%	0%	0%
Institute of Contemporary Arts	8%	34%	3%	55%	5%	41%	0%	55%
Ironbridge Gorge Museum Trust	1%	99%	0%	0%	14%	86%	0%	0%
Junction CDC Limited	0%	0%	100%	0%	1%	0%	0%	99%
Leeds Museums and Galleries	0%	0%	0%	100%	8%	52%	0%	40%
Leeds Theatre Trust Limited	0%	9%	12%	79%	2%	19%	0%	79%
Leicester Arts Centre	0%	0%	0%	100%	4%	96%	0%	0%
Leicester Theatre Trust Limited	13%	78%	8%	0%	7%	93%	0%	0%
Liverpool Everyman & Playhouse	5%	75%	13%	8%	13%	79%	8%	1%
London Symphony Orchestra	0%	0%	0%	100%	1%	87%	0%	12%
Lyric Theatre Hammersmith	17%	74%	9%	0%	2%	97%	2%	0%
Manchester City Galleries	6%	45%	49%	0%	8%	12%	80%	0%
Midlands Arts Centre	0%	0%	100%	0%	0%	89%	0%	11%
Museum of London	10%	61%	28%	1%	2%	98%	0%	0%
Norfolk Museums Service	0%	26%	0%	74%	1%	70%	0%	29%
North Kesteven District Council	0%	0%	77%	23%	2%	38%	2%	59%
North Music Trust	1%	29%	4%	66%	2%	88%	1%	9%
Northampton Theatres Trust Ltd	6%	55%	39%	0%	8%	54%	38%	0%
Northern Ballet	16%	53%	31%	0%	9%	56%	35%	0%
Nottingham Contemporary	12%	55%	27%	5%	11%	68%	15%	7%
Nottingham Media Centre Limited	0%	0%	100%	0%	0%	0%	100%	0%

Organisation	LGBT	Heterosexual	Prefer not to say	Not known	Disabled	Not disabled	Prefer not to say	Not known
Nottingham Playhouse Trust Limited	1%	96%	0%	3%	8%	92%	0%	0%
Oldham Coliseum Theatre	9%	36%	4%	52%	9%	36%	2%	54%
Opera North	11%	66%	3%	20%	6%	68%	5%	22%
Oxford Playhouse	0%	0%	0%	100%	0%	0%	0%	100%
Performances Birmingham Limited	0%	0%	0%	100%	1%	0%	0%	99%
Philharmonia Orchestra	5%	83%	10%	2%	3%	89%	6%	2%
Polka Theatre	7%	46%	0%	46%	4%	96%	0%	0%
Poole Arts Trust Limited	2%	98%	0%	0%	2%	98%	0%	0%
Rich Mix	11%	68%	10%	11%	24%	72%	3%	1%
Royal Albert Memorial Museum	2%	21%	77%	0%	4%	96%	0%	0%
Royal Exchange Theatre	11%	61%	0%	28%	7%	67%	3%	23%
Royal Liverpool Philharmonic Society	3%	60%	37%	0%	3%	69%	28%	0%
Royal National Theatre	7%	44%	35%	13%	5%	81%	0%	14%
Royal Opera House	7%	45%	17%	31%	3%	85%	1%	10%
Royal Pavilion & Museums, Brighton & Hove	12%	62%	10%	16%	6%	80%	0%	14%
Royal Shakespeare Company	0%	0%	100%	0%	3%	93%	4%	0%
Sadler's Wells Trust Ltd	22%	44%	7%	27%	6%	92%	1%	1%
Salisbury Arts Theatre Ltd	15%	79%	6%	0%	4%	96%	0%	0%
Serpentine Gallery	0%	4%	0%	96%	0%	4%	0%	96%
Sheffield Theatres	4%	69%	10%	16%	9%	69%	4%	18%
Soho Theatre Company	0%	0%	0%	100%	0%	0%	0%	100%
Southbank Centre Limited	8%	30%	57%	5%	5%	95%	0%	0%
Stephen Joseph Theatre	8%	83%	2%	8%	14%	78%	2%	6%
Stoke-On-Trent and North Staffordshire Theatre Trust Limited	0%	0%	0%	100%	1%	99%	0%	0%
The Albany	18%	60%	19%	3%	21%	59%	16%	4%
The Anvil	0%	0%	100%	0%	1%	99%	0%	0%
The Bluecoat	7%	56%	3%	34%	2%	61%	3%	34%
The Brewery, Kendal	5%	58%	7%	30%	3%	97%	0%	0%
The Circus Space	2%	27%	71%	0%	2%	80%	12%	6%
The Courtyard Trust	7%	58%	16%	19%	5%	80%	5%	11%
The Hall for Cornwall Trust	0%	0%	0%	100%	22%	78%	0%	0%
The Hepworth Wakefield	0%	0%	0%	100%	41%	59%	0%	0%
The Lowry Centre Limited	4%	91%	5%	0%	5%	88%	6%	0%
The Roundhouse	8%	63%	10%	19%	1%	23%	0%	76%
The University of Warwick	2%	41%	57%	0%	0%	100%	0%	0%
The Wigmore Hall Trust	7%	0%	3%	90%	1%	99%	0%	0%
Theatre Royal Plymouth	4%	73%	23%	0%	1%	98%	1%	0%
Tyne & Wear Archives & Museums	3%	59%	23%	15%	20%	74%	5%	1%
Tyneside Cinema	0%	0%	0%	100%	0%	0%	0%	100%
University of Cambridge Museums	1%	25%	74%	0%	6%	14%	80%	0%
University of Derby Theatre Ltd	5%	28%	3%	64%	3%	30%	3%	64%
University of Oxford	0%	0%	0%	100%	0%	0%	0%	100%
Watershed Arts Trust Ltd	26%	65%	9%	0%	9%	88%	3%	0%
Welsh National Opera Limited	0%	0%	100%	0%	2%	98%	0%	0%
Whitechapel Gallery	3%	65%	32%	0%	2%	98%	0%	0%
Wolverhampton Art Gallery	4%	89%	7%	0%	9%	89%	2%	0%
York Museums Trust	2%	85%	2%	11%	17%	83%	0%	0%
York Theatre Royal	5%	49%	5%	42%	3%	52%	3%	42%
Young Vic Company	5%	18%	2%	75%	5%	95%	0%	0%

Leadership

Alongside small increases for BME and disabled Chief Executives and Artistic Directors, we have also seen a significant increase in the number of female Artistic Directors.

Our gender data reflects a decrease in unknown responses from the previous year which is likely to be a significant contributing factor to the increase we are seeing in this area.

	Chief Executive			Artistic Director			Chair		
	2015/16	2016/17	2017/18	2015/16	2016/17	2017/18	2015/16	2016/17	2017/18
Ethnicity									
White	75%	82%	85%	58%	72%	78%	80%	84%	85%
BME	8%	8%	9%	10%	10%	12%	9%	10%	10%
Prefer not to say	17%	3%	3%	32%	4%	3%	11%	2%	2%
Unknown	-	6%	3%	-	14%	7%	-	4%	3%
Disability									
Yes	5%	6%	7%	5%	6%	8%	5%	6%	6%
No	70%	76%	82%	57%	69%	77%	70%	74%	78%
Prefer not to say	25%	6%	5%	38%	6%	4%	25%	5%	4%
Unknown	-	12%	6%	-	18%	11%	-	15%	12%
Gender									
Female	40%	46%	51%	28%	35%	46%	32%	35%	37%
Male	43%	44%	45%	40%	47%	46%	57%	58%	59%
Prefer not to say	16%	2%	1%	31%	4%	2%	11%	1%	2%
Unknown	-	8%	2%	-	14%	6%	-	5%	2%

In some cases organisations have provided data on equivalent positions in terms of most senior strategic decision makers, and some may not have all three posts.



Boards

	National Portfolio			Major Partner Museums		
	2015/16	2016/17	2017/18	2015/16	2016/17	2017/18
Ethnicity						
White	70%	68%	67%	29%	38%	32%
White – other	4%	5%	5%	0%	2%	2%
BME	12%	14%	15%	1%	2%	3%
Prefer not to say	–	3%	3%	–	46%	30%
Unknown	14%	10%	10%	70%	12%	32%
Age						
0-19	0%	0%	0%	0%	0%	0%
20-34	7%	5%	6%	1%	1%	2%
35-49	29%	22%	29%	7%	4%	5%
50-64	38%	28%	35%	19%	7%	16%
65+	14%	11%	14%	11%	5%	11%
Prefer not to say	–	2%	4%	–	31%	30%
Unknown	12%	32%	12%	62%	53%	36%
Gender						
Female	45%	47%	47%	40%	38%	39%
Male	55%	51%	50%	60%	58%	58%
Prefer not to say	–	1%	1%	–	0%	0%
Unknown	–	1%	2%	–	3%	4%
Disability						
Disabled	7%	7%	7%	4%	4%	2%
Not disabled	57%	59%	63%	27%	15%	11%
Prefer not to say	–	7%	6%	–	46%	33%
Unknown	36%	27%	25%	69%	35%	54%
Sexual orientation						
LGBT	–	5%	6%	–	1%	1%
Heterosexual	–	45%	48%	–	10%	14%
Prefer not to say	–	17%	12%	–	56%	33%
Unknown	–	33%	34%	–	34%	52%



Love and Spice
Image © BSDC

Creative Case for Diversity ratings

All National Portfolio Organisations are required to integrate diversity into all areas of their work as a condition of their funding. From 2015/16, all organisations have been given a Creative Case for Diversity rating based on their approach to:

- Artistic programming- integrating diversity
- Engaging a diverse range of people in developing and delivering their programme
- Supporting talent development among diverse artists and companies
- Identifying and prioritising resources to deliver diverse work
- Self-evaluation and sharing of best practice
- Participating or driving initiatives to promote equality and diversity in arts and culture

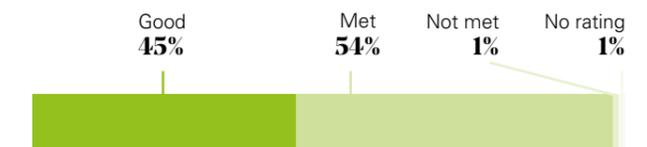
Over the life of the current portfolio, the percentage of organisations rated as 'good' has increased from 33% to 51%. Where no rating has been given, it is because the organisation is no longer included in the 2017/18 portfolio.

Creative Case for Diversity ratings¹¹

2015/16



2016/17



2017/18



Due to rounding, some totals may not equal 100%

¹¹ Creative Case for Diversity ratings focus on an NPO's contribution to Goal 1 e.g. their artistic/creative programme.

Grants for the Arts

There has been little change in the percentage of total Grants for the Arts awards from 2015/16 to 2017/18 overall. However male has gone down from 41% to 33% in that time period; female has increased from 39% to 43% and disability has increased from 3% to 6%.

Grants for the Arts awards ¹²									
	Number			Value			% of total grants ¹³		
	2015/16	2016/17	2017/18	2015/16	2016/17	2017/18	2015/16	2016/17	2017/18
BME	453	517	543	6,965,537	8,394,187	8,326,242	9%	11%	11%
White – other	219	275	246	2,817,790	3,937,180	3,613,403	4%	5%	5%
Disability	147	290	301	2,275,855	4,148,484	4,357,413	3%	5%	6%
Female	1733	1945	1880	29,280,485	33,406,796	33,272,112	39%	43%	43%
Male	1494	1588	1374	30,784,308	29,448,340	25,659,873	41%	38%	33%

	Offered			Ineligible			Rejected		
	2015/16	2016/17	2017/18	2015/16	2016/17	2017/18	2015/16	2016/17	2017/18
All applicants	37%	44%	37%	12%	12%	15%	51%	44%	48%
BME	34%	42%	37%	17%	17%	21%	49%	41%	43%
White – other	29%	37%	31%	21%	12%	17%	50%	51%	52%
Disabled	34%	43%	34%	17%	15%	18%	49%	42%	48%
Female	38%	44%	39%	14%	11%	13%	49%	45%	48%
Male	35%	43%	35%	12%	14%	18%	53%	43%	48%

¹²These 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.

¹³The figures will not add up to 100% as total applications also include 'prefer not to say' and 'unknowns'.



Songlines installation by Open Clasp
Image © Phyllis Christopher / Open Clasp Theatre Company



Diverse City
Extraordinary Bodies –
What Am I Worth,
Glasgow 2018 – Dergin Tokmak
Image © Charlotte Kinsella

Audiences

Using the Audience Agency's Audience Finder Tool we have been able to report on the socioeconomic profile of audiences across the National Portfolio. Since 2016 we have asked NPOs to upload data on a sample to model an estimate of the different socioeconomic groups that form the audiences of these organisations.

Social grade¹⁴ profile for audiences of NPO events and activities 2015-16:

Social Grade	A	B	C1	C2	D	E
National Portfolio Organisation audiences (bookers 2015/16) <i>Note: these are the figures for bookers for ticketed activities</i>	8.7%	25.2%	29.0%	15.8%	9.7%	11.7%
National Portfolio Organisation audiences (non-ticketed 2015/16) <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%
UK Population Profile 2015	5.2%	18.9%	26.9%	18.4%	13.1%	18.1%

Social grade profile for audiences of NPO events and activities 2016-17:

Social Grade	A	B	C1	C2	D	E
National Portfolio Organisation audiences (bookers 2016/17) <i>Note: these are the figures for bookers for ticketed activities</i>	8.3%	24.8%	28.9%	16.2%	9.9%	12.0%
National Portfolio Organisation audiences (non-ticketed 2016/17) <i>This is survey data and confidence levels will improve as sample sizes increase</i>	7.8%	23.7%	28.4%	15.9%	10.4%	13.8%
UK Population Profile 2016	5.6%	19.4%	26.3%	18.2%	12.9%	17.7%

Social grade profile for audiences of NPO events and activities 2017-18:

Social Grade	A	B	C1	C2	D	E
NPO audiences (bookers 2017/18) – <i>note: these figures are for bookers for ticketed activities</i>	8.2%	24.8%	28.9%	16.2%	10.0%	12.0%
NPO audiences (non-ticketed 2017/18) – <i>this is survey data and confidence levels will continue to improve as sample sizes continue to increase</i>	7.6%	23.5%	28.5%	16.0%	10.4%	14.1%
UK Population Profile 2017	5.6%	19.6%	26.3%	18.0%	12.8%	17.7%

¹⁴You 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 know the benefits that a diverse workforce and leadership bring and at the Arts Council we are in the process of introducing changes to our recruitment practices in order to strengthen the diversity of our workforce.

Our overall percentages of BME and disabled staff, at 9.4% and 5.6% of headcount respectively, have not increased significantly in the last year. Our leadership figures are

showing slight improvements with female Directors up from 46% to 52%. Overall, the percentage of our workforce identifying as LGBT has increased from 13% to 19%.

Gender

Female	Male	Female	Male
66%	34%	65%	35%
2016/17		2017/18	

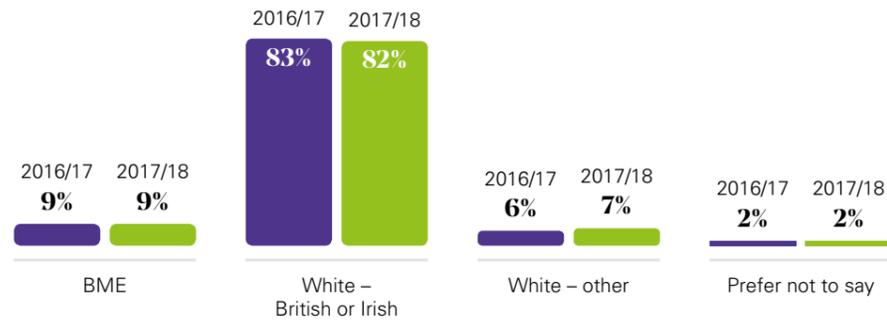
Gender of staff at different job levels – 2016-17:

Female	Male	Female	Male	Female	Male
46%	54%	68%	32%	66%	34%
Director		Manager		Other staff	

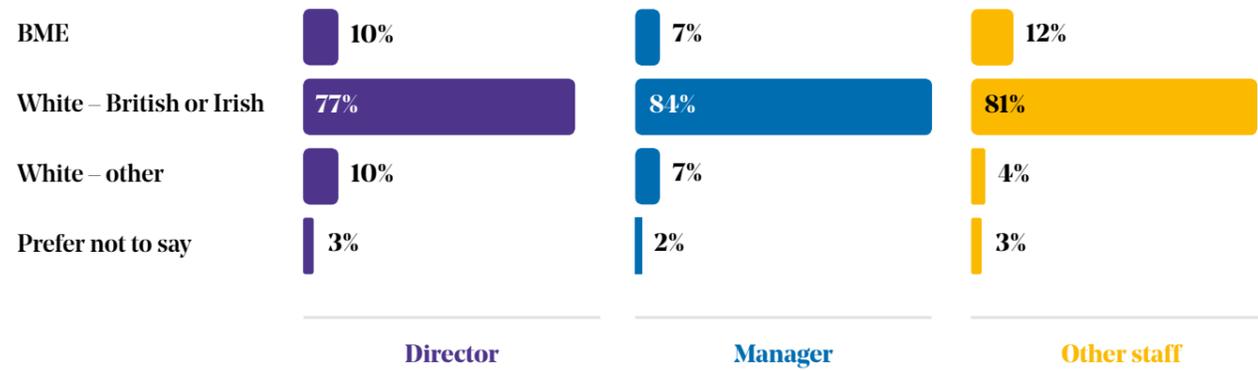
Gender of staff at different job levels – 2017-18:

Female	Male	Female	Male	Female	Male
52%	48%	67%	33%	65%	35%
Director		Manager		Other staff	

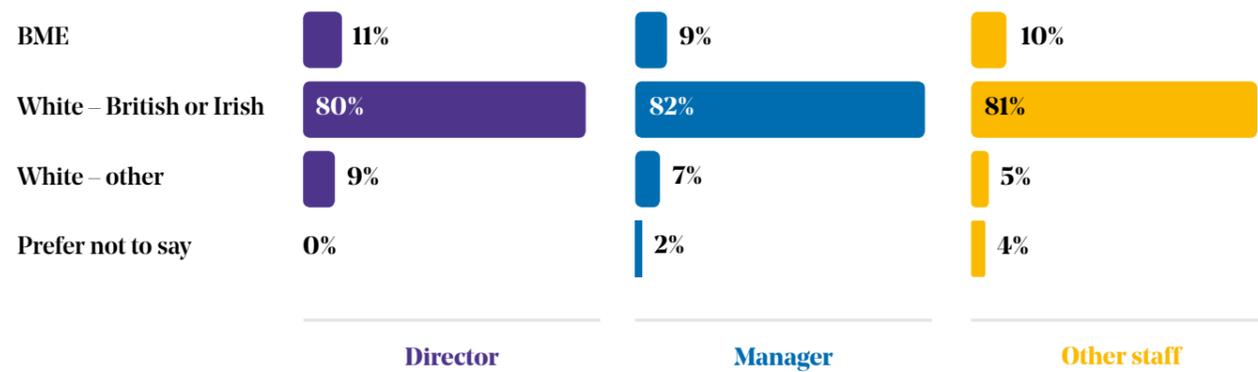
Ethnicity



Ethnicity of staff at different job levels – 2016-17:

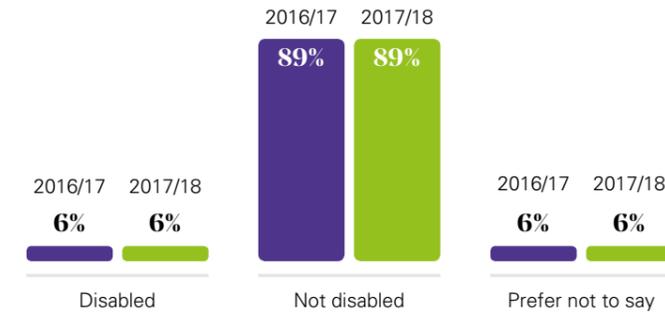


Ethnicity of staff at different job levels – 2017-18:

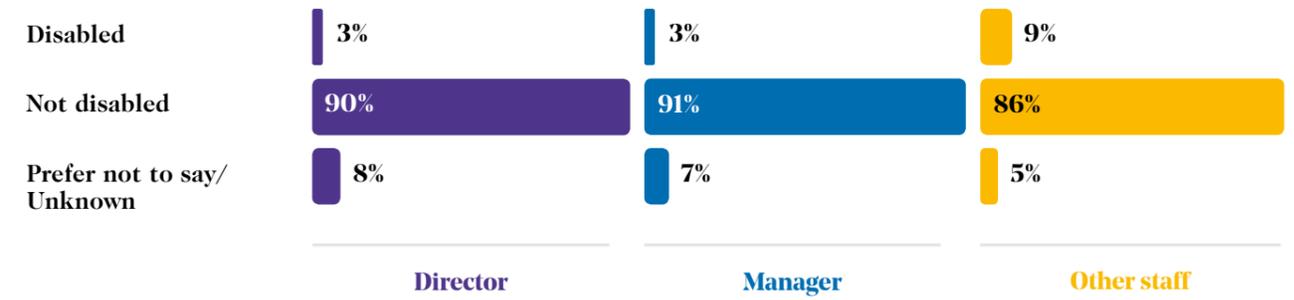


Director Manager Other staff

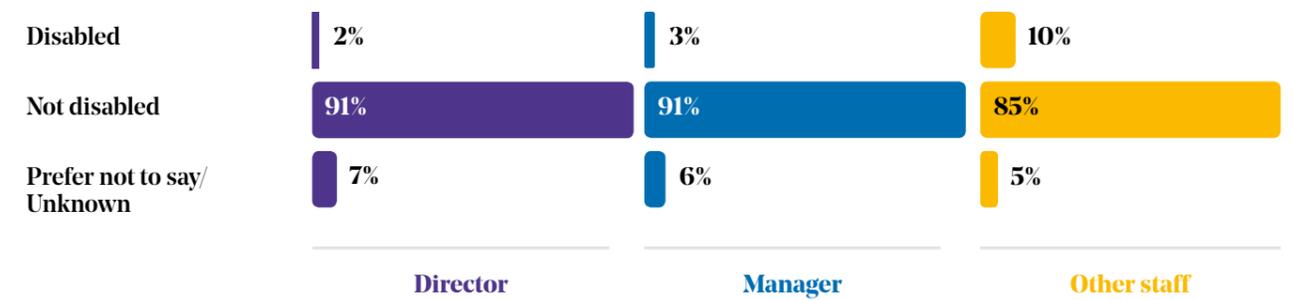
Disability



Disabled staff at different job levels – 2016-17:

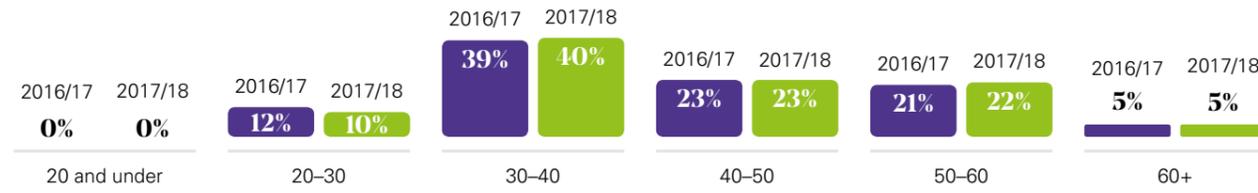


Disabled staff at different job levels – 2017-18:

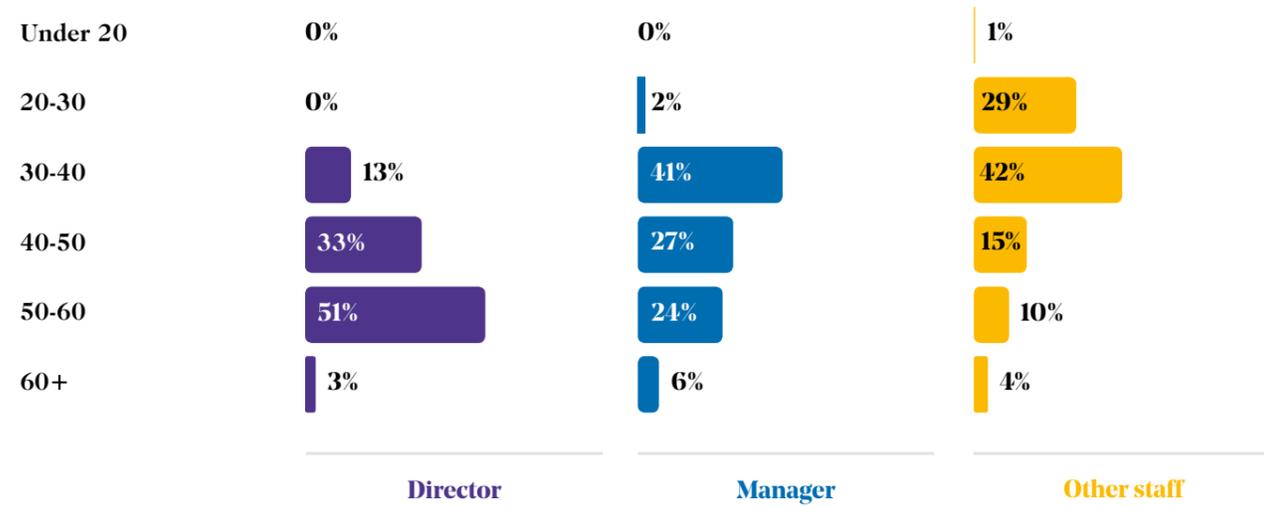


Director Manager Other staff

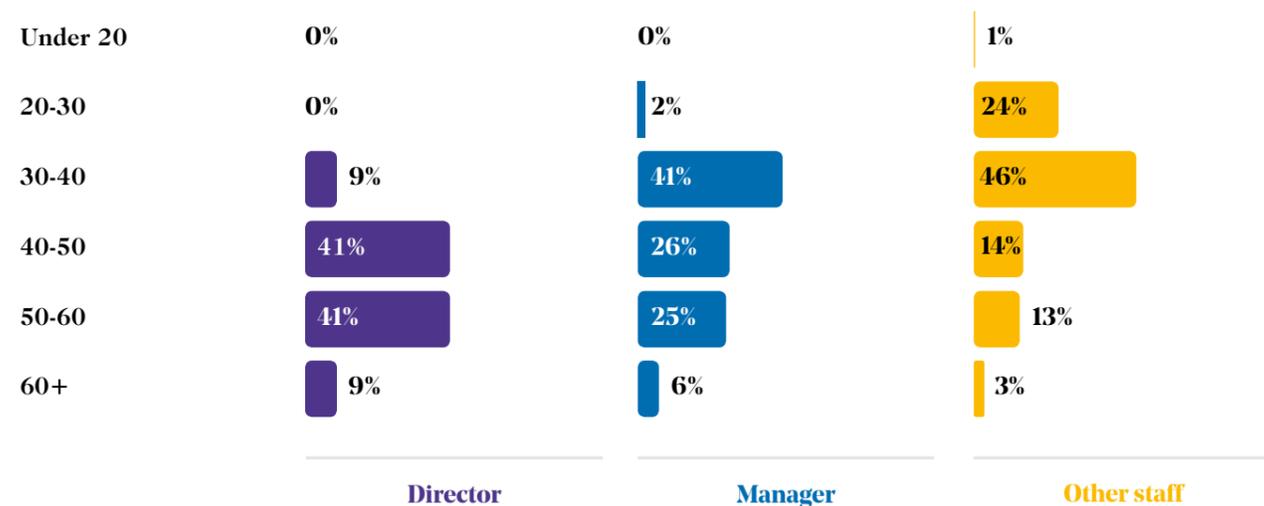
Age



Age of staff at different job levels – 2016-17:

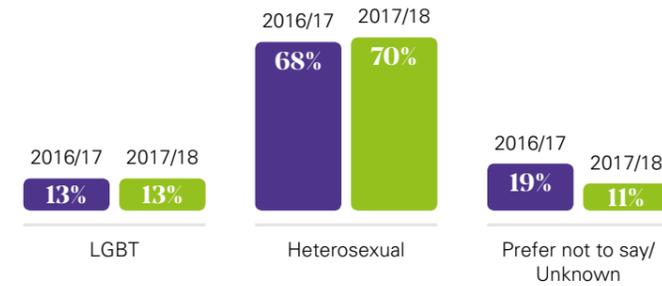


Age of staff at different job levels – 2017-18:

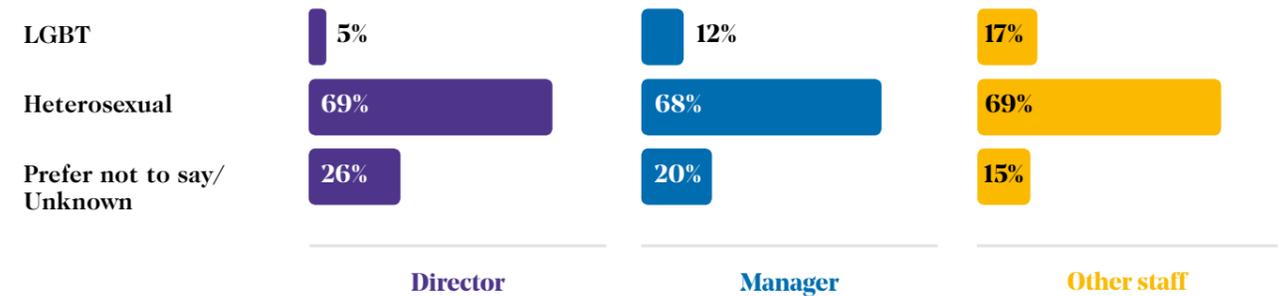


Director Manager Other staff

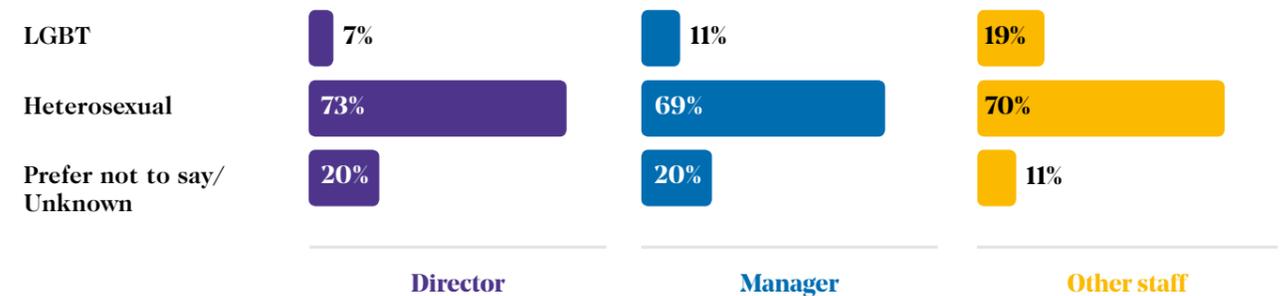
Sexual orientation



Sexual orientation of staff at different job levels – 2016-17:



Sexual orientation of staff at different job levels – 2017-18:



Director Manager Other staff

Our gender pay gap

In 2017, the UK government passed legislation requiring organisations with 250 or more employees to publish data on their gender pay gap – the difference in hourly pay between male and female employees.

As of 31 March 2017, there were 491 people on the Arts Council payroll. The mean difference between the average salaries of men and women working for the Arts Council in 2017 was 6.7%; the median difference was 2.6%.

As of 31 March 2018, there were 521 people working at the Arts Council. The mean difference remained static at 6.7%, with the median pay gap reducing to -0.6%.

Changes to our workforce – and the creation of some new posts – meant that more women moved into grade A (Director) and B (Senior Manager) roles in 2017-18, helping to drive the changes to the median pay gap to a figure which is of near enough parity with male staff.

Membership of Executive Board and grade A+ Director grade posts has remained relatively

stable. This explains why the mean ordinary pay gap of 6.7% (in favour of male staff) is unchanged in 2016-17. At 75.2%, women are now proportionately over-represented in the second highest quartile. Their prevalence here was enough to offset overall the relative over-representation of men in the fourth and highest quartile – at 45.6% of its population opposed to their being only 34.5% over the overall ACE staff population.

All staff received the same cost of living pay increase of 1.0% in 2017-18 and the same bonus of £251 (pro-rated for part-time staff) – with the result that there was no median difference in the bonuses paid to male and female staff in 2017 or 2018.

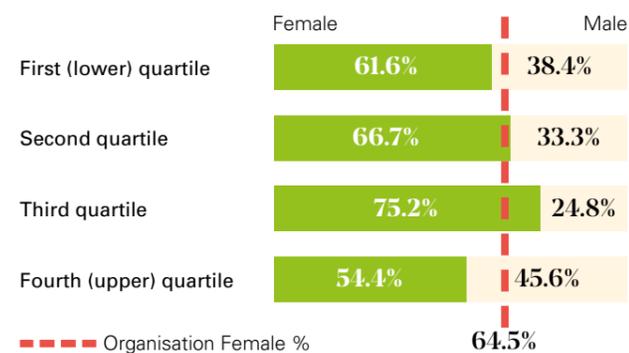
The CEO and Executive Board did not take a bonus in 2017-18. More detail on this is available in our annual report.

2018 stats:	
Mean gender pay gap – Ordinary pay	6.7%
Median gender pay gap – Ordinary pay	-0.6%
Mean gender pay gap – Bonus pay in the 12 months ending 31 March	7.4%
Median gender pay gap – Bonus pay in the 12 months ending 31 March	0.0%
The proportion of male and female employees paid a bonus in the 12 months ending 31 March	Male 76.7% Female 77.8%

Gender by grade as at 31 Mar 2018									
	*ED	A+	A	B	C	D	E	F	Totals
Female	43%	57%	53%	57%	71%	62%	67%	71%	65%
Male	57%	43%	47%	43%	29%	38%	33%	29%	35%

*includes CEO

Proportion of male and female employees in each quartile:		
Quartile	Female %	Male %
First (lower) quartile	61.6%	38.4%
Second quartile	66.7%	33.3%
Third quartile	75.2%	24.8%
Fourth (upper) quartile	54.4%	45.6%

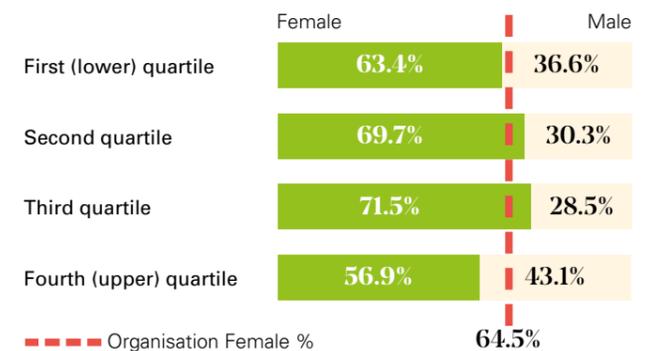


2017 stats:	
Mean gender pay gap – Ordinary pay	6.7%
Median gender pay gap – Ordinary pay	2.6%
Mean gender pay gap – Bonus pay in the 12 months ending 31 March	7.5%
Median gender pay gap – Bonus pay in the 12 months ending 31 March	0.0%
The proportion of male and female employees paid a bonus in the 12 months ending 31 March	Male 78.2% Female 75.1%

Gender by grade as at 31 Mar 2017									
	*ED	A+	A	B	C	D	E	F	Totals
Female	43%	50%	46%	60%	71%	68%	68%	36%	66%
Male	57%	50%	54%	40%	29%	32%	32%	64%	34%

*includes CEO

Proportion of male and female employees in each quartile:		
Quartile	Female %	Male %
First (lower) quartile	63.4%	36.6%
Second quartile	69.7%	30.3%
Third quartile	71.5%	28.5%
Fourth (upper) quartile	56.9%	43.1%



Change from 2017 to 2018		
	%	Notes
Mean	0.0%	No change – Still 6.7% gap
Median	-3.2%	Gap has reduced to 0.6% (in favour of Females)
Bonus – Mean	-0.1%	Slight reduction in gap now 7.4%
Bonus – Median	0.0%	No change – Still no gap
% Bonus – M	-1.5%	
% Bonus – F	2.7%	

Change from 2017 to 2018	
Quartile	%
First quartile	-1.8%
Second quartile	-3.0%
Third quartile	3.7%
Fourth quartile	-2.5%



Our National and Area Councils

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

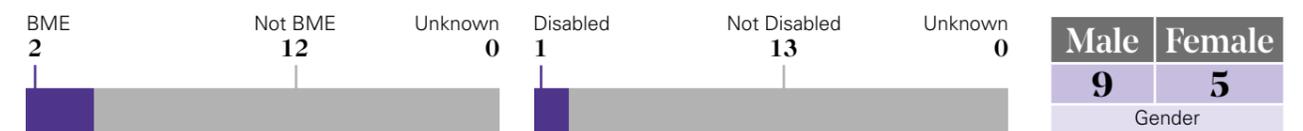
National Council members have interest in or experience of the arts as practising artists, art administrators, senior academics, or public or private sector executives. They ensure the Arts Council achieves its objectives by deciding on policy, priorities and certain larger funding applications, as well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

Area Council members are drawn from different roles across the arts and culture

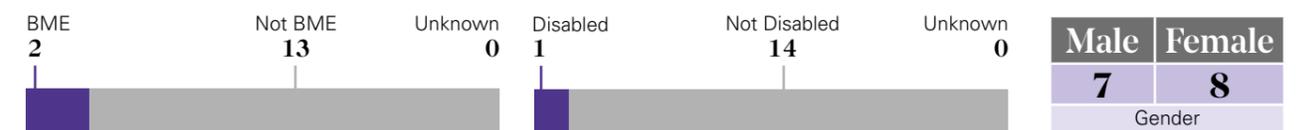
sector. They make recommendations on certain funding applications, advise on challenges and risks in their area, provide advice on the Arts Council’s strategy and review the organisation’s performance.

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 BME backgrounds increased slightly from 14% to 15%.

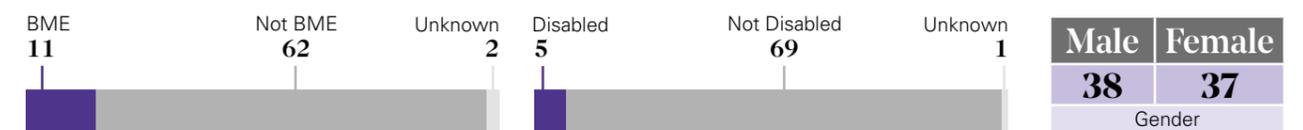
National Council 2016/17



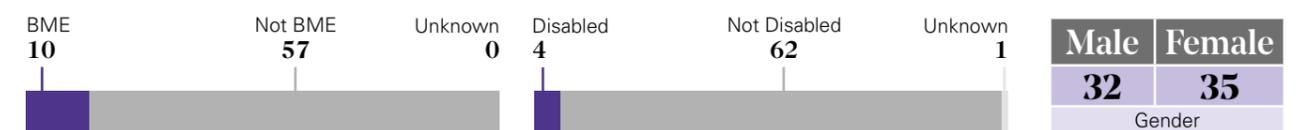
National Council 2017/18



Area Councils 2016/17



Area Councils 2017/18



Looking forward

In next year's report we will no longer be reporting separately for NPOs and MPMs, as they are now integrated into one National Portfolio. This means that consideration has been given to future reporting to provide greater transparency.

- From next year, we will provide data by NPO Bands (1-3, and Sector Support Organisations). This will provide a more comprehensive insight into protected characteristic data and identify any notable trends in relation to the diversity of the workforce and boards by scale of investment received.
- We will also report on data by artform and discipline. This will present more data but will allow us to work more strategically to respond to the challenges that might be specific to artform in relation to our equality and diversity agenda.
- We will also publish Creative Case ratings for each National Portfolio Organisation to present using the new four point scale referred to earlier on page 7.



Nottingham Mela.
Image by Bartosz Kali (5)
Courtesy of Nottingham
Mela Network.
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Bartosz Kali

Arts Council England

The Hive, 49 Lever Street
Manchester M1 1FN

Email: enquiries@arts council.org.uk
Phone: 0161 934 4317
Textphone: 020 7973 6564
Website: arts council.org.uk

Twitter: [@ace_national](https://twitter.com/ace_national)
Instagram: [@aceagrams](https://www.instagram.com/aceagrams)
Facebook: [facebook.com/arts councilofengland](https://www.facebook.com/arts councilofengland)



