

Equality, Diversity, and Inclusion



A Data Report

2021-2022

Getting started

Read a foreword from our Chair, Sir Nicholas Serota, find out more about where the data in this report is from, and get the key findings from the executive summary.

Foreword

Foreword by Sir Nicholas Serota

We began to publish data about equality, diversity and inclusion and our workforces and audiences in 2015. In those eight years we have seen significant, but slow, progress towards publicly-funded arts organisations, museums and libraries becoming more representative of our society. This report covers the period when the shadow of Covid-19 began to lift, although its impact has continued to be felt across the sector. The data for 2021/22 is no exception in showing limited progress.

We all agree the slow pace of change is not acceptable. *Let's Create*, developed in consultation with our sector, is part of Arts Council England's contribution to the change we all wish to see. We know that drawing on the widest possible pool of talent is essential if the creative and cultural life of this country is to flourish, and the sector is to continue to win world renown.

The Arts Council will continue to play its part in leading change. Our new National Portfolio of funded organisations for 2023 to 2026 marks a step forward. As well as renewing our support for more than 700 brilliant, established organisations that have built our country's creative reputation, we have invested in 275 new organisations of all sizes. We are confident this portfolio will serve and inspire a wider range of audiences and employ a more diverse workforce. Looking ahead, our commitment will be demonstrated at a strategic level through our equality action plan and other initiatives like our development of a UK-wide scheme to make it easier for disabled people to discover, attend and enjoy arts and cultural events.

But making sure that everyone – whatever their background, wherever they live, whoever they are – can enjoy the benefits of a full and fulfilled creative and cultural life is not something the Arts Council can achieve alone. We need others to lead too. The challenges the sector has faced since the start of the pandemic must not be underestimated and deserve our support and attention, but financial pressures should not stall progress on fairness and opportunity. *Let's Create* and its investment principles were created with the engagement



and encouragement of many arts organisations, museums and libraries. We have seen those same creative and cultural organisations strongly embrace the principle of inclusion and relevance in their funding agreements and grant applications. We applaud the commitment they have made to changing their workforces and their cultures. We know that change is not easy, because we are similarly engaged in changing the Arts Council and the people who advise and work for the organisation.

The challenge now for all of us – including the Arts Council – is to make sure our investment and our plans make a real difference in removing the barriers that discourage access to creativity and culture. That is a challenge we all recognise. That is a challenge we must all work together to face. That is a challenge which has to be overcome if we are to unlock the creative talent in this country. Our success will be demonstrated by opening up opportunities for more people with a broader range of life experiences to work in our arts organisations, museums and libraries. Our success will be reflected in new audiences that are inspired by the exhibitions, festivals, music, theatre, dance, and art that is created and curated. Our success will be the creation of a creative and cultural sector that everyone can access equitably.



Understanding the data

This report features data on:

- The workforce of those organisations that made up our National Portfolio 2018-23. This includes both National Portfolio and Sector Support Organisations, and reflects the diversity of people at different job levels and across governance roles, and overall figures of those working in the organisations we fund through the National Portfolio
- The diversity of those applying to National Lottery Project Grants and Developing Your Own Creative Practice
- The make-up of audiences from the 2018-2023 National Portfolio
- Diversity within the Arts Council's workforce, leadership, and our governance: our National and Area Councils

We use two distinct categories – 'prefer not to say' and 'unknown' – to distinguish between individuals who have chosen not to disclose data and organisations that have not been able to submit data. This could be because they have chosen not to ask the question, or the individual they have asked has left the answer blank.

People can be represented in the data twice as those answering the questions can identify in more than one way. For example, as both a woman and LGBTQ+, or from an ethnically diverse background and disabled.

We publish a more complete dataset in addition to this narrative overview. This includes individual data for National Portfolio Organisations that have 50 or more workers. You can access this data in PowerBI [here](#)



Executive summary

This report focuses on what should have been the final year of our 2018-22 National Portfolio which includes arts organisations, libraries, museums and Sector Support Organisations. Most of the data in this report covers 1 April 2021 to 31 March 2022. Funding to the organisations within this portfolio was extended until March 2023 because of the impact of the pandemic. A final report on the equality, diversity and inclusion of this portfolio will be published once data is available and analysed.

In total, 806 organisations provided data to help collate this report. We are comparing year-on-year total workforce data taken from those 705 organisations who have consistently submitted data to us in 2019/20, 2020/21, and 2021/22. This is known as a constant sample. It provides the best comparison of changes in workforce over the last three years including at the height of the pandemic.

In March 2023 we began funding a new National Portfolio of 985 organisations.



Workforce

In 2021/22 the data we have been provided by all 806 organisations shows that for their total workforce:

- 49% were women
- 15% were Black, Asian and ethnically diverse
- 11% were LGBTQ+
- 9% were disabled

Across the constant sample of 705 organisations in 2021/22, the workforce returns showed:

- 43% were women
- 13% were Black, Asian and ethnically diverse
- 10% were LGBTQ+
- 7% were disabled

This contrasts to the most comparable Office for National Statistics data in England for the same period:

- 50.1% were women
- 17.2% were Black, Asian and ethnically diverse
- 3.2% were LGBTQ+
- 23.7% were disabled

There is a mixed picture in terms of representation across the constant sample from 2019/20 to 2021/22. The proportion of women in their workforce has fallen by 3%. At the same time, the proportion of the workforce who are Black, Asian, and ethnically diverse has increased by 1%. The percentage of disabled people has also increased by 1% and the proportion of LGBTQ+ people has risen by 2%.

Socio-economic background

From the start of the 2018-22 National Portfolio, we asked the organisations we funded to voluntarily provide data on the socio-economic background of their permanent members of staff. Reporting on the socio-economic background of staff is compulsory for those organisations receiving funding in the 2023-26 Investment Programme.

Of the 806 organisations submitting data for this report, 60 provided no information at all for this question. A further 55 selected the 'don't yet collect' response.

Responses were gathered from a total of 19,852 permanent staff, and there was a response rate of 79% of all employees in the organisations providing data.

The data is gathered using a question that is in line with Cabinet Office recommendations on establishing ways of measuring socio-economic background.

The question asks what the type of job was of the highest earner in the member of staff's home when they were 14.

The responses showed that:

- 18% were working in modern professional occupations
- 10% were in traditional professional occupations
- 10% were senior managers and administrators

- 5% were middle or junior managers
- 9% were in technical or craft occupations
- 5% were employed in clerical and intermediate occupations
- 5% were in routine manual and service occupations
- 4% were in semi-routine manual and service occupations
- 2% were short-term unemployed
- 1% were long-term unemployed
- 1% were retired
- 1% were self employed
- 20% replied 'don't know'
- 8% replied 'prefer not to say'
- 2% replied 'other'
- 1% replied 'non-applicable'

This equates to:

- 43% were from a higher socio-economic background
- 14% were from a middle socio-economic background
- 13% were from a lower socio-economic background

It is currently difficult to gain an idea of how these figures relate to the general population as there is no data gathered nationally which is comparable.

Research, including by the [Creative Industries Policy and Evidence Centre](#) and the [Panic! Report](#), has suggested that coming from a lower socio-economic background remains a barrier to accessing and sustaining a career in the creative and cultural sector.



Leadership and governance

All organisations we fund through the National Portfolio are asked to provide information on the diversity of their chair, chief executive and artistic director or equivalent position. Not all the organisations we fund have people occupying these roles and some have different titles. This leads to a wide variety of data returned for this question including a range of job titles. Added to that, the impact of Covid-19 on the organisations we fund meant we did not publish this data in last year's report.

We are pleased to say that we are able to publish comparative data for chair, chief executive and artistic director or equivalent positions for the years 2019/20 to 2021/22.

Black, Asian and ethnically diverse people held the chief executive or equivalent post in 16% of the 806 organisations in the National Portfolio providing data for this report. For chair or equivalent position, that figure was 15%. For artistic director or similar roles, it was 14%.

Women held 58% of chair or corresponding non-executive roles in those organisations reporting during 2021/22. Among chief executive positions or equivalent that figure was 52%. But fewer than half (47%) of artistic director or comparable posts were held by women.

Disabled people were the chair or its equivalent in 14% of organisations that

provided data. For chief executive or similar position 13% were held by disabled people. Among artistic directors or corresponding roles, 11% of the appointees were disabled people.

Among those who are chairs or hold similar posts, 15% are LGBTQ+; that compares to 14% of chief executives and equivalents and 10% of artistic directors or corresponding job title.

We also asked those organisations we fund through the National Portfolio to provide data on the make-up of their governing boards.

For all organisations reporting in 2021/22, they said that of their board members:

- 51% were women
- 24% were Black, Asian and ethnically diverse
- 9% were LGBTQ+
- 12% were disabled

Across the constant sample of 705 organisations, in 2021/22 they reported that of their board members:

- 51% were women
- 24% were Black, Asian and ethnically diverse
- 9% were LGBTQ+
- 12% were disabled

Since 2019/20, across the constant sample, we see that diversity has increased on boards. The proportion of women represented has risen by 2%, disabled people by 3%, LGBTQ+ people by 1% and Black, Asian and ethnically diverse people by 7%.

We have also gathered data on the socio-economic background of National Portfolio Organisation board members; this is provided in table form later in the report.

Artforms and disciplines, areas and bands

The following data is based on all 806 organisations reporting for 2021/22.

Artforms and disciplines

- Literature has the highest proportion of any discipline's workforce that identified as being from Black, Asian and ethnically diverse backgrounds at 22%. That compares to museums which at 7% had the lowest proportion.
- More than half of the workforce in museums are women (54%), meaning it had the highest ratio of female workers of any discipline. By comparison, only 40% of the workforce in music were women.
- At 11%, theatre had the highest proportion of disabled people in its workforce. Music had the lowest proportion at 5%.
- Theatre had the highest proportion of LGBTQ+ people in its workforce at 16%. Museums had the lowest with 6% of its workforce identifying as LGBTQ+.

Areas

- 22% of those working for organisations in London are Black, Asian and ethnically diverse. This meant that the capital had the highest proportion of staff from those backgrounds in the country. In comparison, the South West had the lowest proportion with 8%.
- More than half the staff (52%) in the South East were women. In comparison, fewer than half (47%) of workers in the organisations in London were women.
- In London and the North, 9% of workers were disabled people. In the South East, South West and Midlands, 8% of the workforce was made up of disabled people.
- The areas with the lowest proportion of workers who identified as LGBTQ+ were the South West and Midlands (9%). This compared to London where 14% of the workforce identified as LGBTQ+.

We have again taken the decision not to include an analysis of the data for the small number of libraries and the single library Sector Support Organisation funded through the 2018-23 portfolio. This is because the sample it provides is likely to be unrepresentative of the library workforce across England as a whole.

Bands

Organisations receiving investment in the 2018-22 National Portfolio were divided into three bands of investment. The level of investment for Band 1 was between £40,000 and £249,999 a year. For Band 2 it was between £250,000 and £1 million a year. Band 3 organisations received more than £1 million a year. In addition, we defined certain organisations as Sector Support Organisations (SSOs).

- 17% of the workforce were Black, Asian, and ethnically diverse in Band 1 organisations. In Band 2 organisations the figure was 16%. For SSOs and Band 3 organisations, 11% of the workforce were Black, Asian and ethnically diverse.
- More than half the workforce in SSOs were female (53%). In Band 1 and Band 2 organisations it was exactly half (50%). Less than half the workforce in Band 3 were female (47%).
- In SSOs, 14% of the workforce was made up of disabled people. Disabled people made up 9% of the workforce in Band 1 organisations. In Band 2 organisations, that figure was 8%, while in Band 3 organisations disabled people made up 7% of workers.
- In Band 1 organisations, 11% of the workforce were LGBTQ+ people. LGBTQ+ people were 12% of the staff in Band 2. In SSOs and Band 3 organisations that figure was 10%.

National Lottery Project Grants and Developing Your Creative Practice

We operate two open funding programmes: National Lottery Project Grants, open to both individuals and creative and cultural organisations, and Developing Your Creative Practice, which is open to individuals. Each year we analyse the success rate of applicants from diverse backgrounds to these funding streams.

- In 2021/22 the overall success rate for all applicants to both programmes was 30%.
- For all programmes, the success rate for Black, Asian and ethnically diverse applicants was 31%.
- For all programmes, the success rate for disabled applicants was 33%.
- For all programmes, the success rate for applications from women was 32%.
- For all programmes, the success rate of LGBTQ+ applicants was 30%.

A breakdown of success rates for the individual programmes is available later in this report.

Our audiences

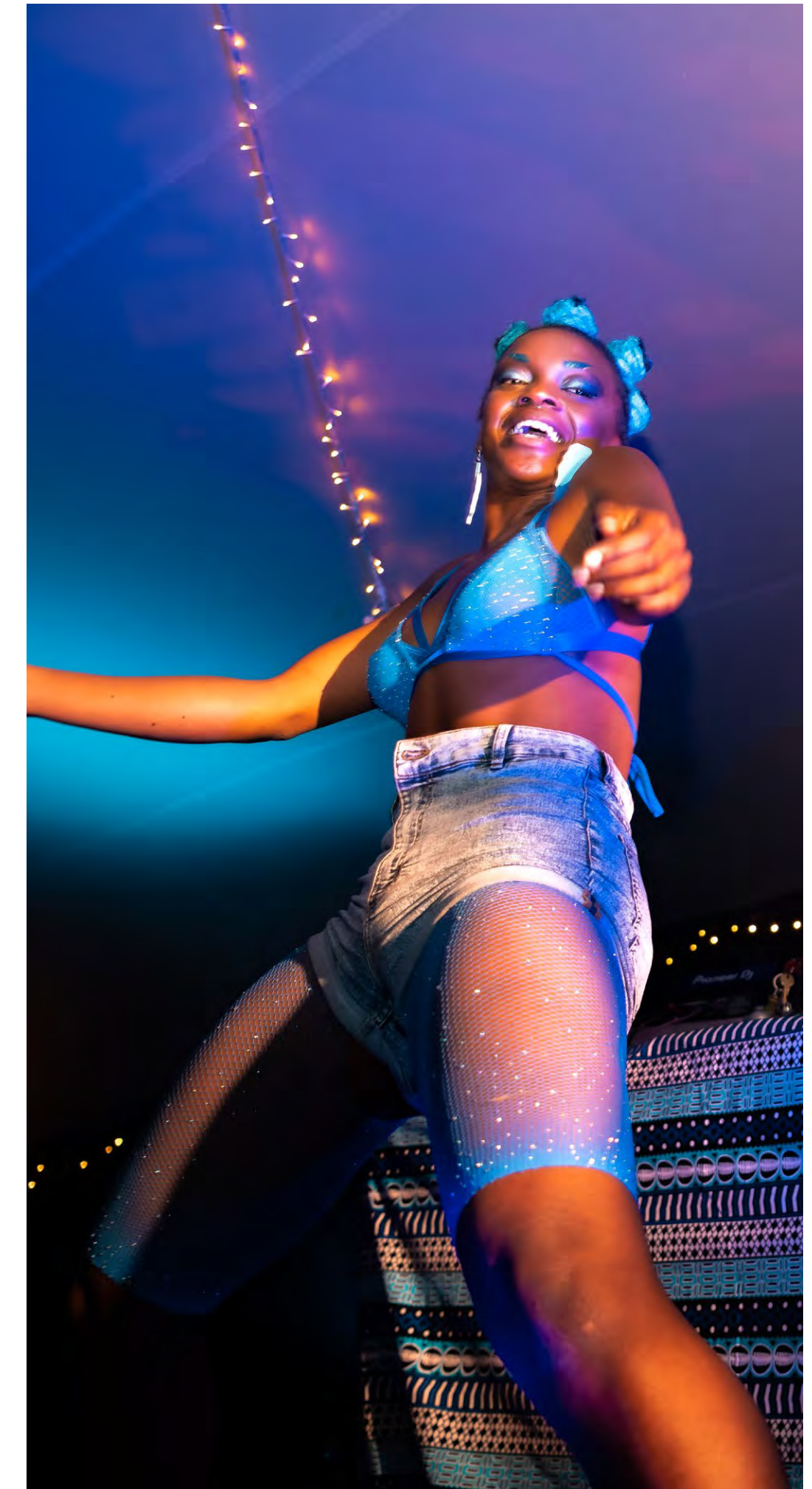
Throughout our 2018-22 National Portfolio, which was extended to March 2023 because of the impact of the pandemic, it was compulsory for Band 2 and Band 3 National Portfolio Organisations to use Audience Finder. This allowed them to gather and share information about the age, gender, ethnicity and disability profiles of their audiences.

The data in this report is drawn from information given to us by the Audience Agency for 2021/22.

It shows that of all audience members:

- 8% responded yes to having a 'disability'
- 10% described their ethnicity as 'mixed', 'Asian or Asian British', 'Black or Black British', or 'other'
- 64% of audiences were 'female'

More data on audiences including area and discipline breakdowns is available later in this report.



Arts Council workforce and governance

The proportion of disabled staff increased from 7.7% in 2020/21 to 10.3% in 2021/22. There was also an increase in the percentage of staff who are LGBTQ+ over the same time, from 14.5% to 16.9%. There was a small rise in the proportion of women working for the Arts Council from 67% in 2020/21 to 68% in 2021/22. There was, however, a fall in the proportion of staff who are Black, Asian and ethnically diverse, from 14.3% in 2020/21 to 13.5% in 2021/22. We have a target that 17% of our staff will be from Black, Asian and ethnically diverse backgrounds by the end of March 2024. Our target is that 19% of our staff will be disabled, D/deaf or neurodivergent people by the end of March 2026.

Our mean gender pay gap fell year-on-year by 1.6%. In 2021 it was 8.4% and in 2022 it was 6.8%. Our median pay gap increased slightly from 1.2% in 2021 to 2.2% in 2022. This means on average, male staff currently earn more than female staff. For way of comparison, in the Civil Service, the mean pay in 2022 is 8.5% and the median pay gap is 11.3%.

In reporting on our ethnicity pay gap, we compare the pay of staff who identify as either white British or European and staff who identify as Black, Asian and ethnically diverse. In 2021, the mean ethnicity pay gap was minus 0.7% and the median pay was minus 4.2%. For

2022, those pay gaps decreased to minus 4% for the mean and minus 5.6% for the median. This means that those staff who identify as Black, Asian, mixed heritage and ethnically diverse on average continued to earn more than those who identified as white British and European. In comparison, in the Civil Service the mean ethnicity pay gap is plus 31.3% and the median ethnicity pay gap is plus 22.6%.

You can find more details about the gender and ethnicity pay gap [here](#)

There was a small increase in the number of members of both our Area Councils and National Council who were Black, Asian and ethnically diverse between 2020/21 and 2021/22. The number of disabled people serving on Area Councils has almost doubled in the same time and the number of disabled people on National Council remains the same. Though there has been a fall in the number of women serving on Area Councils, representation has increased on National Council between 2020/21 and 2021/22. This data is presented in table form later in this report.



Funded organisations

We give regular funding to organisations as part of our National Portfolio.
These organisations submit data to the Arts Council.

Workforce

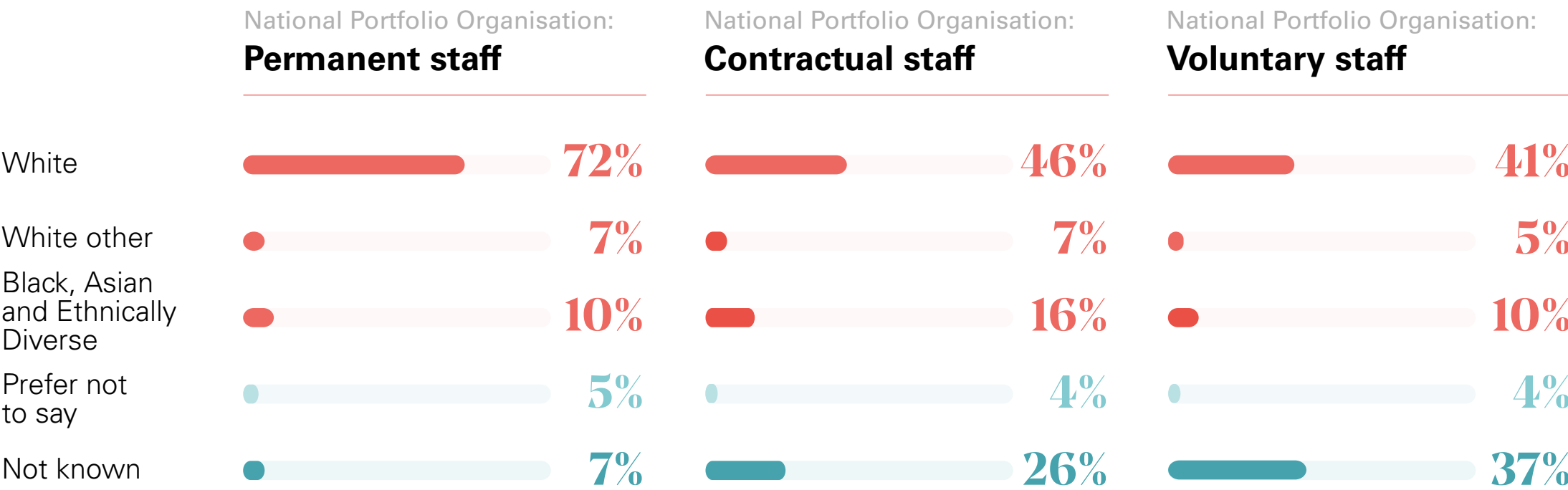
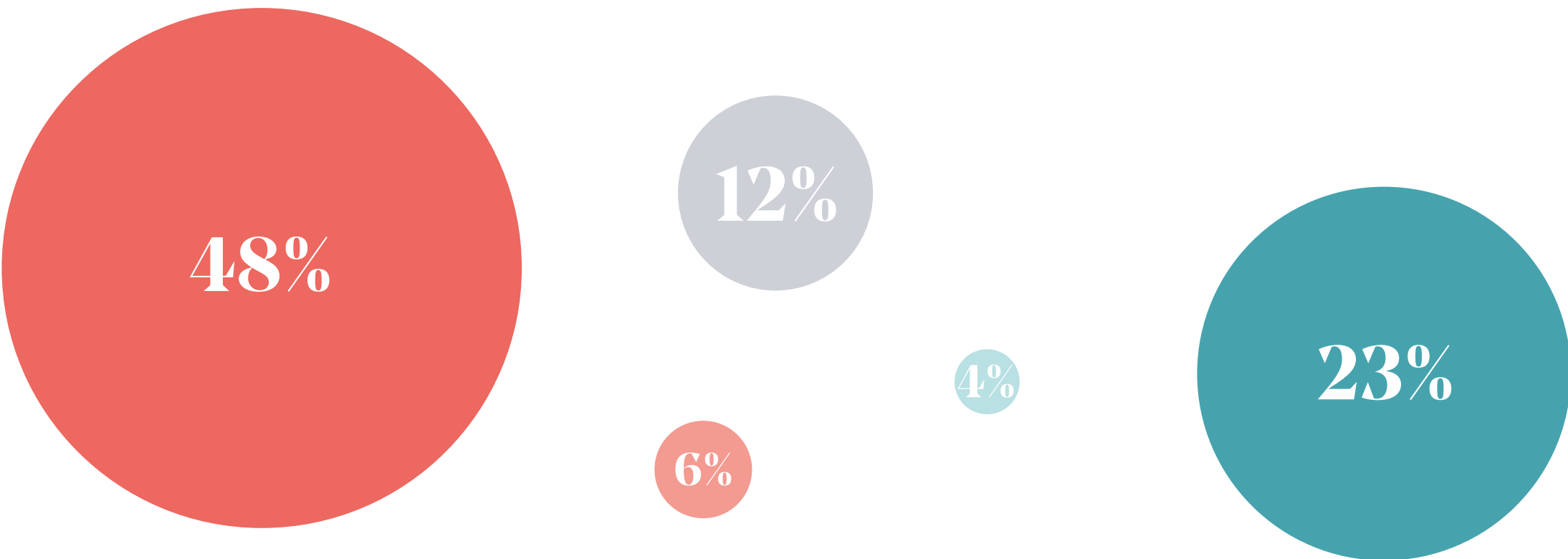
To provide a better comparison of how the proportion of the total workforce from diverse backgrounds has changed both before, during and after the pandemic, we are using figures obtained from the 705 organisations that have consistently provided data for 2019/20, 2020/21 and 2022/23. We are also providing data for all organisations that reported across those same three years. For artforms and disciplines, bands and areas, we are using figures obtained from all organisations that reported across the same time period.



Note: Due to rounding of figures on the following pages, percentages may not total 100%.

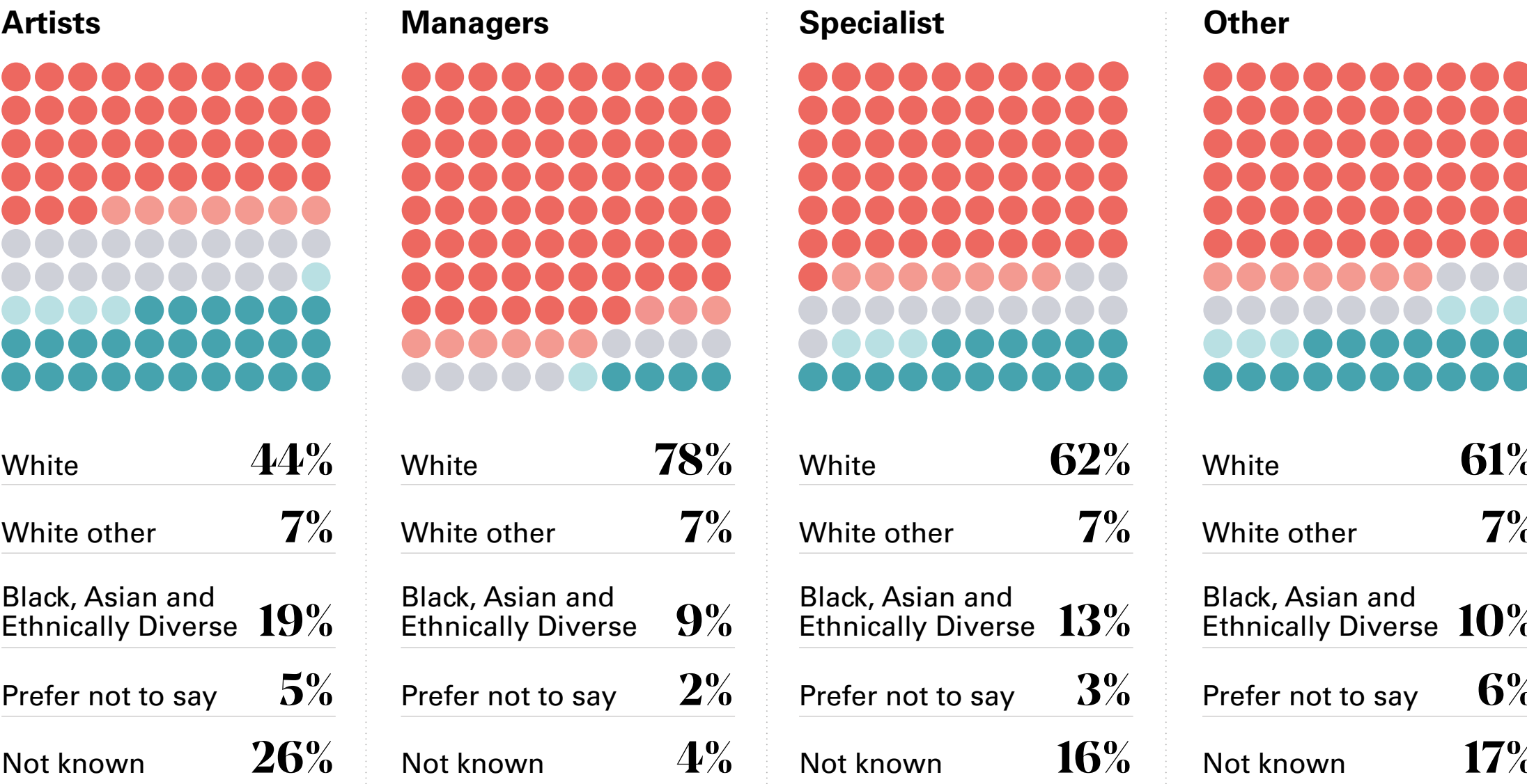
Ethnicity 2019/20

National Portfolio Organisation: Total workforce

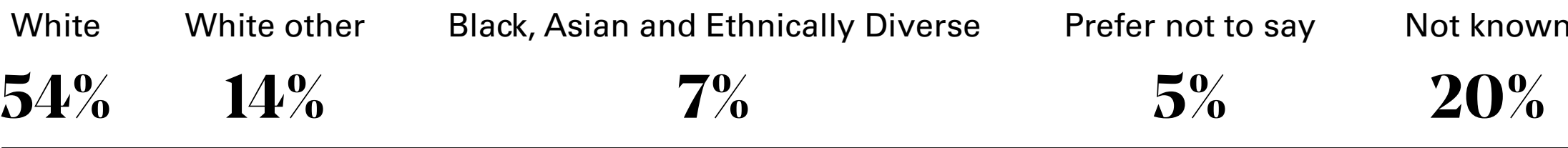


Ethnicity representation by job level

National Portfolio Organisations: All paid staff (2019-20)

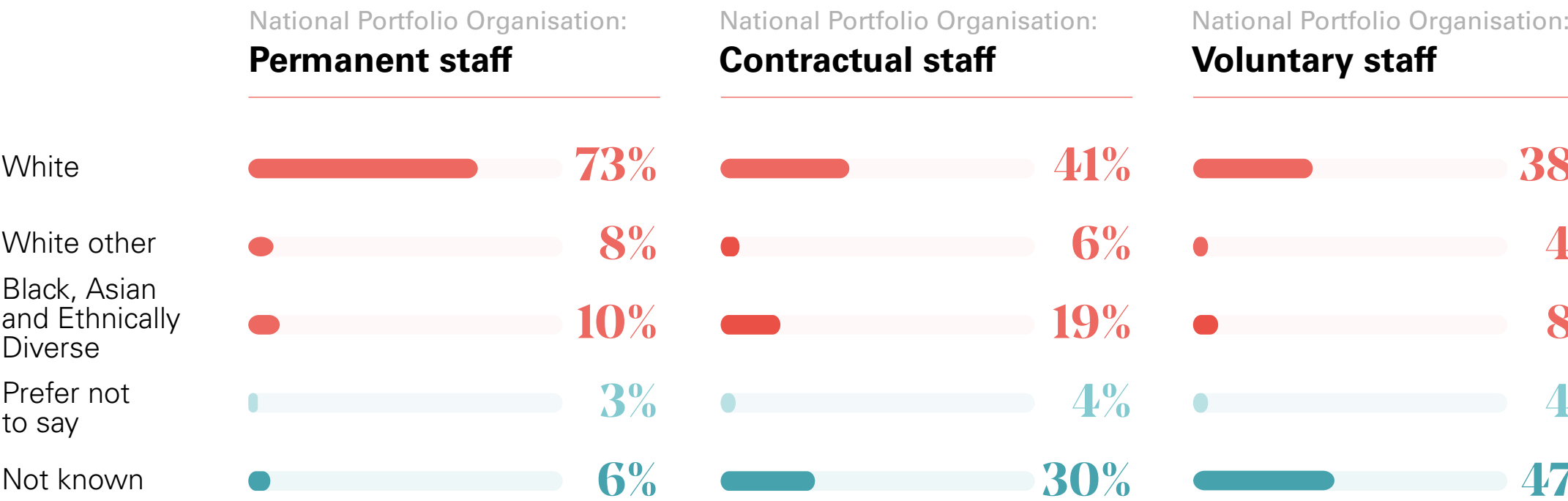
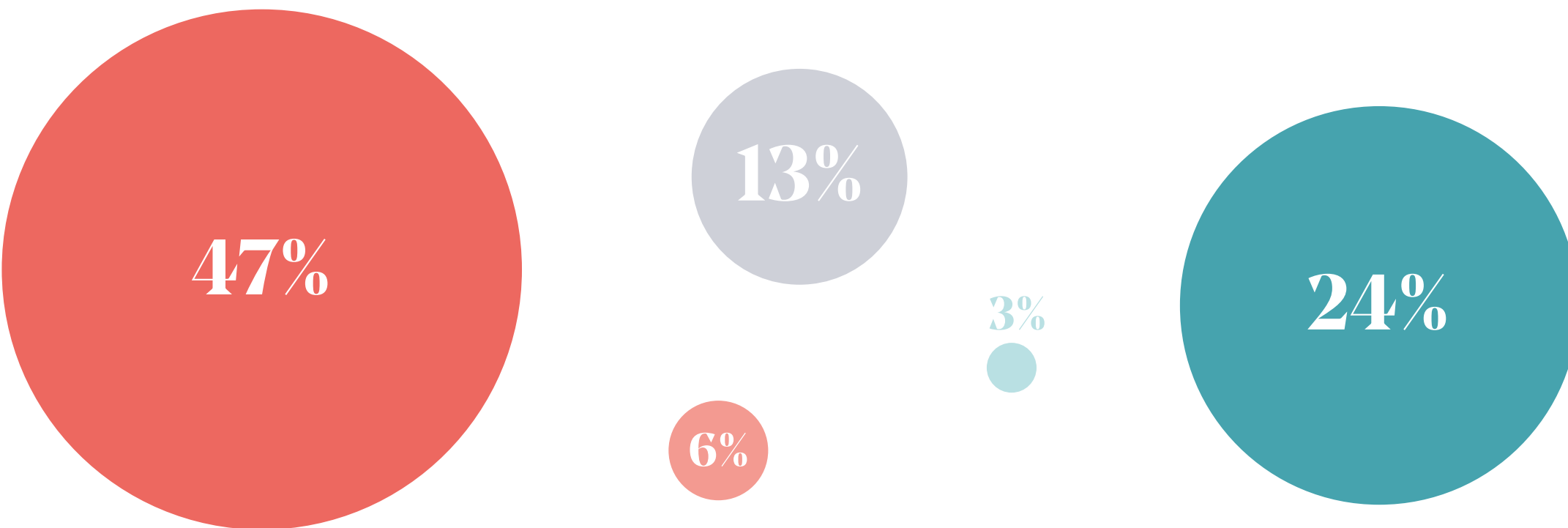


Totals for all paid staff



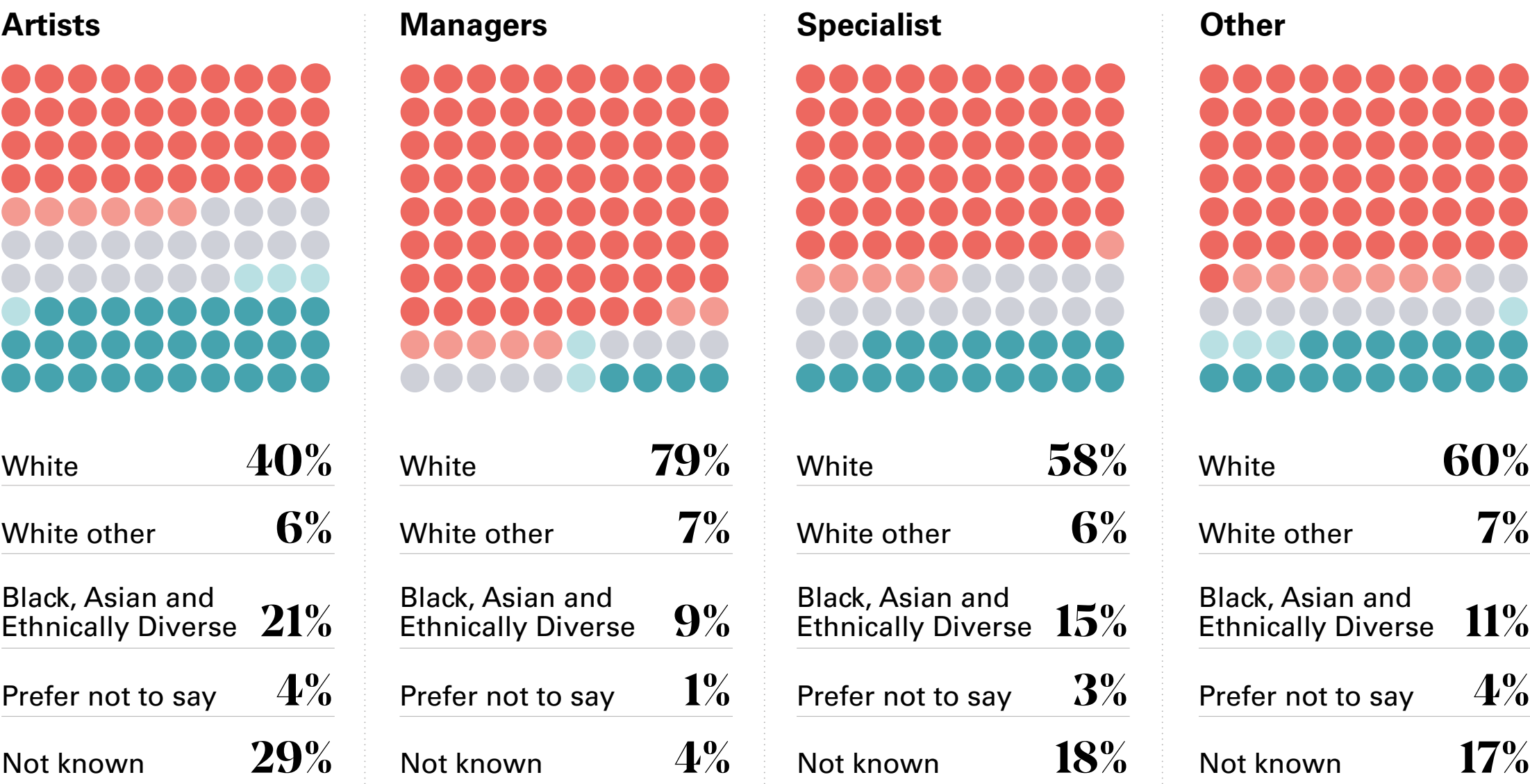
Ethnicity 2020/21

National Portfolio Organisation: Total workforce

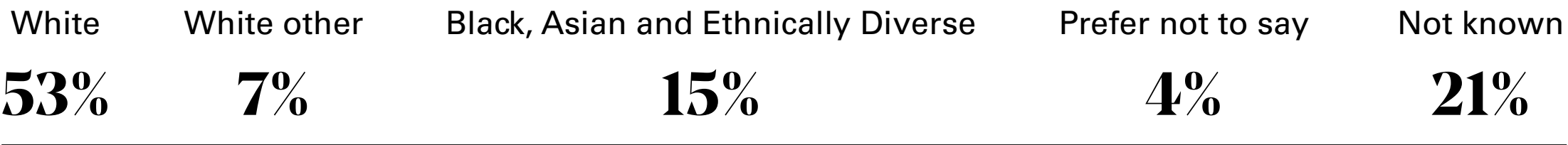


Ethnicity representation by job level

National Portfolio Organisations: All paid staff (2020-21)

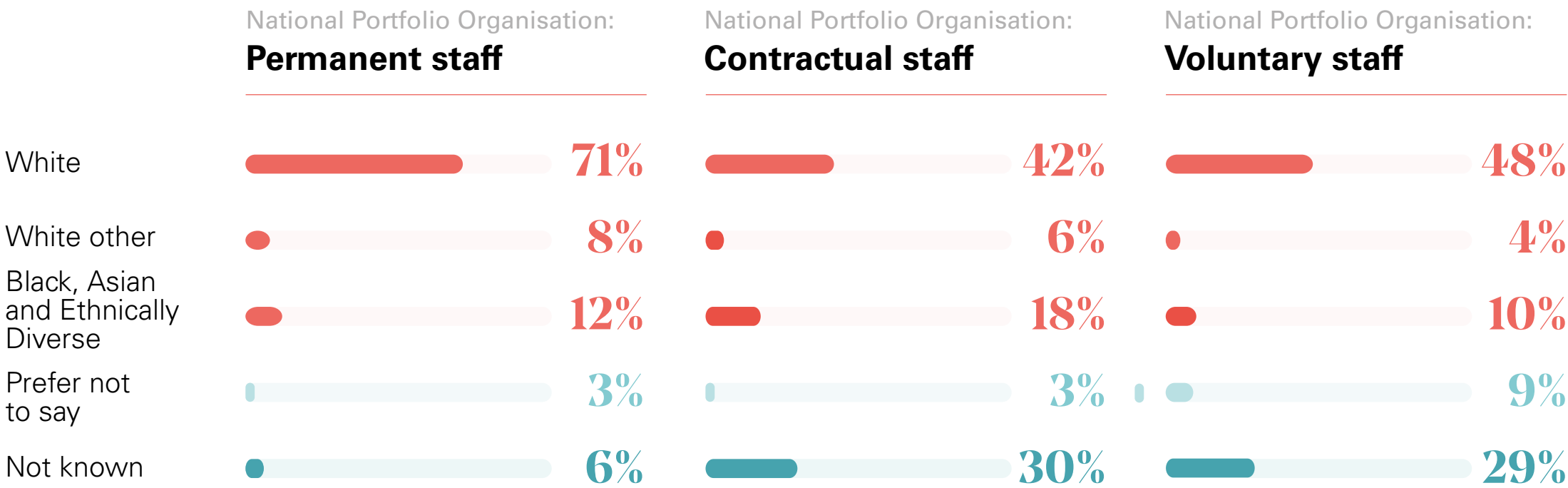
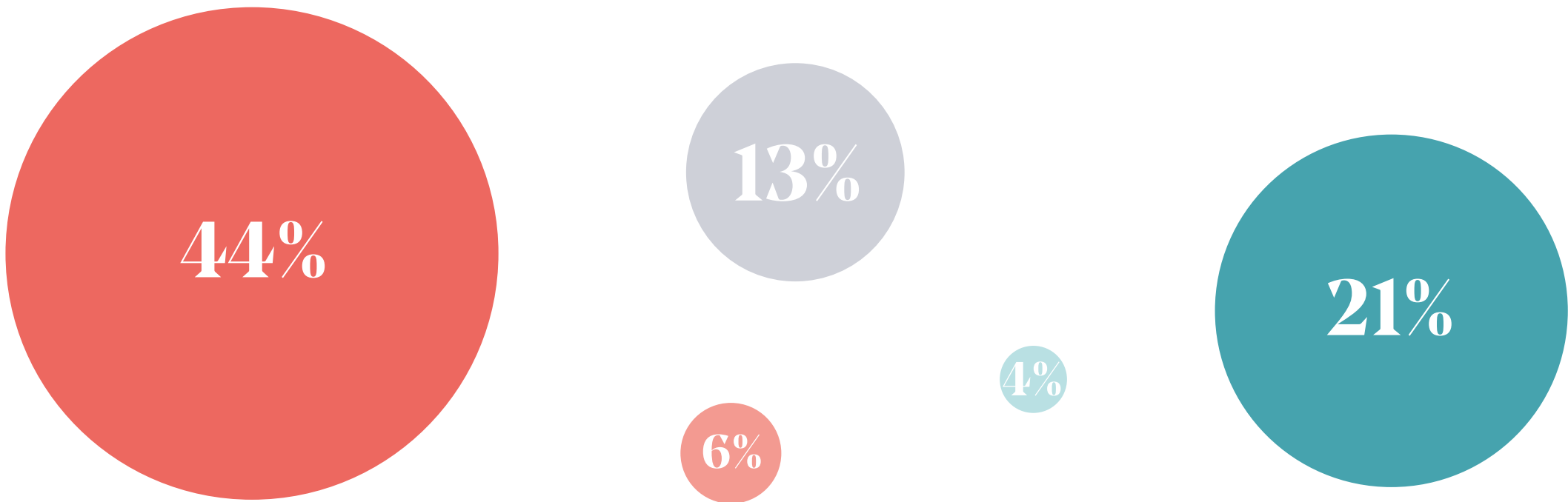


Totals for all paid staff



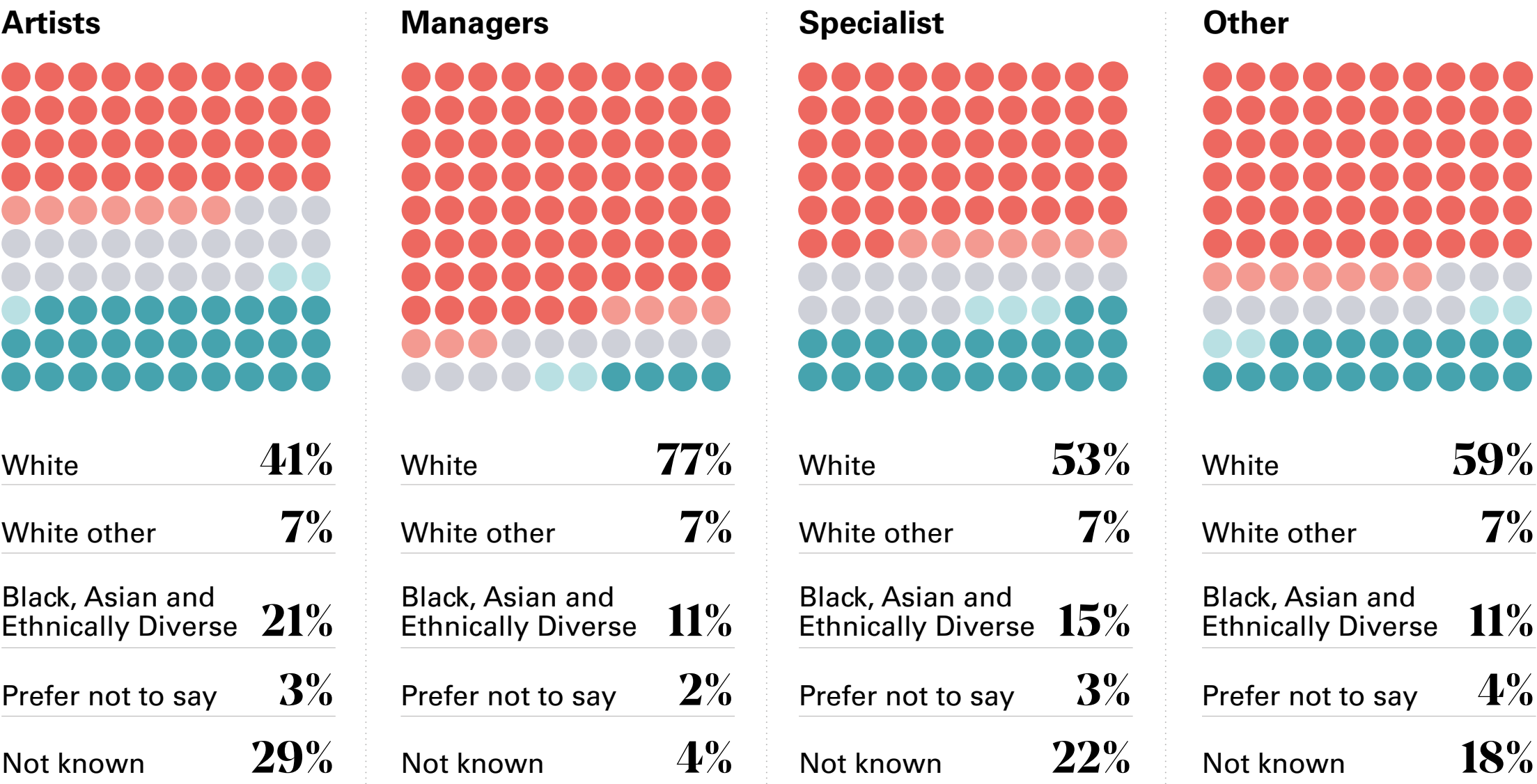
Ethnicity 2021/22

National Portfolio Organisation: Total workforce

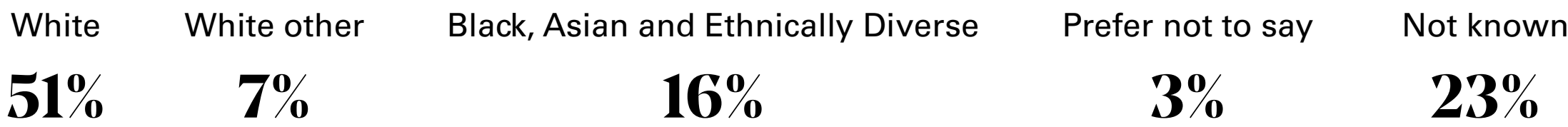


Ethnicity representation by job level

National Portfolio Organisations: All paid staff (2021-22)

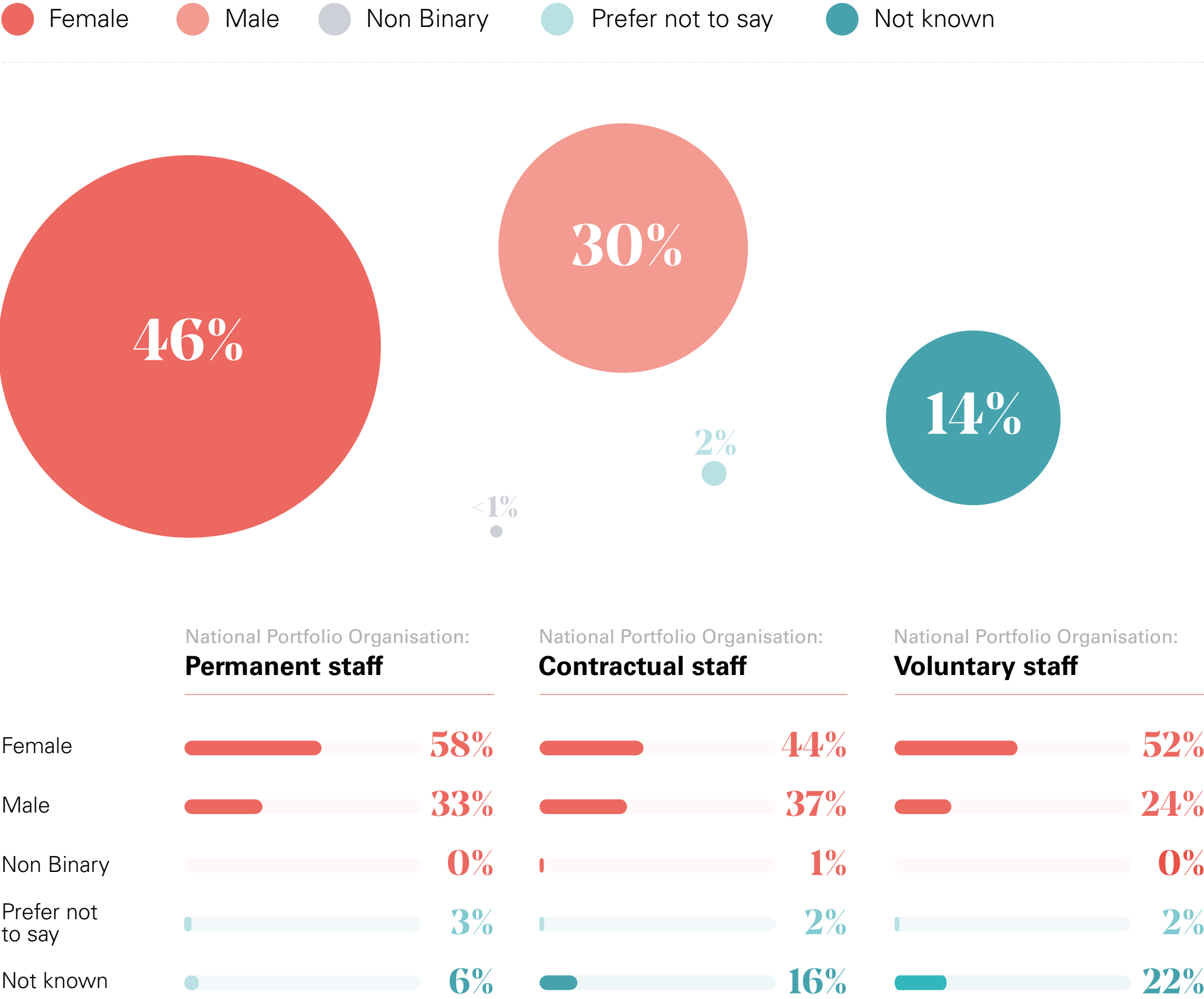


Totals for all paid staff



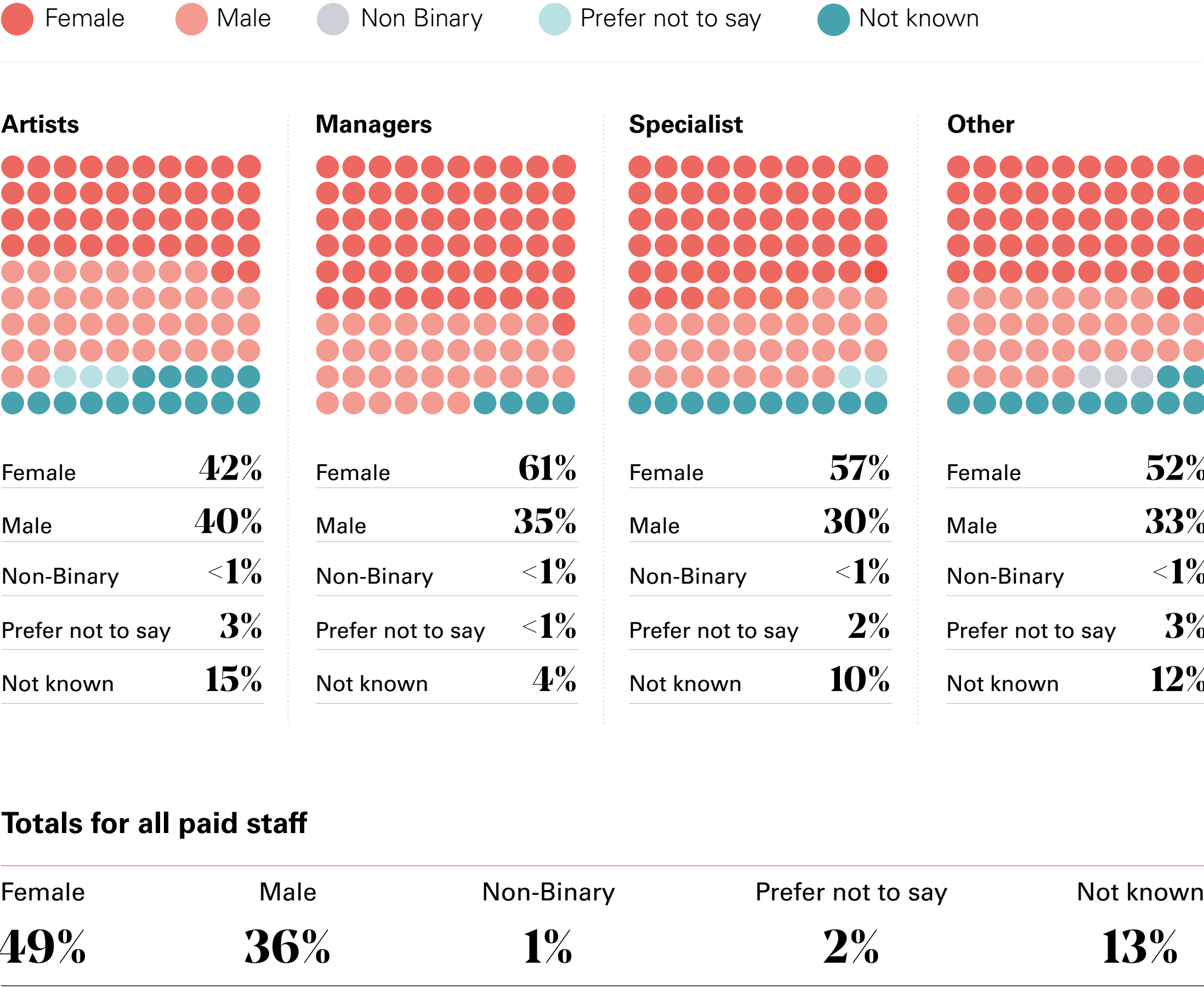
Gender 2019/20

National Portfolio Organisation: Total workforce



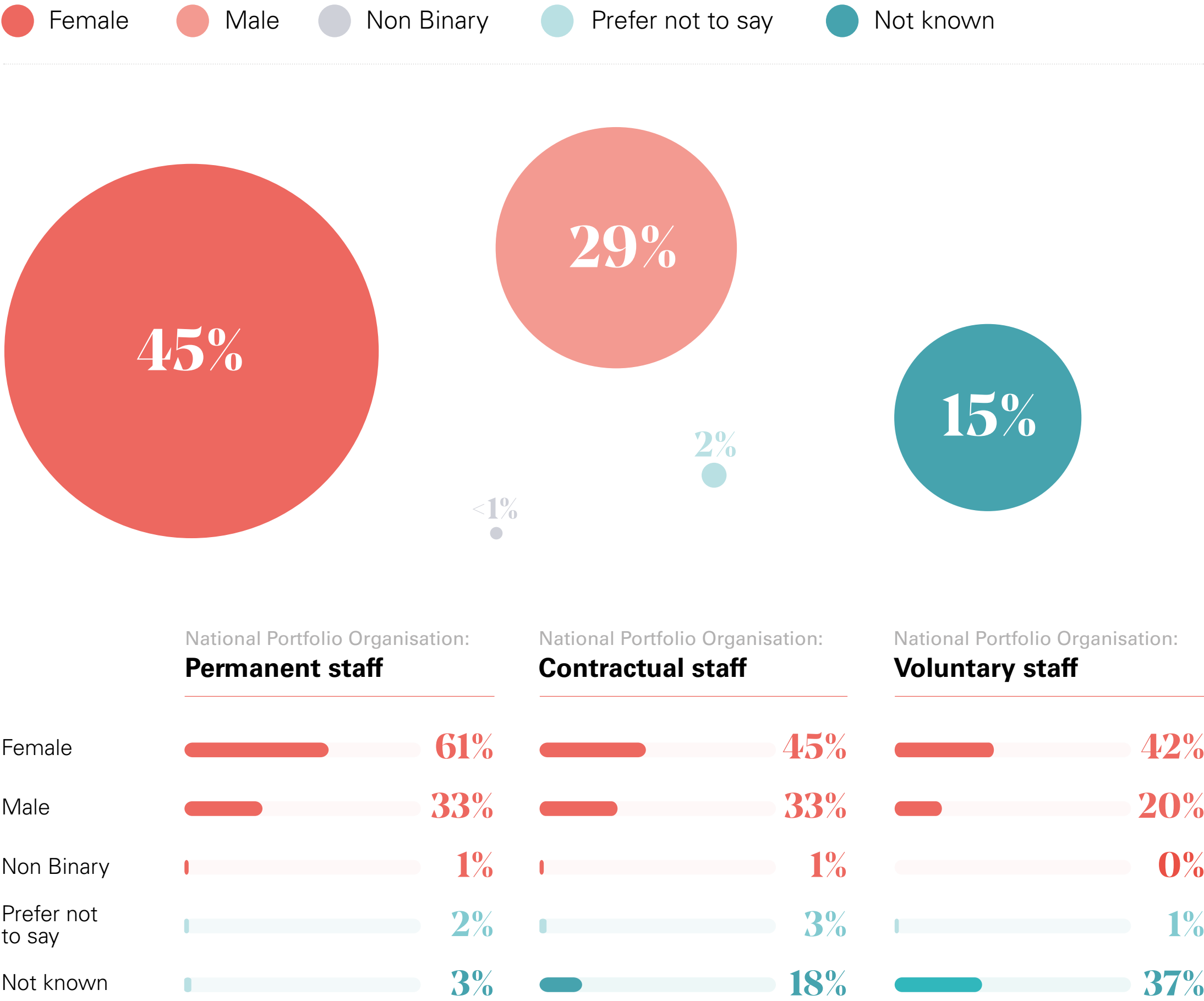
Gender representation by job level

National Portfolio Organisations: All paid staff (2019-20)



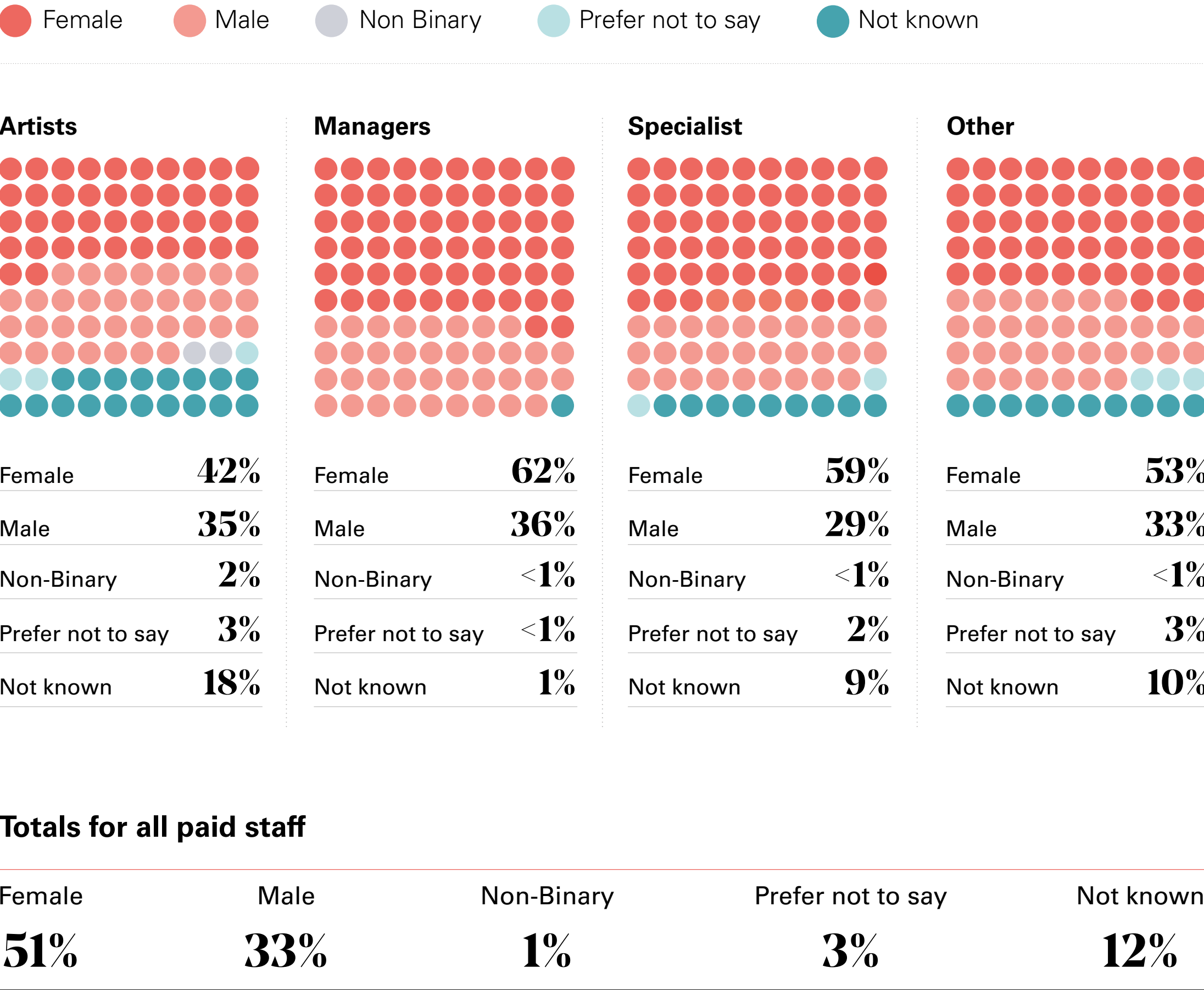
Gender 2020/21

National Portfolio Organisation: Total workforce



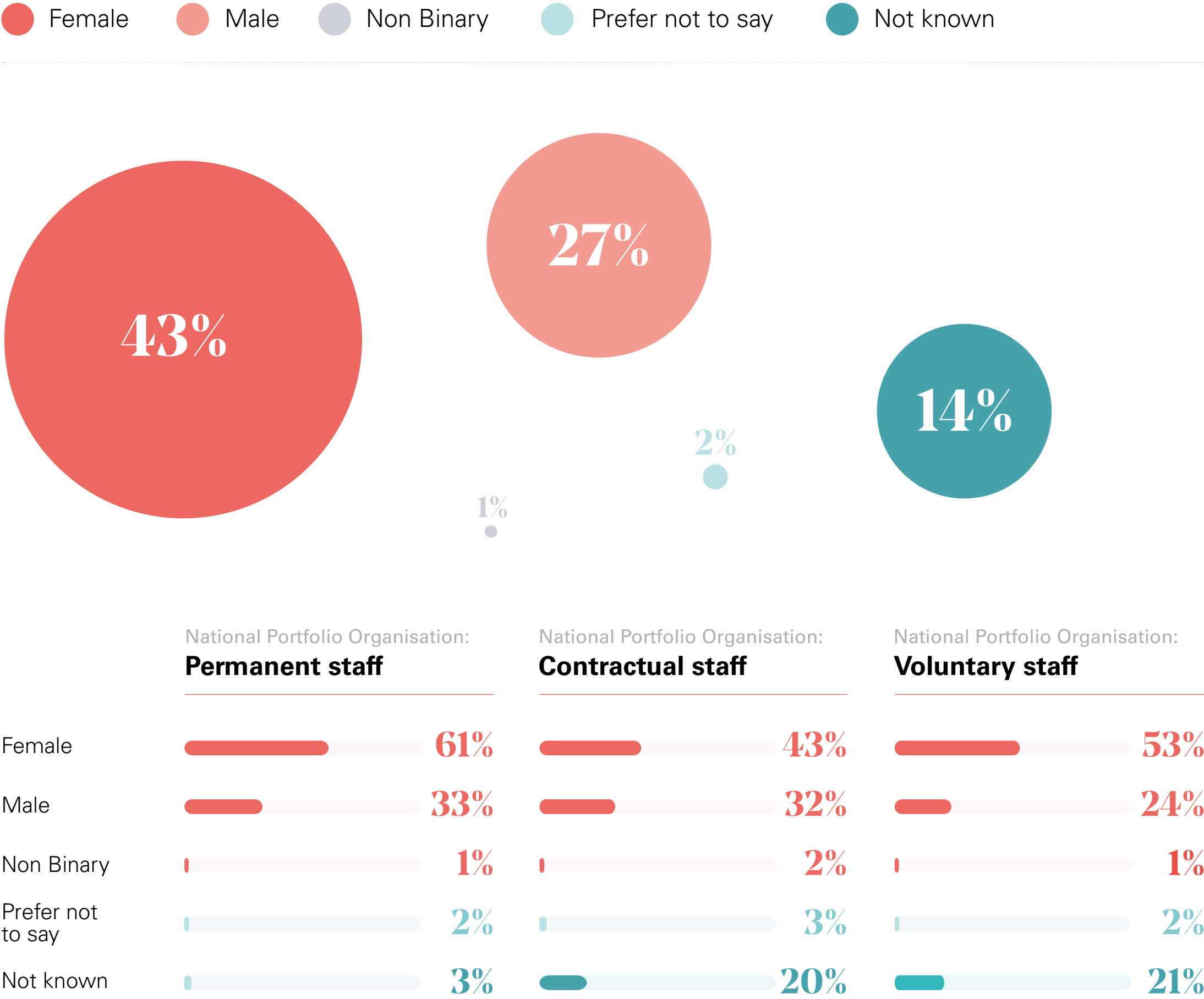
Gender representation by job level

National Portfolio Organisations: All paid staff (2020-21)



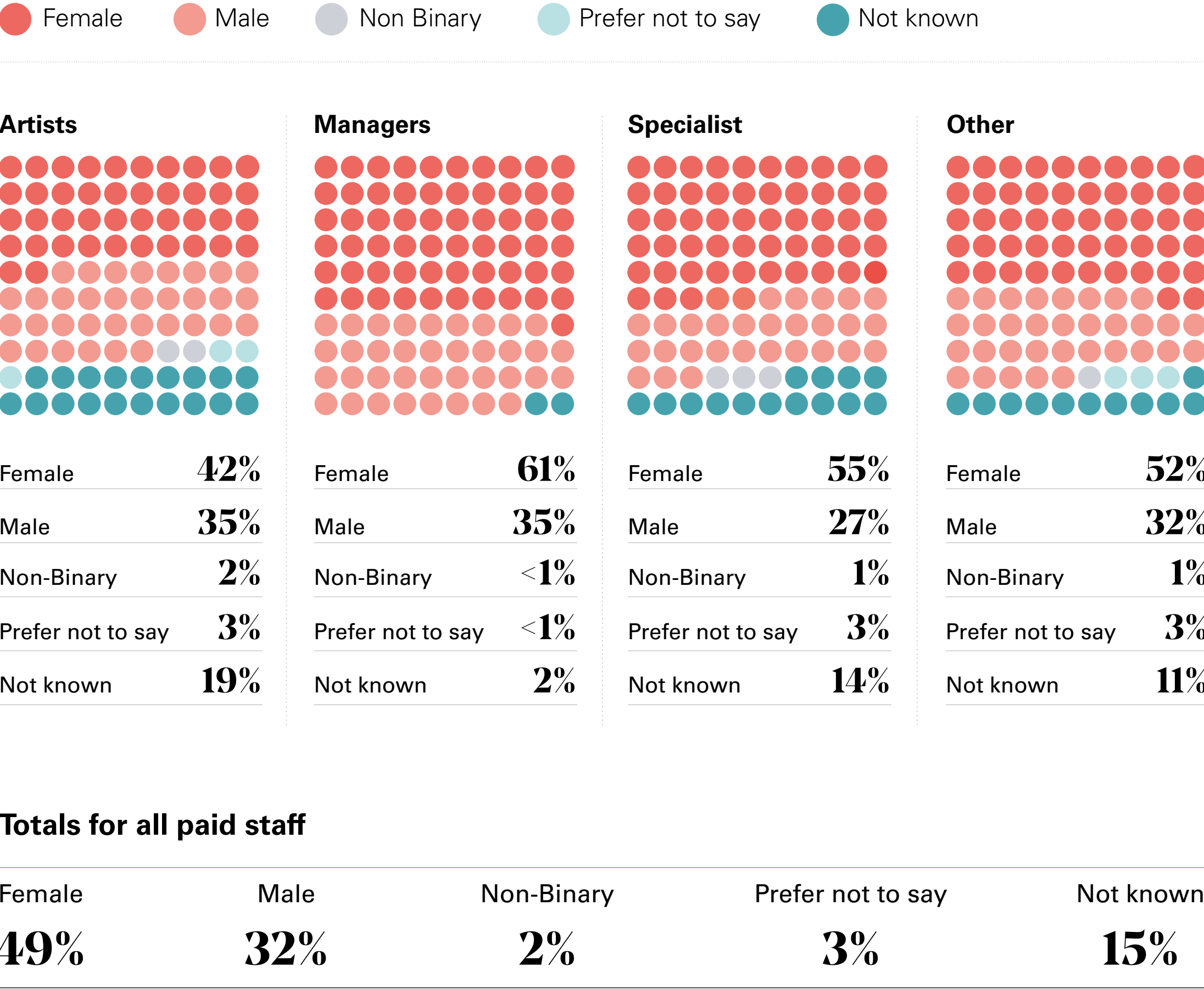
Gender 2021/22

National Portfolio Organisation: Total workforce



Gender representation by job level

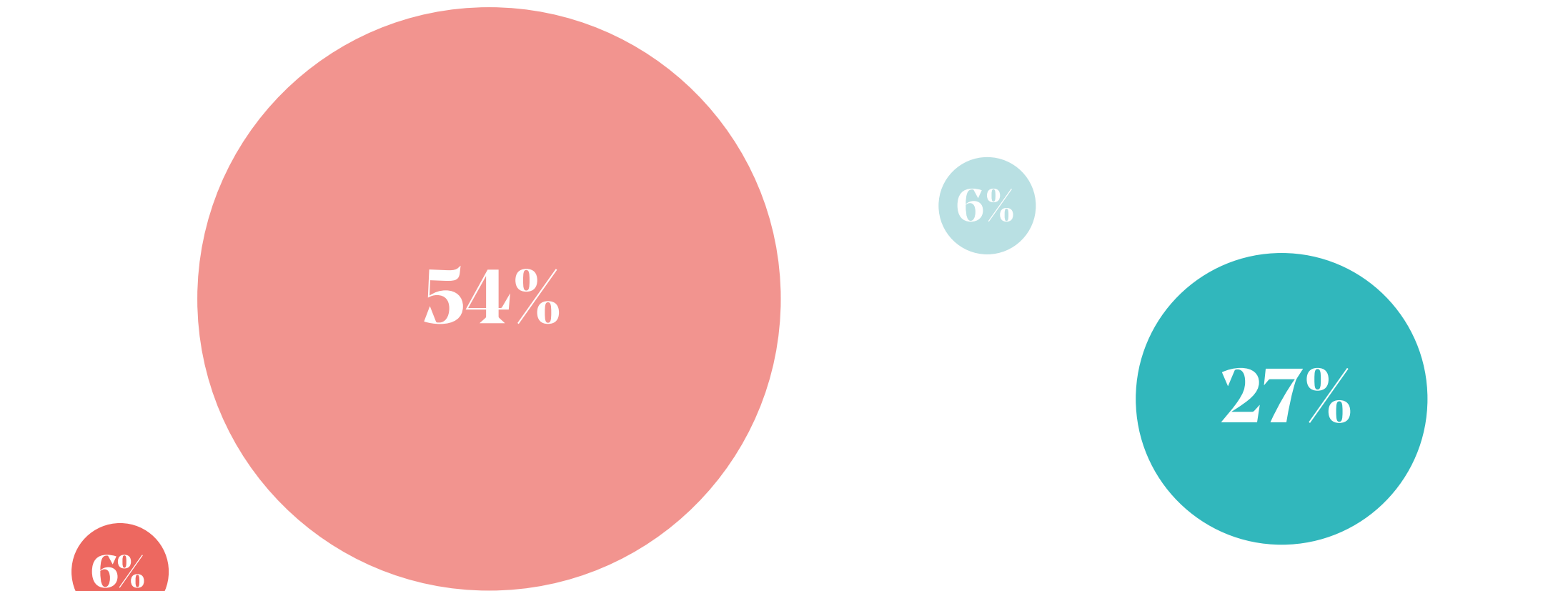
National Portfolio Organisations: All paid staff (2021-22)



Disability 2019/20

National Portfolio Organisation: Total workforce

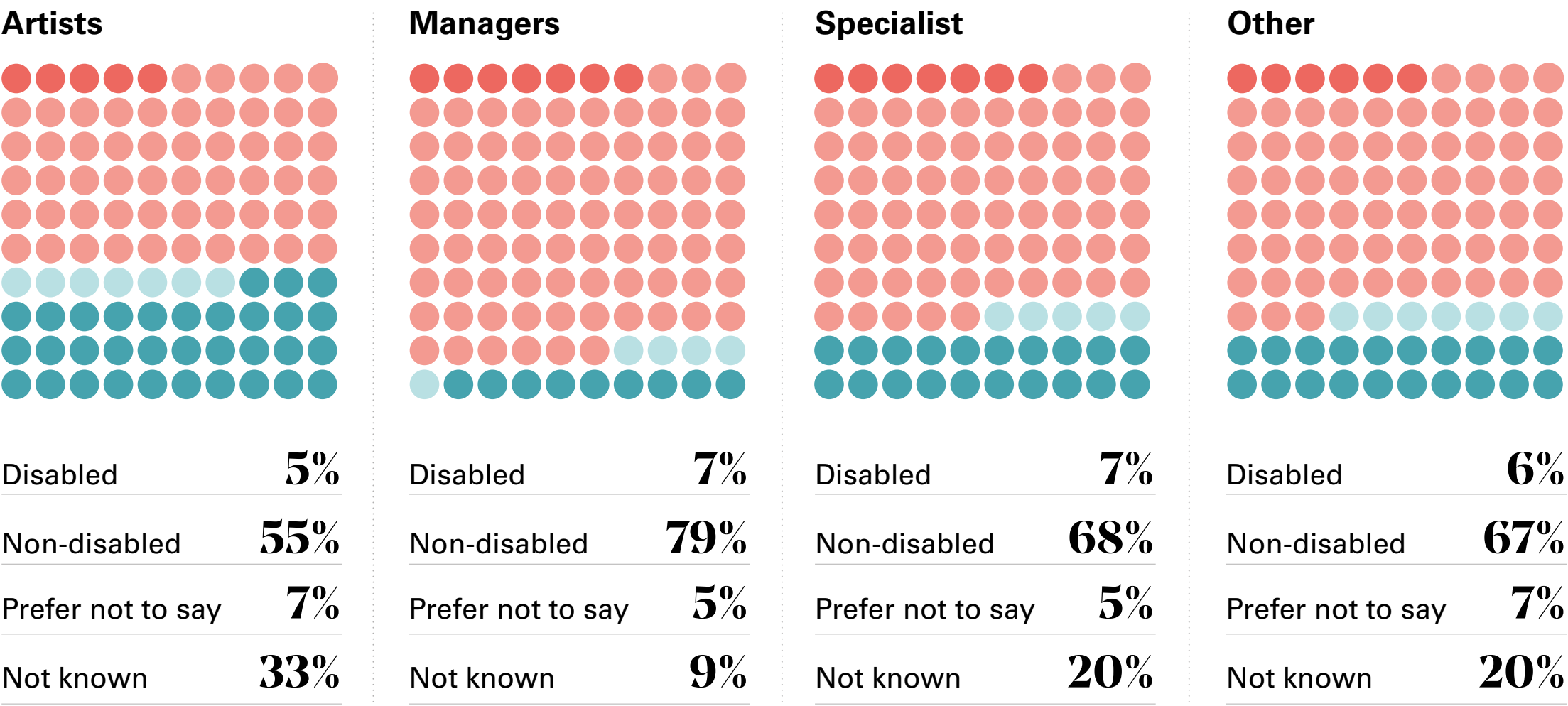
Disabled
Non-disabled
Prefer not to say
Not known



Disability representation by job level

National Portfolio Organisations: All paid staff (2019-20)

Disabled
Non-disabled
Prefer not to say
Not known



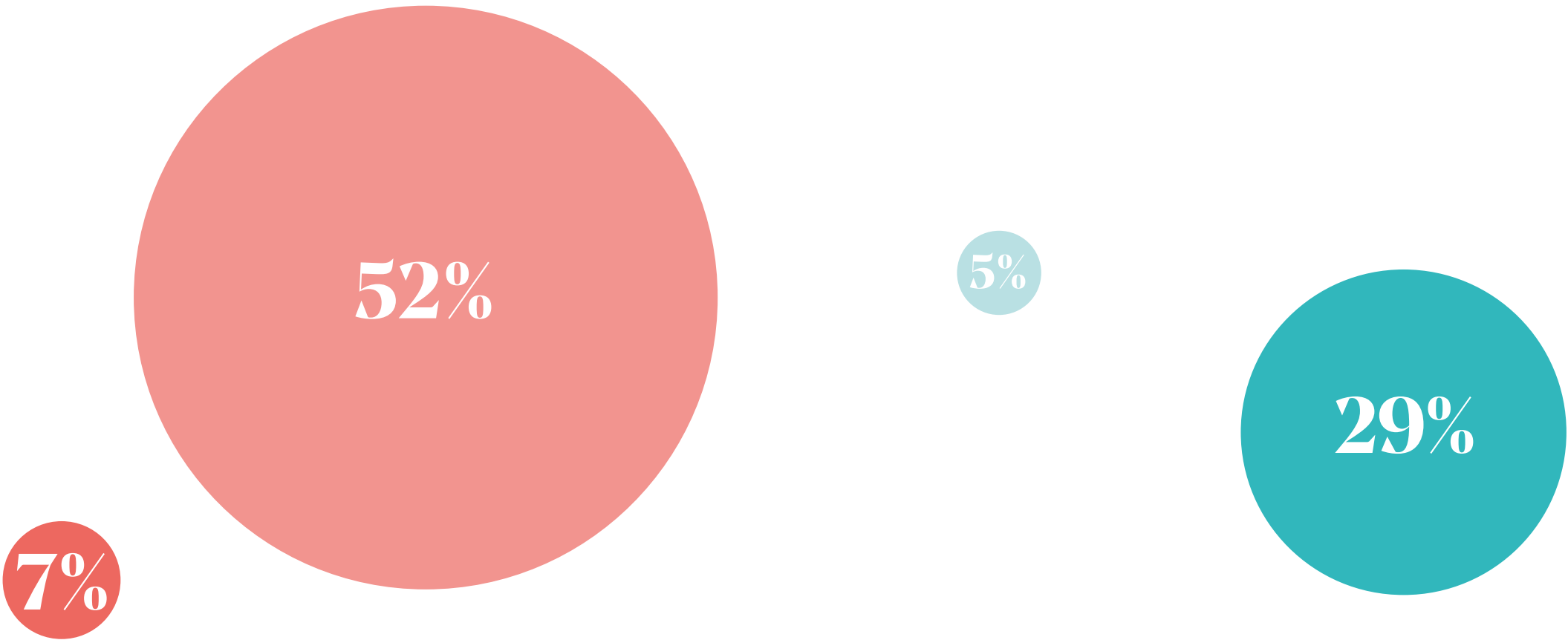
Totals for all paid staff

Disabled	Non Disabled	Prefer not to say	Not known
6%	63%	7%	25%

Disability 2020/21

National Portfolio Organisation: Total workforce

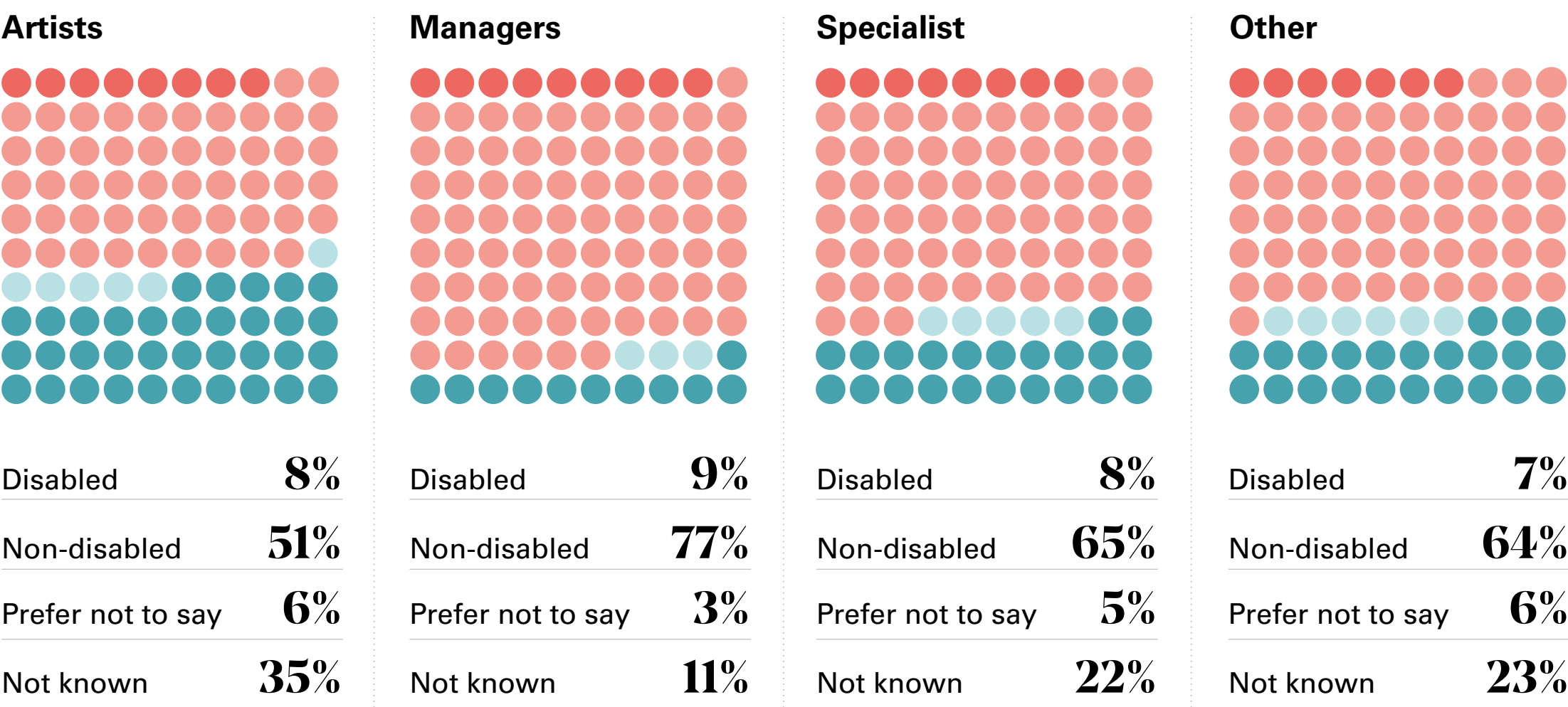
Disabled Non-disabled Prefer not to say Not known



Disability representation by job level

National Portfolio Organisations: All paid staff (2020-21)

Disabled Non-disabled Prefer not to say Not known



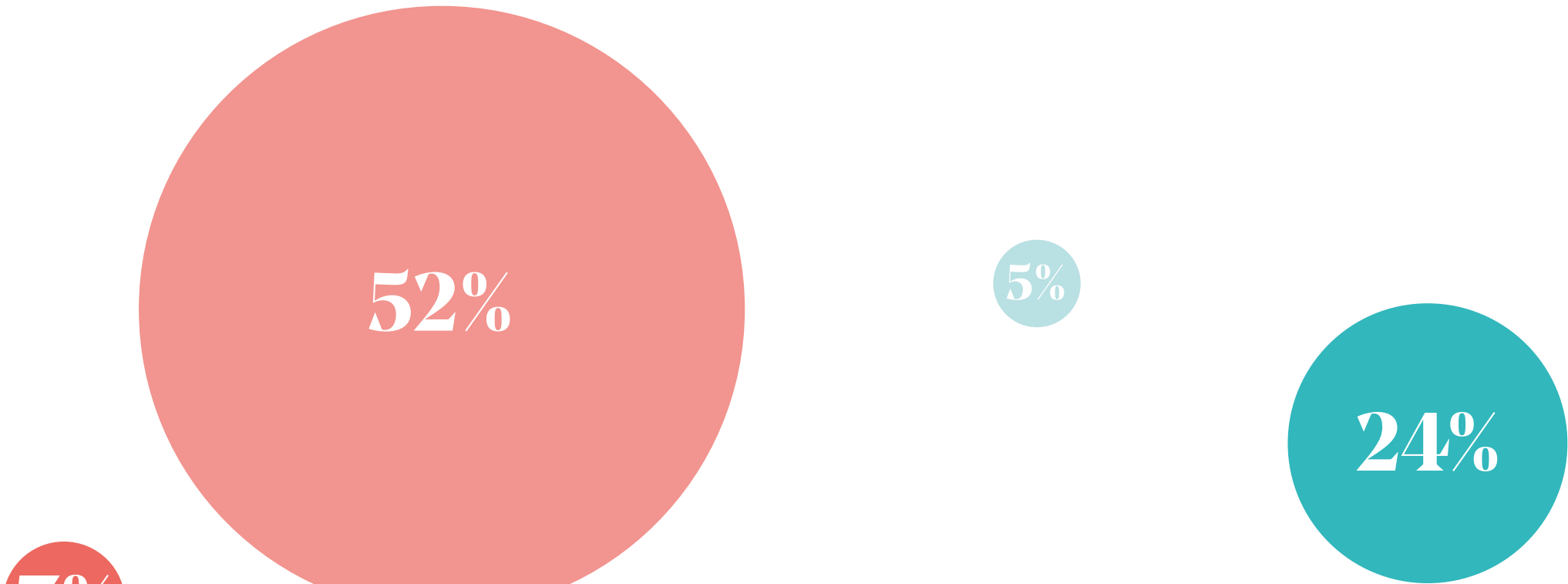
Totals for all paid staff

Disabled	Non Disabled	Prefer not to say	Not known
8%	60%	6%	26%

Disability 2021/22

National Portfolio Organisation: Total workforce

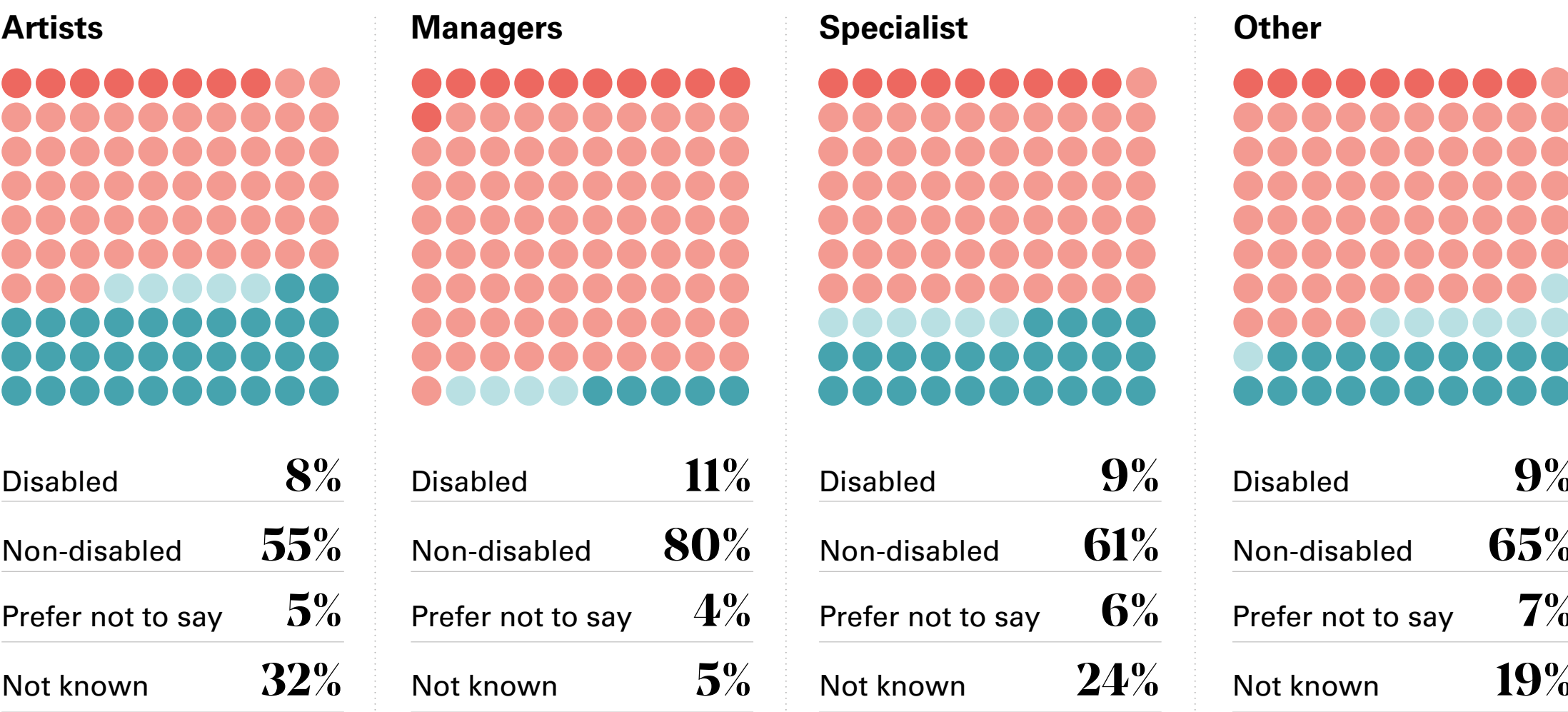
Disabled Non-disabled Prefer not to say Not known



Disability representation by job level

National Portfolio Organisations: All paid staff (2021-22)

Disabled Non-disabled Prefer not to say Not known



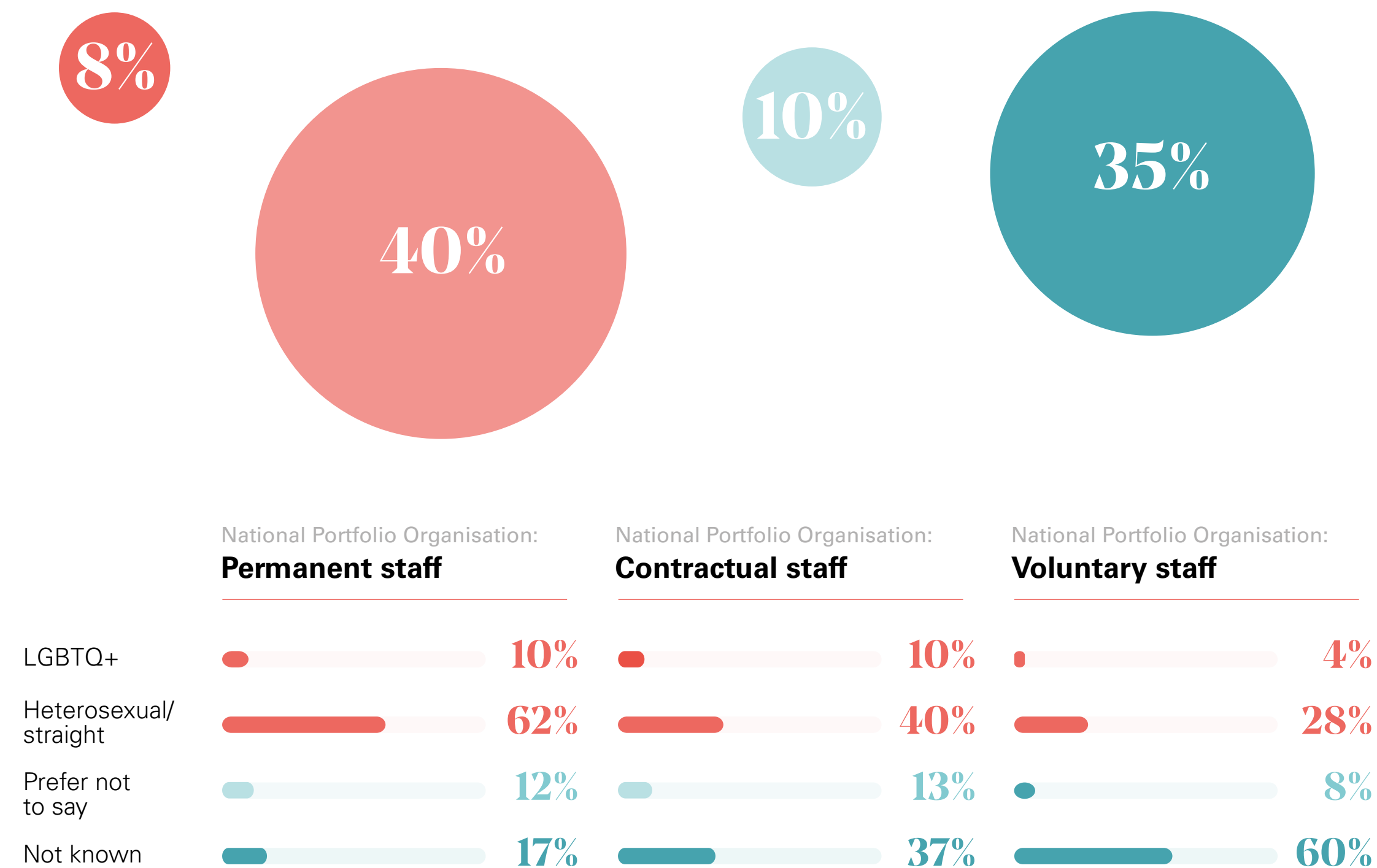
Totals for all paid staff

Disabled	Non Disabled	Prefer not to say	Not known
9%	61%	6%	25%

Sexual orientation 2019/20

National Portfolio Organisation: Total workforce

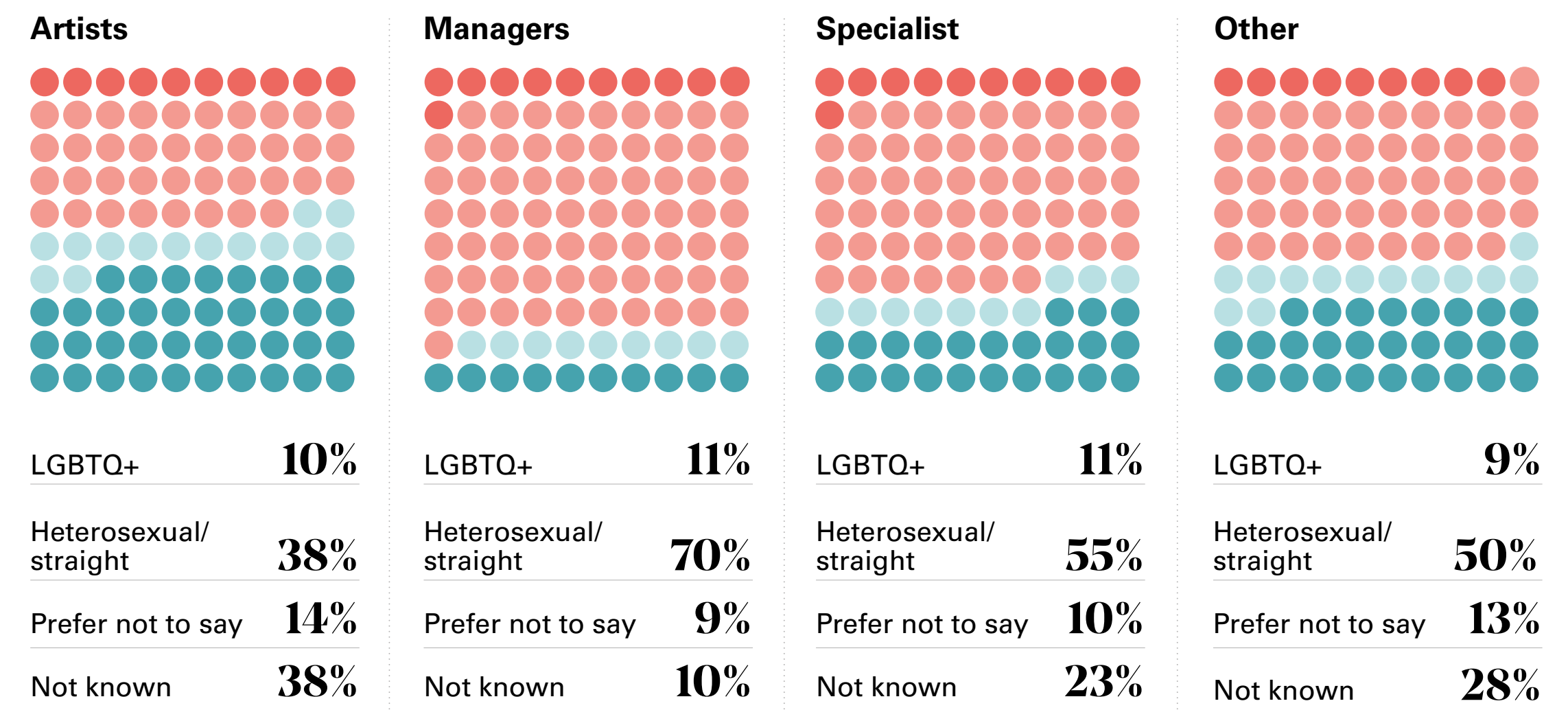
● LGBTQ+
 ● Heterosexual/straight
 ● Prefer not to say
 ● Not known



Sexual orientation representation by job level

National Portfolio Organisations: All paid staff (2019-20)

● LGBTQ+
 ● Heterosexual/straight
 ● Prefer not to say
 ● Not known



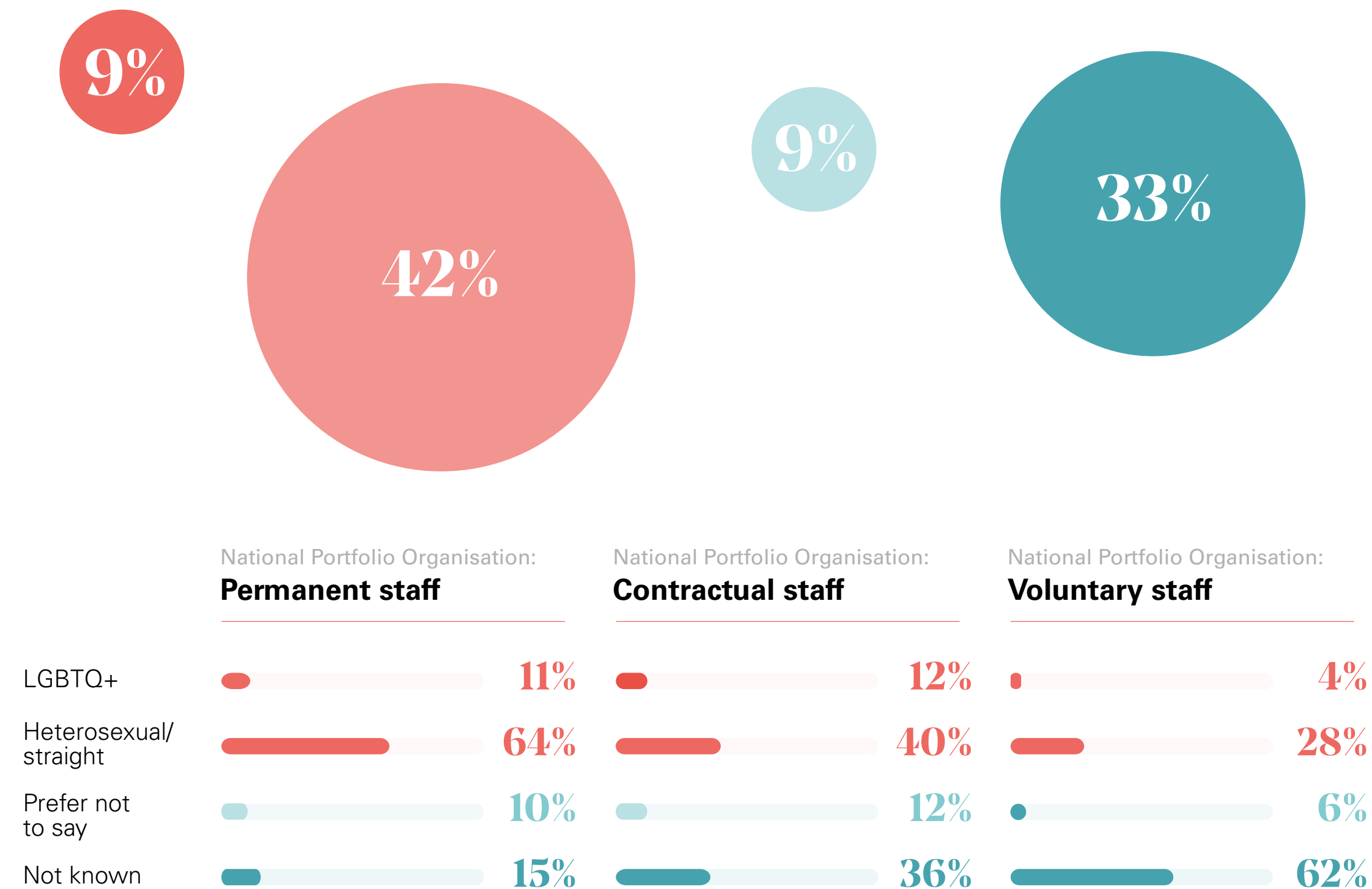
Totals for all paid staff

LGBTQ+	Heterosexual/straight	Prefer not to say	Not known
10%	47%	13%	31%

Sexual orientation 2020/21

National Portfolio Organisation: Total workforce

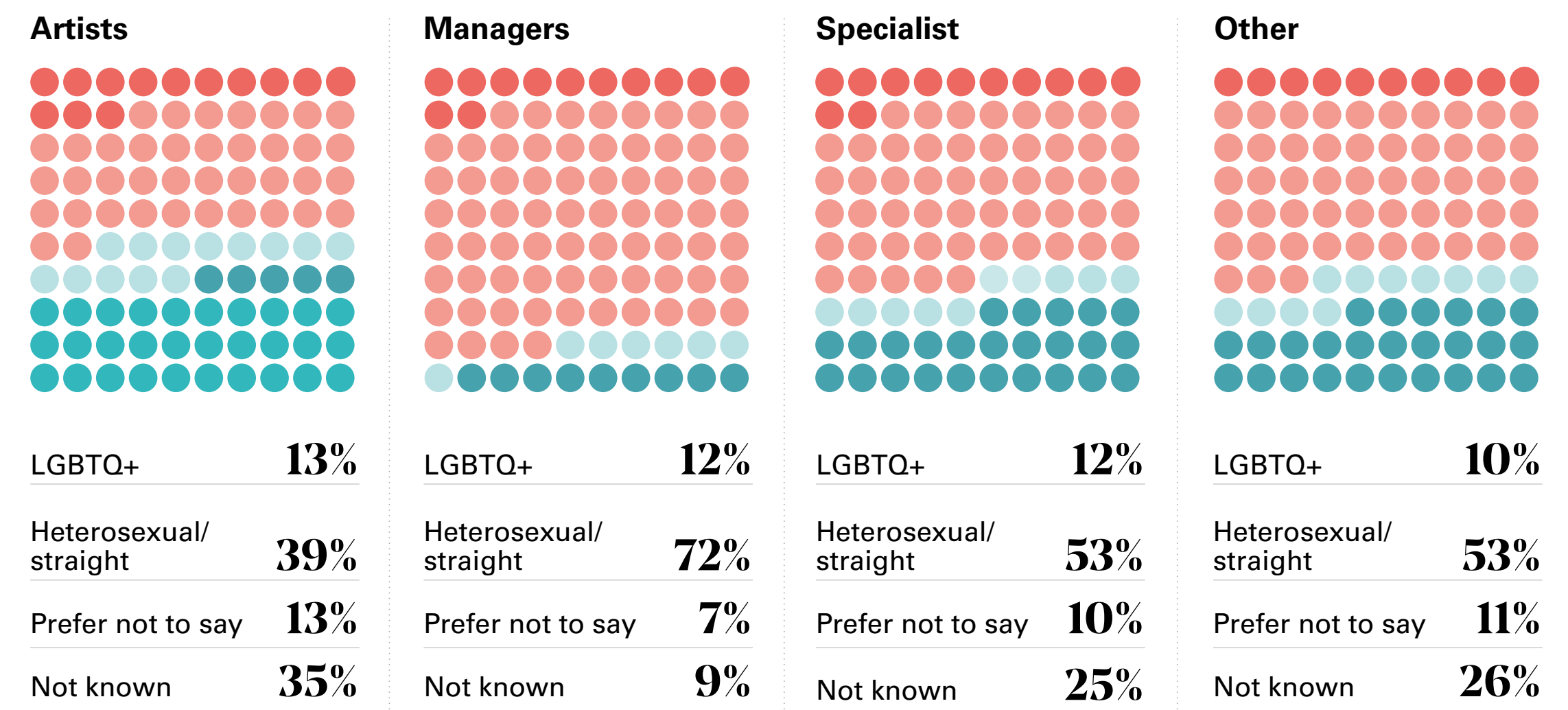
● LGBTQ+
 ● Heterosexual/straight
 ● Prefer not to say
 ● Not known



Sexual orientation representation by job level

National Portfolio Organisations: All paid staff (2020-21)

● LGBTQ+
 ● Heterosexual/straight
 ● Prefer not to say
 ● Not known

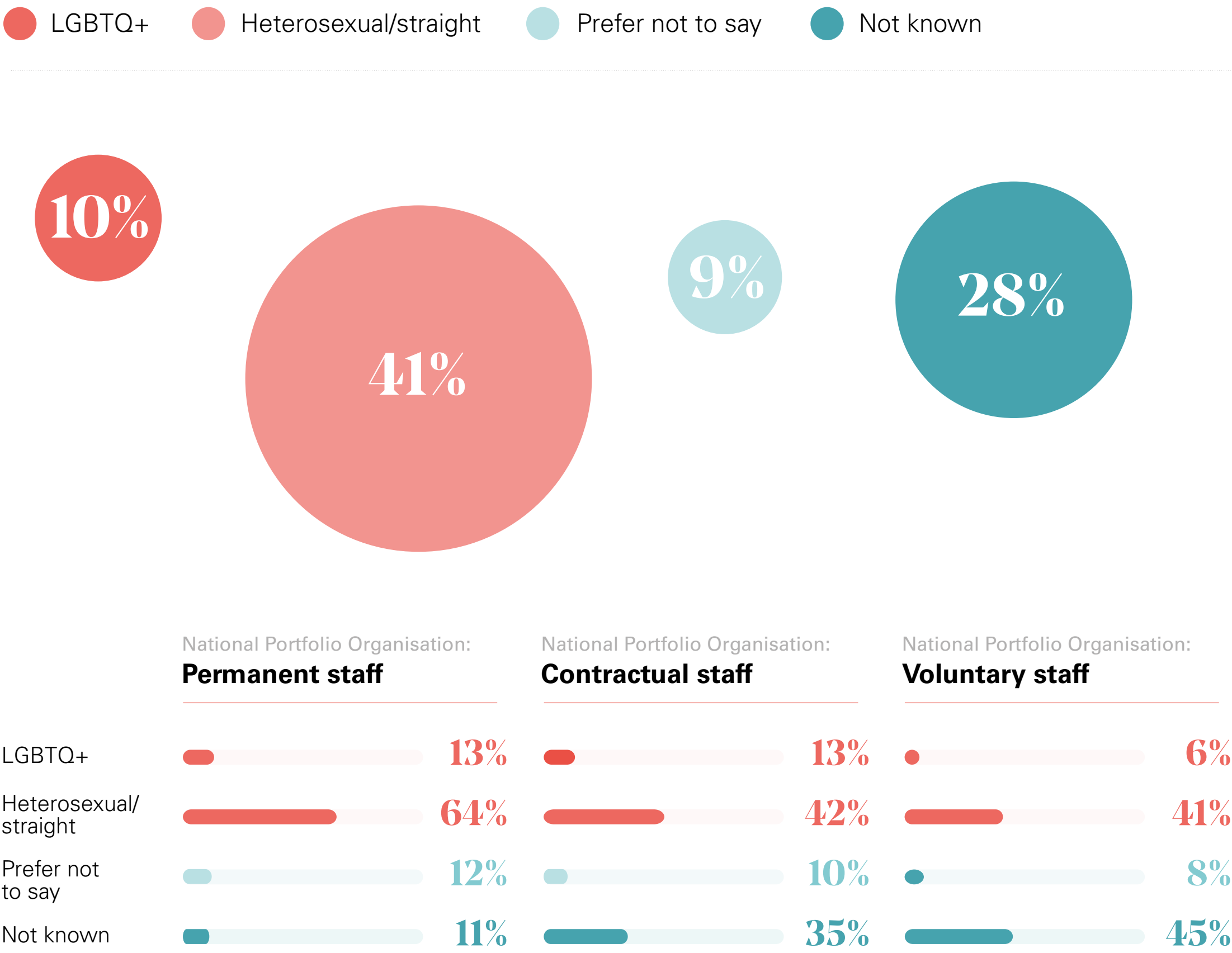


Totals for all paid staff

LGBTQ+	Heterosexual/straight	Prefer not to say	Not known
12%	49%	11%	28%

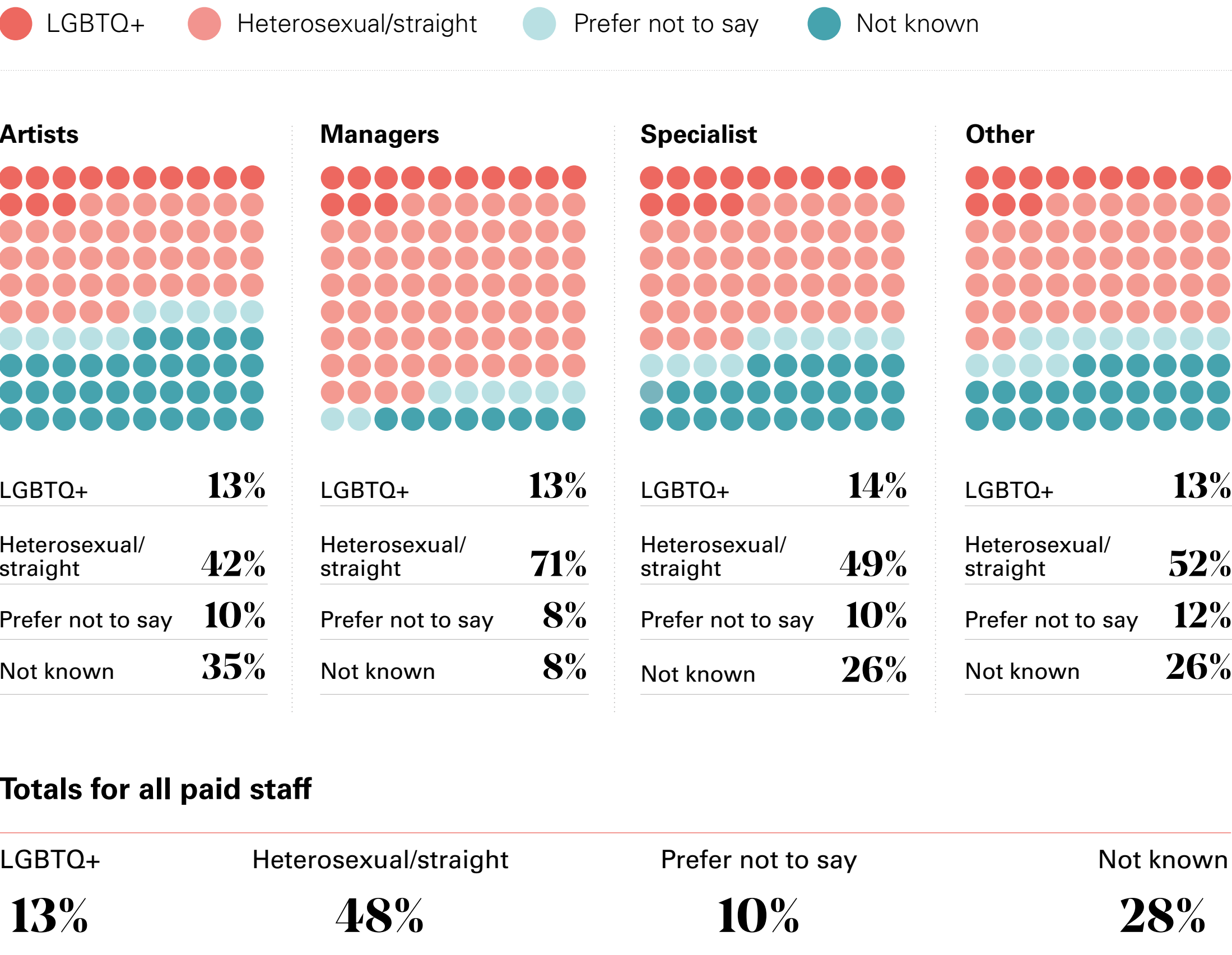
Sexual orientation 2021/22

National Portfolio Organisation: Total workforce



Sexual orientation representation by job level

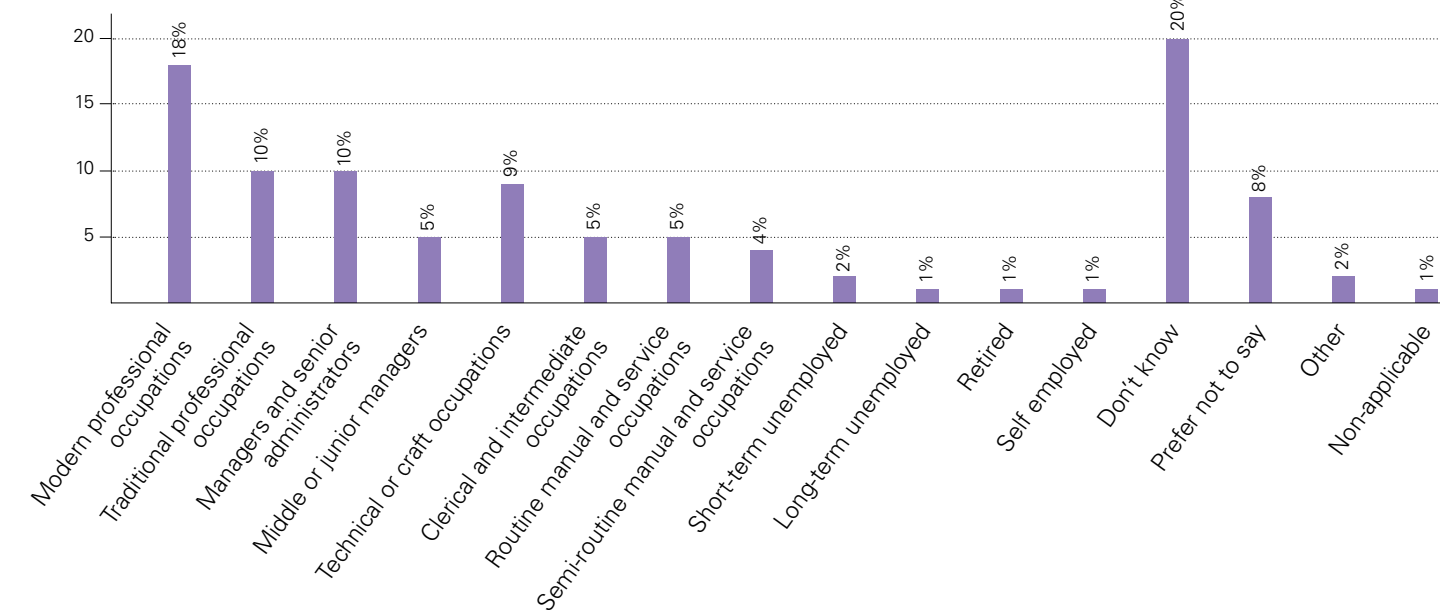
National Portfolio Organisations: All paid staff (2021-22)



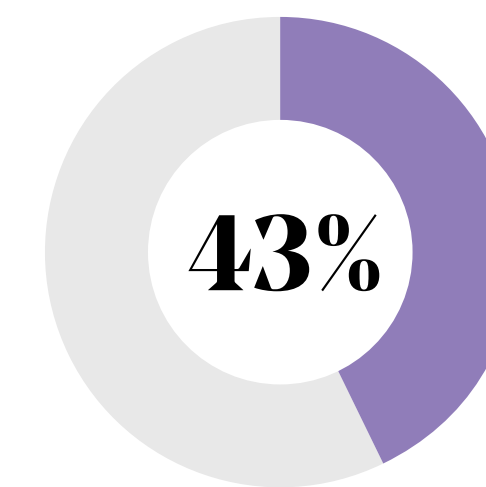
Socio-economic background

We began asking our National Portfolio Organisations to voluntarily provide data on the socio-economic background of their permanent members of staff as part of the 2018-22 investment programme. For the first time, we are presenting a detailed breakdown of the socio-economic backgrounds of both permanent staff and board members.

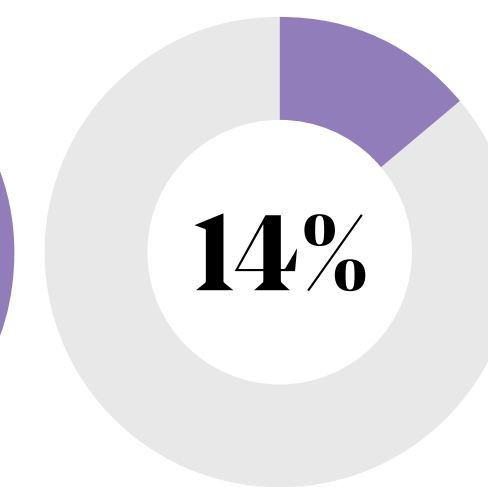
Permanent staff



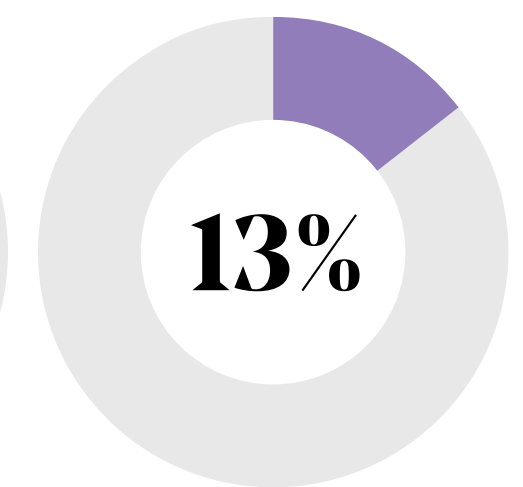
This equates to



were from a higher socio-economic background



were from a middle socio-economic background



were from a lower socio-economic background

Diversity in larger organisations

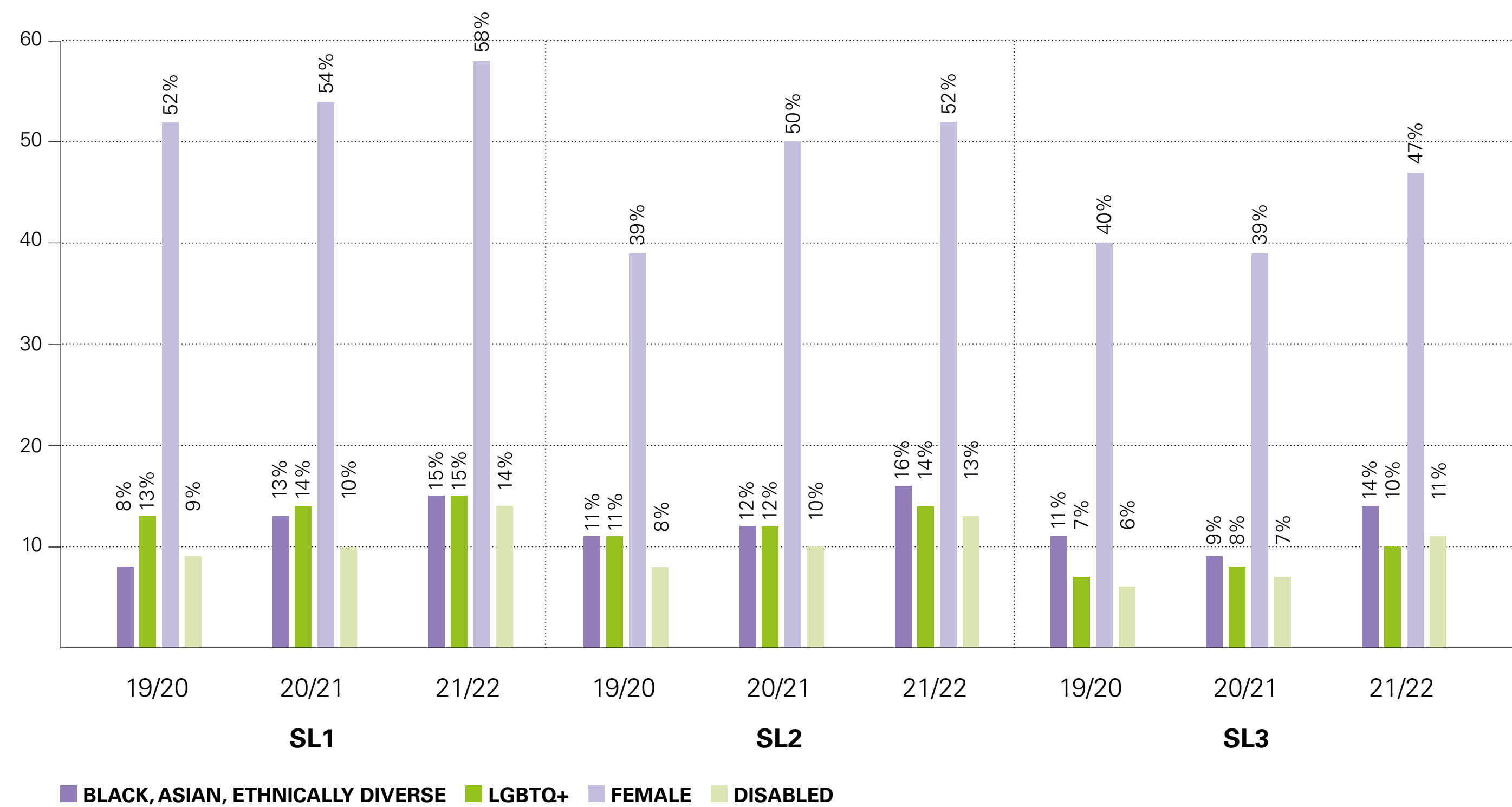
We also publish reports on the individual diversity of each National Portfolio Organisation which has more than 50 permanent members of staff. The diversity data on those organisations can be accessed [here](#).



Leadership

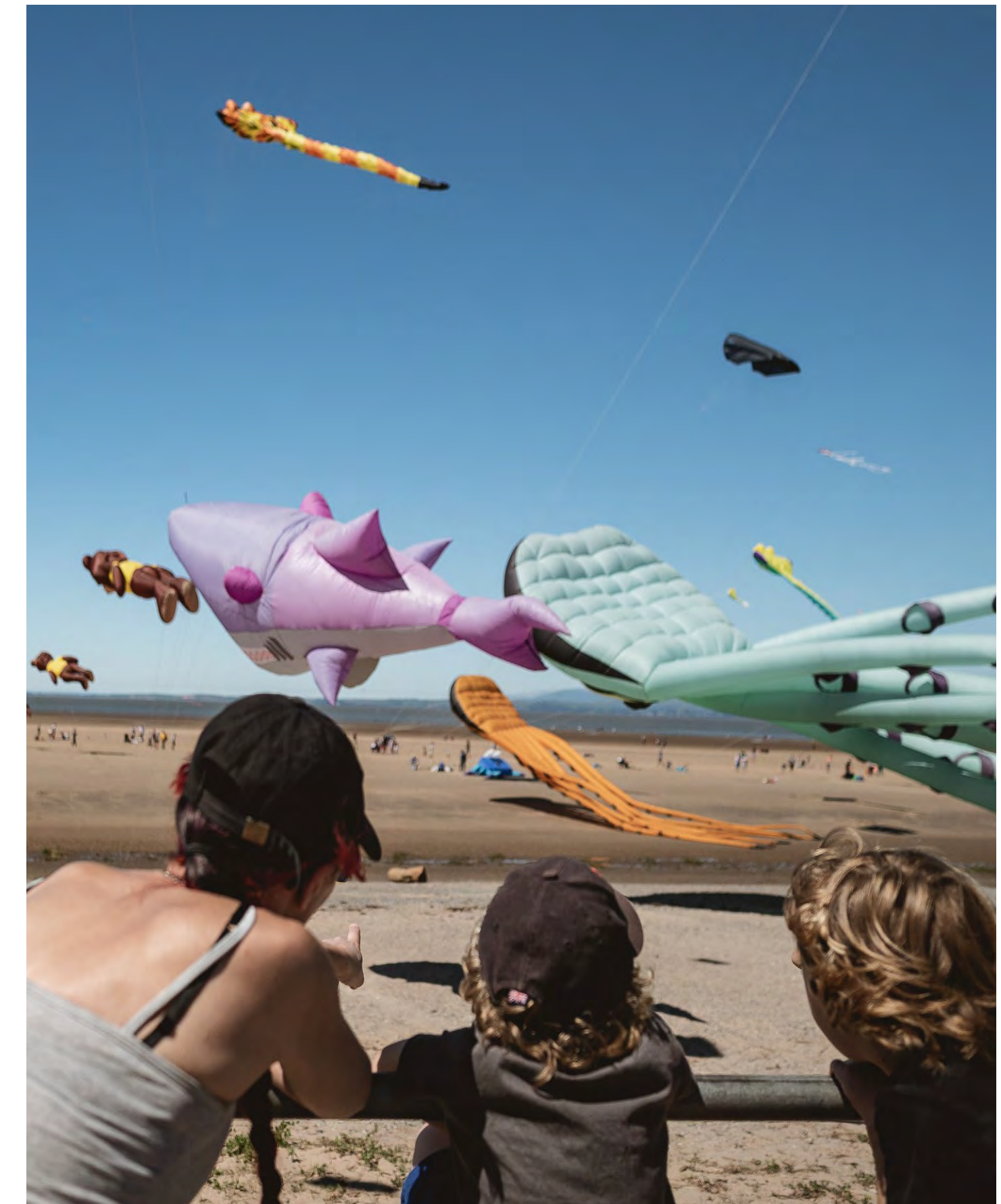
We are reporting headline figures on the diversity of the following three positions – Chief Executive, Artistic Director and Chair. In some cases, organisations provide data on alternative positions in terms of their most senior strategic decision makers, and some may not have all three posts*.

NPO Leadership Positions



Senior leadership 1 is chair or equivalent, senior leadership 2 is chief executive or equivalent, senior leadership 3 is artistic director or equivalent.

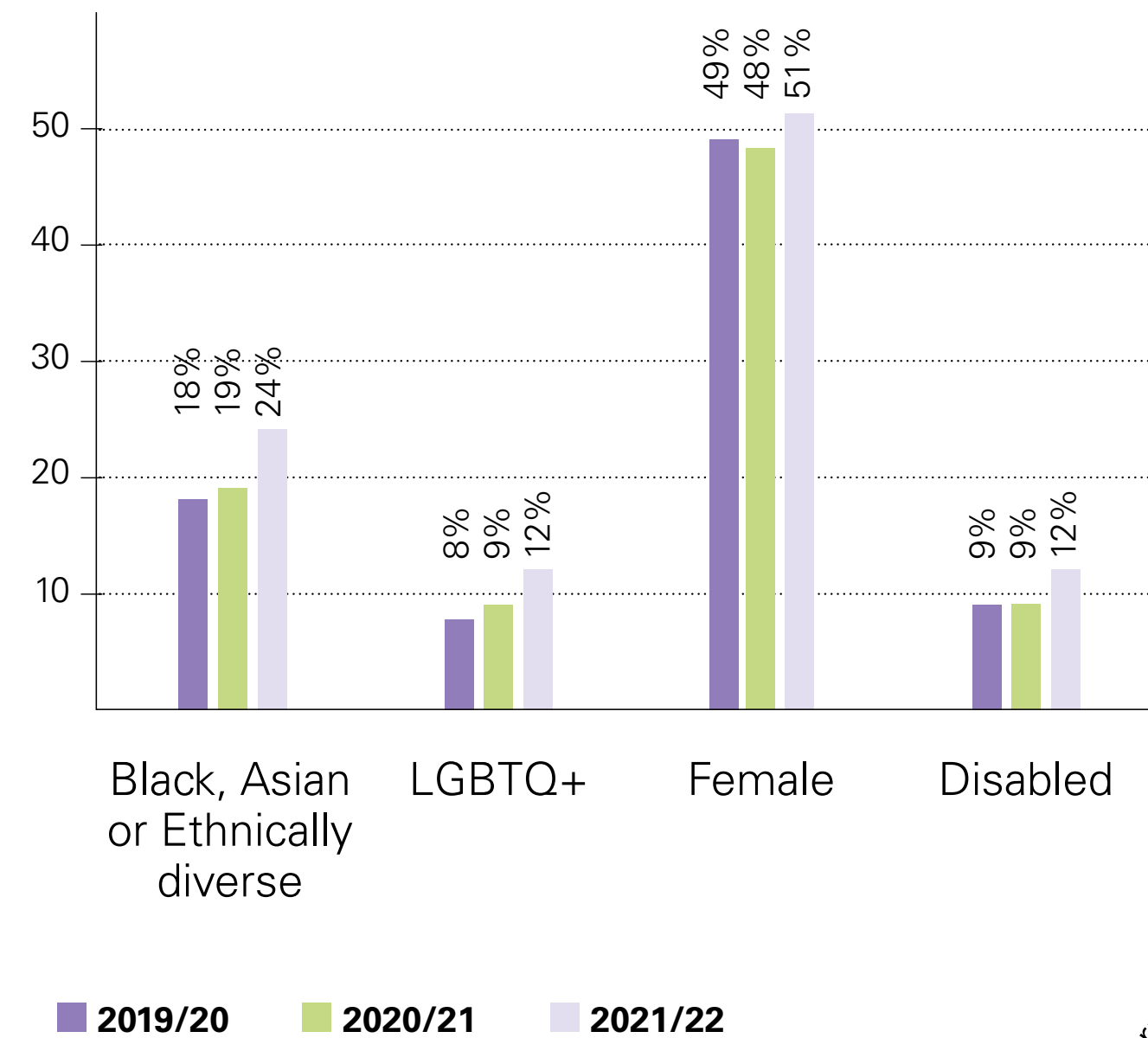
*This is based on all organisations reporting



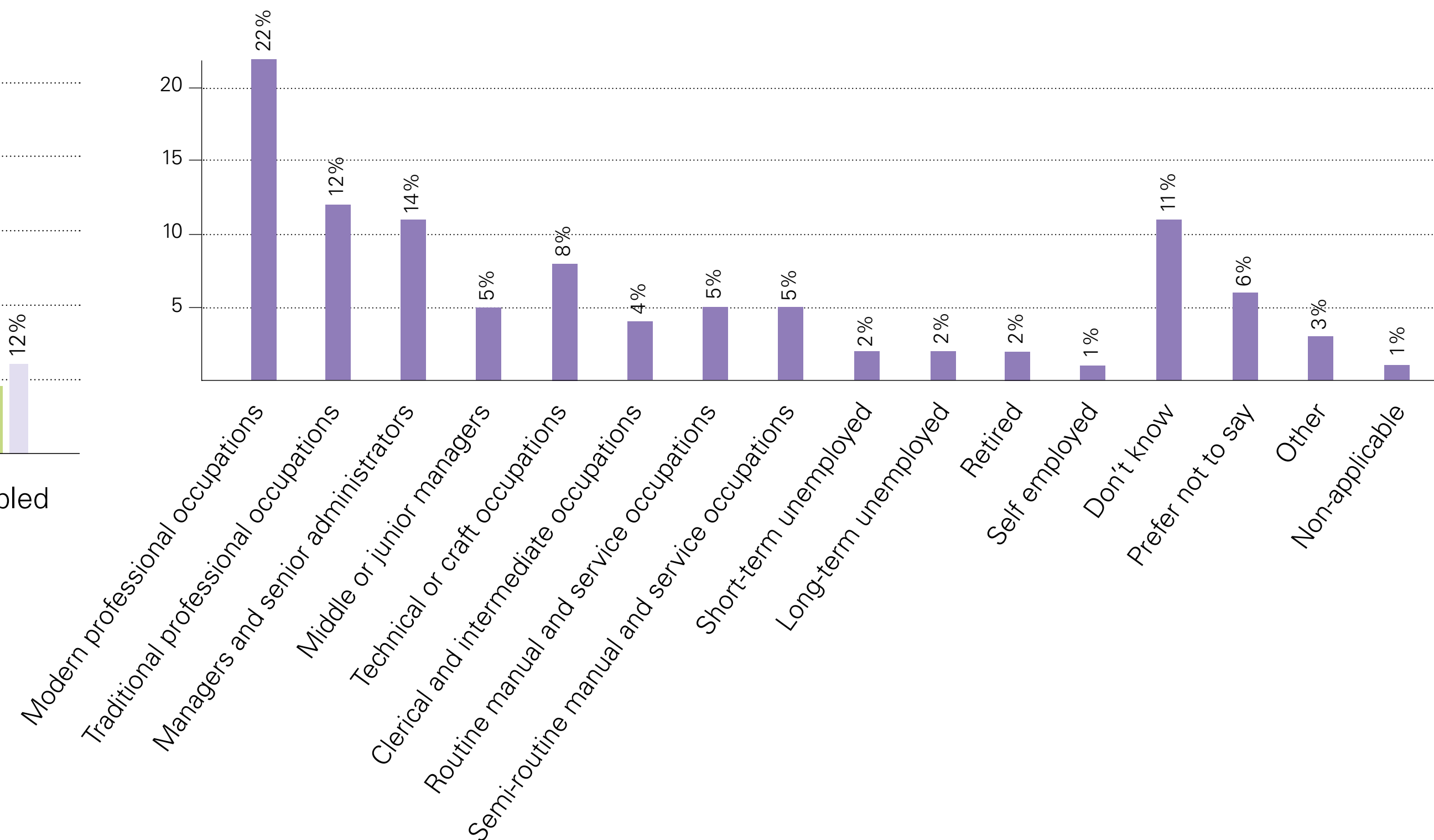
Boards

The following data contains aggregate figures for all National Portfolio Organisations. In PowerBI you will be able to interrogate this data further – breaking down the Board data against artform and discipline, Arts Council area and bands*.

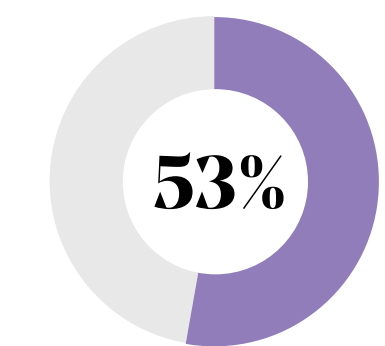
NPO Board



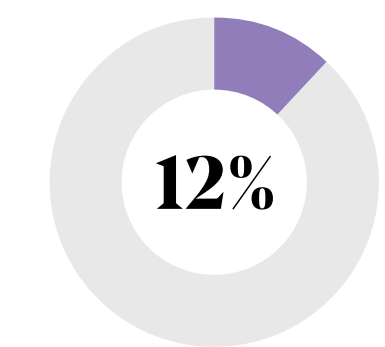
Board Members



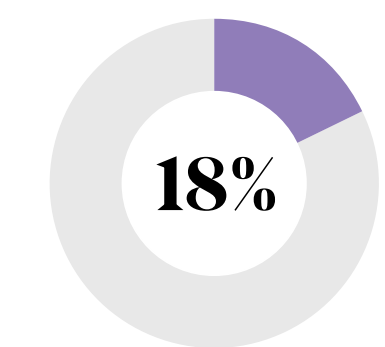
This equates to



were from a higher socio-economic background



were from a middle socio-economic background



were from a lower socio-economic background

*This is based on all organisations reporting

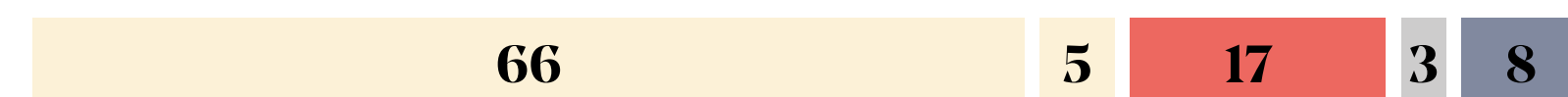
Boards

These figures are from the constant sample across all three years.

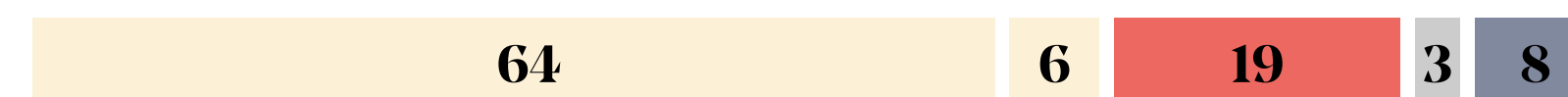
Ethnicity

White White other Black, Asian and Ethnically Diverse Prefer not to say Unknown

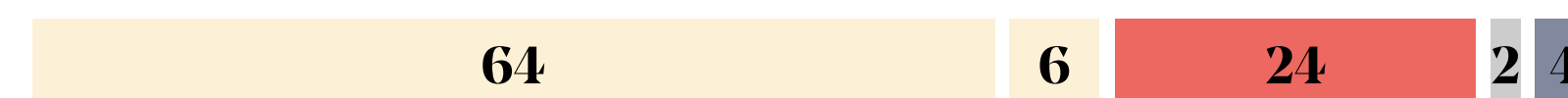
2019/20 (percentage)



2020/21 (percentage)



2021/22 (percentage)



Gender

Female Male Non-binary Prefer not to say Unknown

2019/20 (percentage)



2020/21 (percentage)



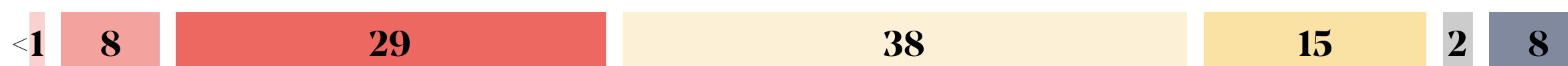
2021/22 (percentage)



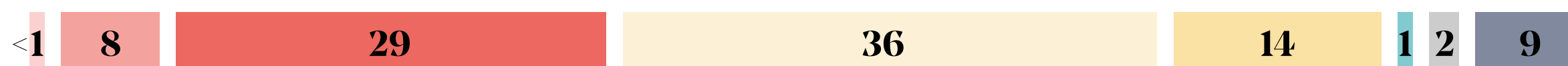
Age

0-19 20-34 35-49 50-64 65-74 75+ Prefer not to say Unknown

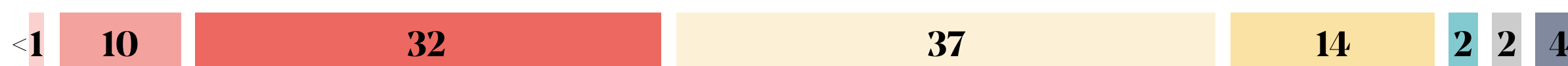
2019/20 (percentage)



2020/21 (percentage)



2021/22 (percentage)



Disability

Disabled Not Disabled Prefer not to say Unknown

2019/20 (percentage)



2020/21 (percentage)



2021/22 (percentage)



Sexual orientation

LGBTQ+ Heterosexual Prefer not to say Unknown

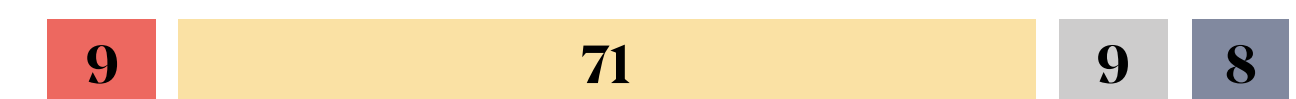
2019/20 (percentage)



2020/21 (percentage)



2021/22 (percentage)



Projects and audiences

The following data covers our two open funding programmes, Arts Council National Lottery Project Grants and Developing your Creative Practice.

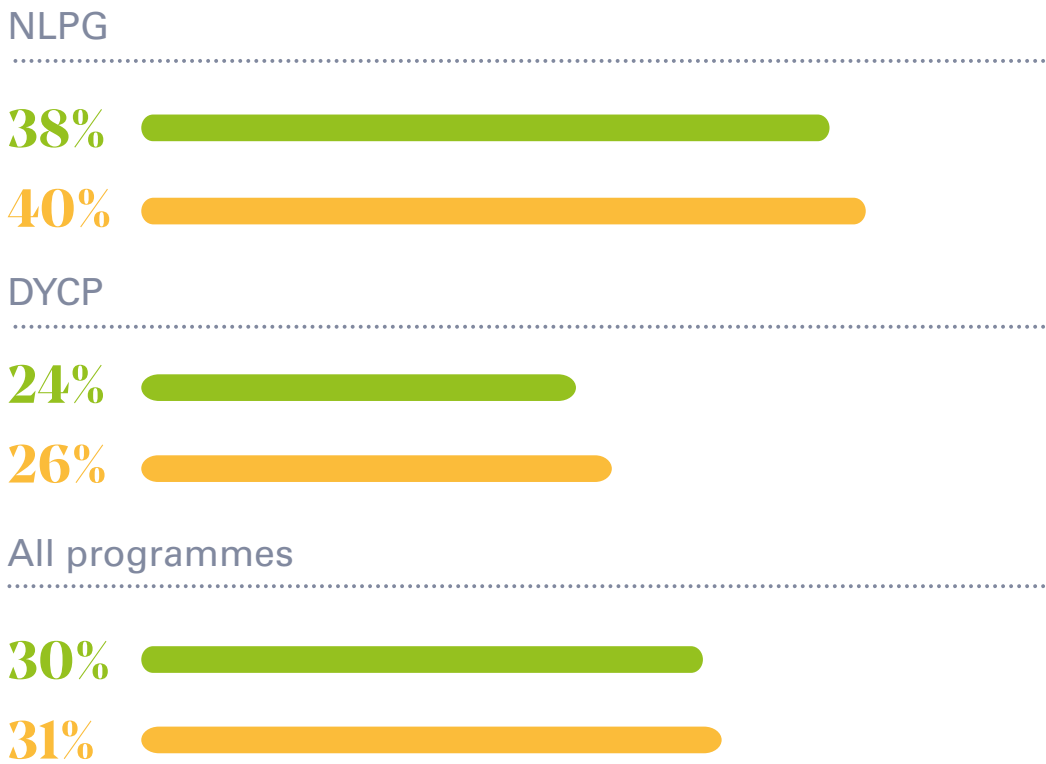
The audience data in this year's report has been drawn from the aggregate dataset provided to us by The Audience Agency.

National Lottery Project Grants and Developing Your Creative Practice

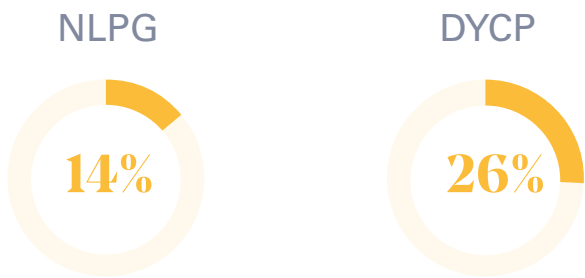
Black, Asian and Ethnically Diverse 2021/22

- Total % successful applicants
- % of successful Black, Asian and Ethnically Diverse applicants

Rate of successful applications to:



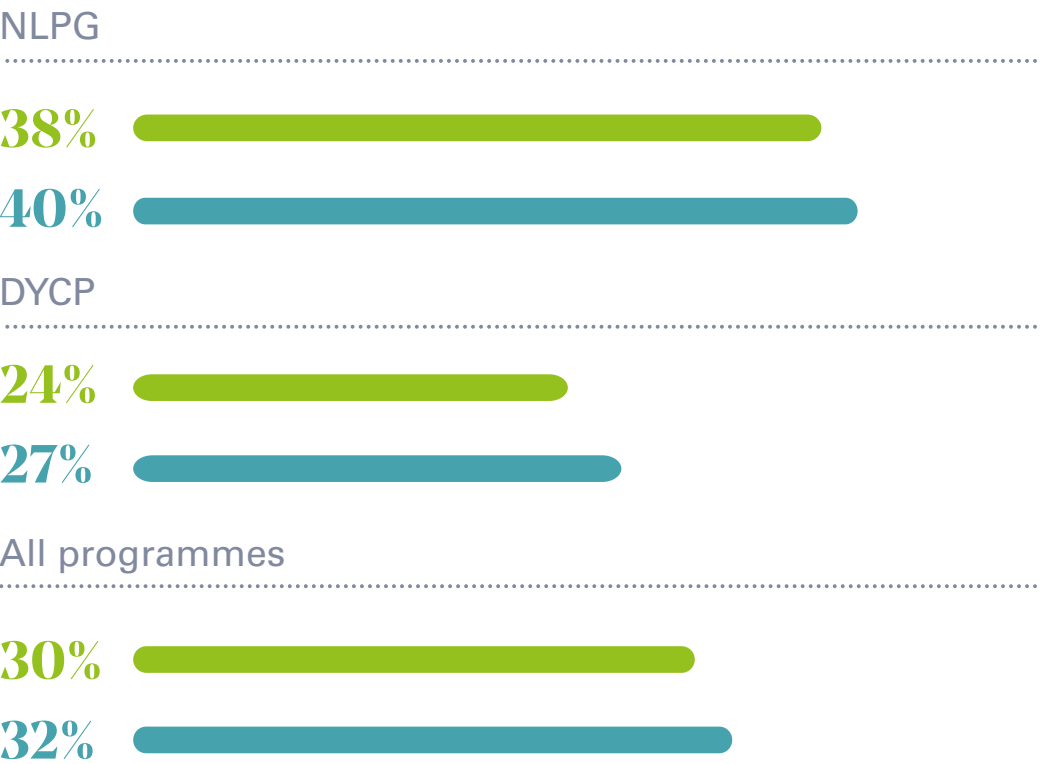
Values of grants awarded to Black, Asian and Ethnically Diverse applications



Female 2021/22

- Total % successful applicants
- % of successful female applicants

Rate of successful applications to:



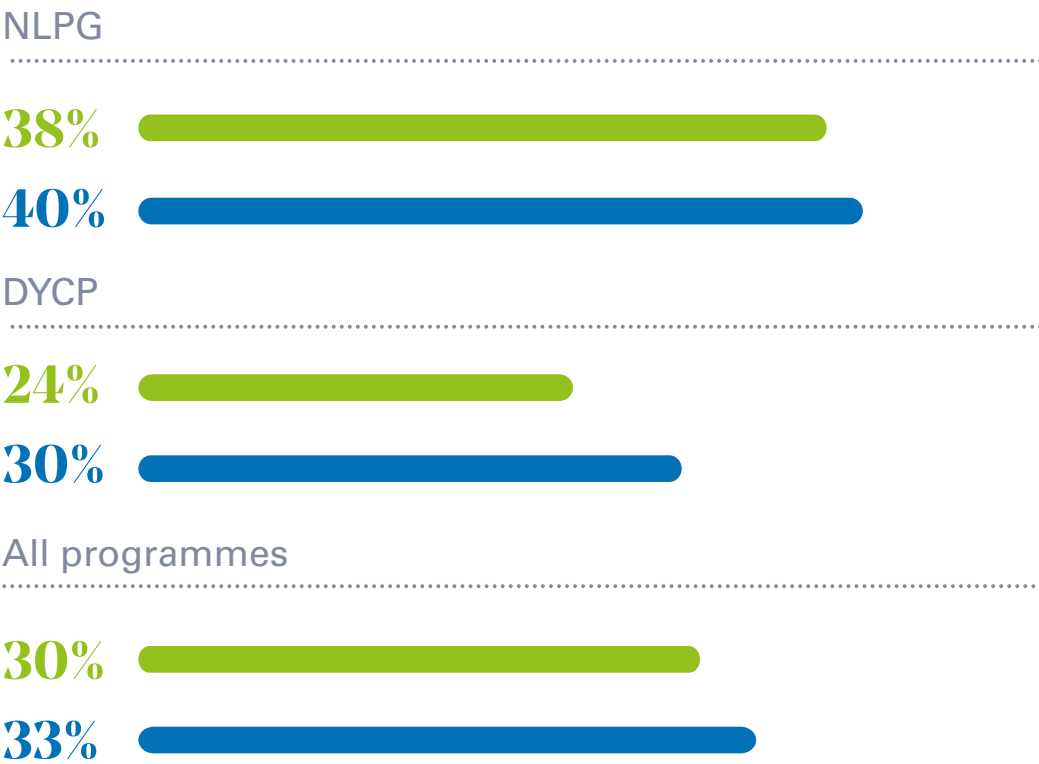
Values of grants awarded to female applications



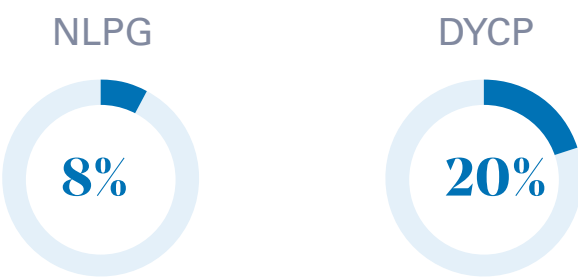
Disabled 2021/22

- Total % successful applicants
- % of successful Disabled applicants

Rate of successful applications to:



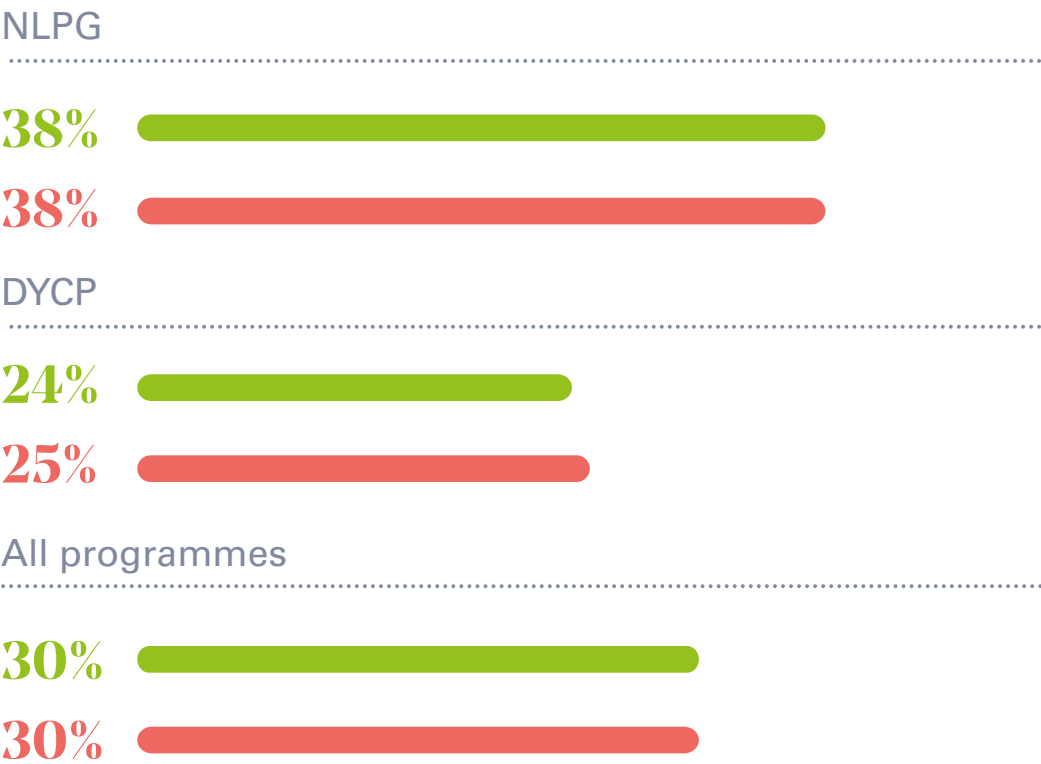
Values of grants awarded to Disabled applications



LGBTQ+ 2021/22

- Total % successful applicants
- % of successful LGBTQ+ applicants

Rate of successful applications to:



Values of grants awarded to LGBTQ+ applications

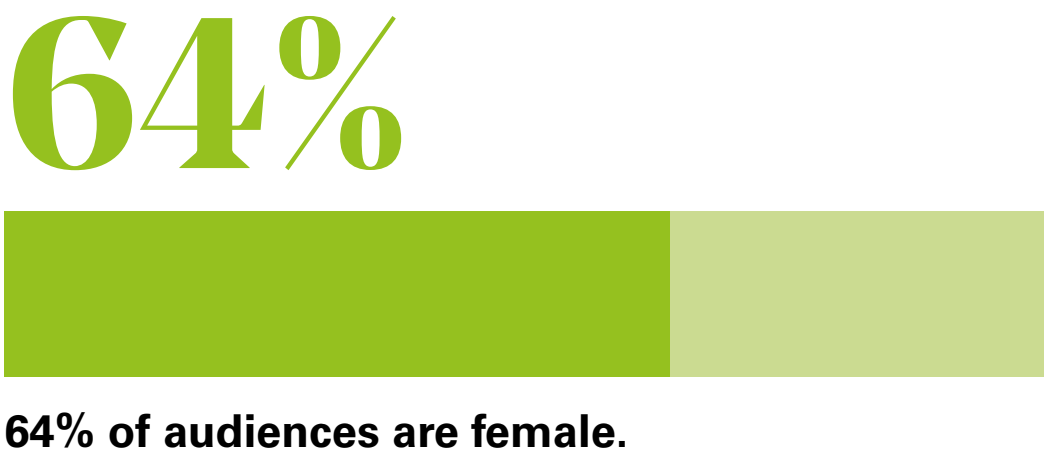
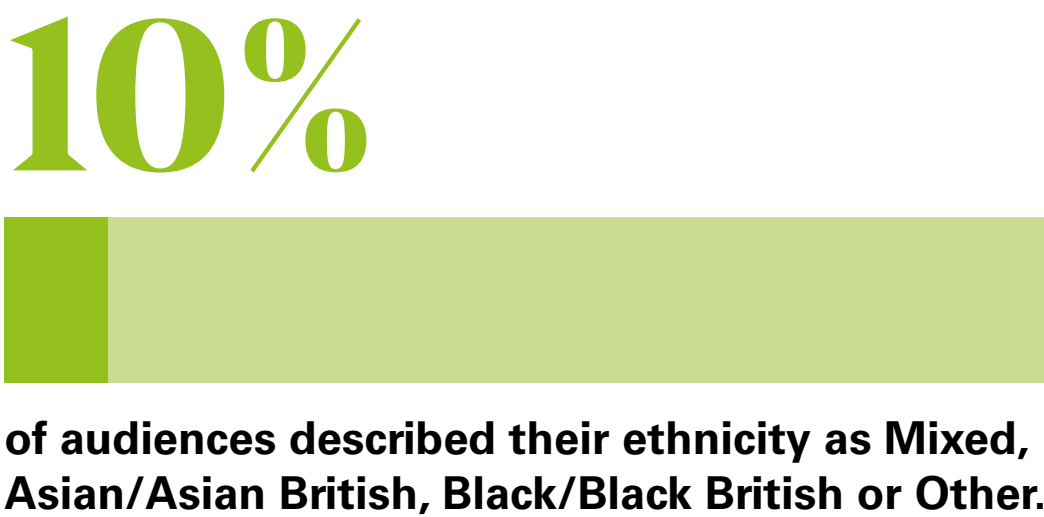
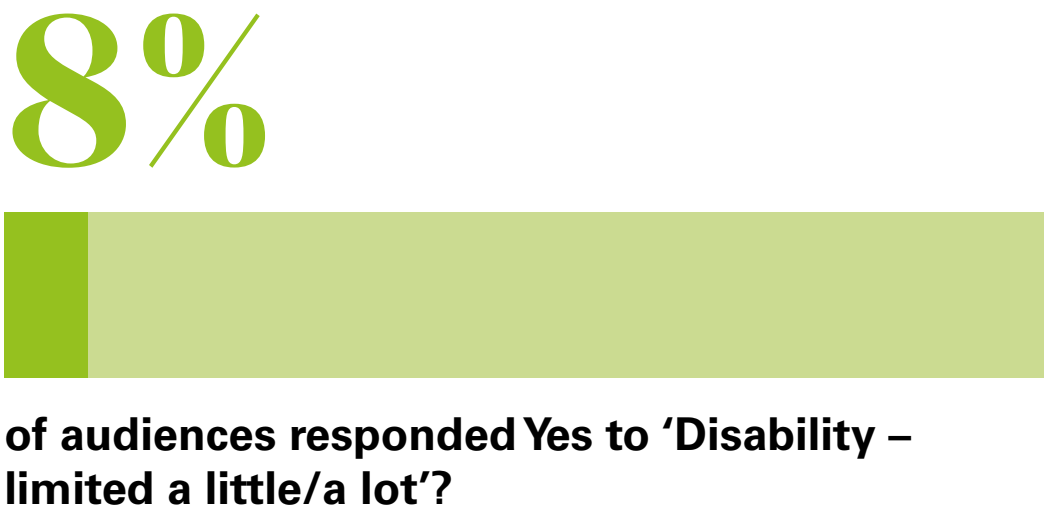


Note: In instances where applicants have more than one diverse characteristic, they have been included in all applicable data sets in this section.

Audiences

For the 2018-22 investment round, organisations were asked to capture and share information with the Arts Council on the age, gender, ethnicity and disability of their audiences. The audience data in this year’s report has been drawn from the aggregate dataset provided to us by the Audience Agency. It is important to remember that how and when National Portfolio Organisations could welcome audiences would have been affected by regulations introduced to reduce the spread of Covid-19 that remained in place during some of this reporting period. As a result, this information is presented as standalone data.

	National Average
Age	
16-24	7%
25-34	12%
35-44	16%
45-54	18%
55-64	22%
65+	25%
Disability	
Yes	8%
No	88%
Prefer not to say	3%
Ethnicity	
White	89%
Mixed	3%
Asian or Asian British	4%
Black or Black British	2%
Other	1%
Gender	
Female	64%
Male	35%
In another way	1%



Areas

Ethnicity

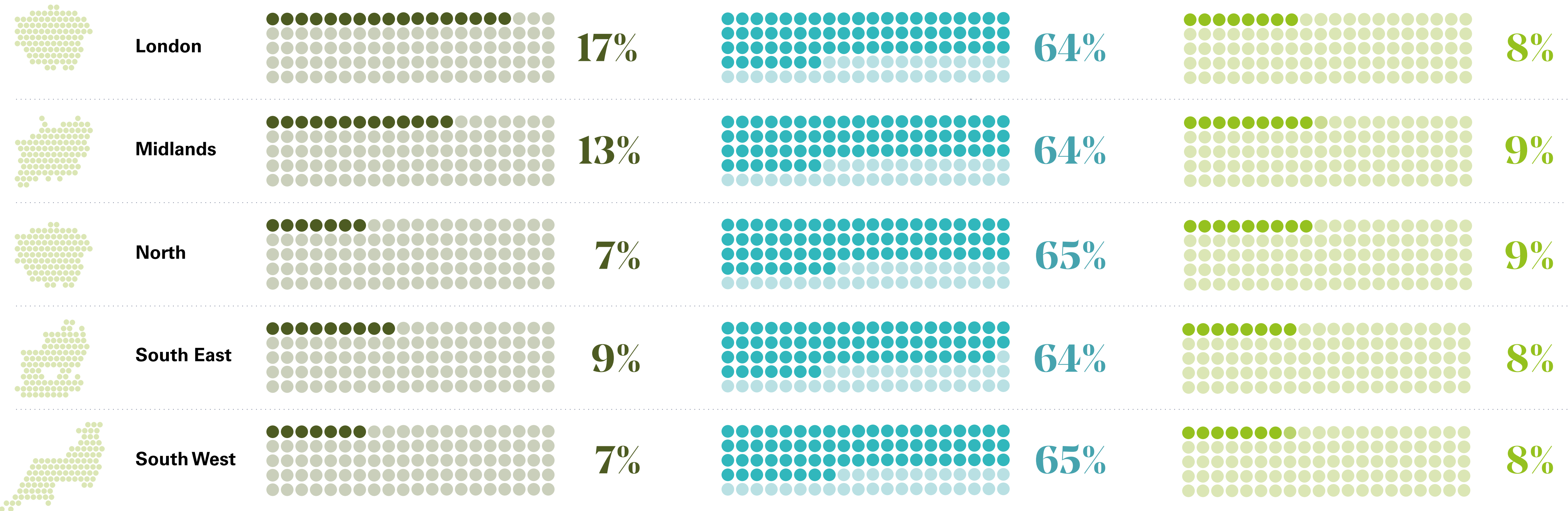
% of audiences who described their ethnicity as Mixed, Asian/Asian British, Black/Black British or Other:

Gender

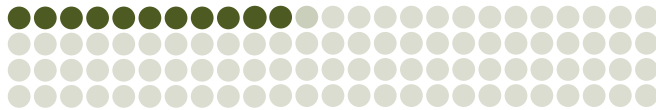

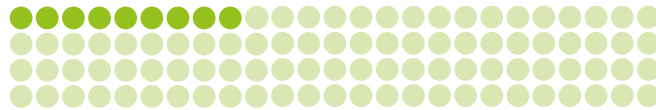
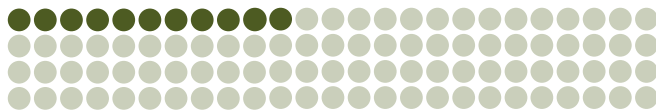

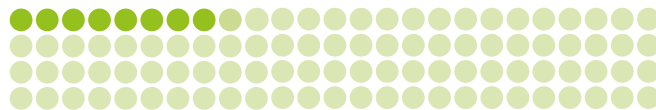















% of audiences that are female:

Disability

% of audiences who identify as having a disability:



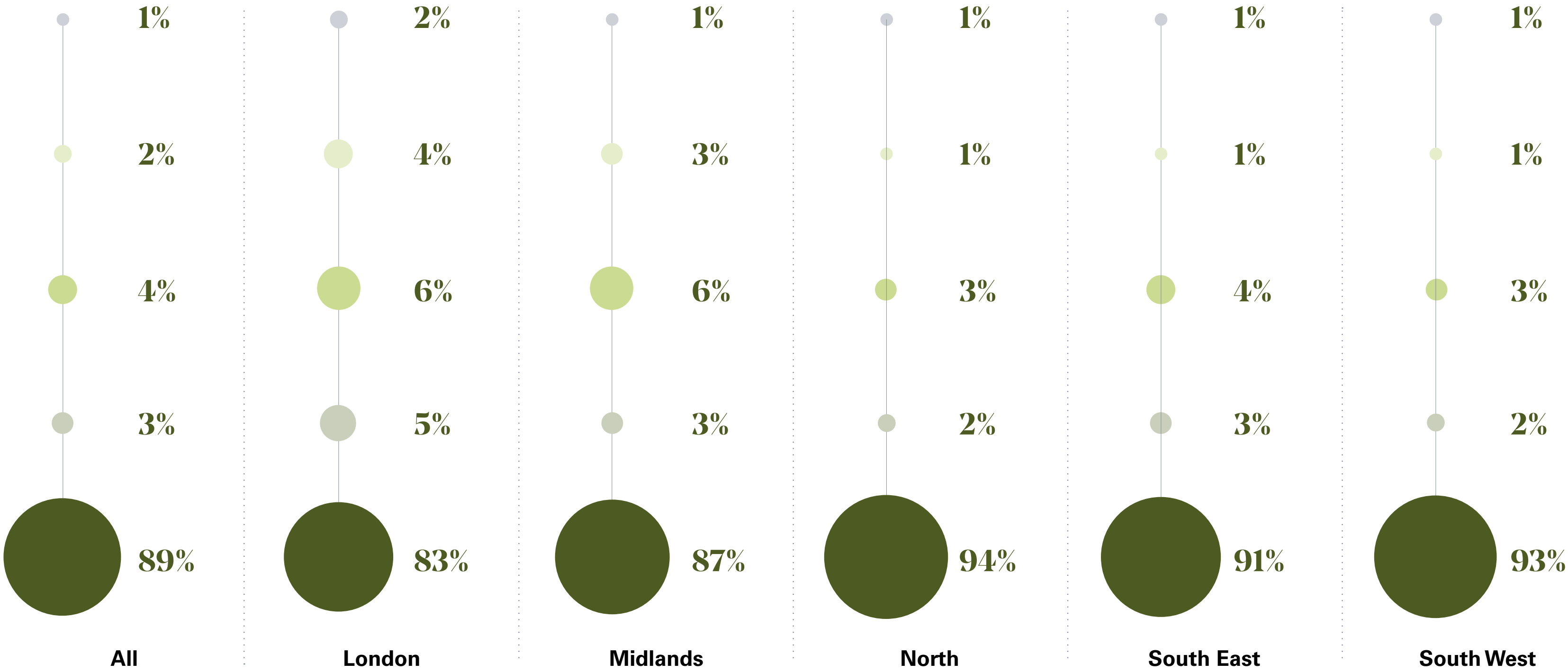
Discipline

Discipline	Ethnicity % of audiences who described their ethnicity as Mixed, Asian/Asian British, Black/Black British or Other:	Gender % of audiences that are female:	Disability % of audiences who identify as having a disability:
Combined Arts	 11%	 65%	 9%
Dance	 11%	 76%	 8%
Literature	 13%	 75%	 11%
Museums	 8%	 63%	 8%
Music	 8%	 51%	 9%
Theatre	 9%	 67%	 8%
Visual Arts	 16%	 65%	 8%

Areas

Ethnicity

White Mixed Asian or Asian British Black or Black British Other

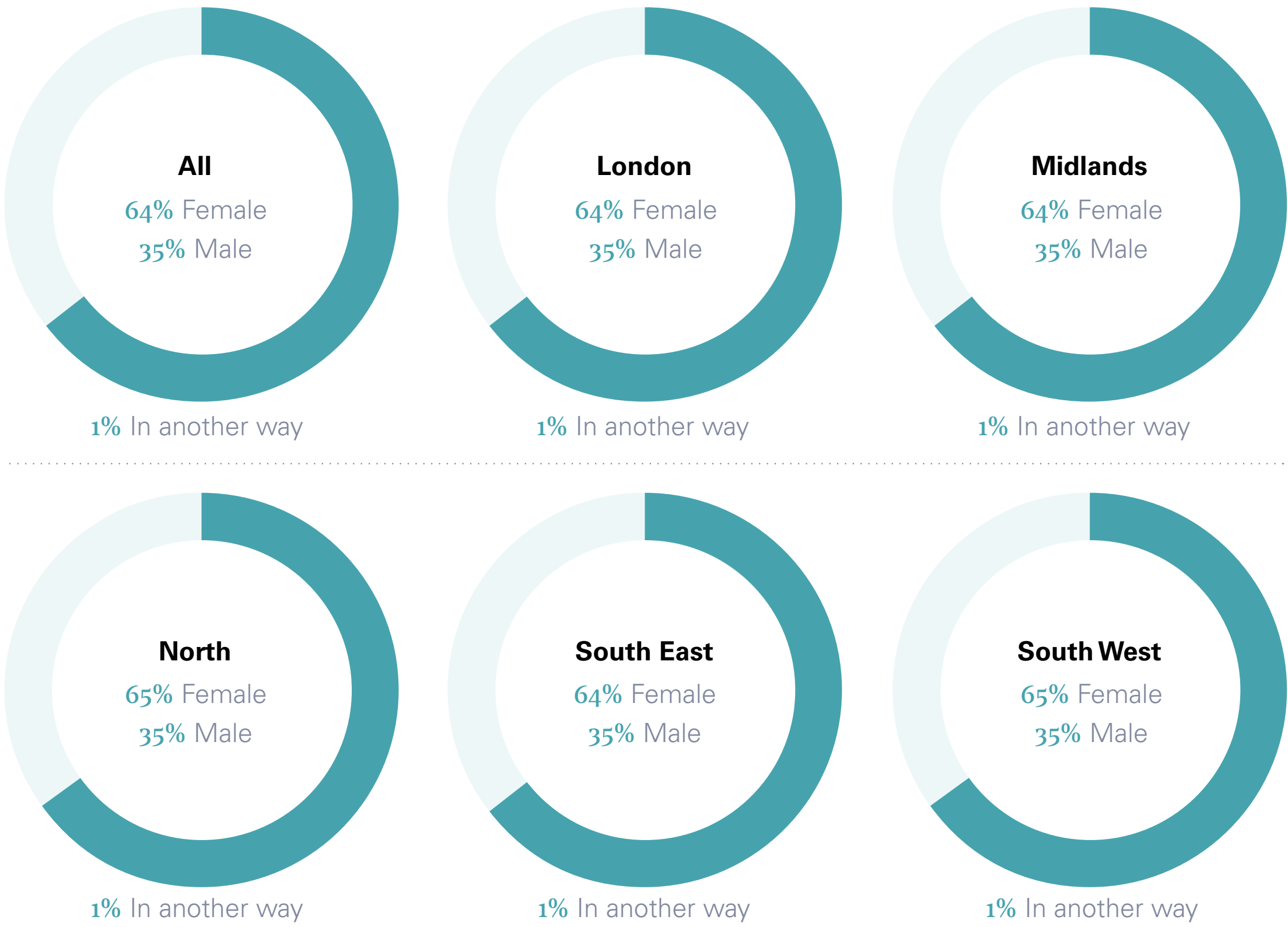


Disability

	Yes	No	Prefer not to say
All	8%	88%	3%
London	8%	89%	3%
Midlands	9%	87%	4%
North	9%	88%	3%
South East	8%	88%	3%
South west	8%	89%	3%

Areas

Gender



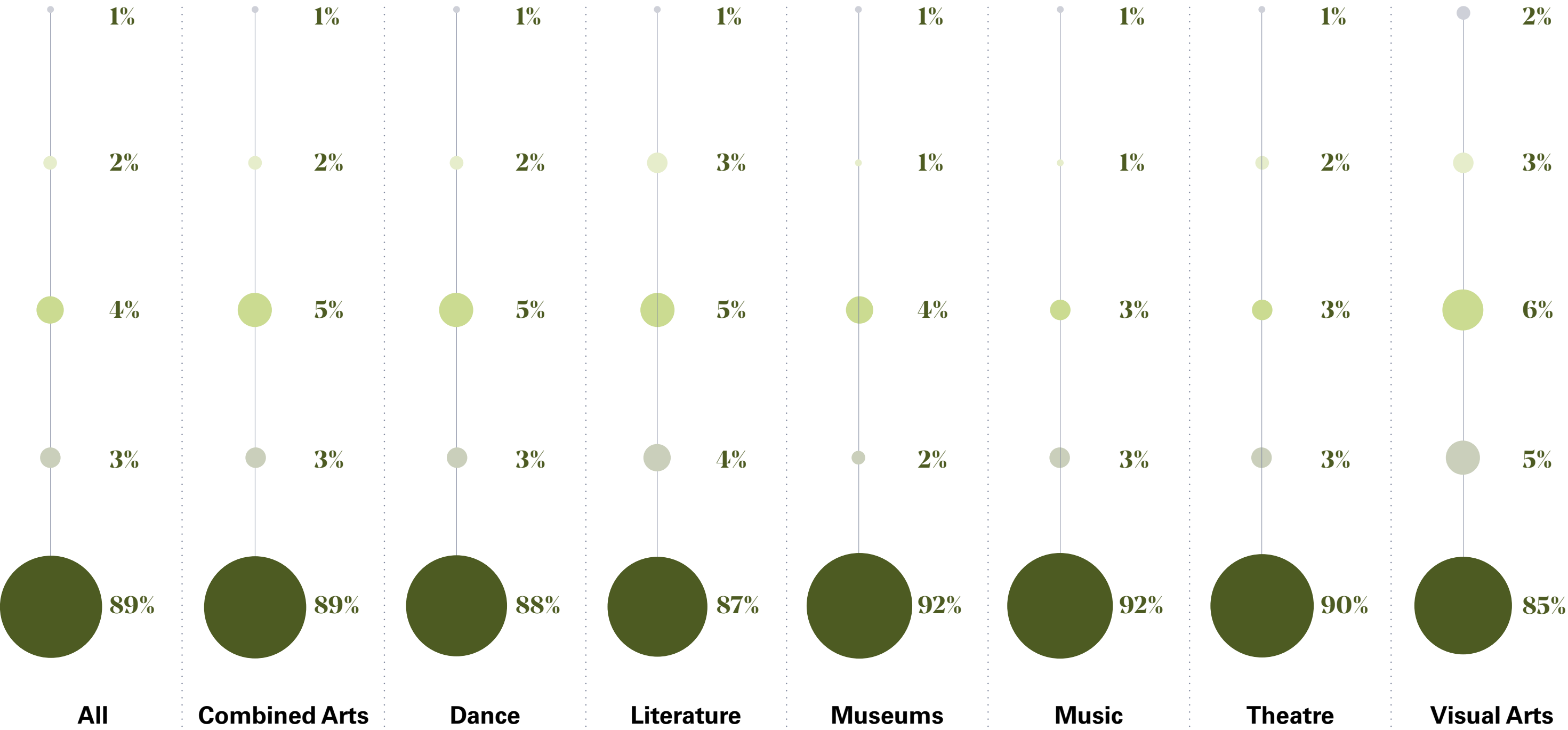
Age

	All	London	Midlands	North	South East	South West
16-24	7%	7%	9%	7%	6%	7%
25-34	12%	15%	14%	11%	10%	11%
35-44	16%	16%	17%	16%	13%	16%
45-54	18%	18%	17%	18%	16%	18%
55-64	22%	22%	20%	24%	23%	22%
65+	25%	22%	23%	24%	31%	27%

Disciplines

Ethnicity

White Mixed Asian or Asian British Black or Black British Other

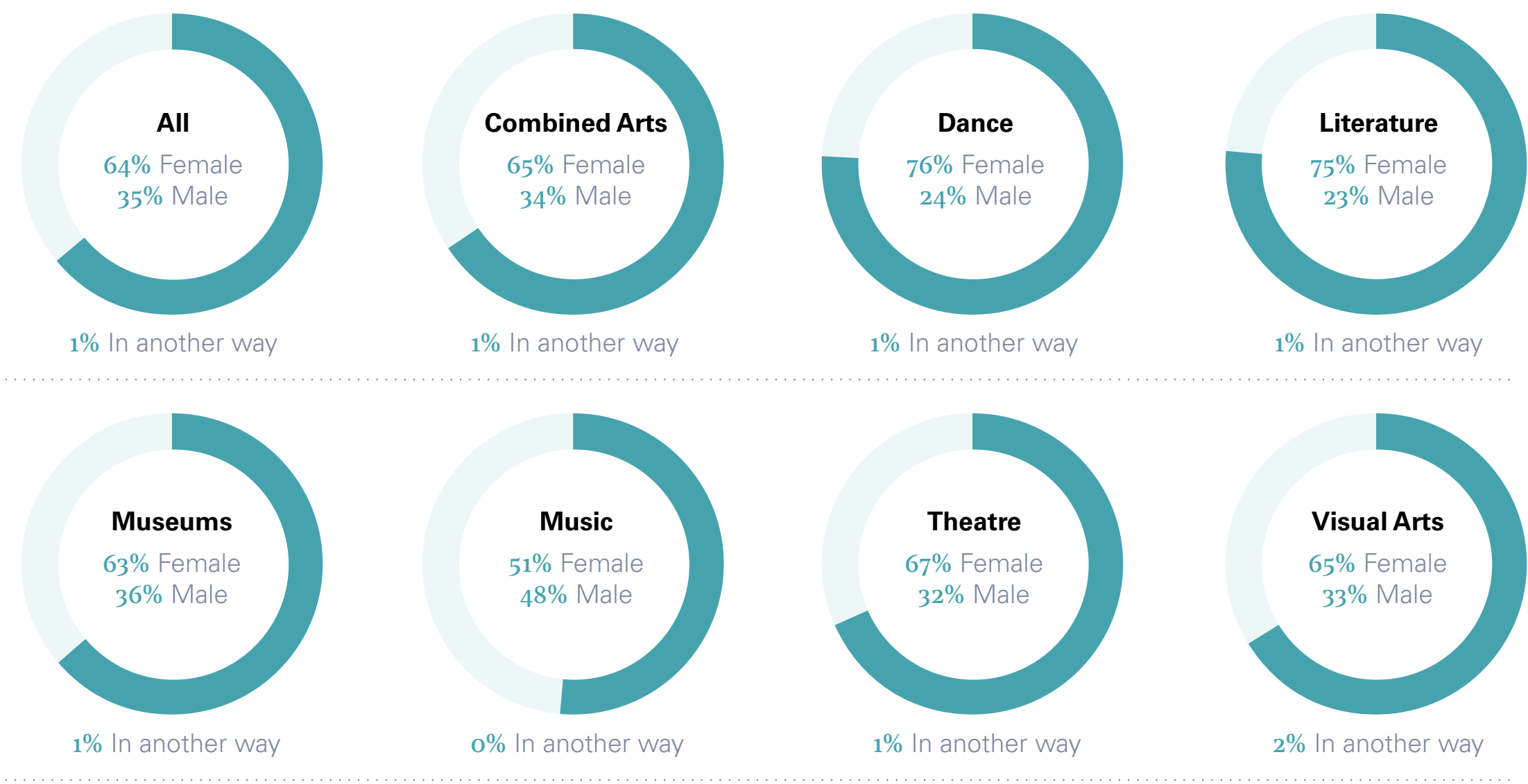


Disability

	Yes	No	Prefer not to say
All	8%	88%	3%
Combined Arts	9%	88%	3%
Dance	8%	89%	3%
Literature	11%	84%	5%
Museums	8%	89%	3%
Music	9%	87%	3%
Theatre	8%	89%	2%
Visual Arts	8%	88%	4%

Disciplines

Gender

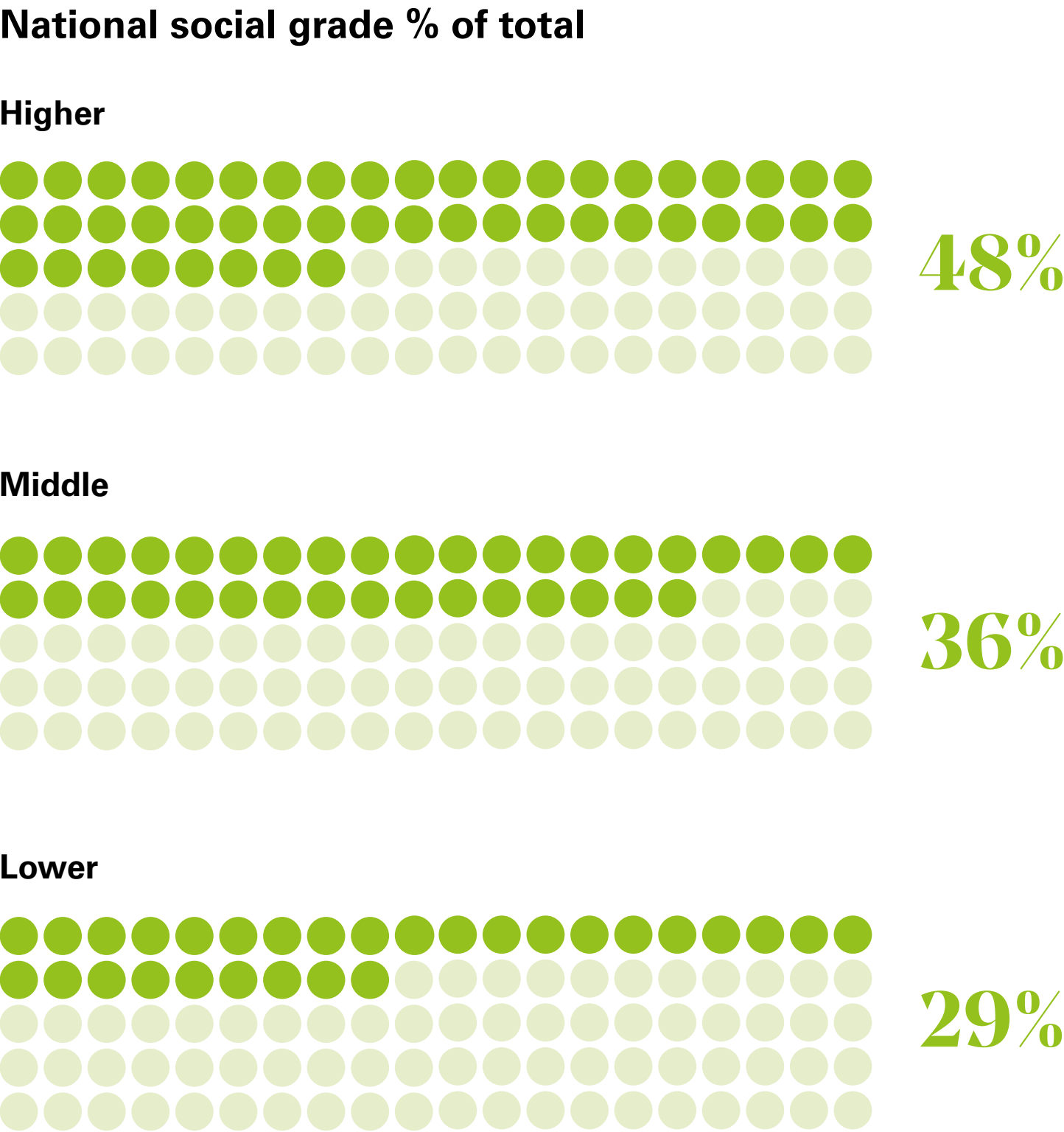


Age

	All	Combined Arts	Dance	Literature	Museums	Music	Theatre	Visual Arts
16-24	7%	6%	5%	7%	7%	4%	5%	15%
25-34	12%	13%	10%	15%	13%	6%	10%	19%
35-44	16%	17%	16%	21%	18%	8%	14%	16%
45-54	18%	20%	21%	17%	17%	14%	19%	15%
55-64	22%	23%	25%	20%	21%	26%	25%	18%
65+	25%	20%	25%	22%	24%	43%	28%	18%

Audiences: social grade

Using ticketing data provided by organisations to the Audience Agency we are able to report, using a model, the estimated socio-economic profile of audiences across the National Portfolio.



Note: As this data is based on ticketing data provided by NPOs, it is likely that performing arts audiences are over-represented in comparison to visitors to museums and libraries.

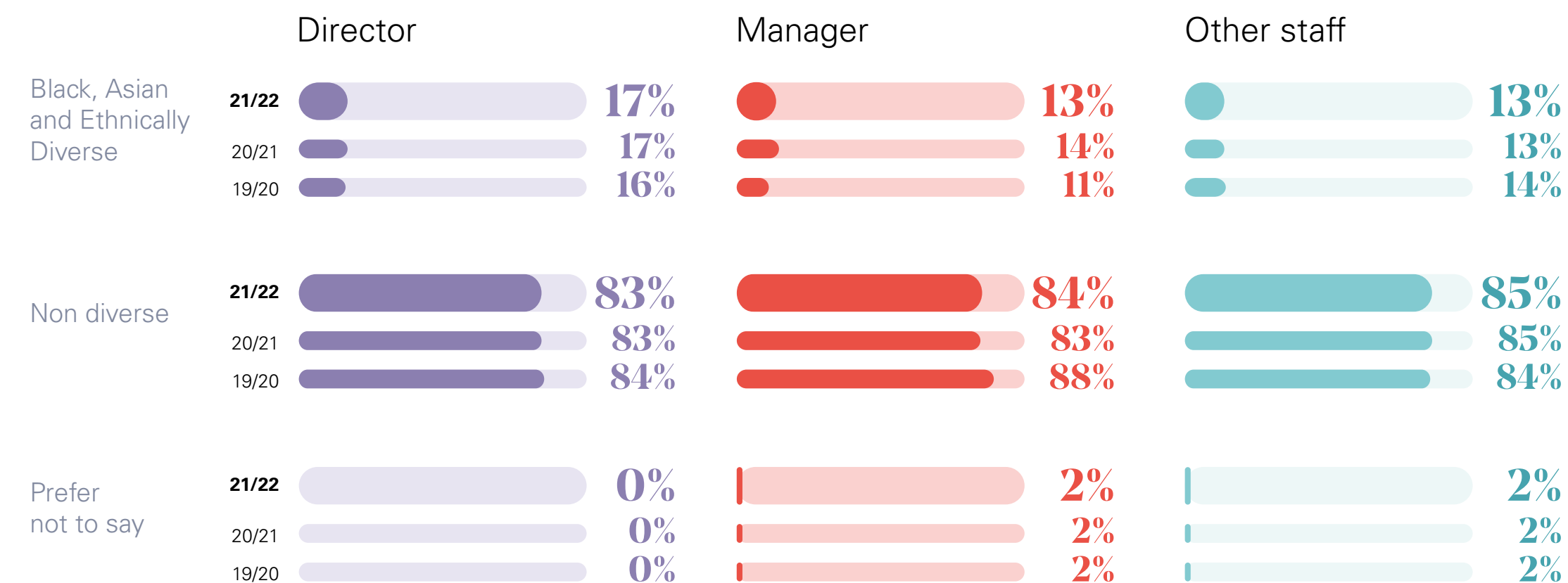
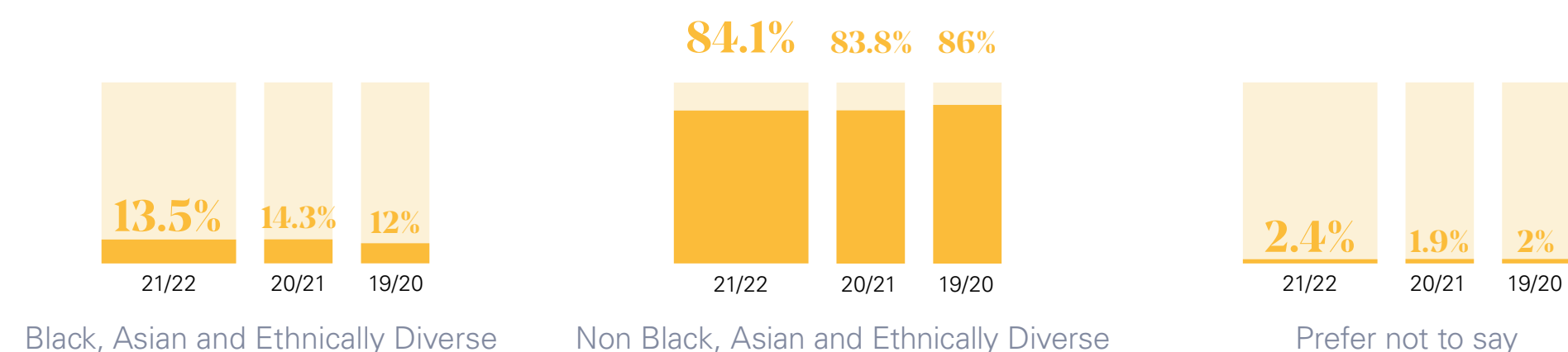
About us

We present data about the Arts Council in this report as well. You can find out more about the diversity in our own workforce and leadership, and also of our National and Area Councils. We also provide the latest figures on our gender pay gap and our ethnicity pay gap.

Our workforce and leadership

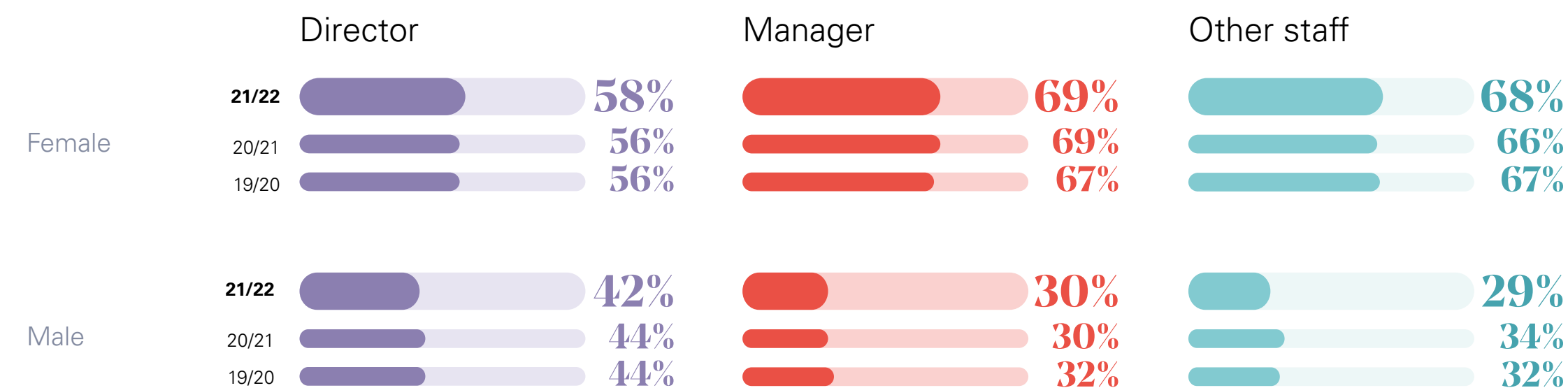
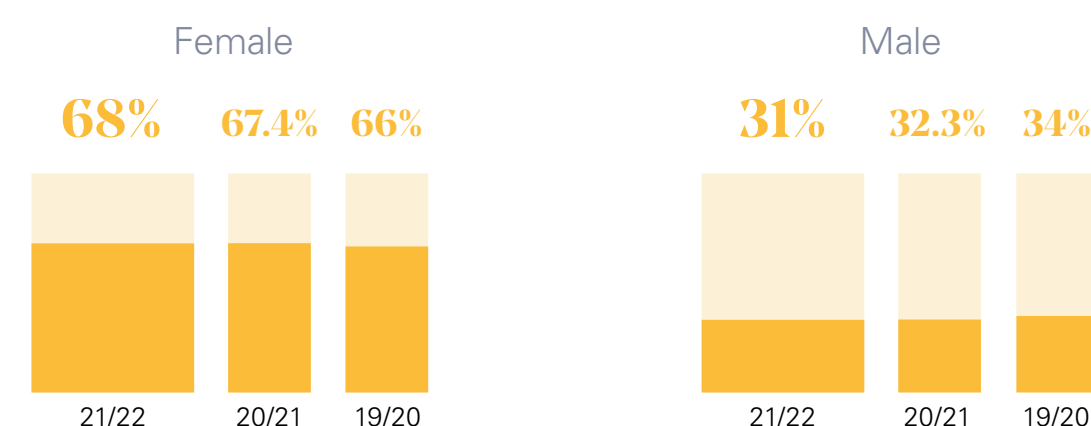
Ethnicity

Total



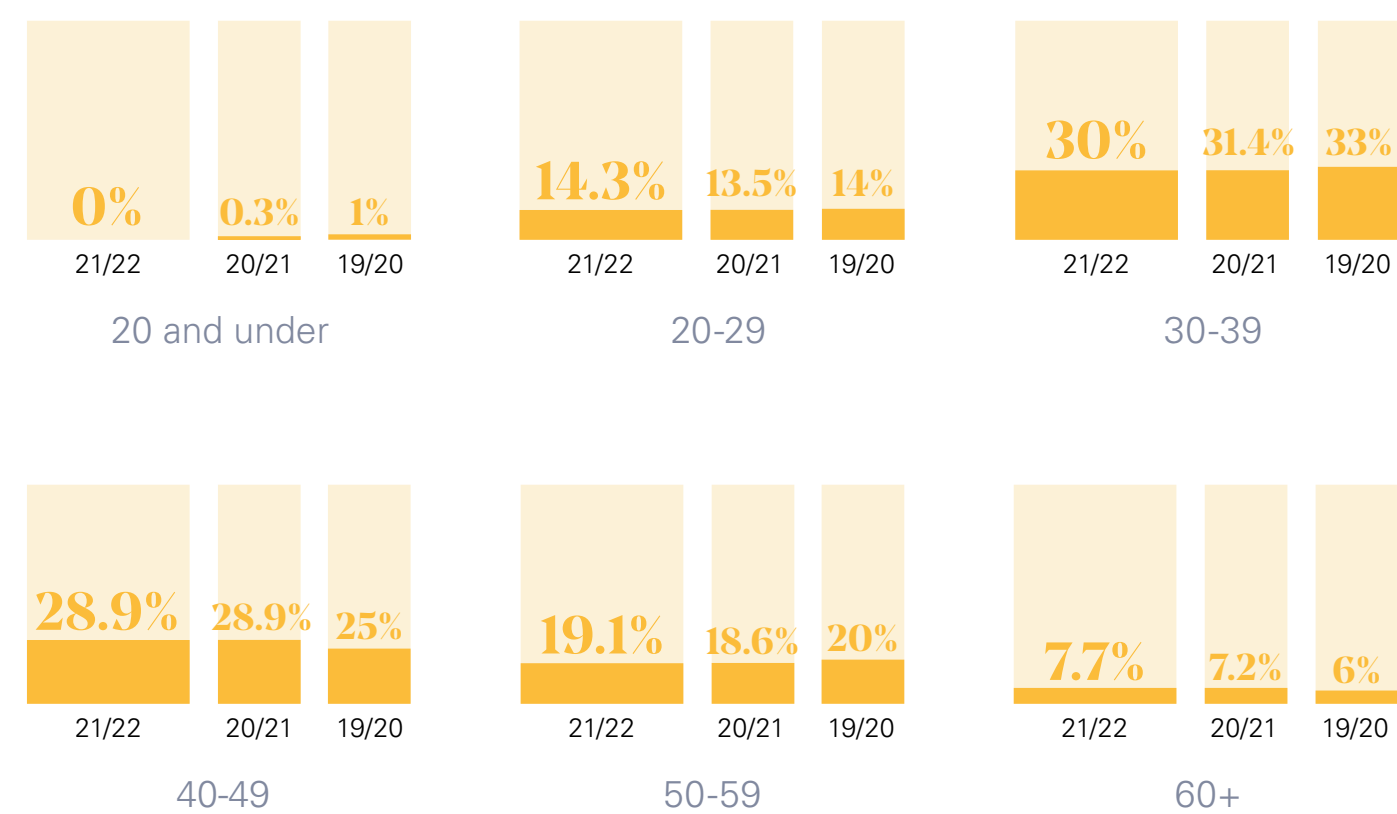
Gender

Total

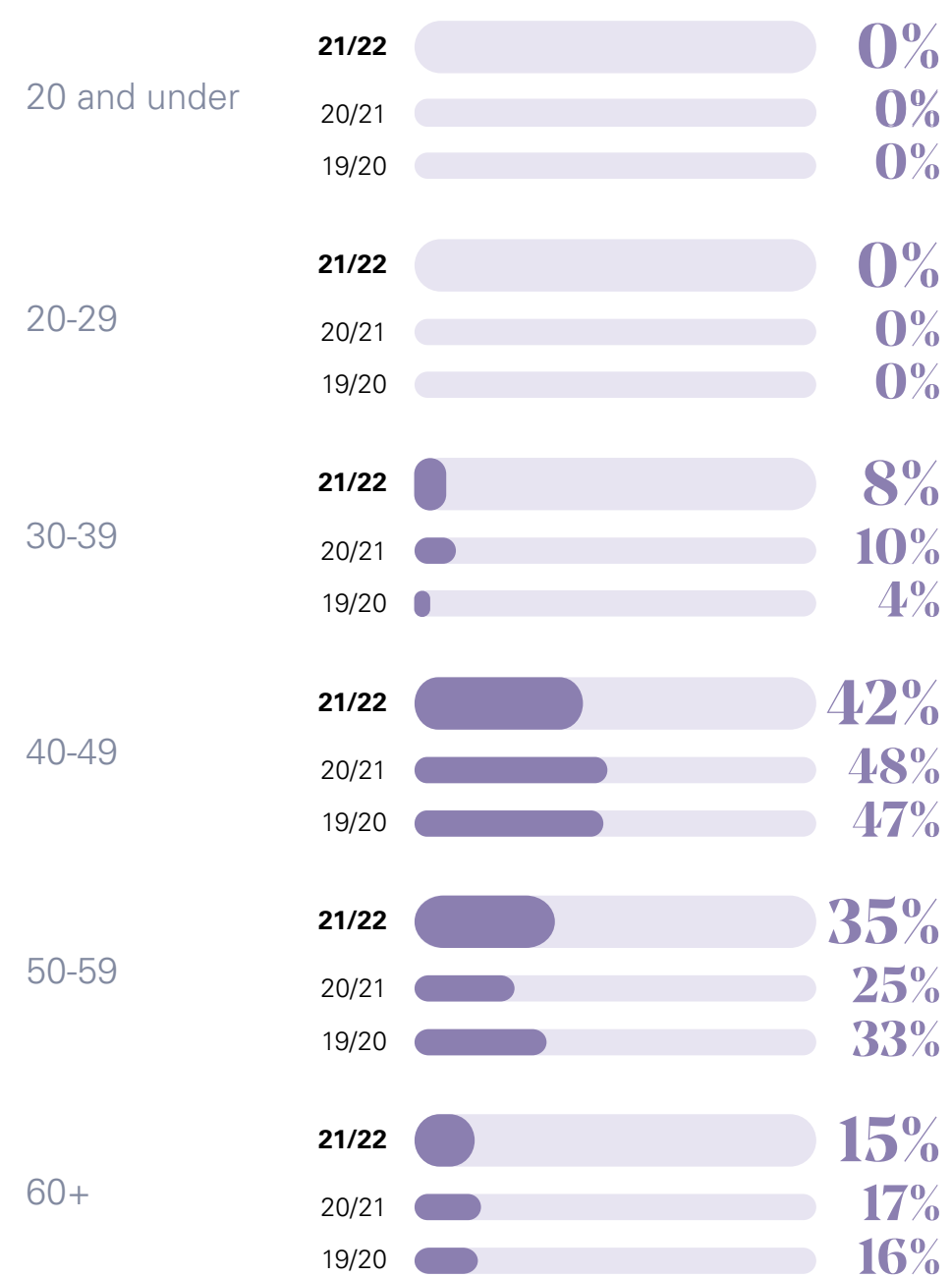


Age

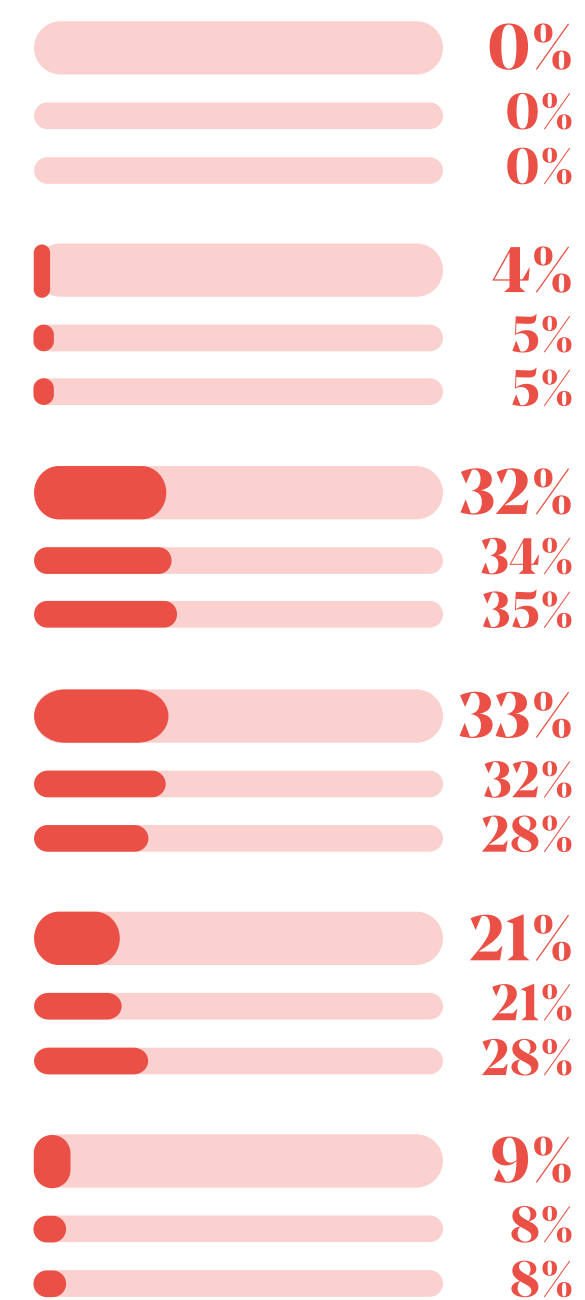
Total



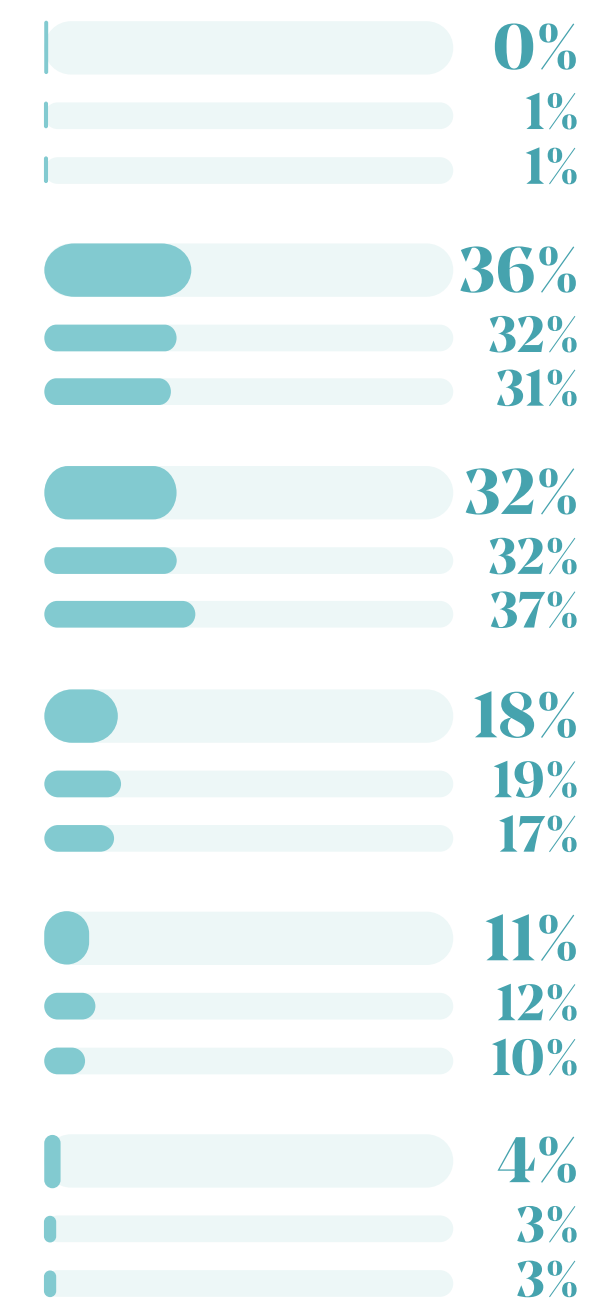
Director



Manager

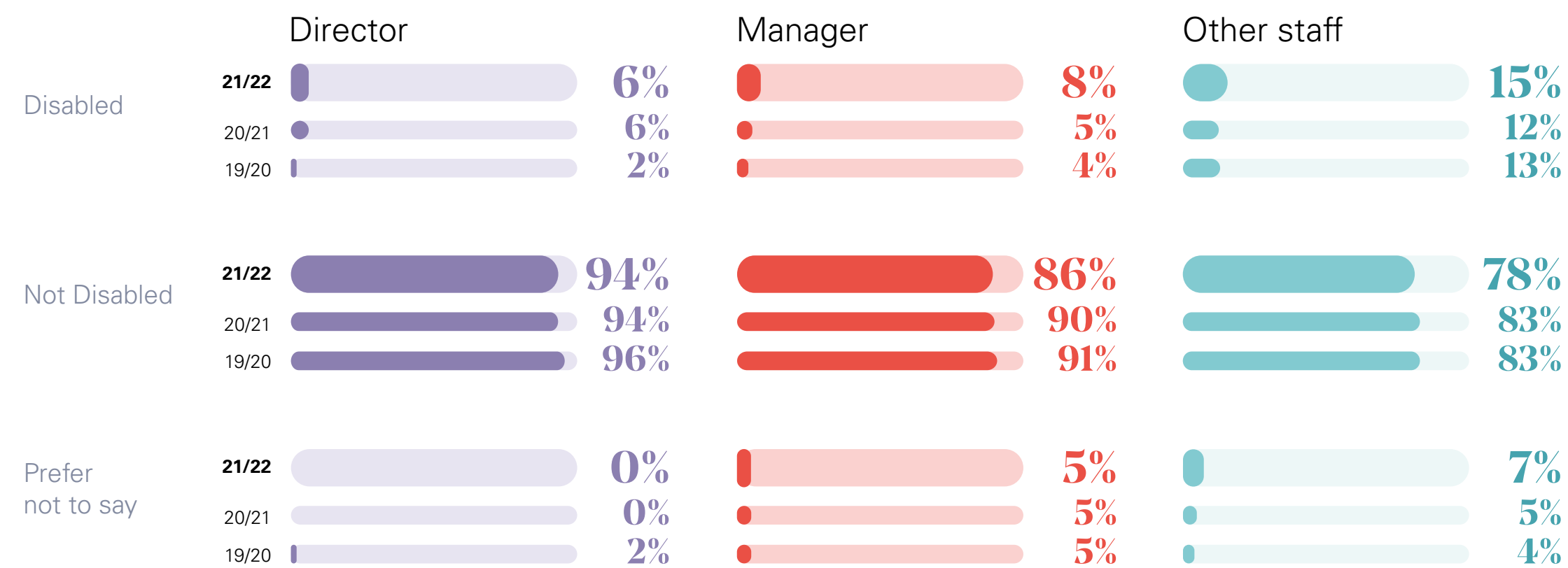
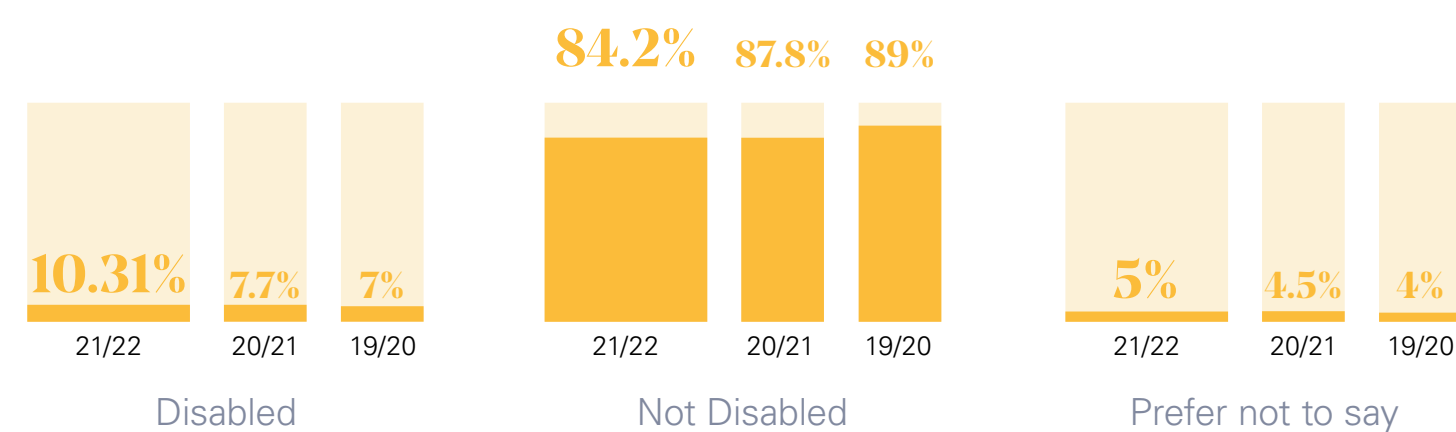


Other staff



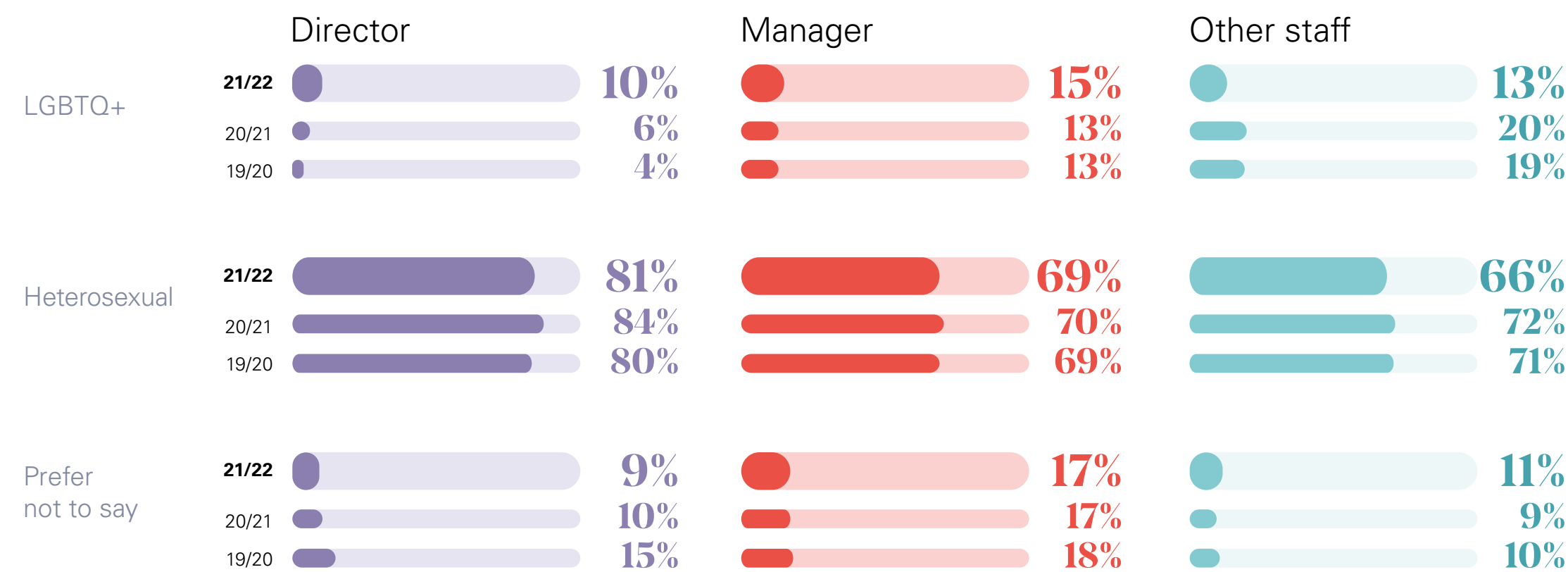
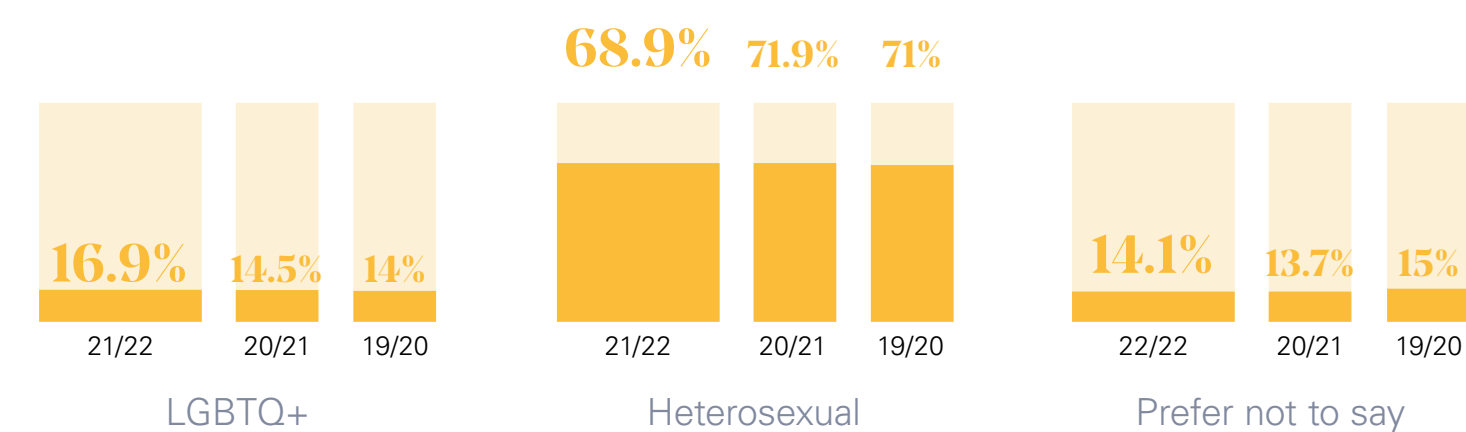
Disabled staff

Total



Sexual orientation

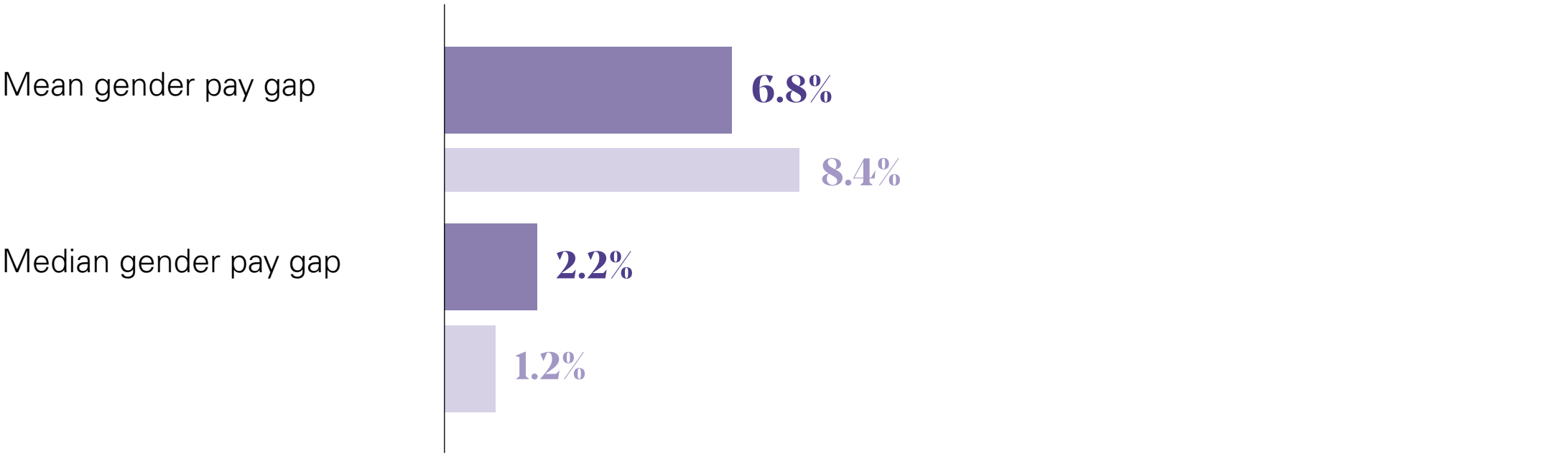
Total



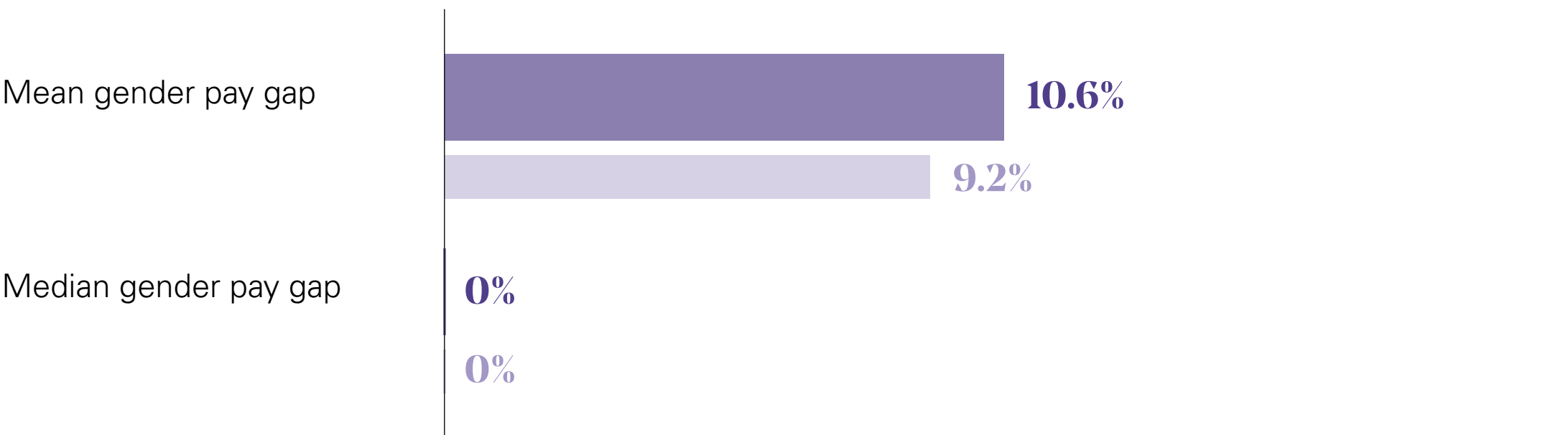
Gender pay gap analysis 2021/2022

2022 2021

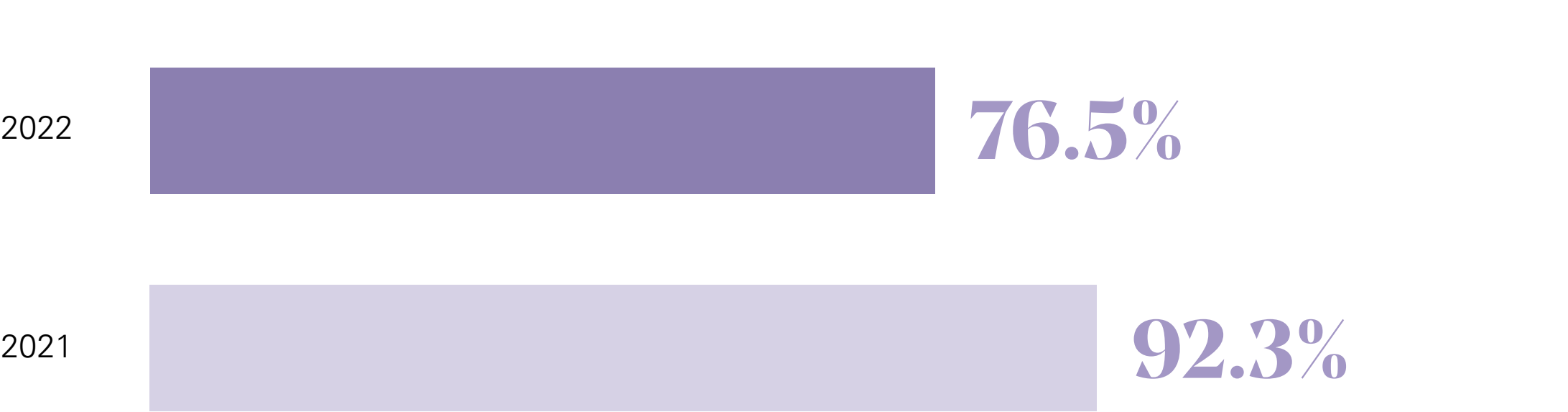
Ordinary pay



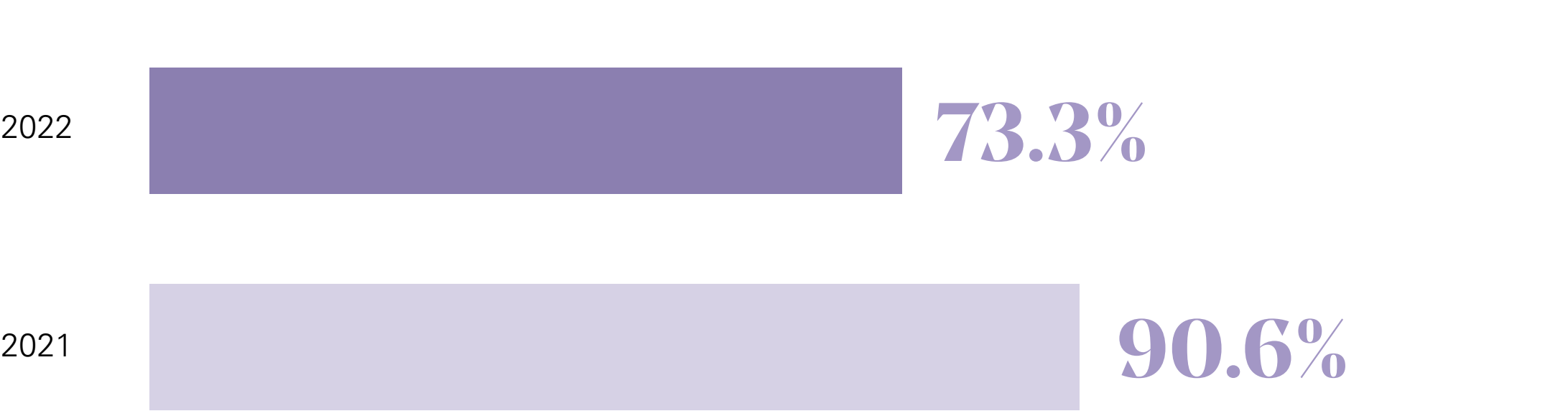
Bonus pay in the 12 months ending 31 March



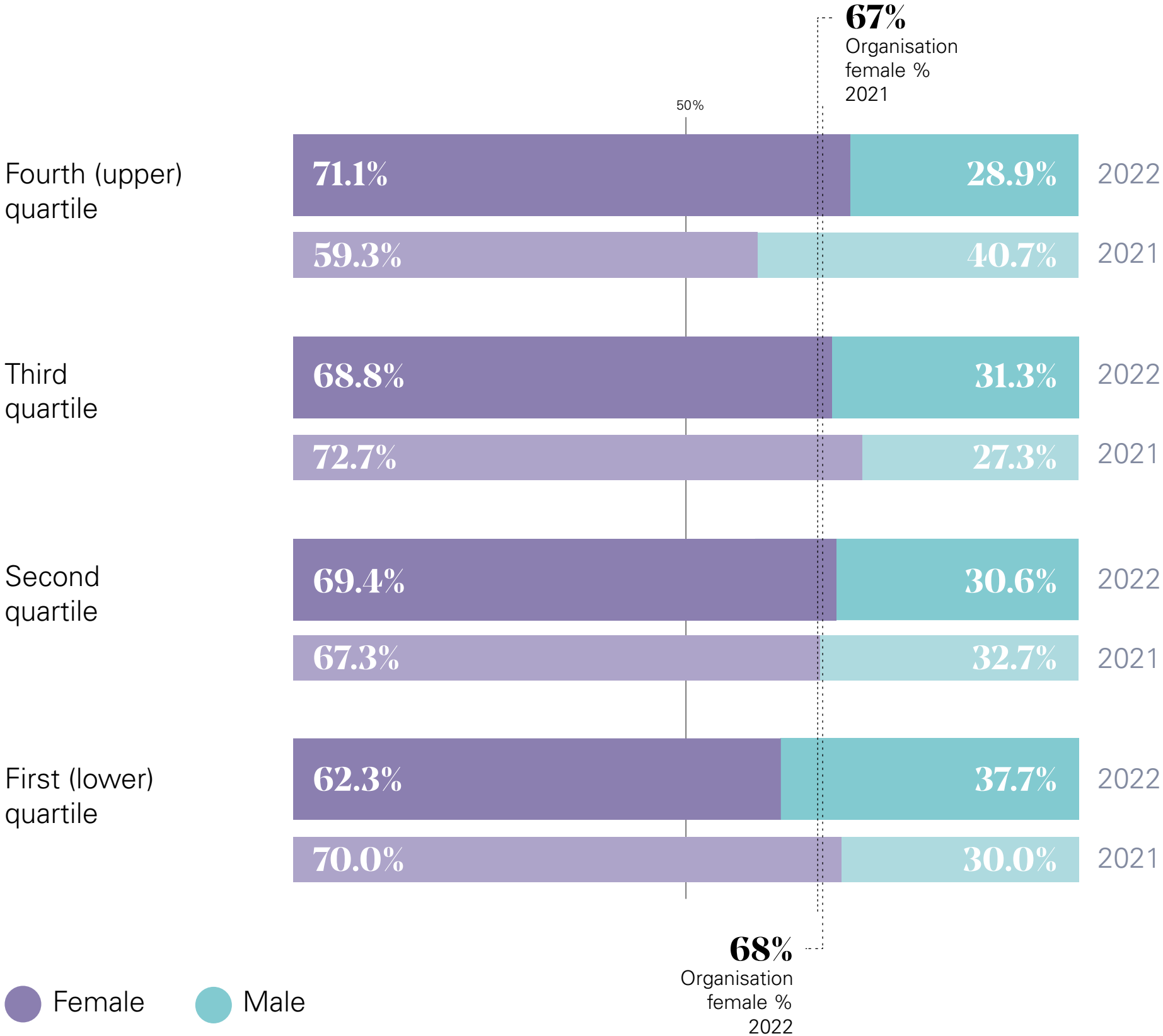
The proportion of male employees paid a bonus in the 12 months ending 31 March



The proportion of female employees paid a bonus in the 12 months ending 31 March



Proportion of male and female employees in each quartile:



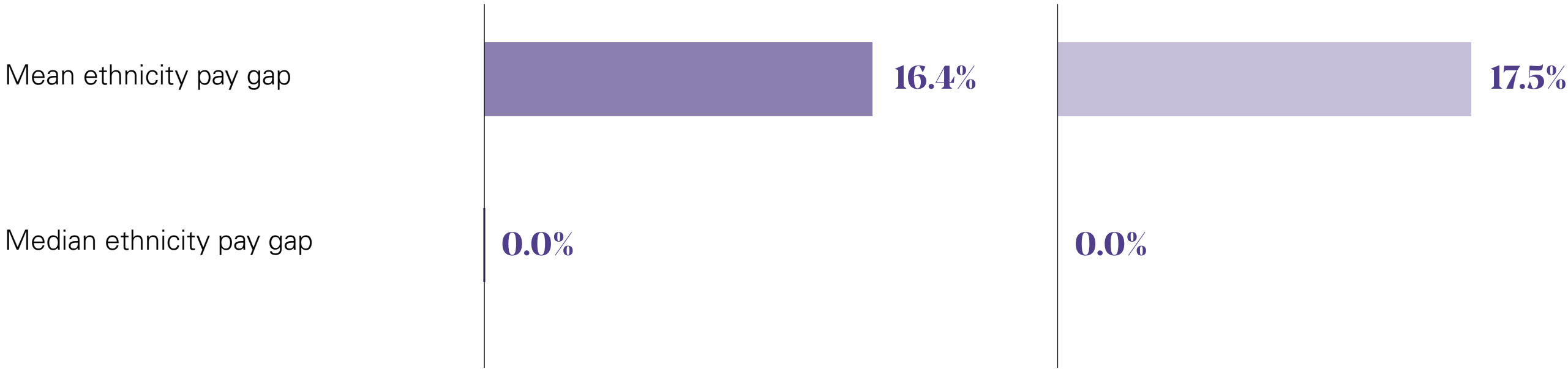
Ethnicity pay gap analysis 2021/2022

2022 2021

Ordinary pay



Bonus pay in the 12 months ending 31 March



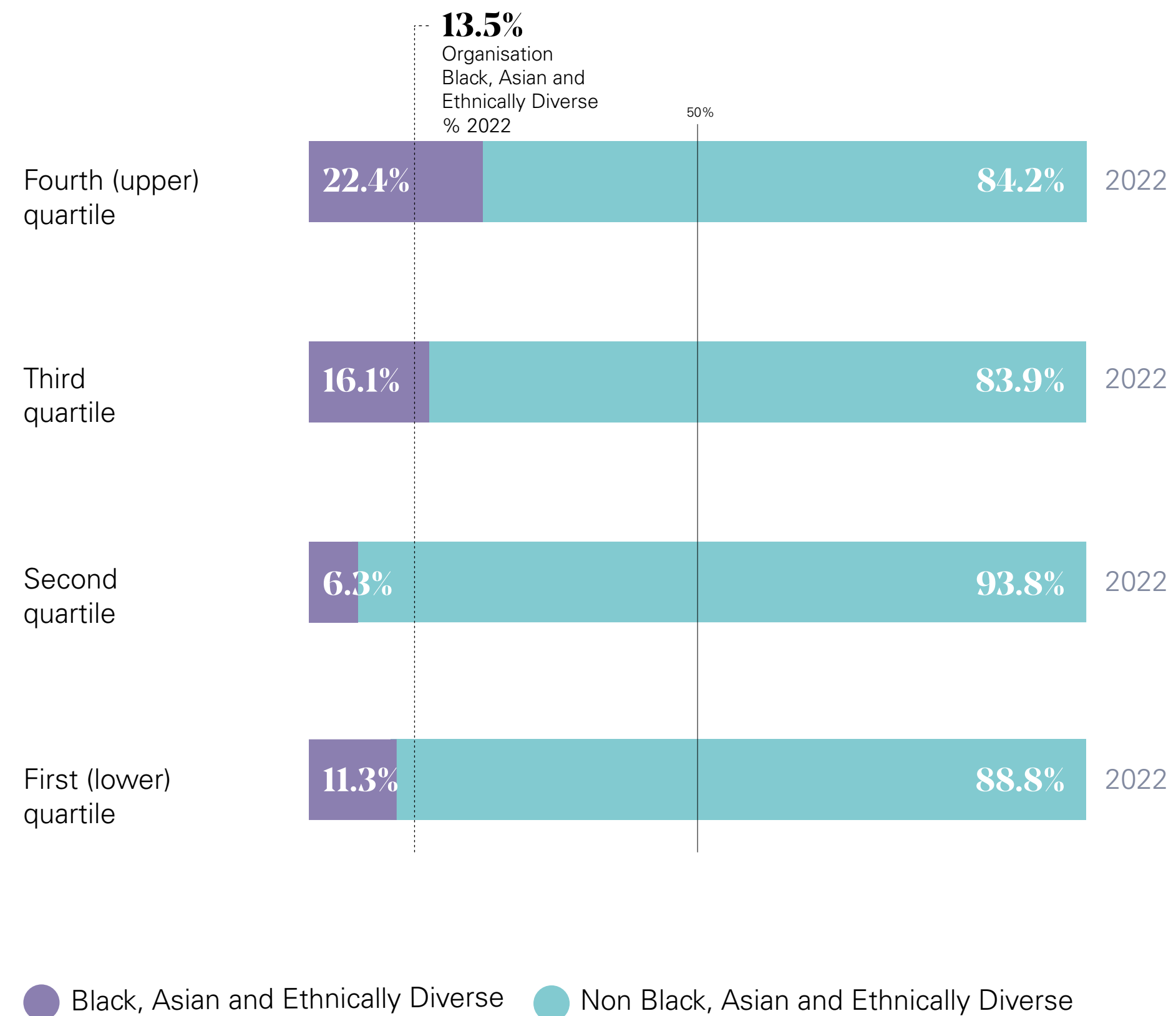
The proportion of Non BME AND BME employees paid a bonus in the 12 months ending 31 March



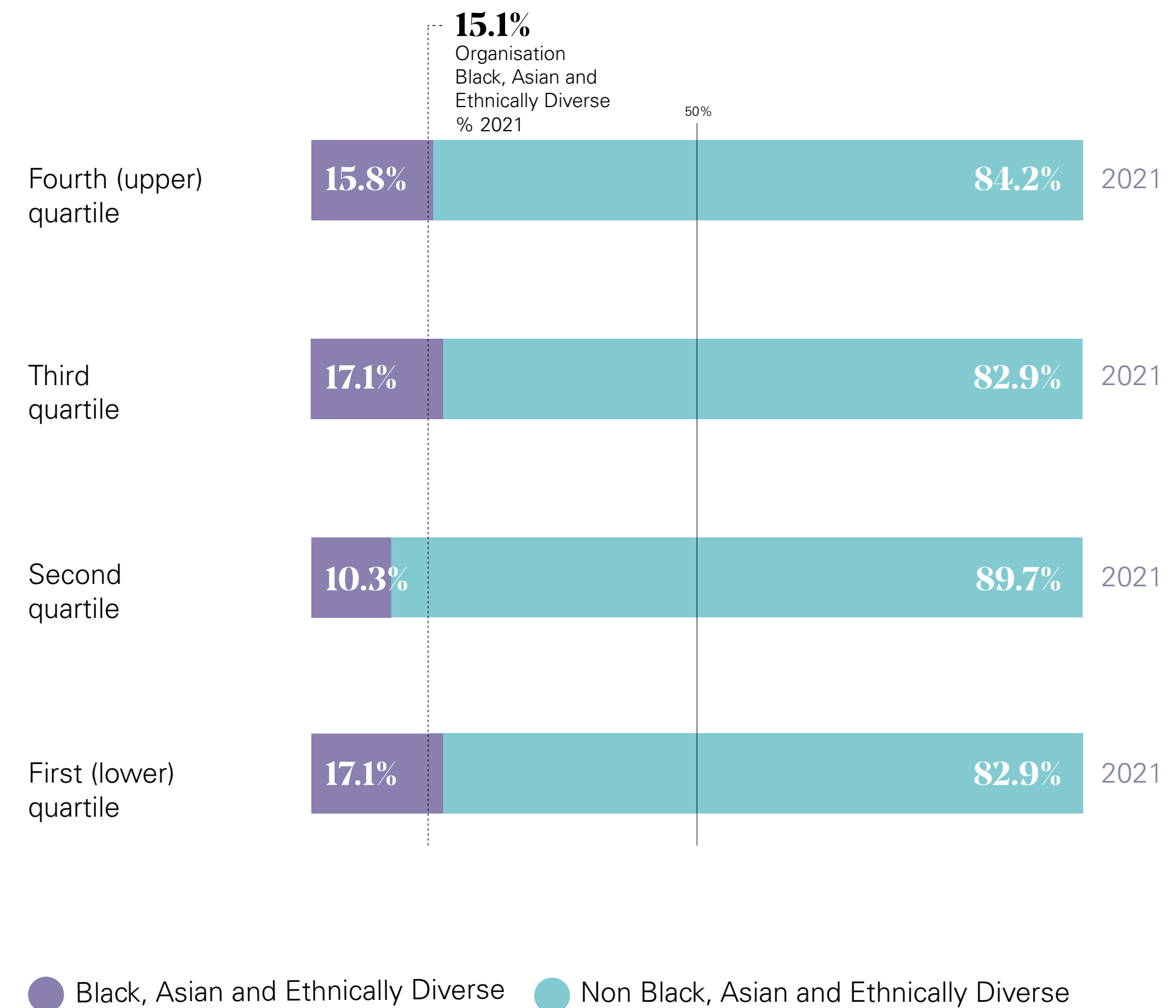
The proportion of Non BME and BME employees paid a bonus in the 12 months ending 31 March



Proportion of Black, Asian and Ethnically Diverse/Non Black, Asian and Ethnically Diverse employees in each quartile:

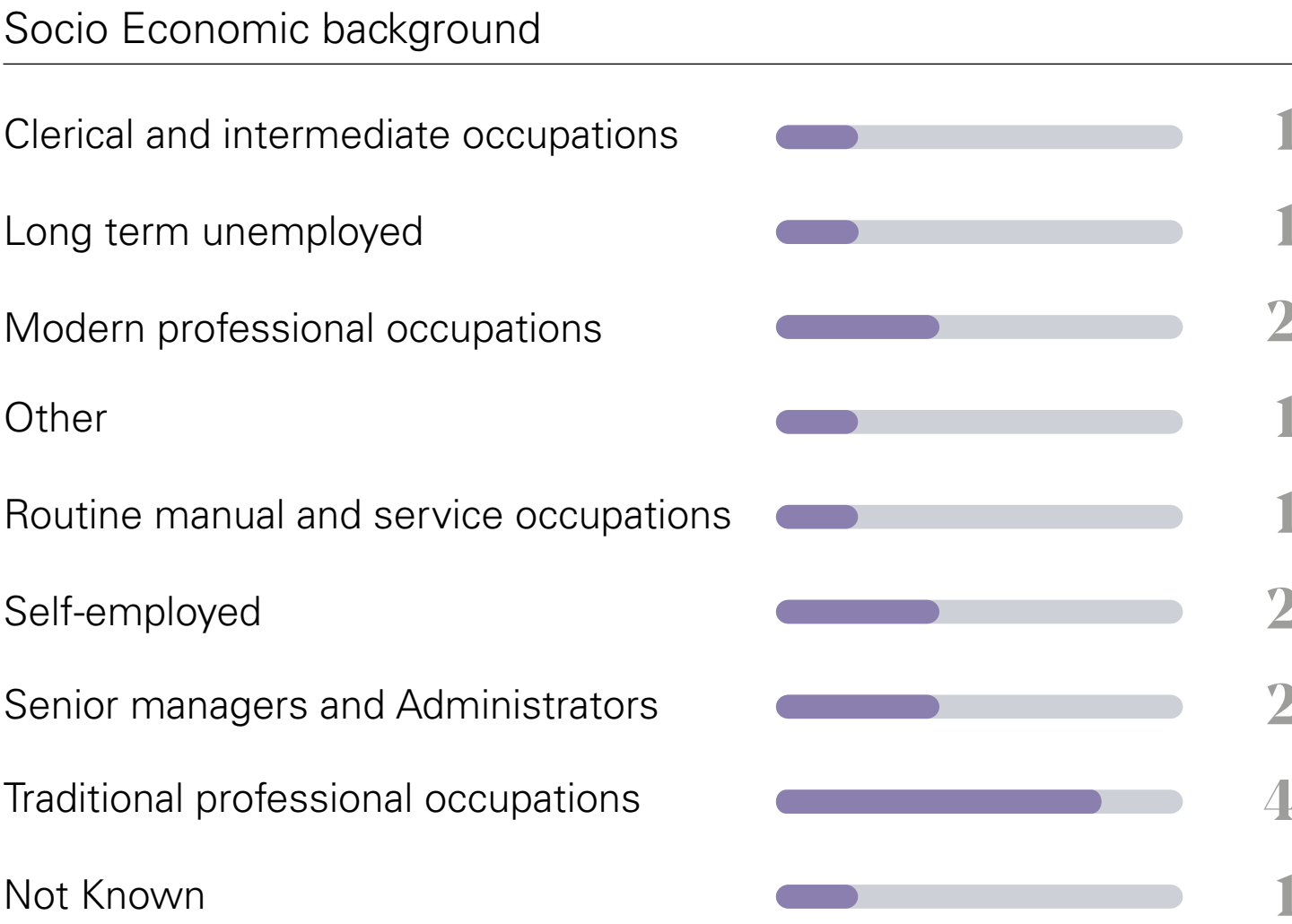
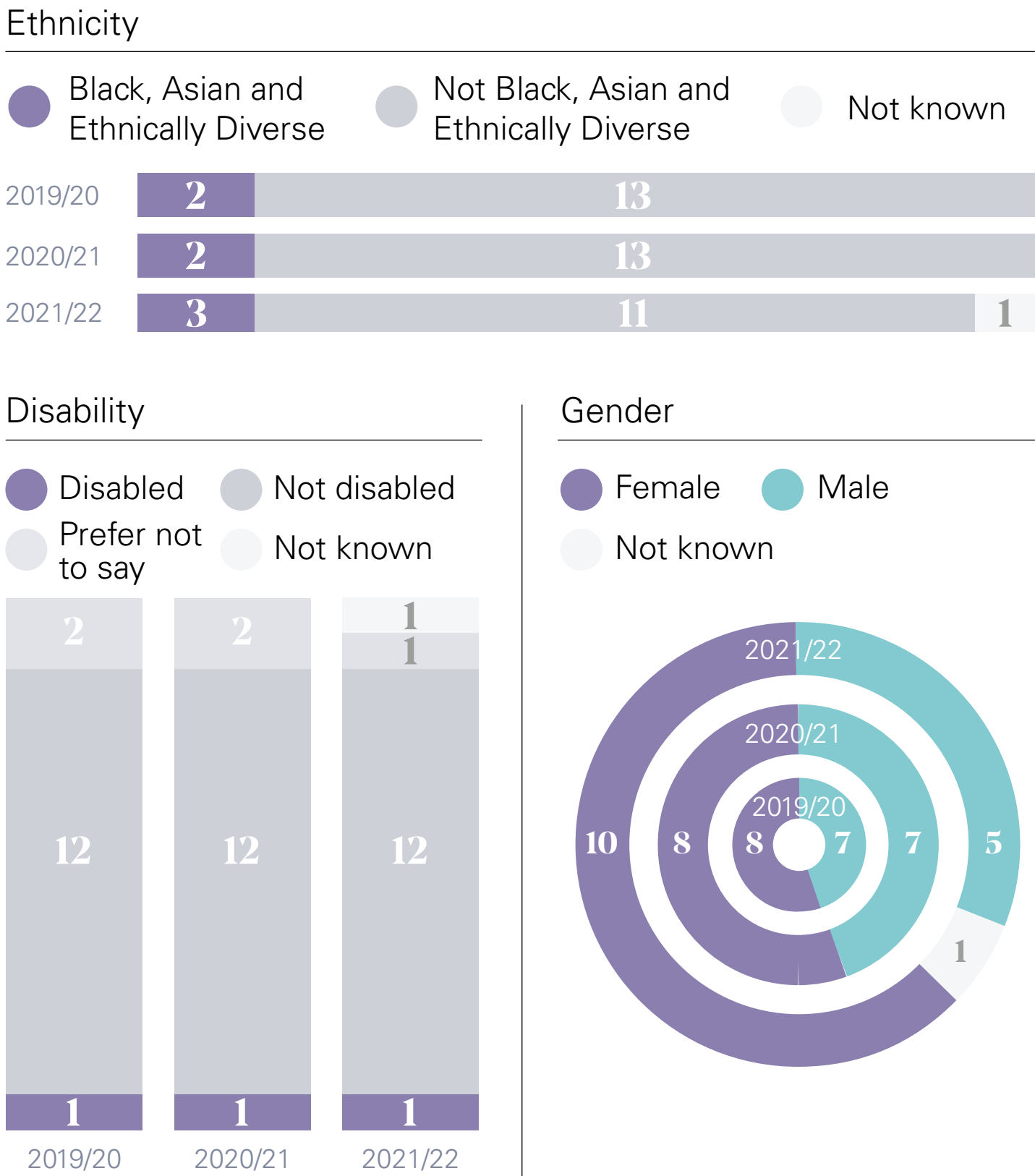


Proportion of Black, Asian and Ethnically Diverse/Non Black, Asian and Ethnically Diverse employees in each quartile:

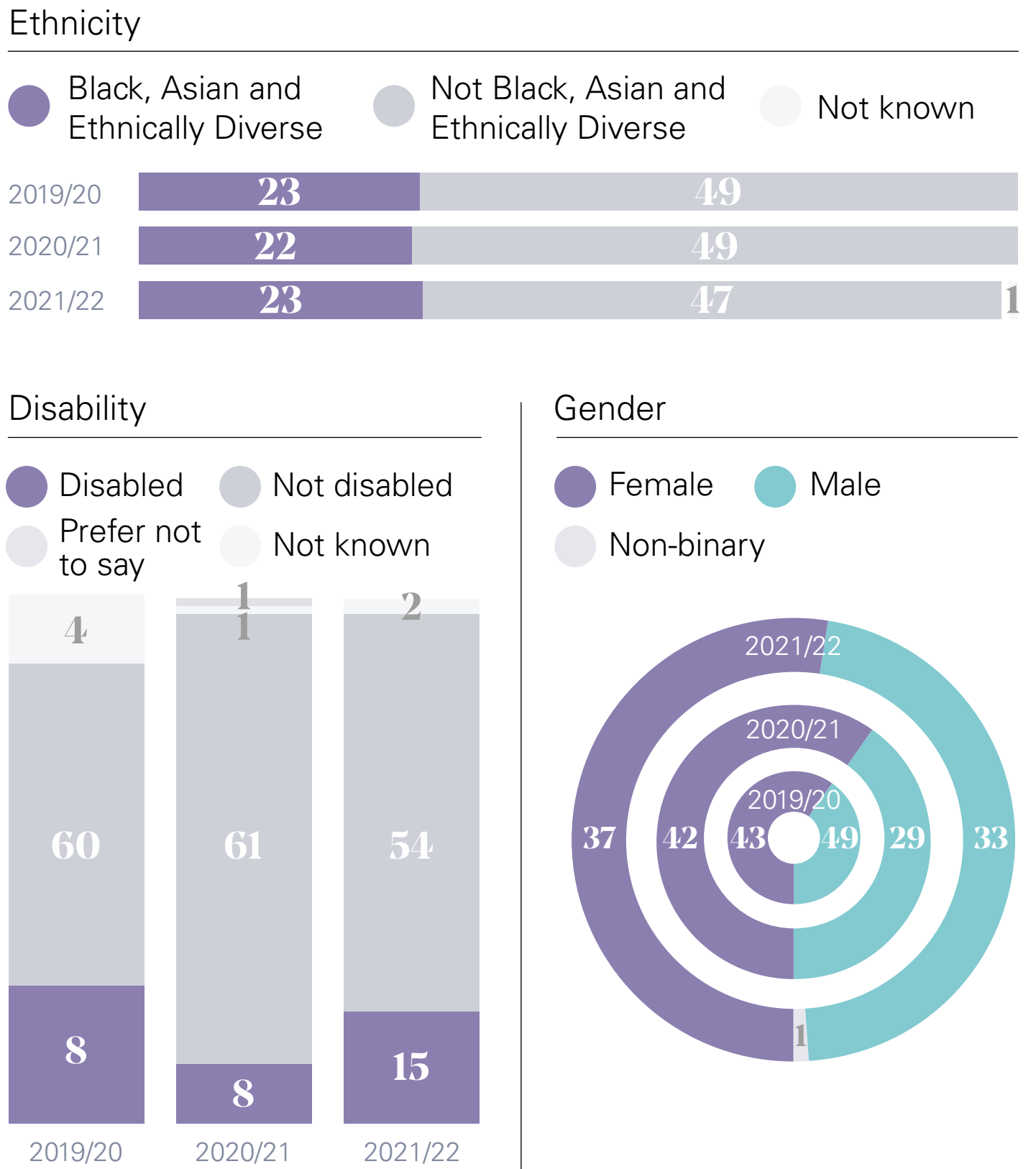


Our National and Area Councils

National Councils



Area Councils





Arts Council England
The Hive, 49 Lever Street
Manchester M1 1FN

Email: enquiries@artscouncil.org.uk
Website: artscouncil.org.uk

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

Cover: National Youth Dance Company, NYDC, Sadler's Wells, 23rd July 2021
Pg 3 Free For All – Touchstones Rochdale. Photo © Alan Hamer
Pg 4 Waltzing The Blue Gods by Jaivant Patel Company. Photo © Karol Wyszynski (2023).
Pg 5 Portrait stills taken from project Portraits In a Chinese Studio, featuring members of the public from Southampton as part of Co-Creating Public Space. Photo credit Grace Lau. Photo courtesy John Hansard Gallery
Pg 6 Culture Mix Arts Ltd: RASPO Steel Orchestra at the UK Panorama Steel Band Championship, 2018. Image by Julia Brazil
Pg 7 Human by Extraordinary Bodies, the collaboration between Diverse City and Cirque Bijou. Photo by Ali Wright1
Pg 9 Booty Bass DJs performing at Live at the Quarry. Theatre Orchard & Culture Weston. Photo © Adam Leppard
Pg 10 Studio Wayne McGregor and students from Weston College perform a dance response to Luke Jerram's In Memoriam. Photo © Finnbar Webster
Pg 12 Preston City Mela 2022. Photo © Chris Davis and Michael Porter
Pg 26 Lewisham Music, Southbank Centre 2019 – massed voices. Photo © Clive Tagg
Pg 27 More Music – Kite Festival 2022. Photo © Robin Zahler
Pg 45 Paraorchestra's SMOOSH! at Filwood Community Centre, Knowle West Bristol. Photo © Paul Blakemore
Pg 49 Tabla Player Amritpal Rasiya. Photo copyright Thom Hobbs

