

Equality, Diversity, and Inclusion



A Data Report

2020-2021

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

by Sir Nicholas Serota, Chair, Arts Council England

The period covered by this year's report was dominated by the impact of the Covid-19 pandemic on everyone's lives, not just in this country but across the whole world. When the first lockdown began in England in March 2020, everything changed overnight.

The doors of theatres, galleries, museums, libraries and concert halls closed and there was no knowing when they would reopen again. The livelihoods of the tens of thousands of people working in the creative and cultural sector became increasingly fragile.

Business models which relied on a constant stream of audiences and visitors through the door were thrown into disarray, there was an immediate change to ways of working for staff, and a realisation that massive intervention would be needed if the sector were to survive the impending economic damage.

At the Arts Council, we immediately turned our attention to how we could best help those in the creative and cultural sector in the wake of the dramatic change Covid-19 had made to all

our lives. Our response was the creation of the £160 million Emergency Response Fund using our reserves and National Lottery money normally used for project grants. As part of this report, we are presenting data on the diversity of those who were assisted by this Fund. We are also sharing data on the funding the Arts Council distributed from the government's Culture Recovery Fund during 2020/21. This unprecedented peacetime intervention, allied to the imagination and resilience of those working across the sector, has been crucial to the ability of organisations to survive the pandemic and continue to play their part in enriching all our lives.

The pandemic has also had an impact on how we are presenting the data gathered for this report and most probably also for its successor next year. In July 2020, in recognition of the pressures faced by organisations in our National Portfolio, we waived the reporting requirements for providing data. Though we have now reintroduced our pre-pandemic reporting methods, we are conscious of the varying ways in which organisations have provided the information. As a result, we are presenting the workforce data in this report for 2020/21 only, without drawing comparisons to previous years. This is also the case for our



project grant reporting too, as we suspended awards for several months to provide funds for the emergency relief of the sector. I would like to thank all those who have provided the data necessary to produce this report in what has been an extremely difficult period for everyone.

It became quickly apparent that the impact of the pandemic on the creative and cultural sector was being felt more acutely by people with protected characteristics and those from lower socio-economic backgrounds. This has been reflected in the experience of workers and audiences recorded in the [Culture in Crisis research carried out by the Centre for Cultural Value](#). It has also been highlighted in other research, such as that recently published by The University of Manchester's Centre on the Dynamics of Ethnicity.

During this period, necessary debates about how women, and Black, Asian, and Ethnically Diverse people are treated by society were given new impetus through the terrible murders of George Floyd in Minneapolis and Sarah Everard in London.

The pandemic also drew attention to the way society treats disabled people and those who are clinically vulnerable, with

many experiencing months of shielding and continuing unease as society relaxed restrictions and gradually reopened.

Throughout the pandemic we have made clear our belief that a good recovery from Covid-19 can only be one that is inclusive and truly reflects the diversity of England today. We have therefore supported the Seven Inclusive Principles which set out how ableism should be addressed following the re-opening of creative and cultural organisations. A belief in an inclusive recovery also lies at the heart of the Delivery Plan for our strategy, *Let's Create*. The Plan challenges those organisations we support to make sure their leadership, governance, workforce, programmes, and audiences better reflect the communities they serve in terms of disability, sex, race, sexuality, and socio-economic background. It also sets out our own commitment to equality and fairness, not just through our investment in others, but also within our own organisation and the way we treat our colleagues.

This commitment is a fundamental part of our Investment Principle of Inclusivity & Relevance, building upon the earlier work that developed through the Creative Case for Diversity. It is also a crucial element in what we

will expect from organisations that are bidding to become part of our National Portfolio Organisation Investment Programme from 2023. Though the impact of the pandemic on the data means comparisons are hard to draw, we know that more still needs to be done to make sure the creative and cultural sector better reflects society as a whole.

While we look back in this report at the first year of the pandemic, we must also look forward. We must make sure that in future, talent is sought out, encouraged and nurtured wherever it is born and not just in those places where opportunity already exists. We must insist that our organisations reach even wider audiences, and that the creative and cultural sector is welcoming and inclusive to everyone.



Understanding the data

This report features data on:

- The diversity of applicants for assistance from our own Emergency Response Fund and the UK Government's Culture Recovery Fund
- The workforce of those organisations that make up our current National Portfolio, including the diversity of people at different job levels and governance, and overall figures of those working in the sector
- The diversity of those applying to National Lottery Grants and Developing Your Own Creative Practice
- The make-up of audiences from our National Portfolio Organisations
- Diversity within the Arts Council's workforce, leadership, and our governance: our National and Area Councils

Because of the impact of the Covid-19 pandemic on our reporting requirements and the differing reporting approaches taken by organisations, much of this report will be based on standalone data for 2020/21. The data presented for the workforce is based on all those organisations that have submitted reports for this year.

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, which could be because they have chosen not to ask the question or the individual they have asked has left the answer blank.

As well as this narrative report, we have published a more complete dataset which allows a greater interrogation of the data. This includes individual data for National Portfolio Organisations that employ 50 or more employees. You can access this data in PowerBI [here](#)



Executive Summary

The data in this report covers the period from 1 April 2020 to 31 March 2021. This was a period in which the country as whole experienced a number of measures, including lockdowns, introduced to reduce the spread of Covid-19. These 12 months saw the sector affected by closures enforced as part of those public health measures and led to thousands of staff being furloughed.

Arts Council England suspended its National Lottery Project Grants and Developing Your Creative Practice funding at the start of the first lockdown in March 2020. This was to allow funds to be shifted to the emergency response to the overnight closure of the creative and cultural sector's activities. The report includes data on the emergency support we directly provided and also the money we distributed on behalf of the government's £2 billion Culture Recovery Fund.

We waived all data reporting requirements in July 2020 in recognition of the impact the pandemic was having on the organisations we invest in and support. Though all data reporting requirements were reinstated in July 2021, we have continued to take a flexible approach to reporting from organisations. This is because of the considerable issues the creative and cultural sector, along with the whole of society, has faced in the last two years.



Workforce

In contrast to previous years, because of the impact of the pandemic across our National Portfolio Organisations, this year's report does not attempt to draw comparisons with the previous year. This is in recognition of the difficulties organisations faced during the first year of the pandemic and the varying ways in which data was reported by different organisations.

In 2020/21, the data we have been provided shows that for the total workforce:

- 49% were women
- 14% were Black, Asian, and Ethnically Diverse
- 10% were LGBTQ+
- 7% were disabled

This compares to the Office for National Statistics for the percentages of working age population in England for the same period:

- 50% were women
- 17% were Black, Asian, and Ethnically Diverse
- 3% were LGBTQ+
- 23% were disabled

People can identify in more than more than one way, for example being both from an Ethnically Diverse background and a woman, and therefore can be represented twice in the data.



Leadership and governance

We ask all National Portfolio funded organisations to provide diversity monitoring information on the leadership roles of Chief Executive, Artistic Director and Chair. As reported last year, we recognise that not all organisations have people in all three of these roles. We regularly see a wide variety of data provided for this question, spanning a range of other job titles.

This year, many National Portfolio Organisations were not able to provide a complete set of data in relation to these roles. This was further complicated by the fact that many roles were furloughed. As a result of gaps in data and inconsistent levels of reporting, we have decided not to include a specific breakdown of leadership positions in this year's report.

We did, however, receive more complete information on the make-up of governing boards since non-salaried board positions were not impacted by furlough. For 2020/21, it shows that: 49% of board members were women; 18% of board members were Black, Asian or Ethnically Diverse; 9% were disabled people; and 8% identified as LGBTQ+.

Disciplines, Areas and Bands

For 2020/21 we are again providing diversity data in this report for disciplines, areas and bands. 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 our portfolio. This is because the small sample it provides is likely to be unrepresentative of the library workforce across England as a whole.

Disciplines

- 24% of the workforce in Dance identified as being from Black, Asian, or Ethnically Diverse backgrounds and therefore had the highest proportion of any discipline that did so. That compares to Museums which had the lowest rate, with around 6% of workers who identified as being Black, Asian, or Ethnically Diverse.
- Dance was also the discipline which had the highest ratio of female workers, with well over half of the workforce, at 55%. Music had the lowest proportion of the total workforce that were female, with far less than half, at 41%
- Literature and Theatre had the highest representation of disabled people in their workforce, both with 10% Music had the lowest ratio at 5%.
- 14% of the total workforce in both Literature and Theatre identified as LGBTQ+, meaning those disciplines had the highest proportion of their workforce who did so. Museums had the lowest, with 4 per cent who identified as LGBTQ+.

Areas

- Black, Asian and Ethnically Diverse people make up 20% of those working for organisations in London, which meant it had the highest proportion of staff in the country who did so. That compares with the South West which had the lowest proportion at 6%.
- More than half the workers (54%) in the South West were female. That compares to the North where less than half (46%) were.
- The North had the highest proportion of disabled people in its workforce, around 8%. The South West had the lowest proportion with 6%.
- London had the highest proportion of workers who identified as LGBTQ+, with 13% of the workforce who did so. The South West had the lowest proportion with 6% of the workforce who identified as LGBTQ+.

Bands

The National Portfolio is made up of three bands based on levels of investment as well as Sector Support Organisations (SSOs). We introduced the bands during our last investment round in 2018. This was to reduce the burden of expectation on those receiving lower levels of public investment, while making sure those receiving the highest levels of investment were clear of what we expected them to achieve. The level of investment for Band 1 is between £40,000 and £249,999 a

year. For Band 2 it is between £250,000 and £1 million a year. Band 3 organisations receive more than £1 million a year.

- 16% of the workforce were Black, Asian, and Ethnically Diverse in Band 1 organisations. In Band 2 organisations the figure was 14%. For SSOs, 11% of the workforce were Black, Asian and Ethnically Diverse. In Band 3 organisations, the proportion was 10%.
- More than half the workforce in SSOs were female (57%). In Band 2 organisations it was exactly half (50%). Less than half the workforce in Band 1 and Band 3 were female (48% and 46% respectively).
- Disabled people made up 8% of the workforce in SSOs and Band 1 organisations. In Band 2 organisations, 7% of the workforce identified in this way. In Band 3 organisations, 6% of the workforce identified as disabled.
- LGBTQ+ people represented almost 11% of the staff in Band 2. In Band 1, 10% identified in this way. For SSOs it was 9%. In Band 3 organisations, 8% of the workforce were LGBTQ+.

Socio-economic background

Since 2018/19, we have asked our National Portfolio Organisations to voluntarily provide data on the socio-economic background of their permanent members of staff. This was part of the process to introduce formal monitoring, which we did at the end of 2021.

The question we ask gathers data on the highest income earner in the household when the member of staff was aged 14. It is in line with Cabinet Office recommendations on establishing methods of measuring socio-economic background.

The data in this report summarises the responses we have had during the first two years of the information being provided voluntarily. The data we have gathered is presented later in the report.

The Arts Council's and UK Government's response to Covid-19

The Arts Council launched its Emergency Response Funds within days of the announcement of the first lockdown to reduce the spread of Covid-19 in March 2020. There were 13,844 applications to the fund, and £98 million of funds were distributed in this way.

The latest analysis shows that of all the applications we received, 71.1% were successful. For applications from Black,

Asian, and Ethnically Diverse individuals or led organisations, that figure was 75.1%. The success rate among female applicants was 76.6%. For LGBTQ+ applicants the success rate was 78.6%. The success rate among disabled applicants was 81.0%. These figures are correct at the time of writing but are updated daily.

In July 2020 the UK Government announced the creation of the Culture Recovery Fund to support the creative and cultural sector. More than £745 million was managed and awarded by the Arts Council from that announcement until 31 March 2021.

This included Culture Recovery Fund Round 1, Culture Recovery Fund Round 2, and Capital Kickstart grants.

The latest analysis for these funds shows that of all applications received, 64% were successful. For applications from Black, Asian and Ethnically Diverse-led organisations, the success rate was 60%. Among female-led organisations it was 66%. The success rate among disabled-led organisations was 62%. For LGBTQ+-led organisations it was 63%.

The overall distribution of the total funding shows that:

- 10% went to Black, Asian, and Ethnically Diverse-led organisations
- 30% went to female-led organisations
- 10% went to LGBTQ+-led organisations
- 5% went to disabled-led organisations



The response to Covid-19 by the government and our work to support it continued in 2021/22 but the figures contained here, and others later in this report, are from the period 1 April 2020 to 31 March 2021.

Arts Council National Lottery Project Grants and Developing Your Creative Practice

The Arts Council suspended applications for its open funding schemes – the National Lottery Project Grants, which is open to both groups and individuals, and Developing Your Creative Practice, open only to individuals – shortly after the start of first lockdown because of the pandemic in March 2020.

This was to provide the funds to open Emergency Response Funds for individuals and organisations within the creative and cultural sector whose livelihoods and revenue had been affected by public health measures introduced to reduce the spread of Covid-19. Approximately 90% of the funds for the Emergency Response Funds came from the National Lottery, with around 10% coming from government.

We reopened our National Lottery Project Grants Programme in July 2020, followed by the reopening of Developing Your Creative Practice in October 2020.

Both schemes have been redesigned to allow more freelancers and individuals to apply for funding.

- For all programmes, the success rate for all applicants was 31%.
- For Black, Asian, and Ethnically Diverse applicants, the success rate was 35% – 4% higher than the success rate for all applicants.
- For disabled applicants, the success rate was 37% – 6% higher than the success rate for all applicants.
- For both female applicants and LGBTQ+ applicants, the success rate was 34% – 3% higher than the success rate for all applicants.

Our Audiences

The first year of the pandemic saw restrictions on how and if creative and cultural spaces could open in order to reduce the spread of Covid-19. It meant that audiences and visitor numbers fell dramatically over the period covered by this report.

Throughout our current investment round which began in 2018, all our National Portfolio Organisations have been required to use Audience Finder. This allows them to collect information around the protected characteristics of the audiences they serve and share that with us.

The data about their audiences in this year's report is drawn from that provided by The Audience Agency.

This showed that for 2020/21, 7% of audiences responded 'yes' to having a disability, 7% described their ethnicity as 'Mixed', 'Asian or Asian British', 'Black or Black British', or 'Other', and 64% of total audiences were female.

We also ask for audience members to give an indication of their socio-economic background

As a result of the impact of Covid-19 on audience figures and the fluctuations in the way data has been returned, we are presenting this year's figures as standalone without comparison to previous years. As with our figures on workforce, because of the small number of library organisations we fund through our portfolio, for similar reasons we are not providing data on visitors and library users.

Arts Council workforce and governance

In 2019/20, 12% of our staff were Black, Asian, and Ethnically Diverse. That has increased to 14.3% in 2020/21. Disabled people in 2020/21 made up 7.7% of our staff. That compares with 7% for the previous year. The proportion of female workers has also slightly increased from 66% last year to 67.4% this year. The ratio of LGBTQ+ members of staff remains roughly the same at around 14%.

Our mean gender pay gap rose year-on-year by 2.4% to 8.4%. In 2020 our median pay gap was 0% and in 2021 it was 1.2% per cent. This

means on average, male staff currently earn more than female staff. This compares to the Civil Service gender pay gap, which shows that in 2020 the median was 10.5% and the mean 9.3%, and in 2021 the median was 8.1% and the mean was 8.7%.

For the first time, we are publishing figures showing the ethnicity pay gap within the Arts Council. There is currently no statutory duty to do so. To calculate this, we applied the same method as we do for gender pay figures. We applied them to two groups of colleagues – those who identify as having White British or European backgrounds, and those who identify as having Black, Asian, Mixed Heritage and Ethnically Diverse backgrounds. In 2020 the mean pay gap was 0.5% and the median was 6.8%, meaning that those staff who identify as White British or European on average earned more. In 2021 this was reversed, with -0.7% mean and -4.2% median, meaning that those staff who identify as Black, Asian, Mixed Heritage and Ethnically Diverse on average earned more.

There is a fuller explanation of the figures for both the gender and ethnicity pay gaps later in this report.

Our Area Councils showed a small decrease in the number of members who were female or Black, Asian, and Ethnically Diverse. The number of disabled people serving on Area Councils remained the same. There was no change to the make-up of National Council.

The Arts Council's response to the pandemic

In March 2020 the UK Government announced the first lockdown as part of public health measures introduced to reduce the spread of Covid-19. This led to the overnight closure of creative and cultural activity of all kinds across the country and impacted on the tens of thousands of people who are employed in the sector.

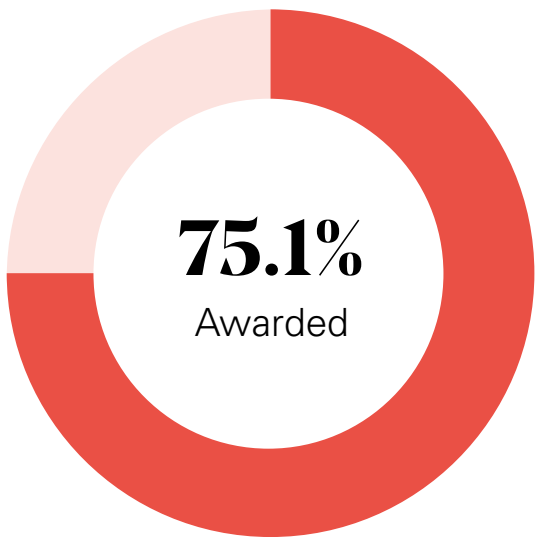
Emergency Response Funds

The Arts Council set up its Emergency Response Funds to help both individuals and organisations. Around 90% of those funds came from the National Lottery and the remaining 10% came from our core government funding.

Emergency Response Funds

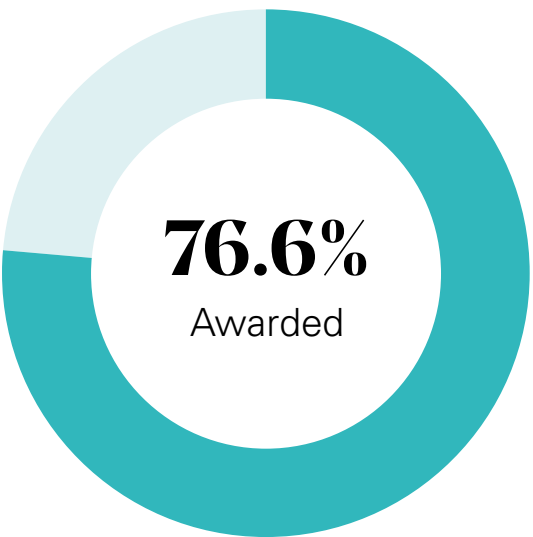
Black, Asian and Ethnically Diverse

2,594 Applications
1,949 Awards
Value of Awards
£12,336,095



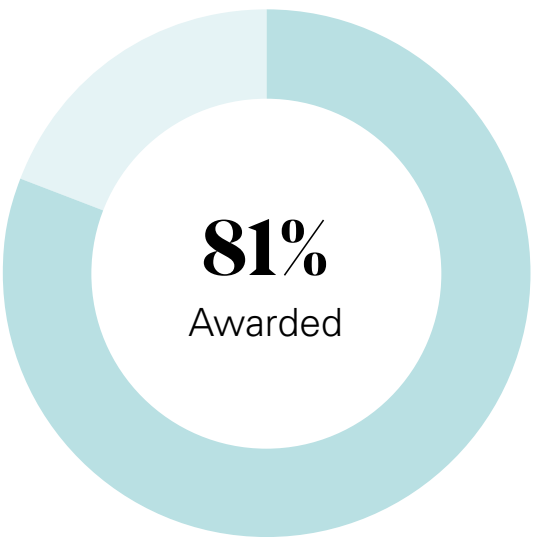
Female

6,769 Applications
5,182 Awards
Value of Awards
£40,745,313



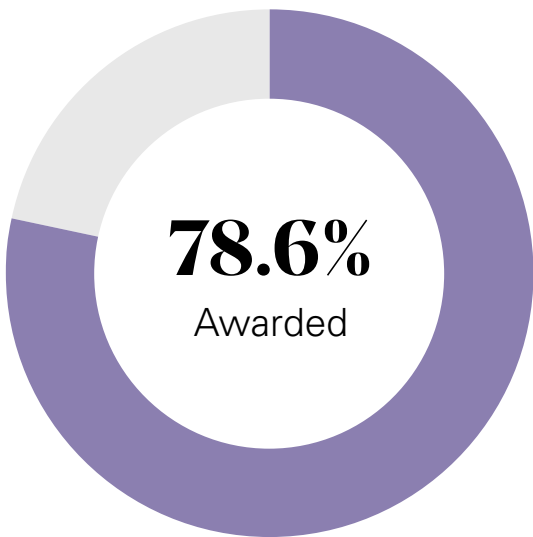
Disabled

1,357 Applications
1,099 Awards
Value of Awards
£3,986,674



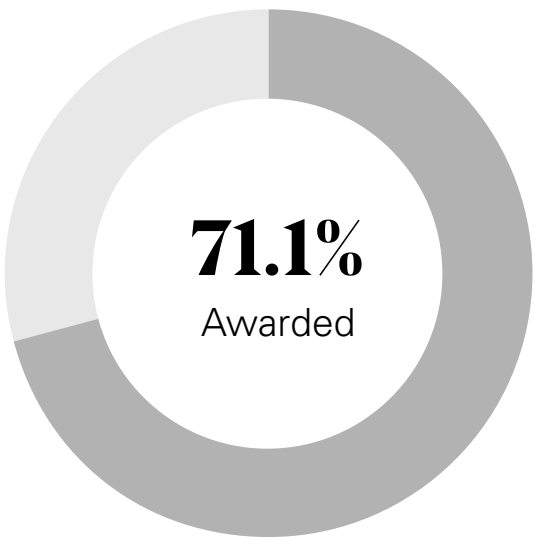
LGBTQ+

2,040 Applications
1,604 Awards
Value of Awards
£6,429,181



All groups

13,844 Applications
9,845 Awards
Value of Awards
£97,977,106

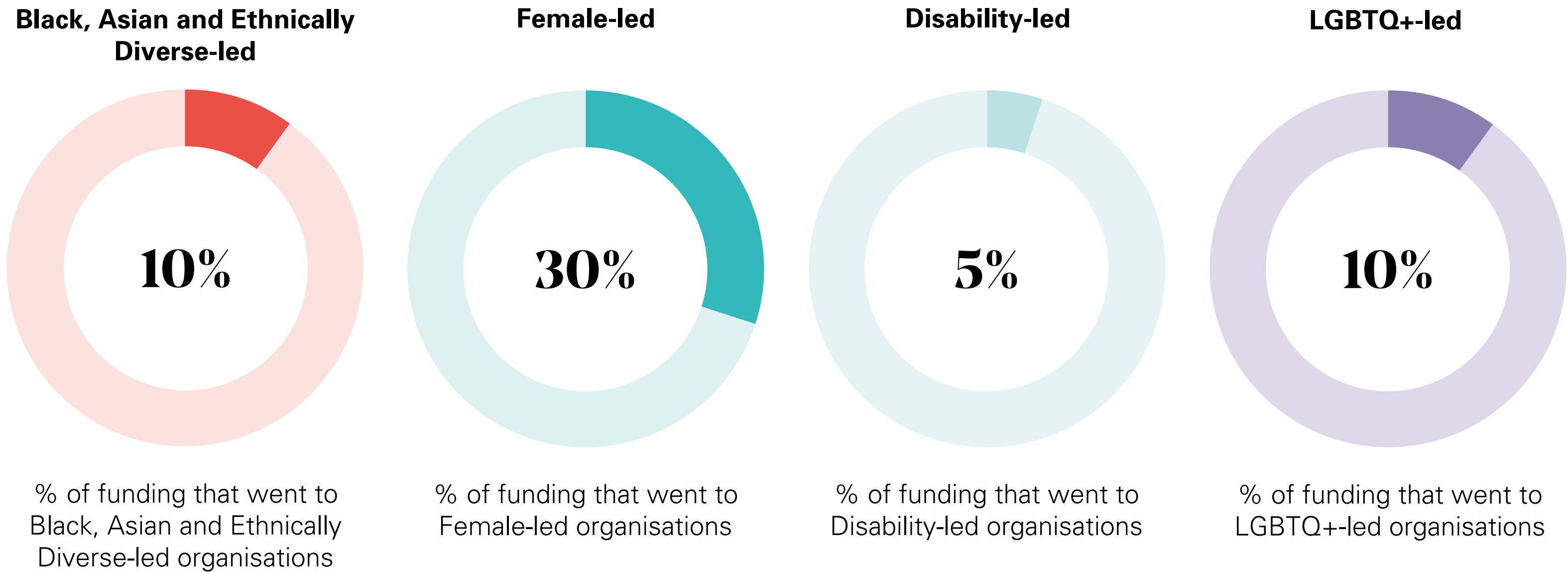


Culture Recovery Fund

The Culture Recovery Fund was set up by the UK Government in July 2020. We helped administer and distribute the funding for the Culture Recovery Fund, Round 1 and 2, and Capital Kickstarter grants which covered the period up to 31 March 2021.

Organisations that applied for Culture Recovery Fund help were asked to self-identify if they considered themselves Black, Asian, and Ethnically Diverse, female, disabled, or LGBTQ+-led. This was a different set of criteria to our Emergency Response Fund, where only if 51% or more of an organisation’s senior management identify as Black, Asian, and Ethnically Diverse, female, disabled or LGBTQ+ could they be said to be led by them.

Requested/awarded amounts for total 2020/21 CRF



Success rates of applications by 2020/21 CRF Strands

Overall	Black, Asian and Ethnically Diverse-led	Female-led	Disability-led	LGBTQ+-led
64%	60%	66%	62%	63%

Note: Does not include Loans and Grassroots due to insufficient diversity data. Organisations applying were asked to self-identify their leadership.

Funded organisations

We give regular funding to organisations as part of our National Portfolio. These organisations submit data to the Arts Council in the form of an annual survey.

Workforce

We are presenting the workforce figures for this year as standalone figures due to the continuing impact of the Covid-19 pandemic on our reporting requirements and the differing reporting approaches taken by organisations.

In PowerBI you will be able to interrogate this data further – breaking down the workforce data for National Portfolio Organisations, Discipline, Arts Council Area and Bands [here](#).

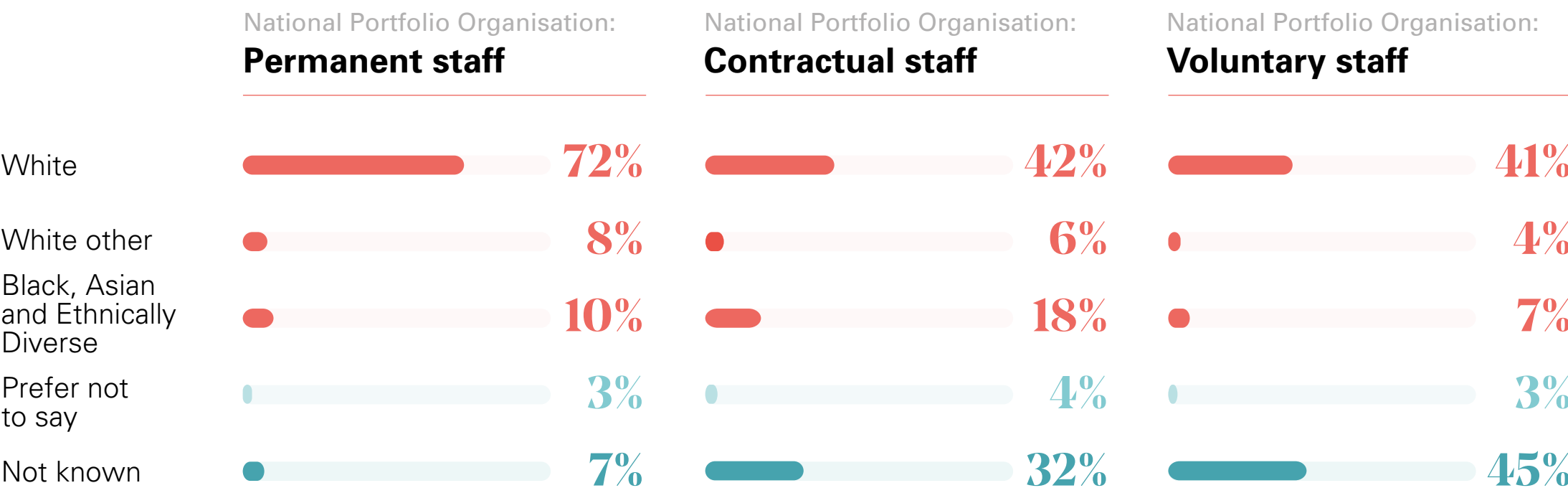
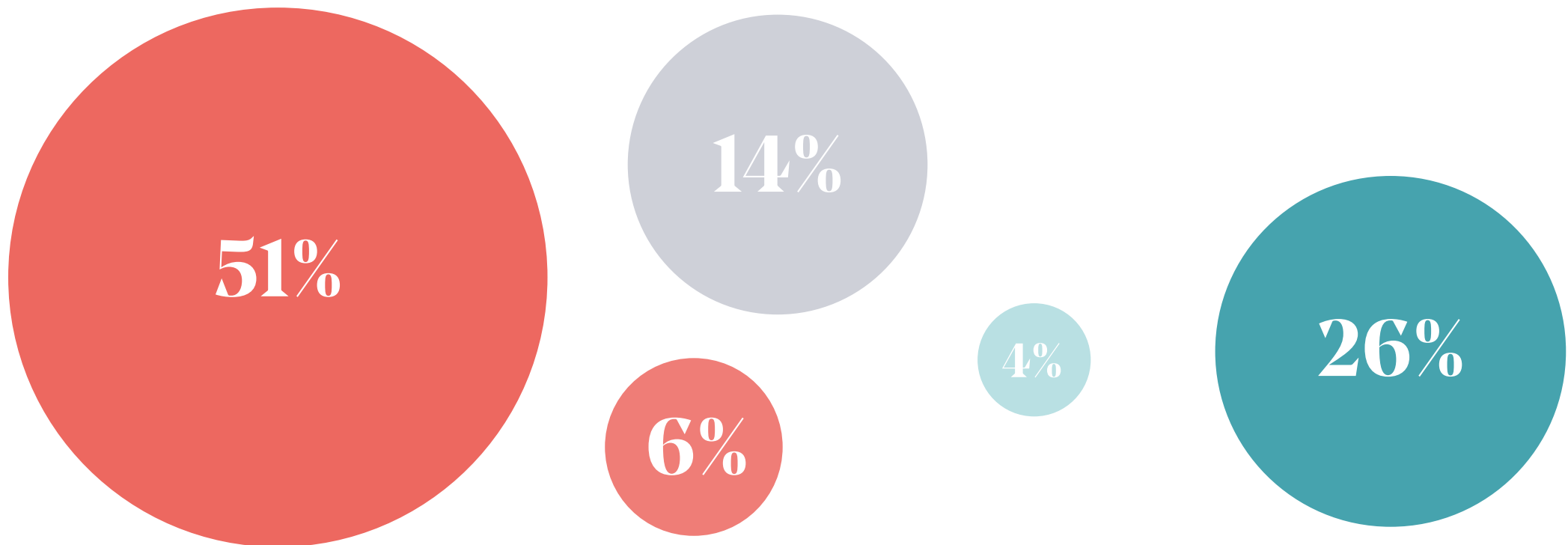
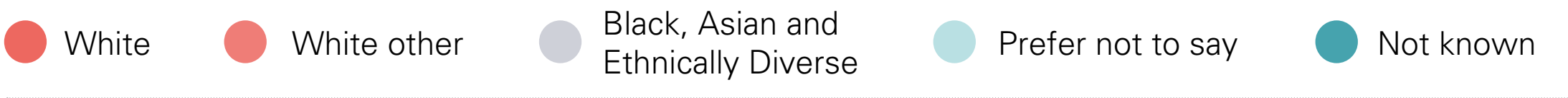


Note: Due to rounding of figures on the following pages, percentages may not total 100%.



Ethnicity 2020/21

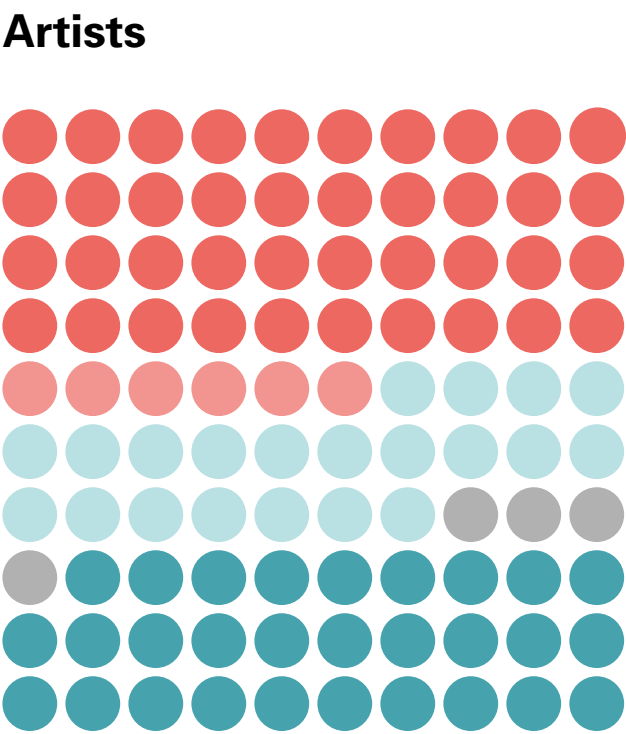
National Portfolio Organisation: Total workforce



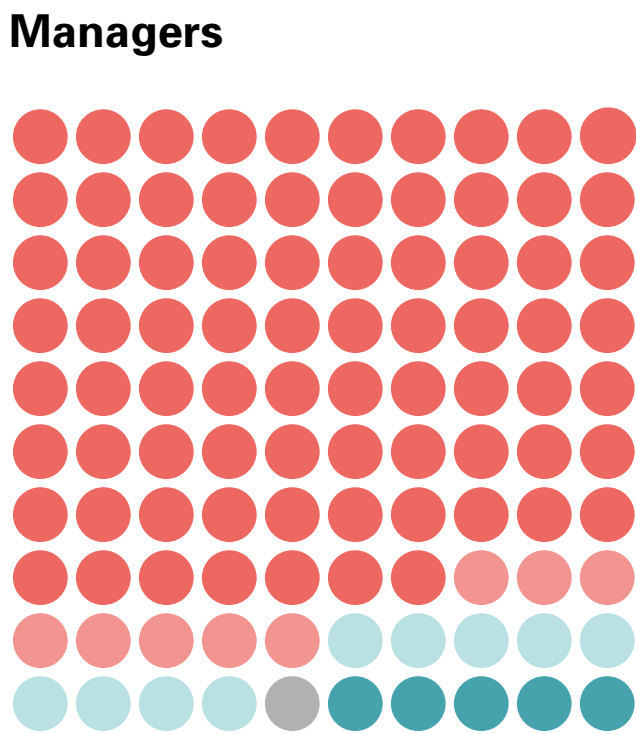
Ethnicity representation by job level

Ethnicity of staff at different job levels, National Portfolio Organisations: All paid staff (2020-21)

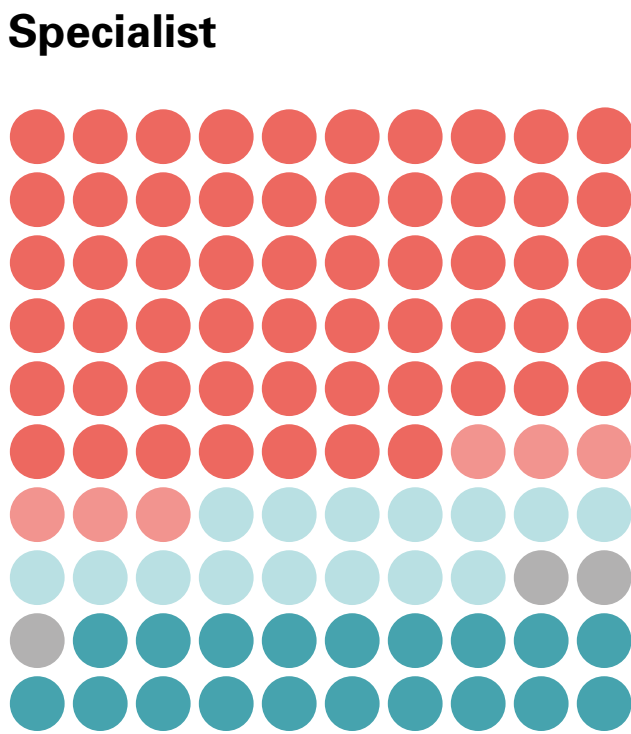
White
White other
Black, Asian and Ethnically Diverse
Prefer not to say
Not known



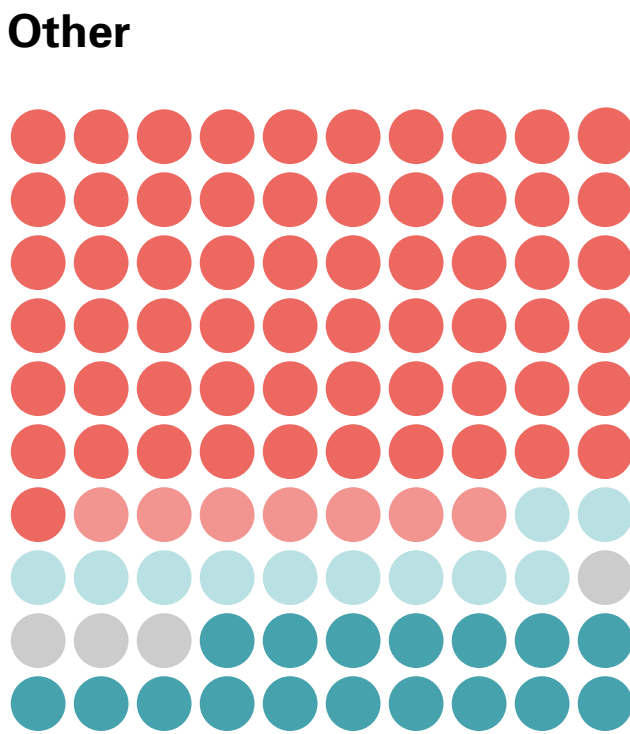
White	40%
White other	7%
Black, Asian and Ethnically Diverse	21%
Prefer not to say	4%
Not known	29%



White	77%
White other	7%
Black, Asian and Ethnically Diverse	9%
Prefer not to say	1%
Not known	5%



White	57%
White other	6%
Black, Asian and Ethnically Diverse	15%
Prefer not to say	3%
Not known	19%



White	61%
White other	7%
Black, Asian and Ethnically Diverse	11%
Prefer not to say	4%
Not known	17%



Totals				
White	White other	Black, Asian and Ethnically Diverse	Prefer not to say	Not known
53%	7%	15%	4%	21%

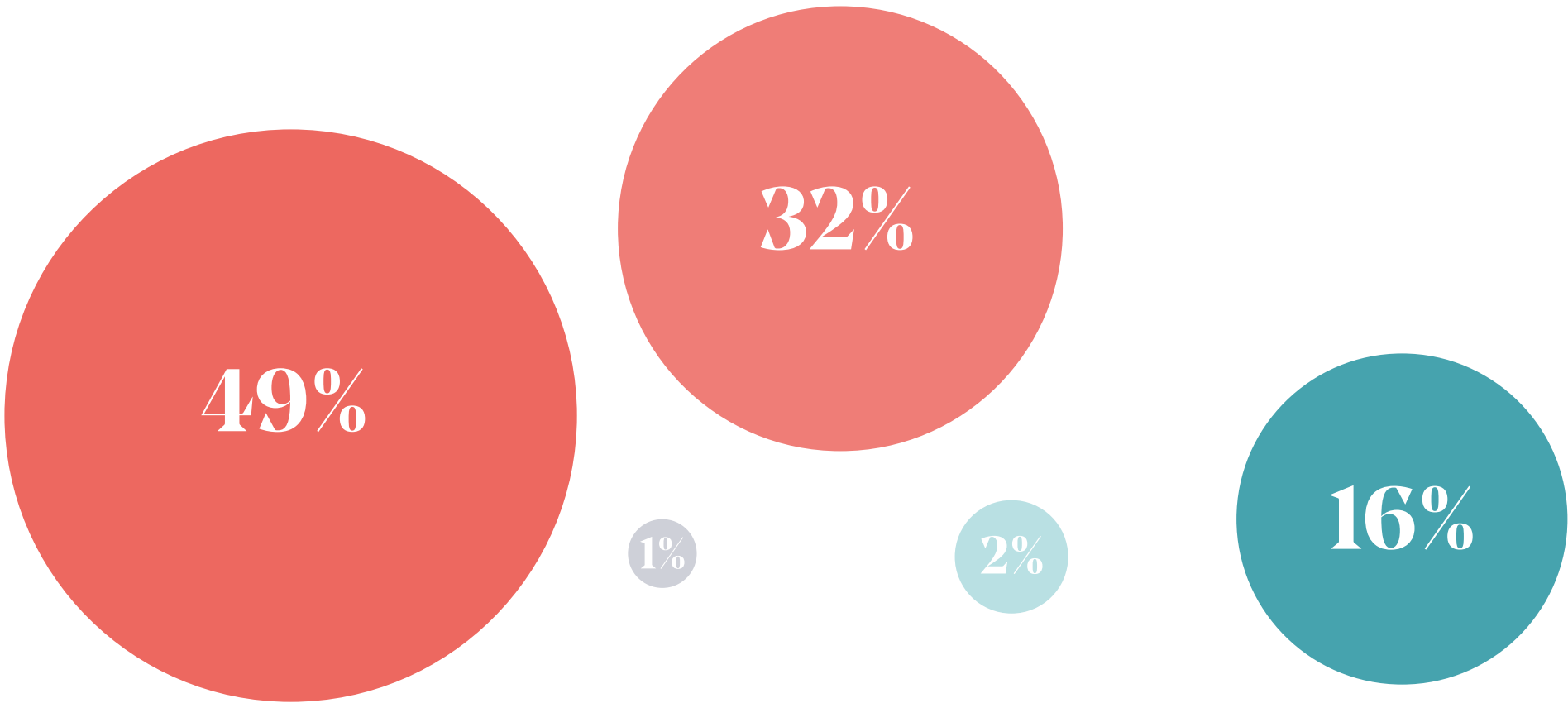


Drawn from the constant sample

Gender 2020/21

National Portfolio Organisation: Total workforce

Female Male Non Binary Prefer not to say Not known

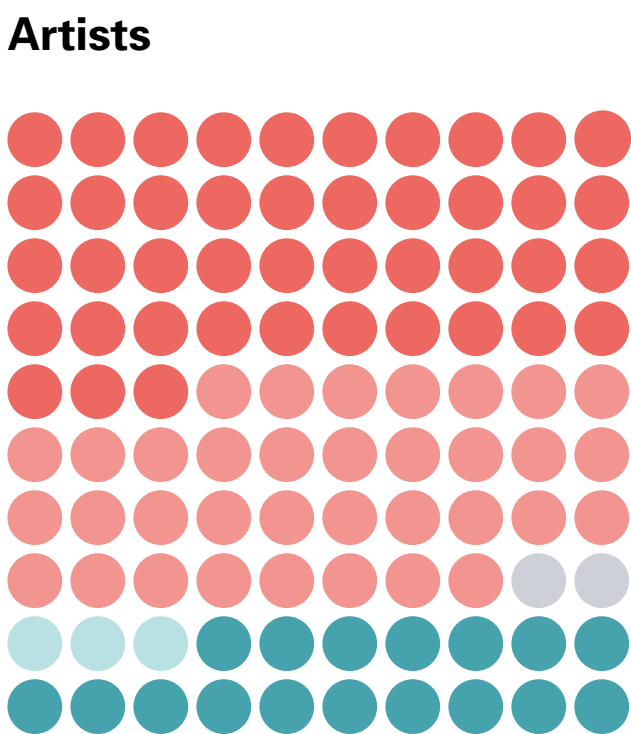


	National Portfolio Organisation: Permanent staff	National Portfolio Organisation: Contractual staff	National Portfolio Organisation: Voluntary staff
Female	<div><div></div></div> 61%	<div><div></div></div> 45%	<div><div></div></div> 42%
Male	<div><div></div></div> 34%	<div><div></div></div> 33%	<div><div></div></div> 21%
Non Binary	<div><div></div></div> <1%	<div><div></div></div> 1%	<div><div></div></div> <1%
Prefer not to say	<div><div></div></div> 2%	<div><div></div></div> 3%	<div><div></div></div> 1%
Not known	<div><div></div></div> 3%	<div><div></div></div> 17%	<div><div></div></div> 35%

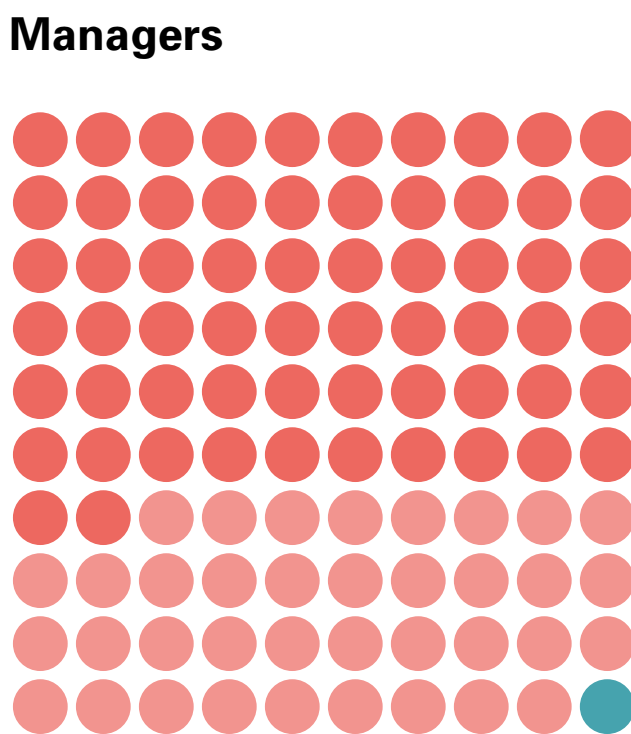
Gender representation by job level

Gender of staff at different job levels, National Portfolio Organisations: All paid staff (2020-21)

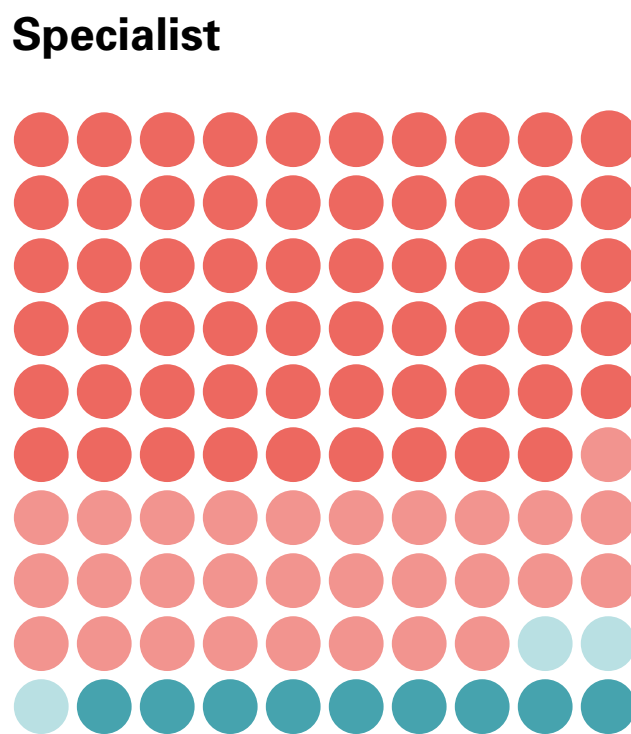
Female Male Non Binary Prefer not to say Not known



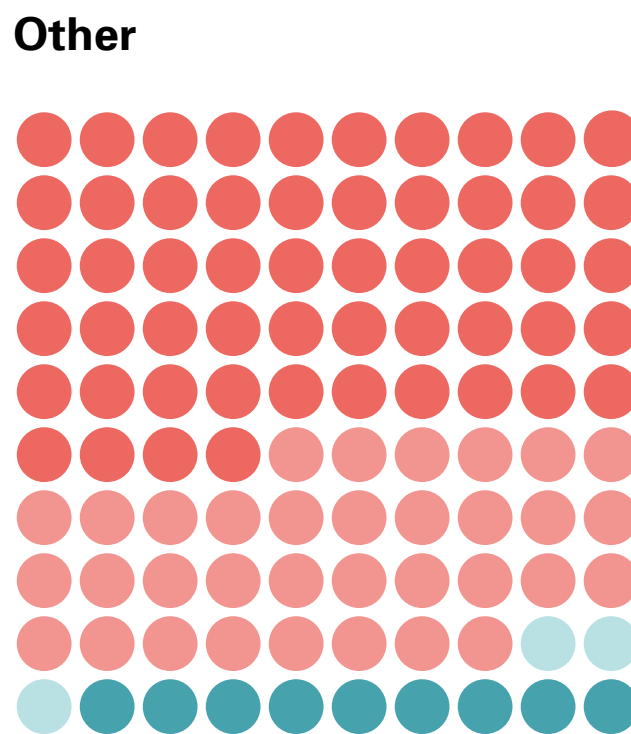
Female	43%
Male	35%
Non-Binary	2%
Prefer not to say	3%
Not known	17%



Female	62%
Male	36%
Non-Binary	<1%
Prefer not to say	<1%
Not known	1%



Female	59%
Male	30%
Non-Binary	<1%
Prefer not to say	3%
Not known	9%



Female	54%
Male	33%
Non-Binary	<1%
Prefer not to say	3%
Not known	9%



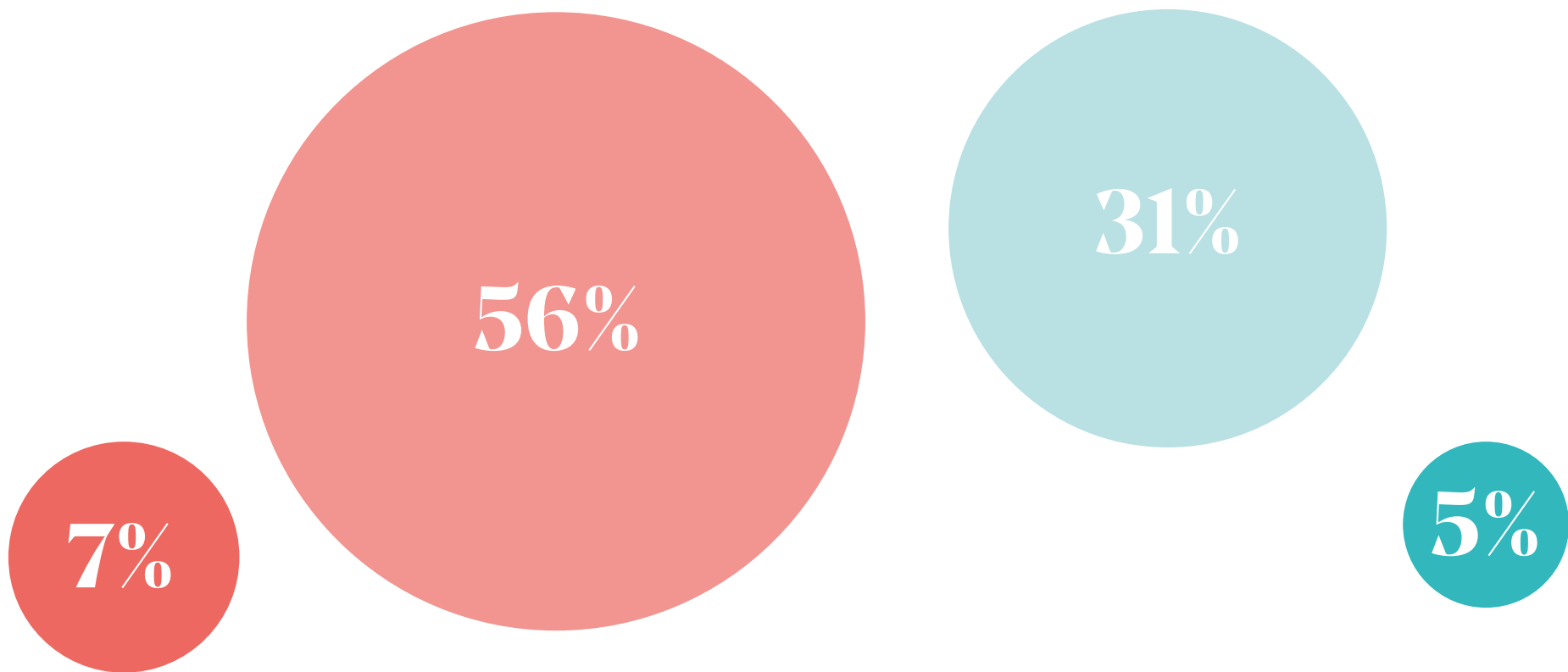
Totals				
Female	Male	Non Binary	Prefer not to say	Not known
51%	33%	1%	3%	12%



Disability 2020/21

National Portfolio Organisation: Total workforce

Disabled Non-disabled Prefer not to say Not known

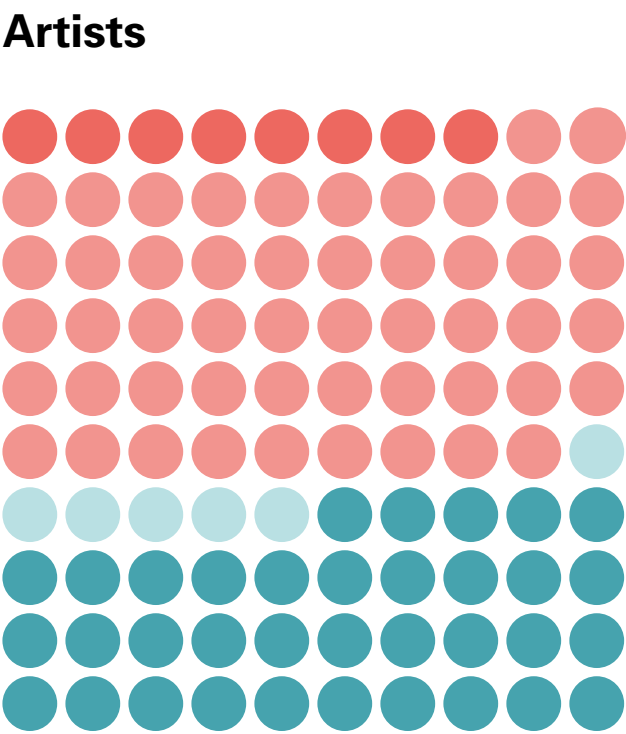


	National Portfolio Organisation: Permanent staff		National Portfolio Organisation: Contractual staff		National Portfolio Organisation: Voluntary staff	
Disabled	<div></div>	8%	<div></div>	7%	<div></div>	6%
Non-disabled	<div></div>	74%	<div></div>	52%	<div></div>	39%
Prefer not to say	<div></div>	5%	<div></div>	6%	<div></div>	4%
Not known	<div></div>	13%	<div></div>	34%	<div></div>	51%

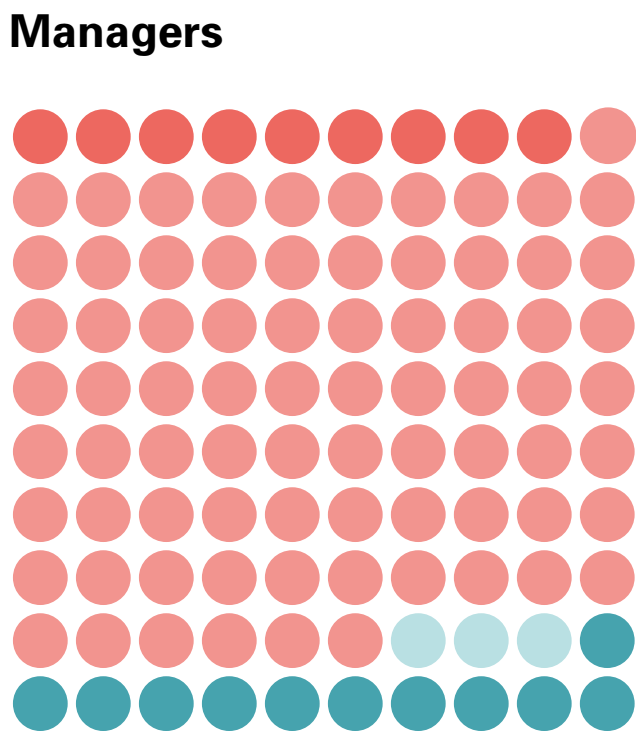
Disability representation by job level

Disabled staff at different job levels, National Portfolio Organisations: All paid staff (2020-21)

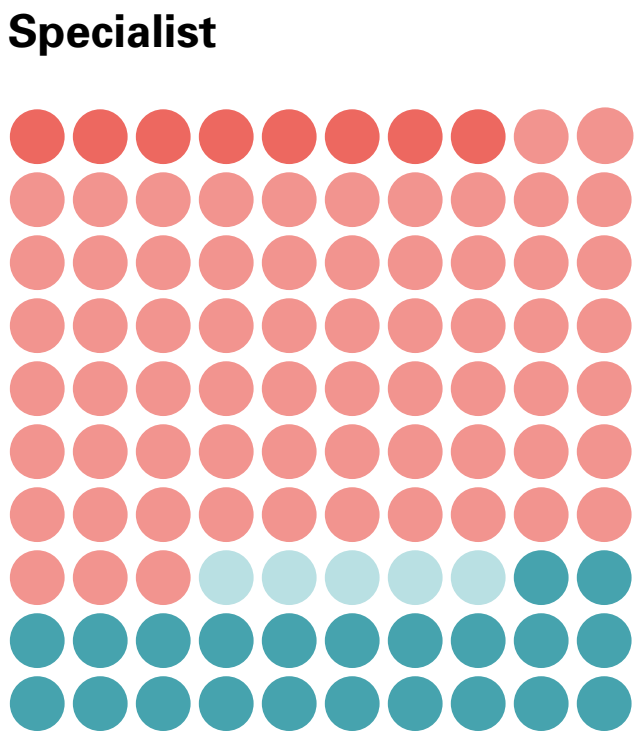
Disabled
Non-disabled
Prefer not to say
Not known



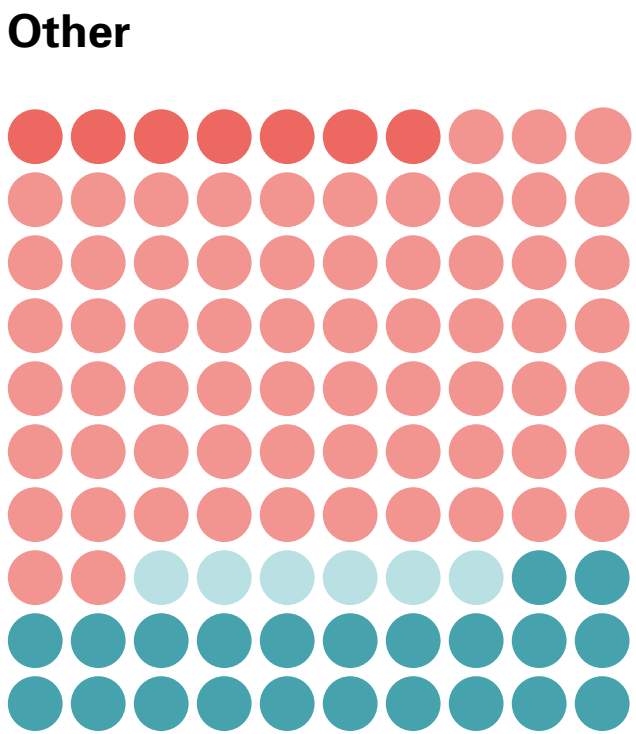
Disabled	8%
Non-disabled	51%
Prefer not to say	6%
Not known	35%



Disabled	9%
Non-disabled	77%
Prefer not to say	3%
Not known	11%



Disabled	8%
Non-disabled	65%
Prefer not to say	5%
Not known	22%



Disabled	7%
Non-disabled	65%
Prefer not to say	6%
Not known	22%



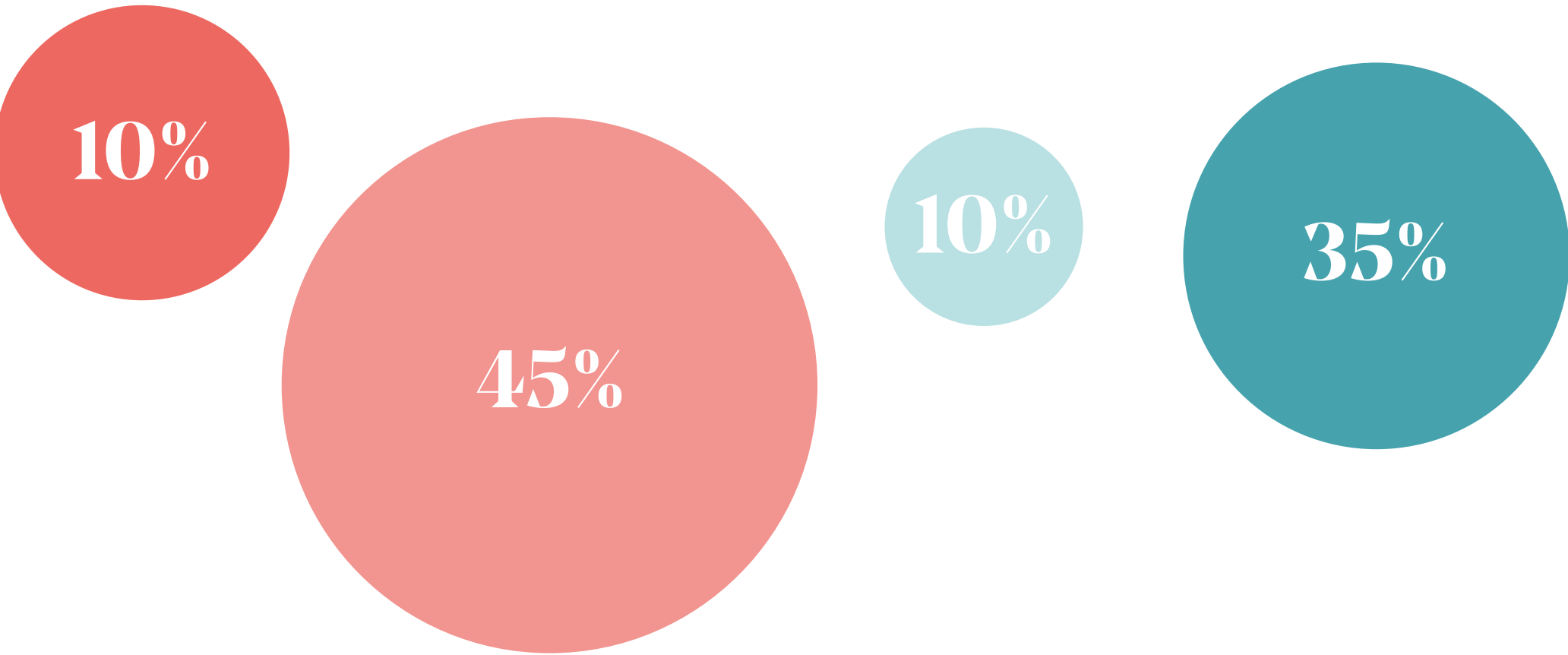
Totals			
Disabled	Non Disabled	Prefer not to say	Not known
8%	60%	6%	26%



Sexual orientation 2020/21

National Portfolio Organisation: Total workforce

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

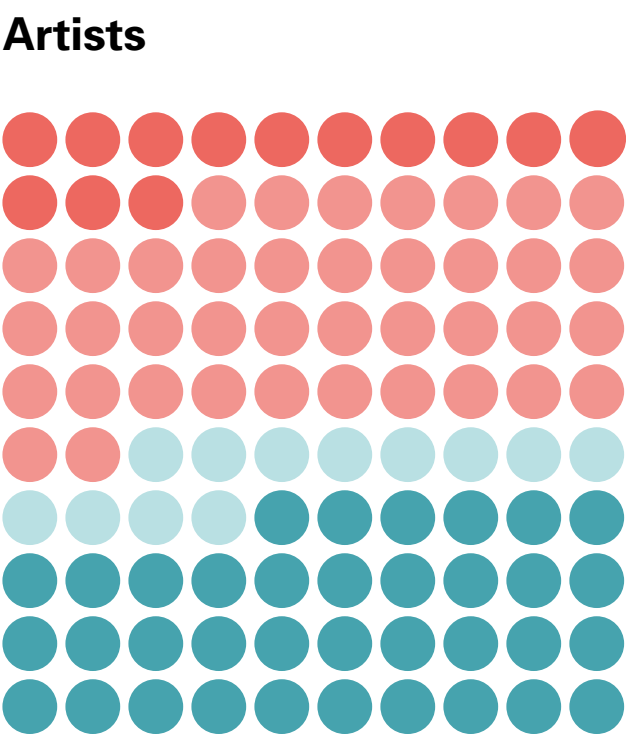


	National Portfolio Organisation: Permanent staff		National Portfolio Organisation: Contractual staff		National Portfolio Organisation: Voluntary staff	
LGBTQ+	<div><div></div></div>	11%	<div><div></div></div>	12%	<div><div></div></div>	5%
Heterosexual/ straight	<div><div></div></div>	63%	<div><div></div></div>	40%	<div><div></div></div>	28%
Prefer not to say	<div><div></div></div>	10%	<div><div></div></div>	12%	<div><div></div></div>	6%
Not known	<div><div></div></div>	16%	<div><div></div></div>	37%	<div><div></div></div>	63%

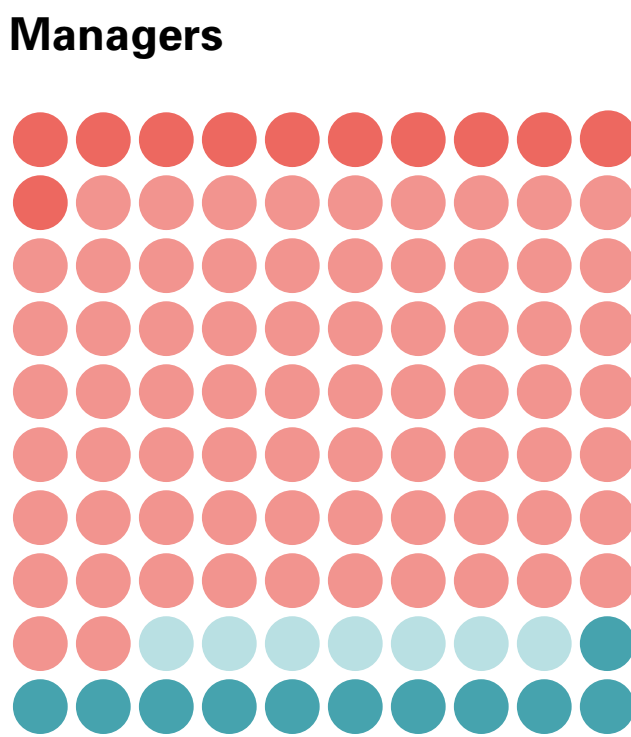
Sexual orientation representation by job level

Sexual orientation of staff at different job levels, National Portfolio Organisations: All paid staff (2020-21)

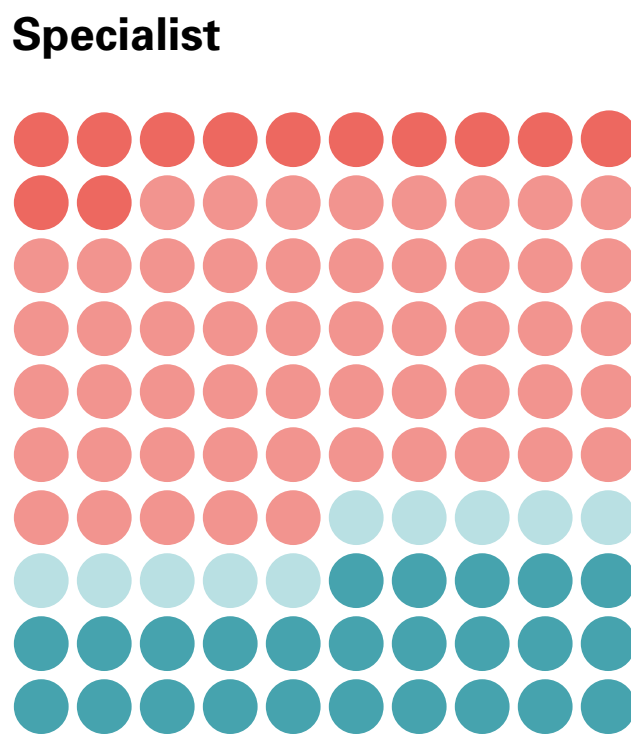
LGBTQ+ Heterosexual/straight Prefer not to say Not known



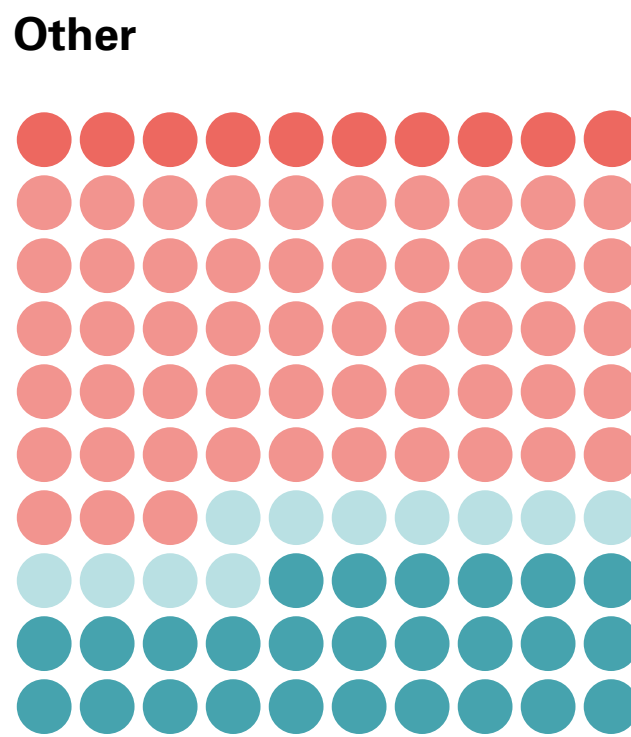
LGBTQ+	13%
Heterosexual/straight	39%
Prefer not to say	12%
Not known	36%



LGBTQ+	11%
Heterosexual/straight	71%
Prefer not to say	7%
Not known	11%



LGBTQ+	12%
Heterosexual/straight	53%
Prefer not to say	10%
Not known	25%



LGBTQ+	10%
Heterosexual/straight	53%
Prefer not to say	10%
Not known	26%



Totals			
LGBTQ+	Heterosexual/straight	Prefer not to say	Not known
12%	48%	11%	29%

Socio-economic background

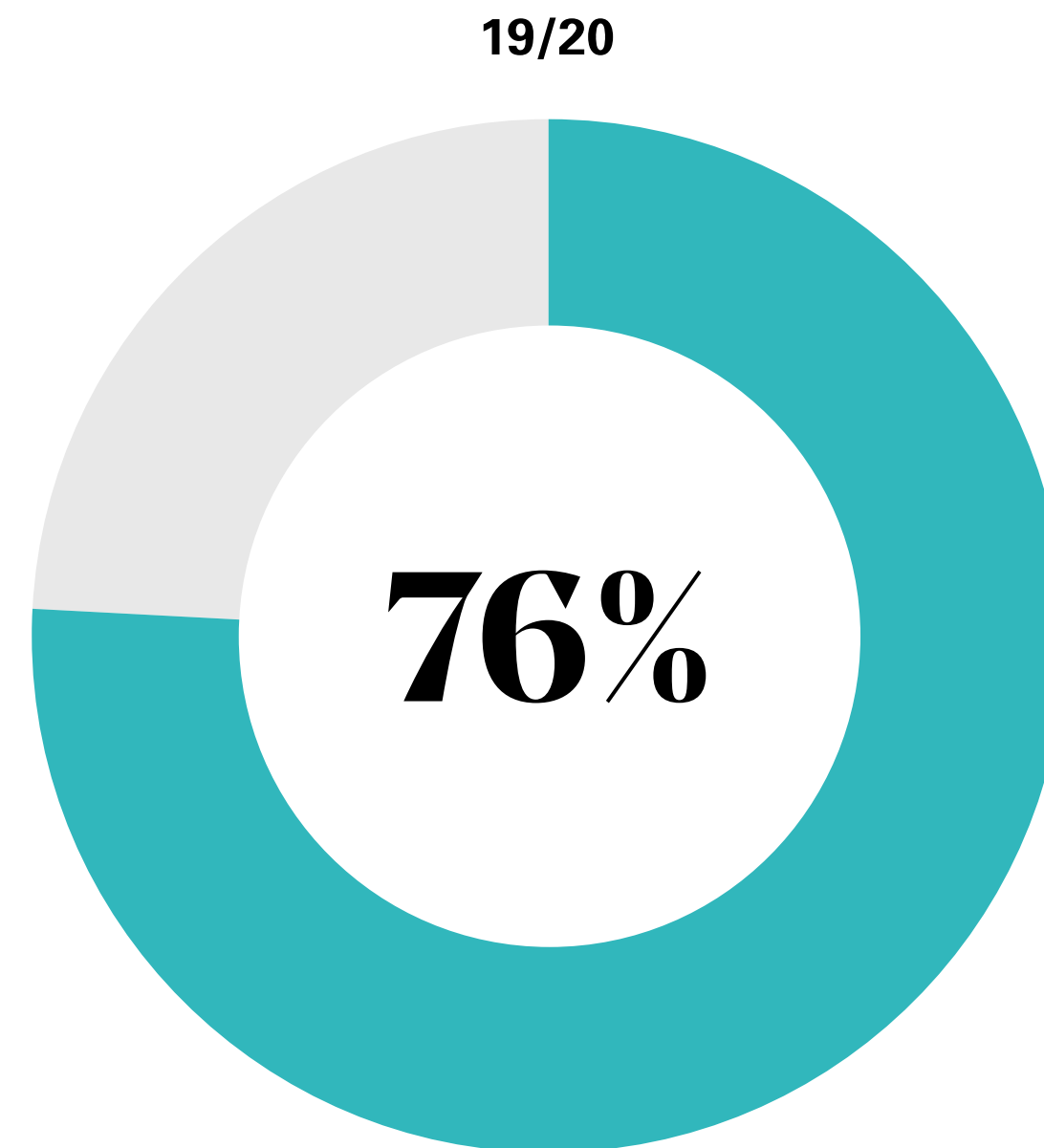
We began asking our National Portfolio Organisations to voluntarily provide data on the socio-economic background of their permanent members of staff as part of this current investment round.

Over the last two reporting periods there has been a rise in both the number of organisations making returns and the proportion of staff they are providing information about. This suggests that organisations are working this reporting into their daily monitoring. The voluntary nature of these returns gives a good indication of the importance of socio-economic background to the sector.

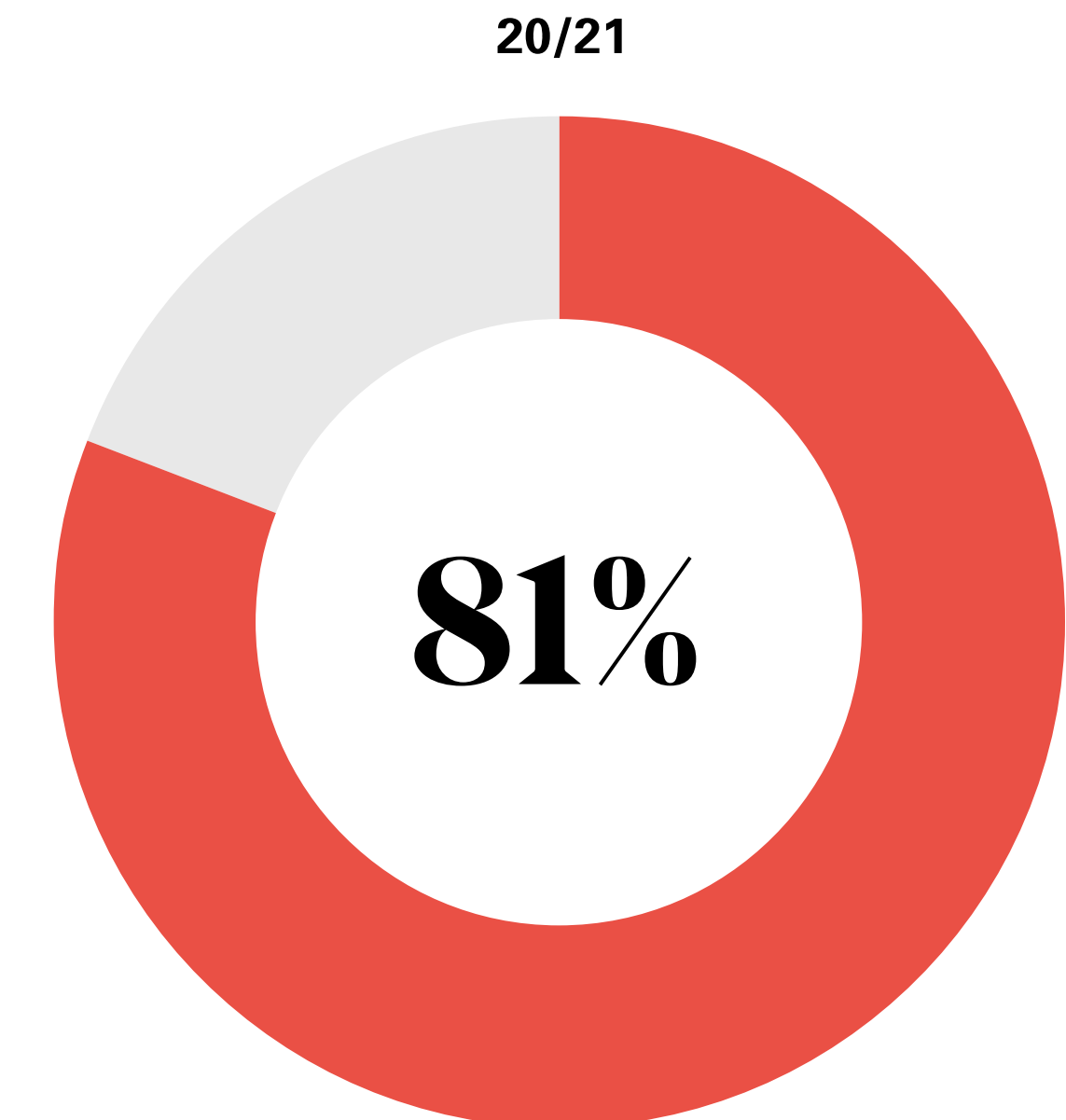
The question we ask gathers data on the occupation of the highest income earner in the household when the member of staff was aged 14.

The answer allows us to equate with the following commonly understood social indicators:

- A – Higher managerial, administrative or professional
- B – Intermediate managerial administrative or professional
- C1 – Supervisory or clerical or junior management
- C2 – Skilled manual workers
- D – Semi and unskilled manual workers
- E – Casual or lowest grade workers, pensioners and those dependent on the welfare state for their income.



of NPOs returned data on **55%** of their permanent staff in relation to socio-economic background.



of NPOs returned data on **61%** of their permanent staff in relation to socio-economic background.

Both years show roughly a 3rd of respondents coming from each background (cumulative A and B, C1 and C2, D and E).

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](#).

This data has previously been published with a one-year lag. Going forward, this will no longer be the case. So this year, two datasets, one for 2019/20 and 2020/21, are being published together.

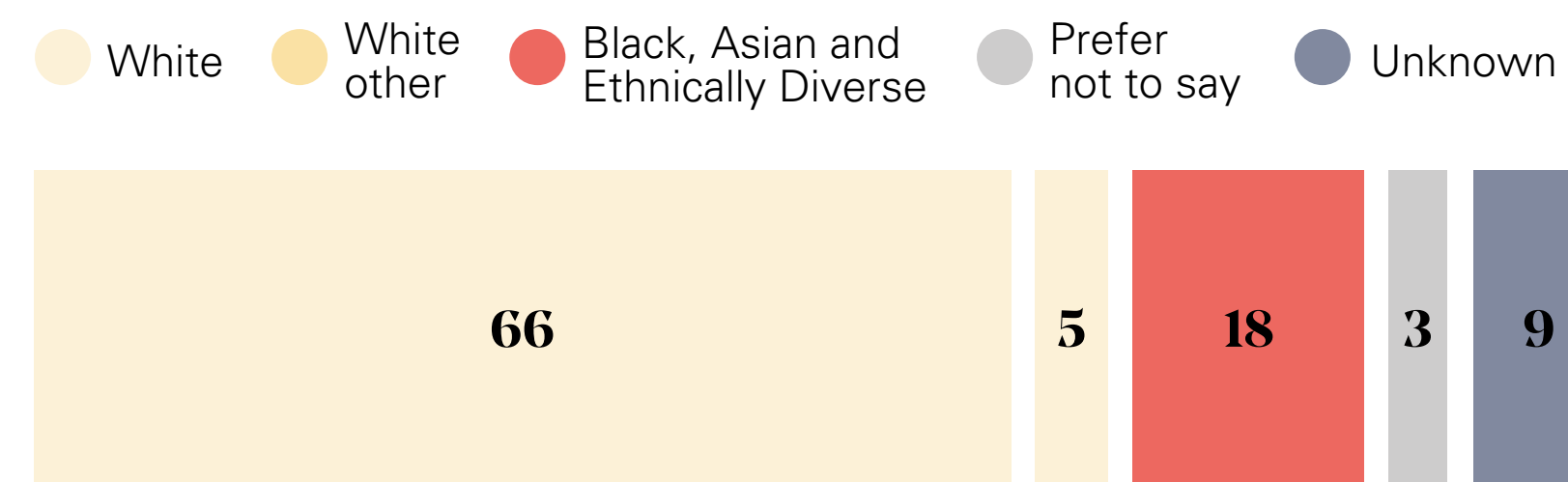


Boards

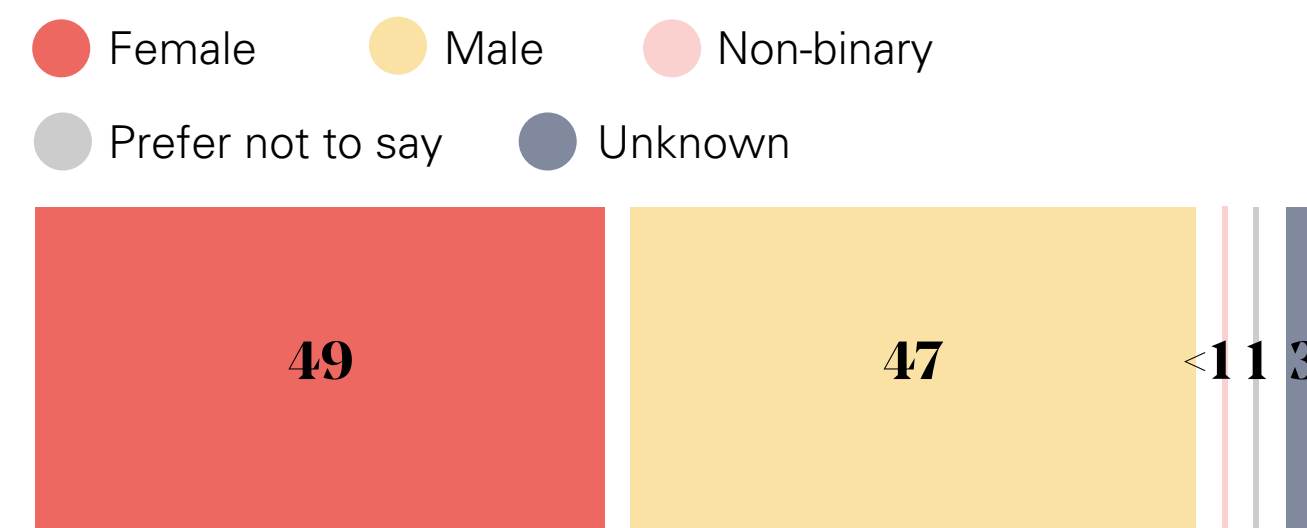
The following data contains aggregate figures for all NPOs. In PowerBI you will be able to interrogate this data further – breaking down the Board data for NPOs against Discipline, Arts Council Area and Bands [here](#).



Ethnicity (2020/21) (percentage)



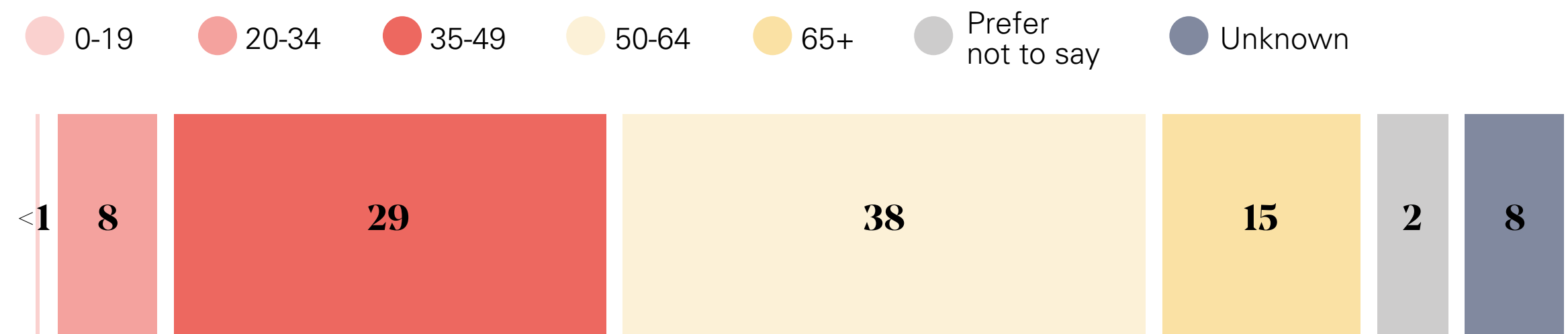
Gender (2020/21) (percentage)



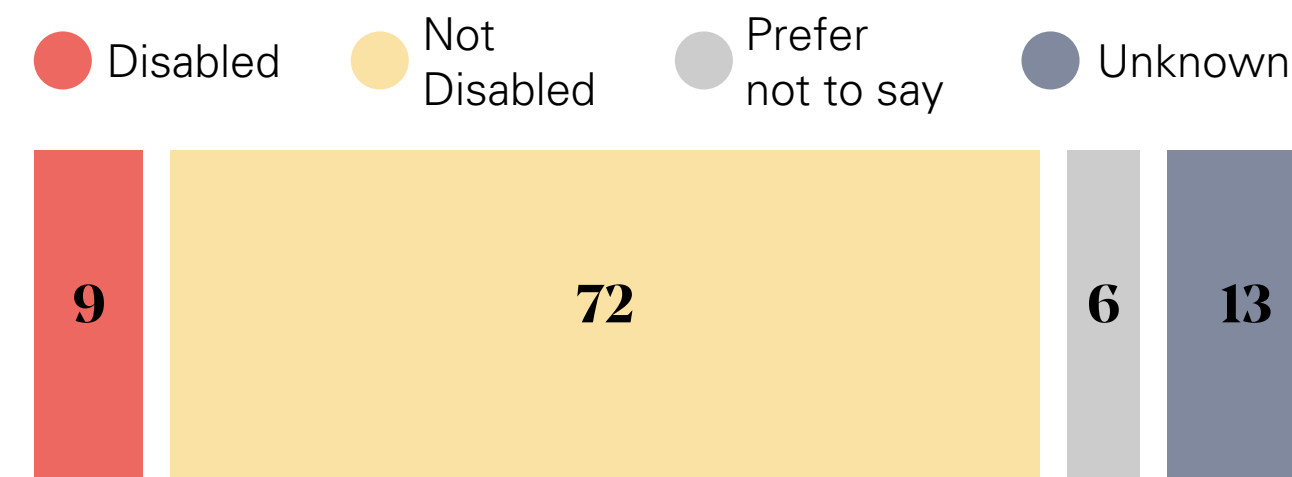
Boards



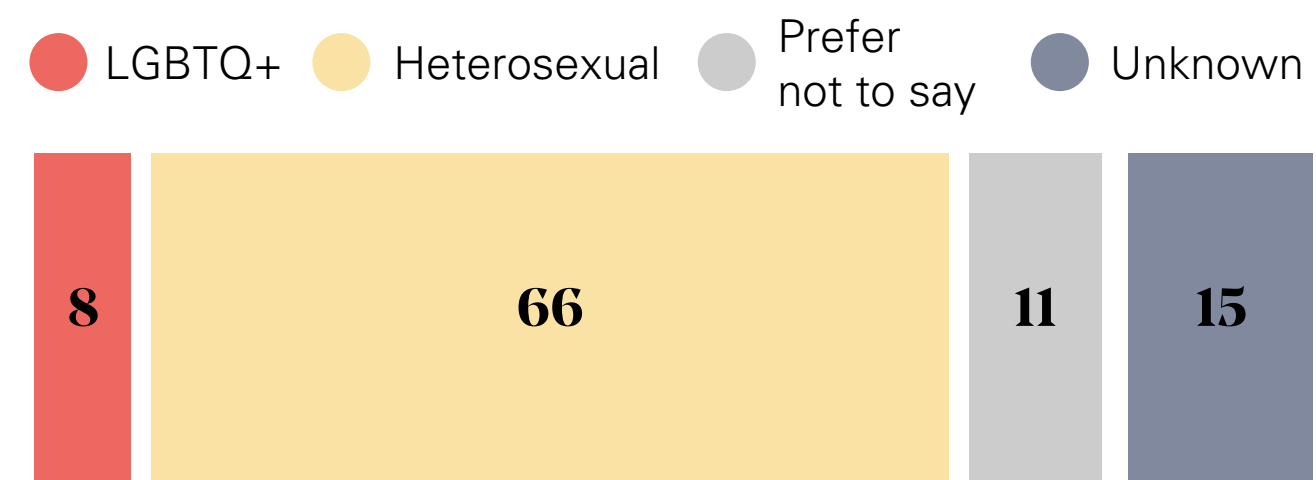
Age (2020/21) (percentage)



Disability (2020/21) (percentage)



Sexual orientation (2020/21) (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 (NLPG) and Developing your Creative Practice (DYCP)

Both of our open funding programmes – National Lottery Project Grants, open to both individuals and organisations, and Developing your Creative Practice, which helps cultural and creative practitioners looking to focus on their development – were suspended for several months in 2020. This was to concentrate both our funds and efforts on supporting individuals and organisations affected by the impact of the pandemic on the sector. It means all closed National Lottery Project Grants applications from that period are recorded as rejected in the following data. You can interrogate the data further in the powerBI [here](#).

Black, Asian and Ethnically Diverse 2020/21

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

Rate of successful applications to:

NLPG



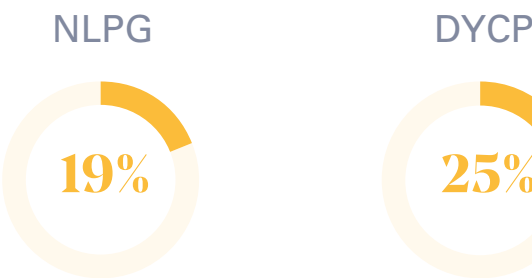
DYCP



All programmes



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



Female 2020/21

- Total % successful applicants
- % of successful female applicants

Rate of successful applications to:

NLPG



DYCP



All programmes



Values of grants awarded to female applications



Note: The demographic percentage is showing the success rate of those specific applications, not of the whole.

National Lottery Project Grants (NLPG) and Developing your Creative Practice (DYCP)



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

Disabled 2020/21

- Total % successful applicants
- % of successful Disabled applicants

Rate of successful applications to:

NLPG



DYCP



All programmes



Values of grants awarded to Disabled applications



LGBTQ+ 2020/21

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

Rate of successful applications to:

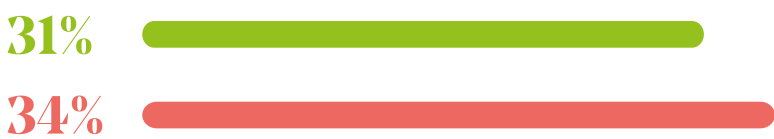
NLPG



DYCP



All programmes



Values of grants awarded to LGBTQ+ applications



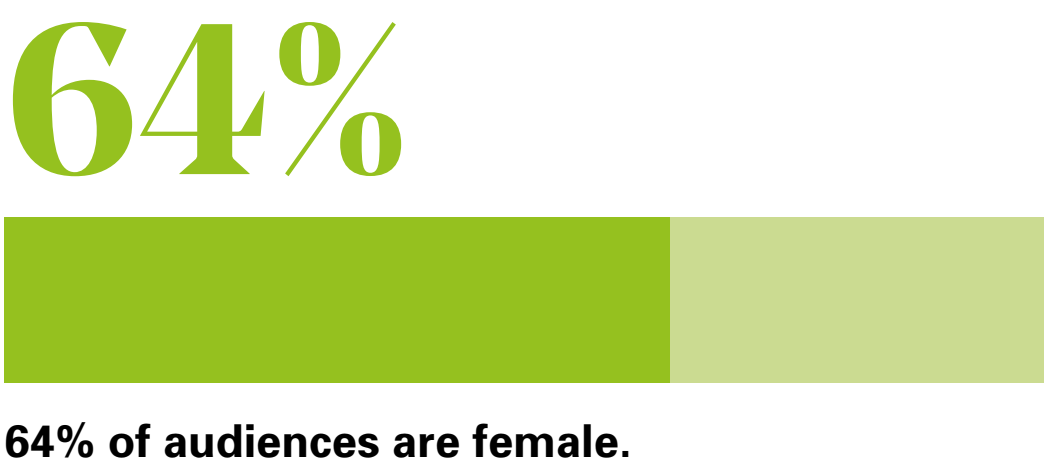
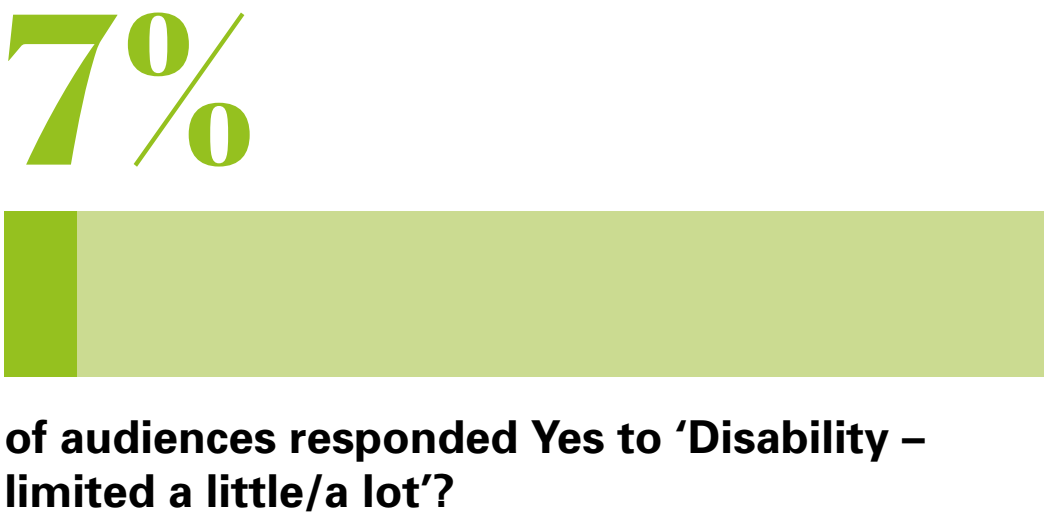
Audiences

Since the start of this investment round in 2018, all organisations we invest in through the National Portfolio are required to use Audience Finder. This is to capture and share information with us around 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 were in place during this reporting period.

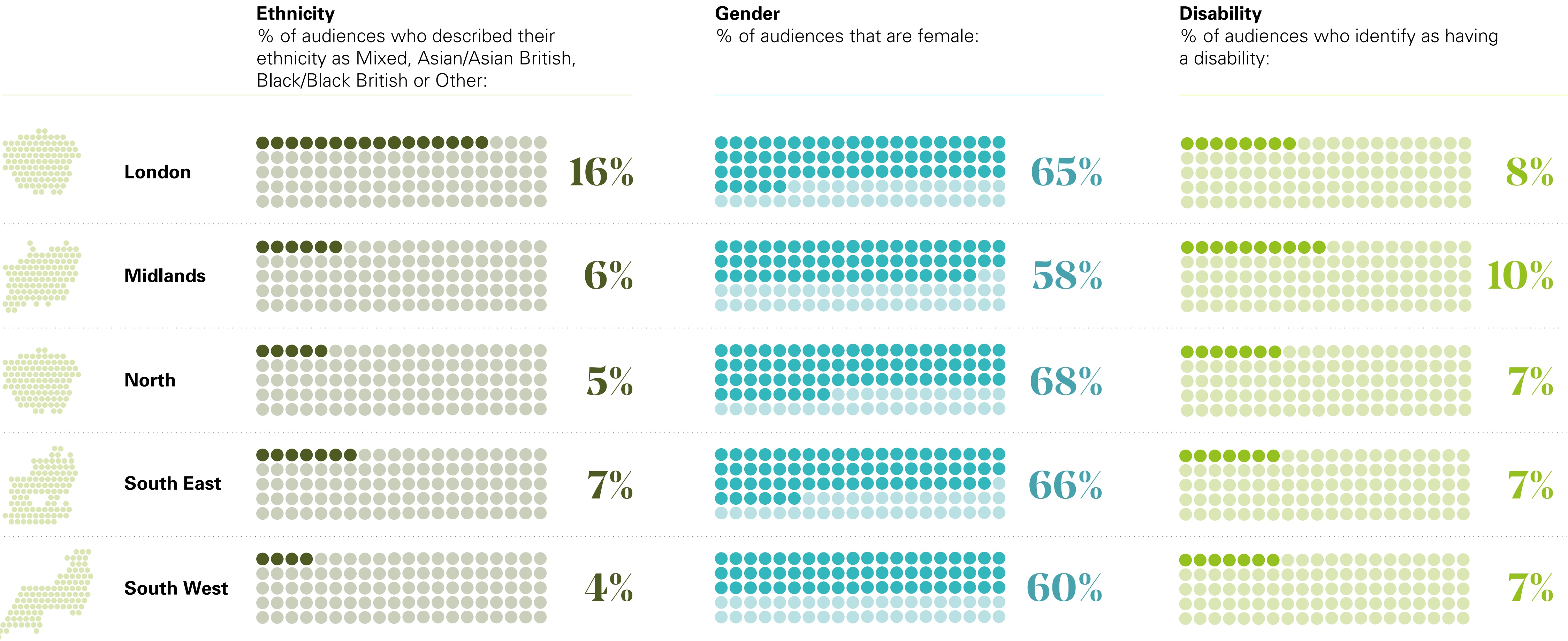
The requirement for providing audience data was suspended for the 2019/20 collection due to the impact of the pandemic. The condition was reinstated for the 2020/21 data collection but a flexible approach for its provision was taken because of the ongoing impact of Covid-19 on the organisations we invest in.

As a result, we are presenting the data as standalone for 2020/21. As with workforce, and for similar reasons, we are not presenting data on the small number of library organisations we invest in.



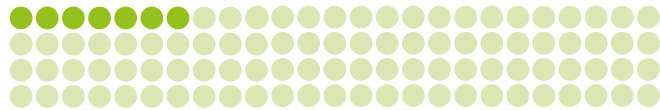


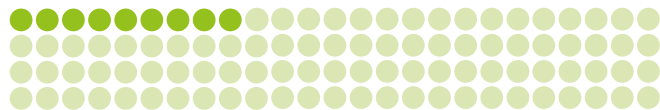















	National Average
Age	
16-24	5%
25-34	12%
35-44	17%
45-54	19%
55-64	23%
65+	24%
Disability	
Yes	7%
No	90%
Prefer not to say	3%
Ethnicity	
White	92%
Mixed	2%
Asian or Asian British	3%
Black or Black British	1%
Other	1%
Gender	
Female	64%
Male	35%
In another way	1%



Areas



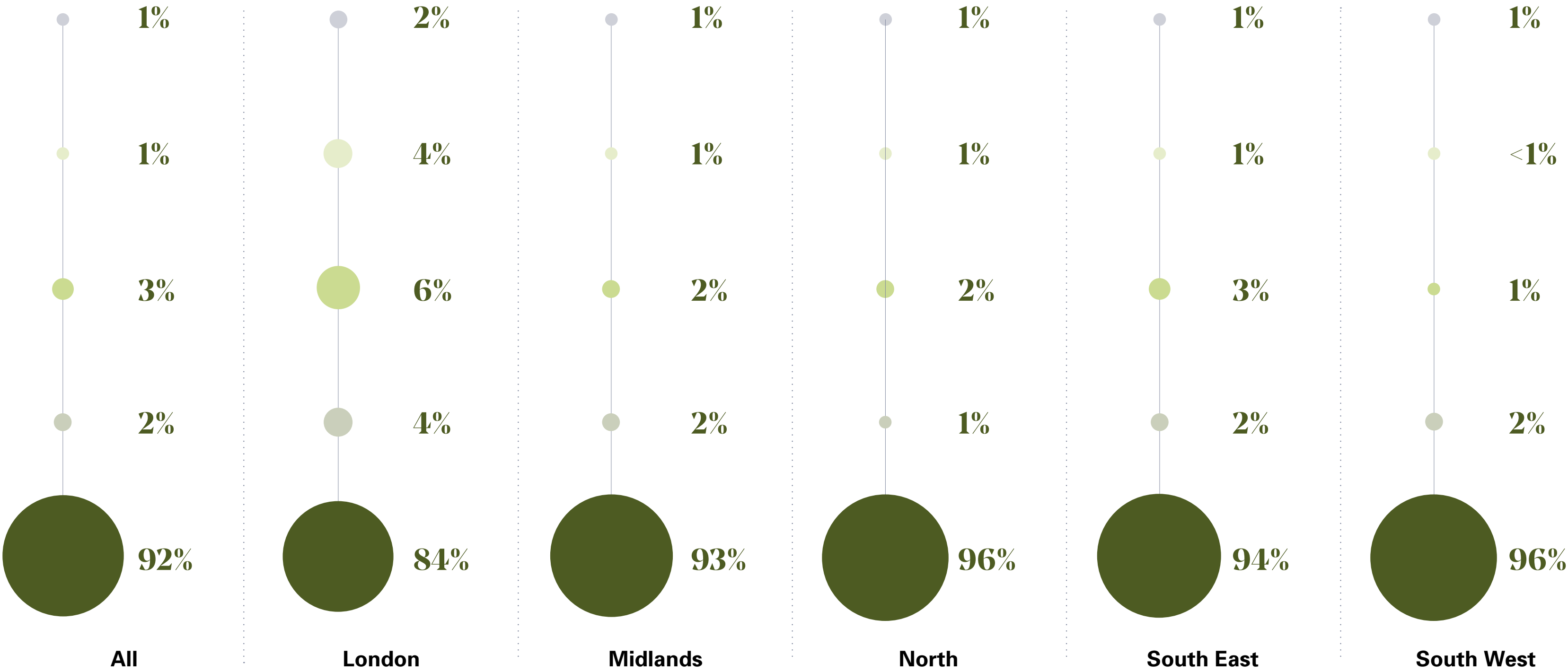
Discipline

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	 8%	 71%	 7%
Dance	 9%	 80%	 9%
Literature	 10%	 82%	 16%
Museums	 8%	 60%	 8%
Music	 2%	 52%	 7%
Theatre	 7%	 70%	 7%
Visual Arts	 10%	 67%	 6%

Areas

Ethnicity

White Mixed Asian or Asian British Black or Black British Other



Disability

	Yes	No	Prefer not to say
All	7%	90%	3%
London	8%	89%	4%
Midlands	10%	87%	4%
North	7%	91%	2%
South East	7%	90%	3%
South west	7%	90%	2%

Areas

Gender



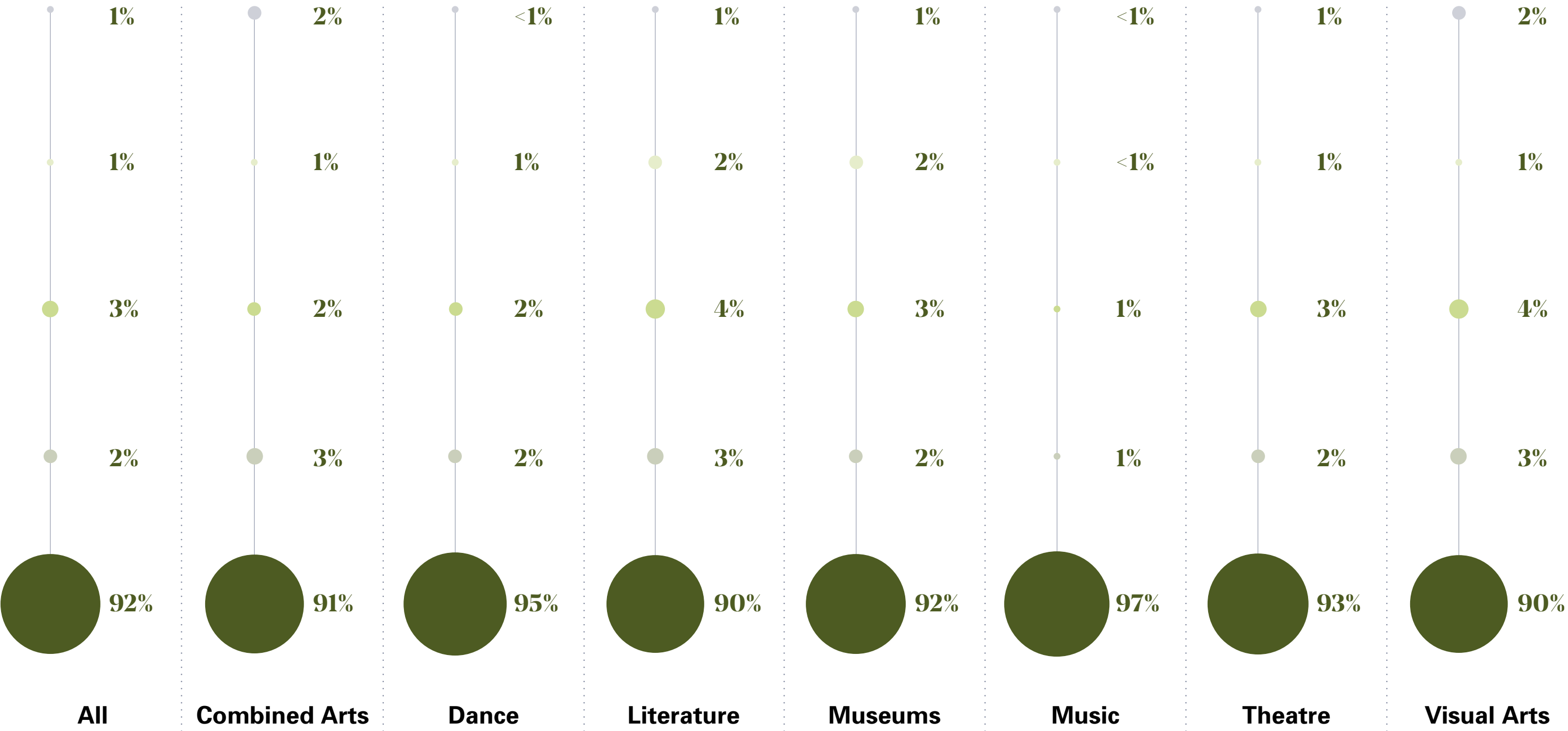
Age

	All	London	Midlands	North	South East	South West
16-24	5%	4%	8%	6%	4%	3%
25-34	12%	17%	11%	12%	10%	9%
35-44	17%	23%	16%	18%	14%	14%
45-54	19%	21%	18%	20%	16%	20%
55-64	23%	20%	23%	24%	24%	27%
65+	24%	16%	23%	20%	32%	28%

Disciplines

Ethnicity

White Mixed Asian or Asian British Black or Black British Other

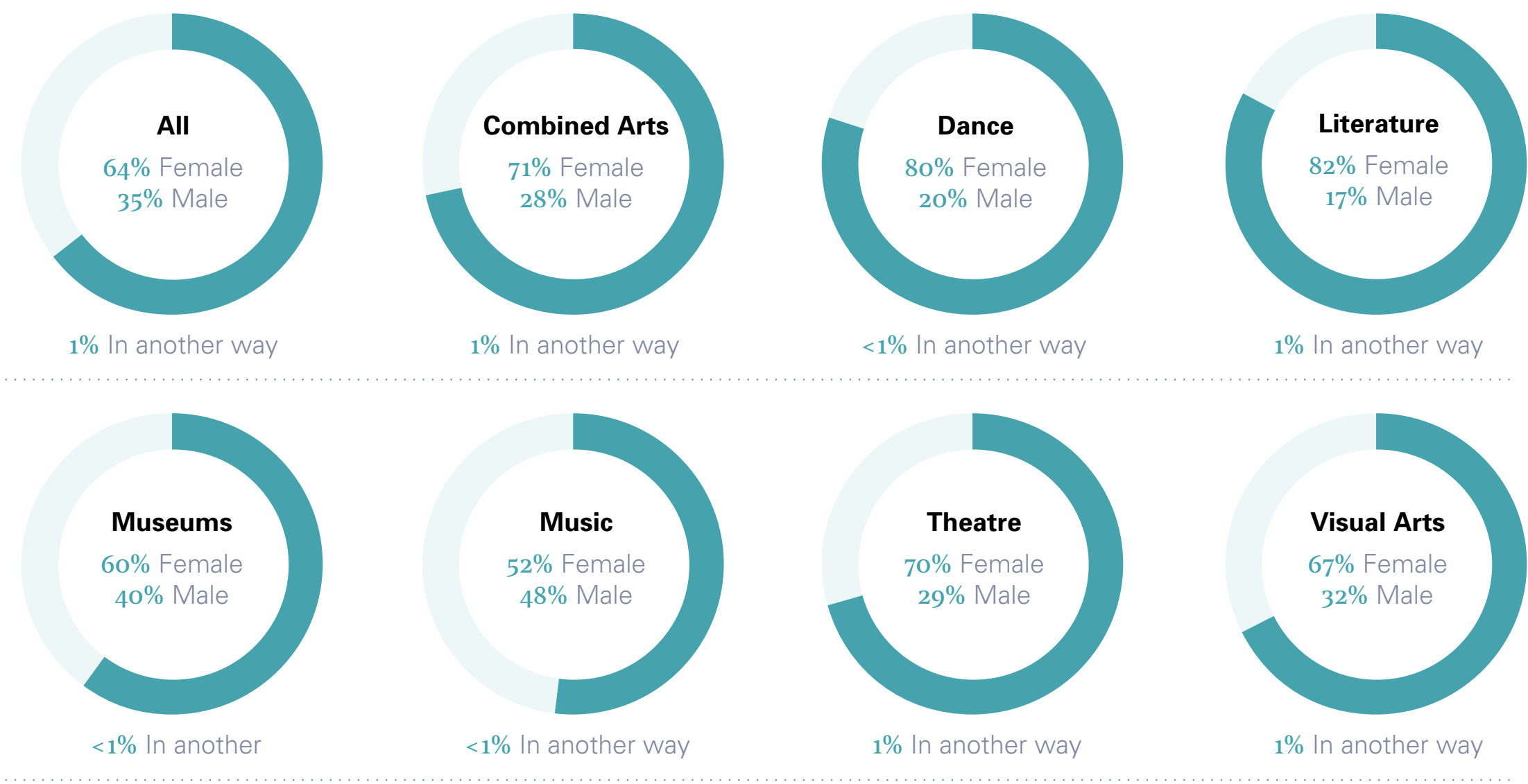


Disability

	Yes	No	Prefer not to say
All	7%	90%	3%
Combined Arts	7%	91%	2%
Dance	8%	85%	6%
Literature	16%	79%	4%
Museums	8%	90%	3%
Music	7%	91%	2%
Theatre	7%	90%	3%
Visual Arts	6%	90%	3%

Disciplines

Gender



Age

	All	Combined Arts	Dance	Literature	Museums	Music	Theatre	Visual Arts
16-24	5%	7%	2%	4%	5%	3%	5%	6%
25-34	12%	30%	6%	10%	12%	4%	11%	15%
35-44	17%	23%	9%	27%	20%	5%	15%	16%
45-54	19%	10%	20%	21%	19%	10%	20%	18%
55-64	23%	16%	25%	23%	23%	27%	24%	22%
65+	24%	14%	40%	16%	21%	51%	24%	24%

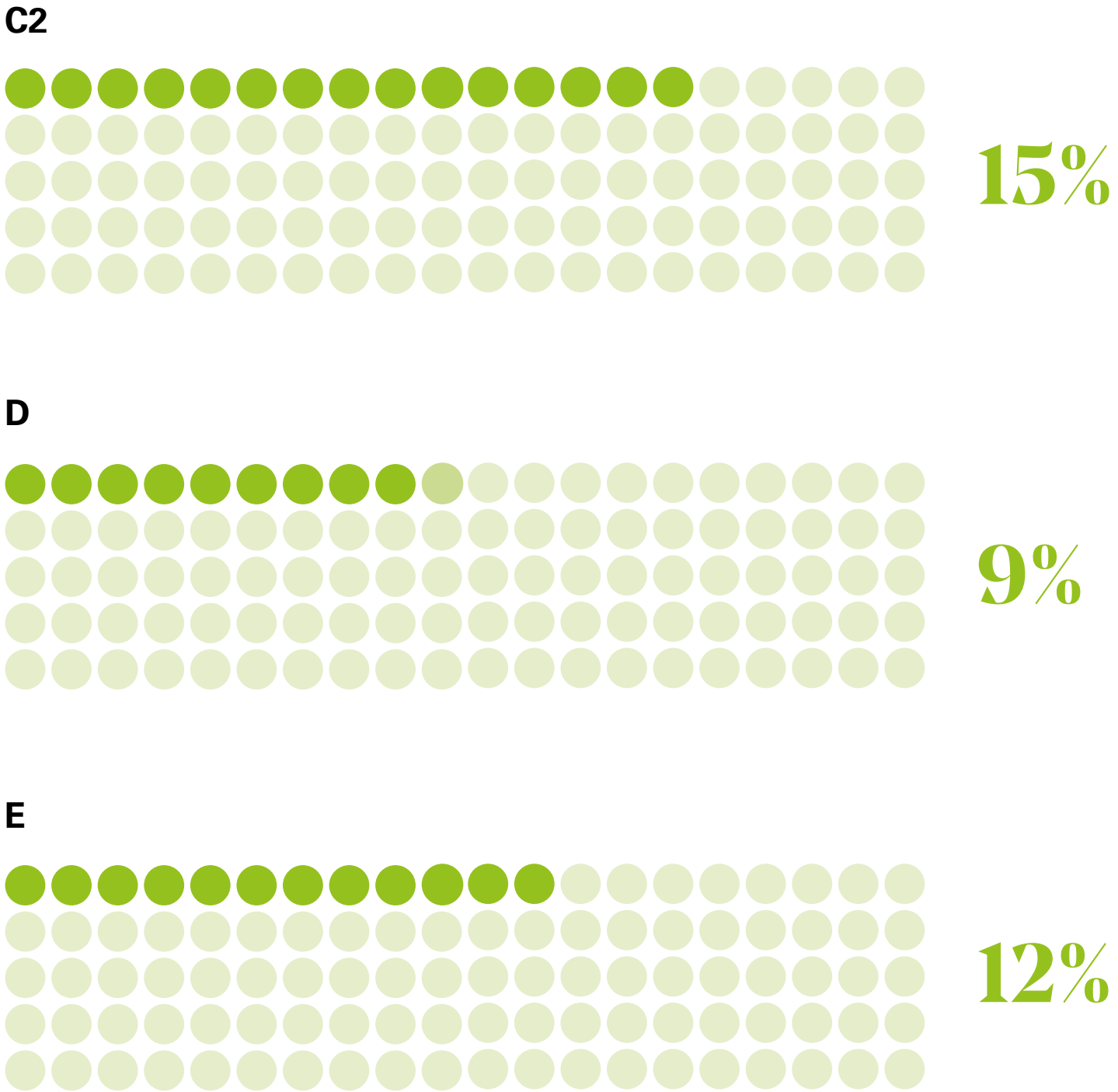
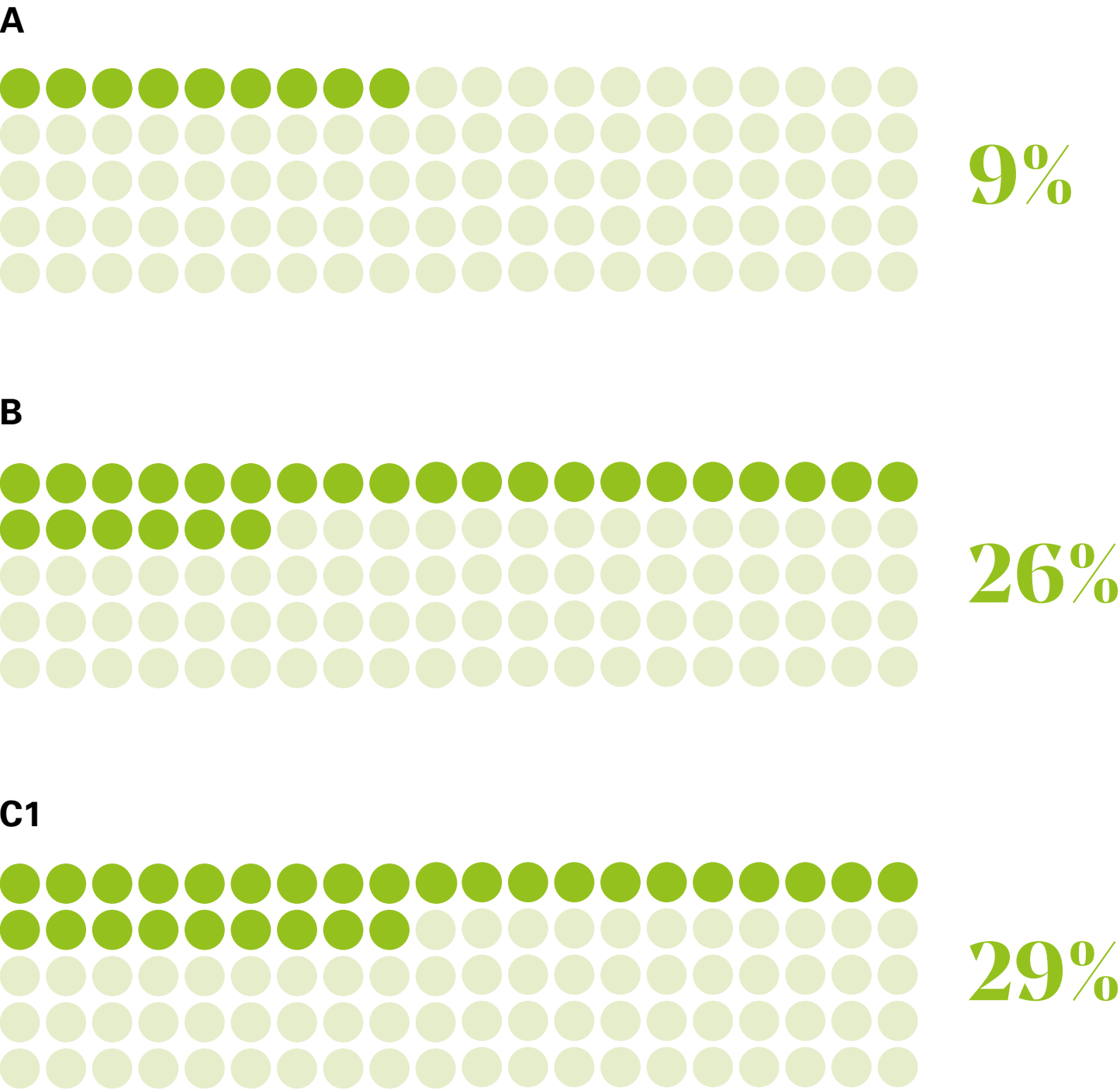
Audiences: social grade

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

Approximated National social grade

A	Higher managerial, administrative or professional
B	Intermediate managerial, administrative or professional
C1	Supervisory or clerical or junior management
C2	Skilled manual workers
D	Semi and unskilled manual workers
E	Casual or lowest grade workers, pensioners and those dependent on the welfare state for their income.

% of total



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

Staff who are Black, Asian, and Ethnically Diverse made up 14.3 % of our workforce in 2020/21. That compares to 12% in 2019/20. The proportion of female staff in our workforce rose slightly from 66% to 67.4% over the same period.

Disabled staff accounted for 7.7% of our staff in 2020/21 compared to 7% of our staff in 2019/20. The proportion of LGBTQ+ staff members remains around 14%.

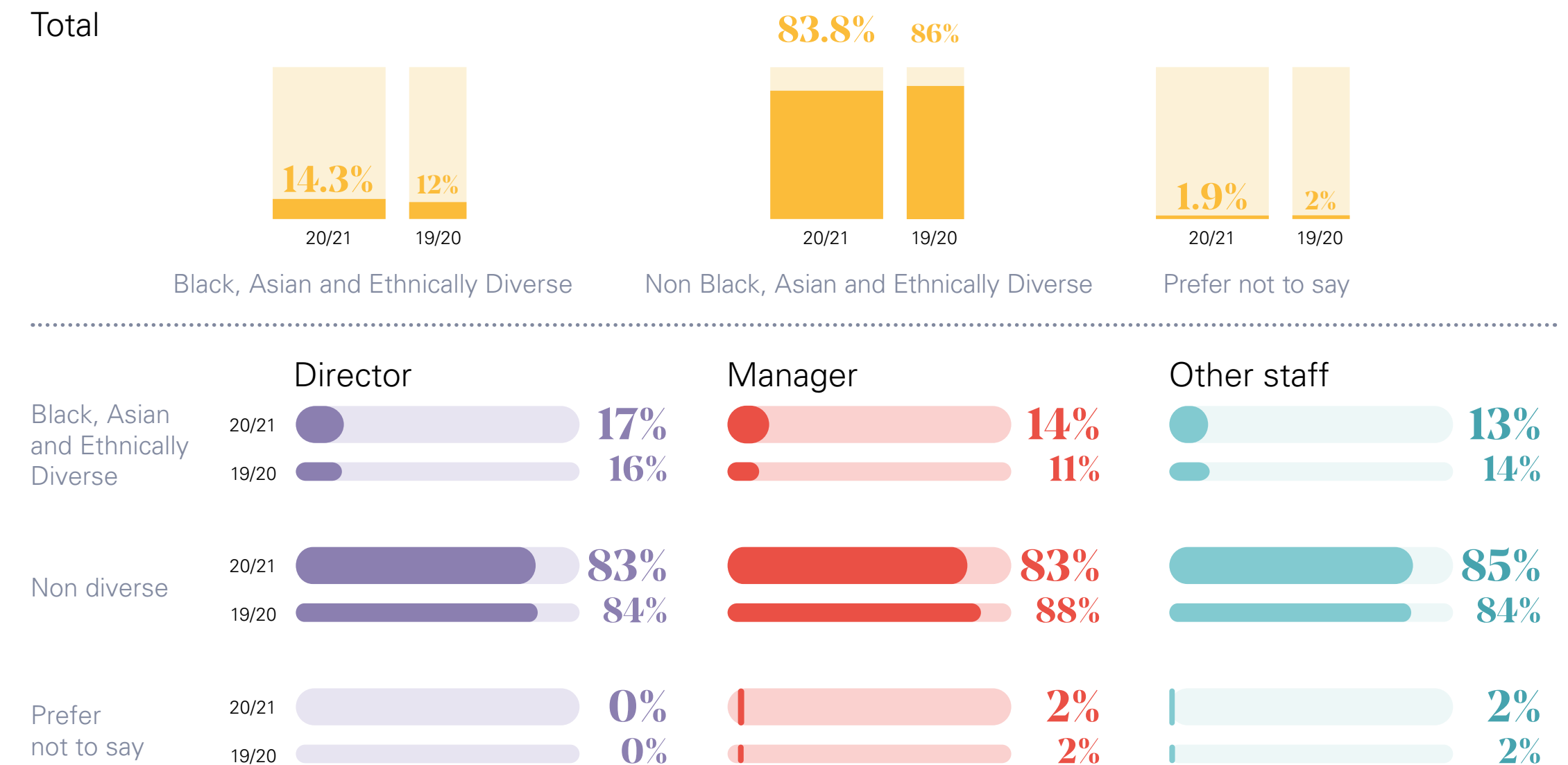
For comparison, the Office for National Statistics' percentages of working age population in England over a similar period show:

- 16.5% were Black, Asian, and Ethnically Diverse
- 50.1% were female
- 22.7% were disabled
- 2.7% were LGBTQ+



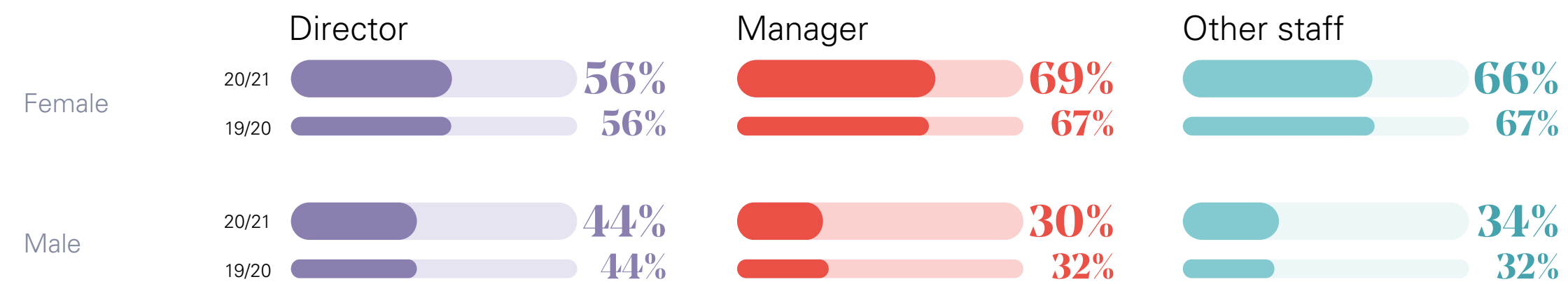
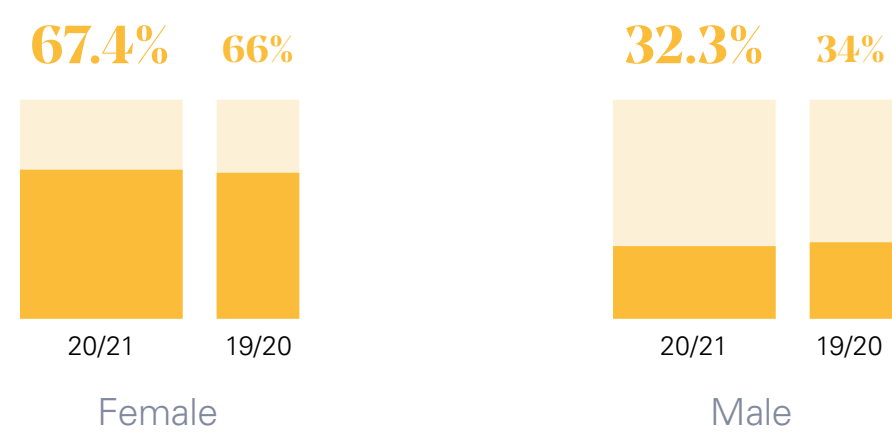
Ethnicity

Total



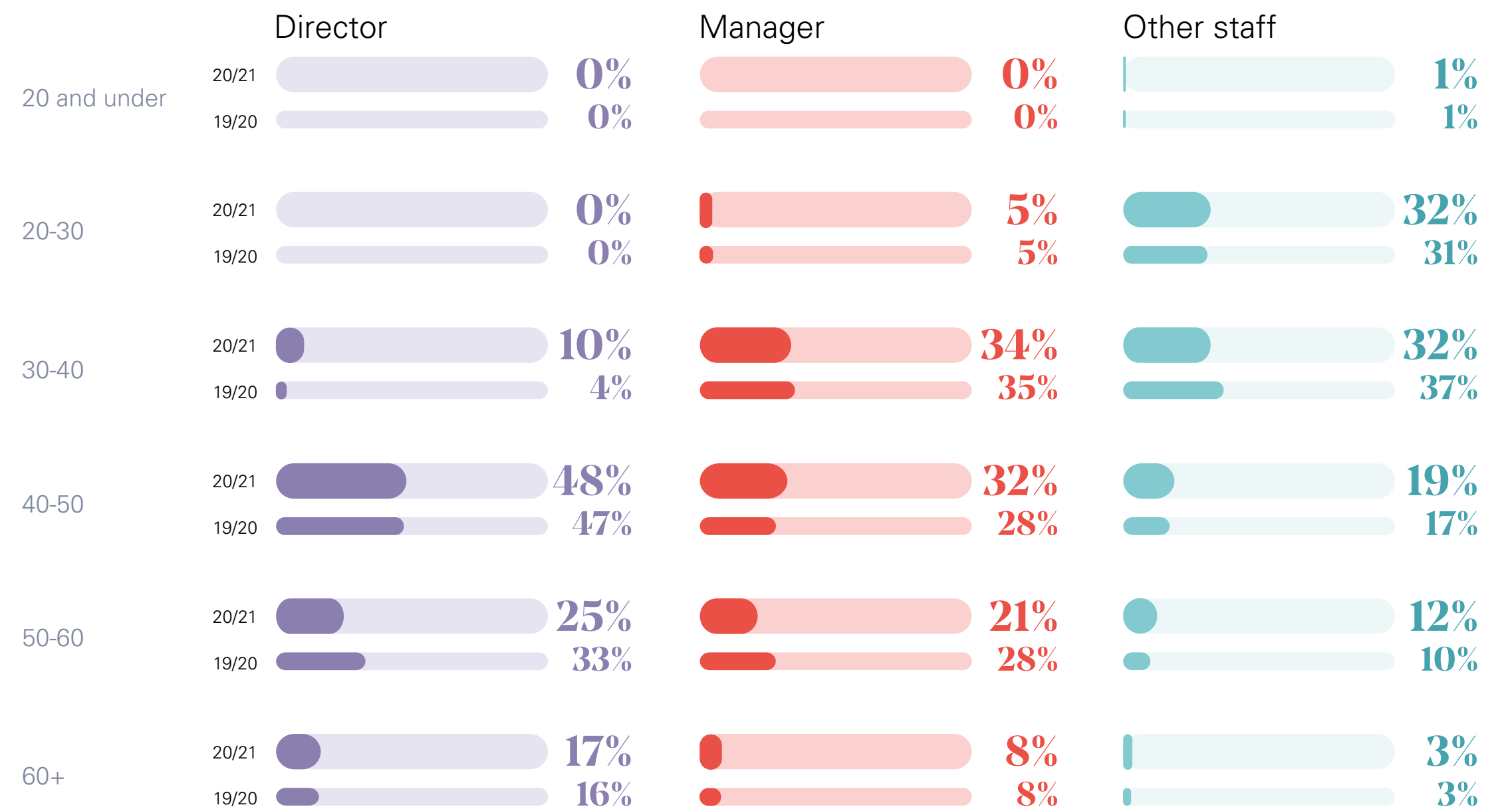
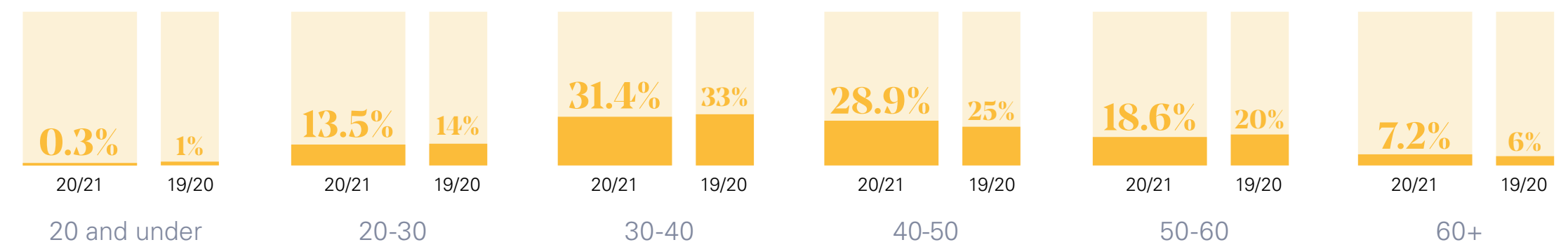
Gender

Total



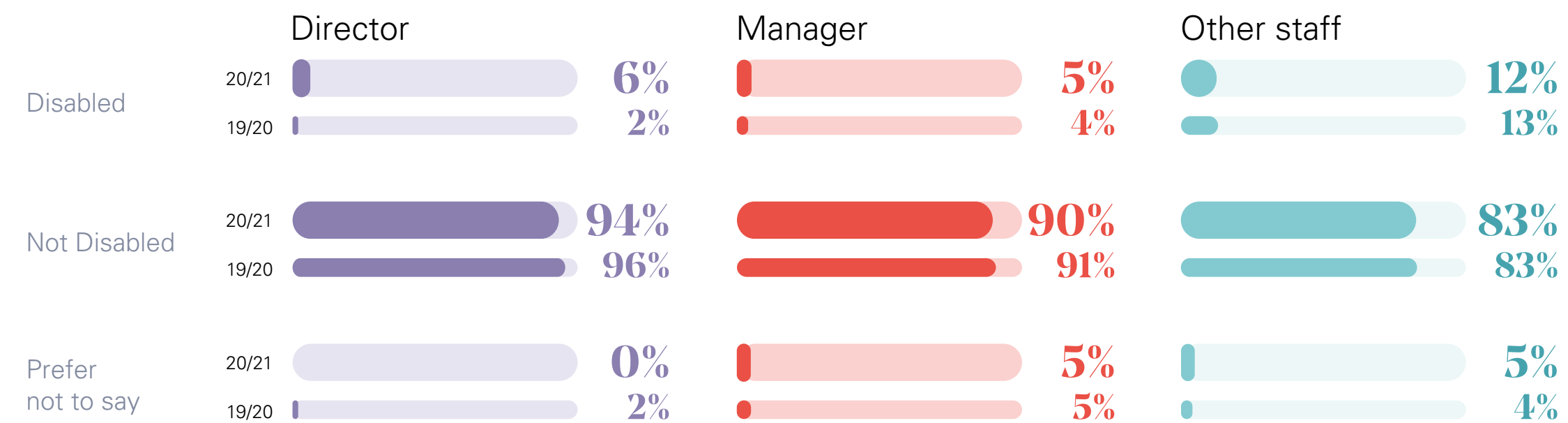
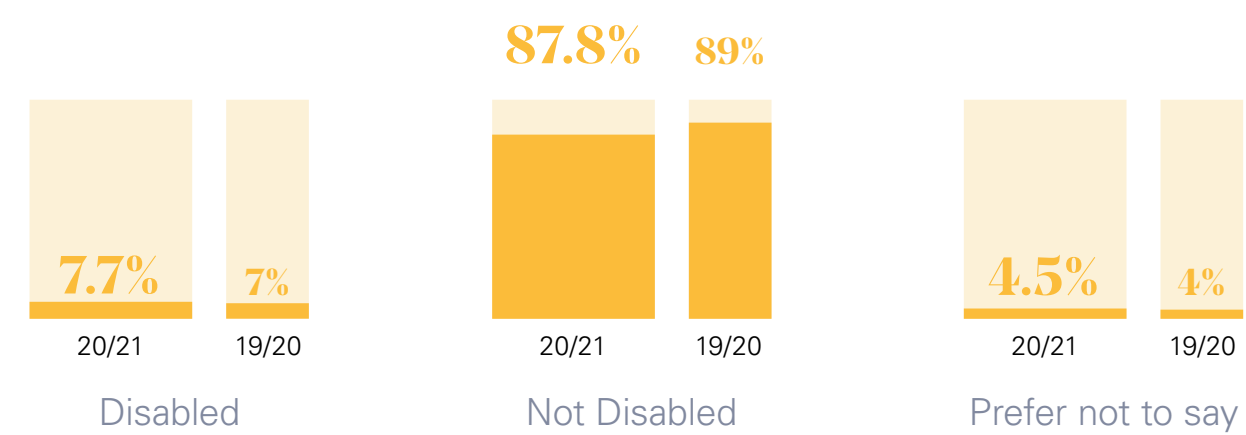
Age

Total



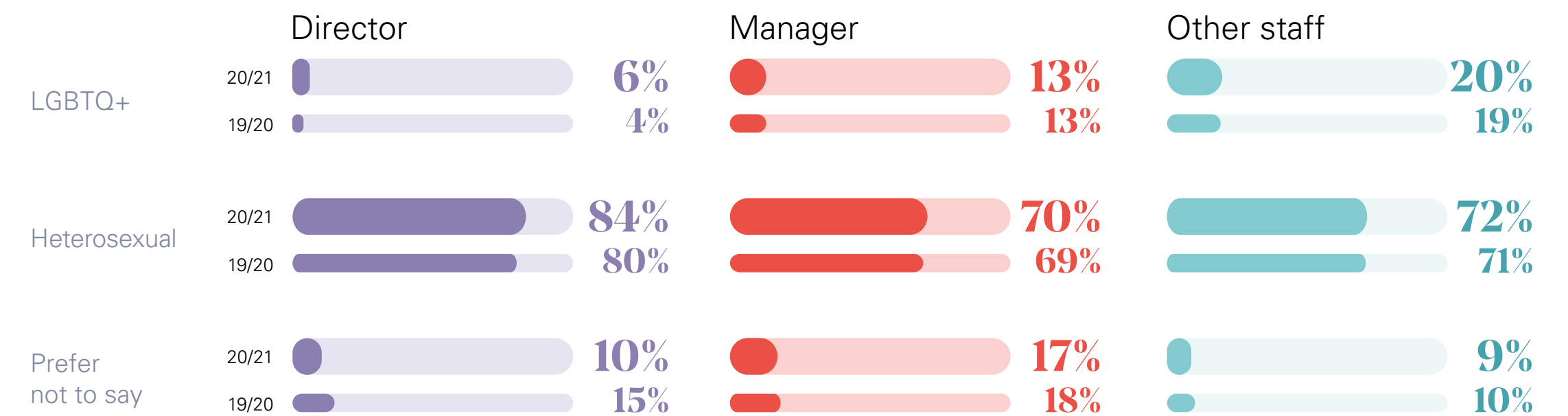
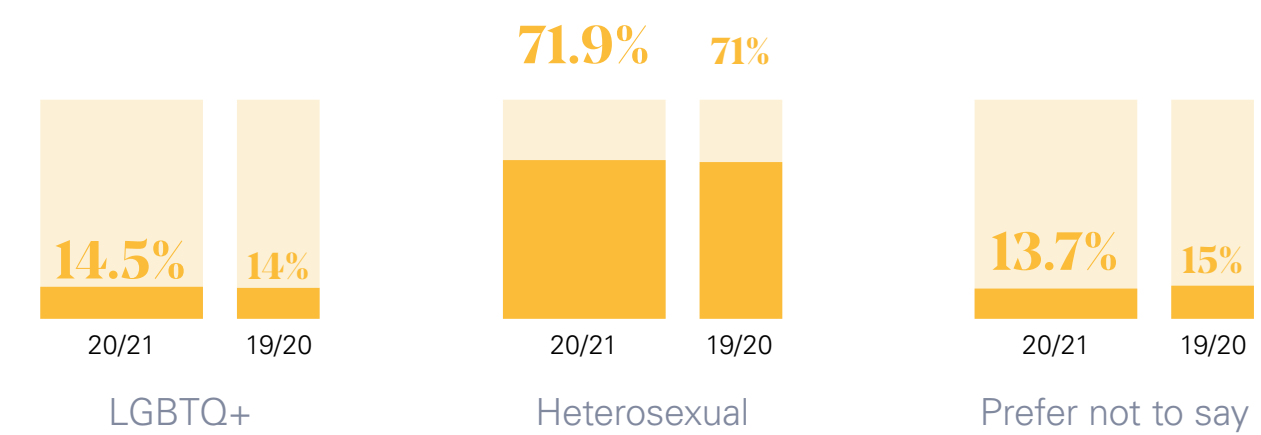
Disabled staff

Total



Sexual orientation

Total



Gender pay gap



In April 2020 our median pay gap was zero and our mean pay gap was 6%. By April 2021 the median pay gap was 1.2% and the mean pay gap had risen by 2.4% to 8.4%.

The median pay gap still reflects well on the Arts Council's pay policy of ensuring individual salaries are kept on a par with one another. By way of comparison, the Civil Service gender pay gap shows that in 2020, the median was 10.5% and the mean 9.3%, and in 2021 the median was 8.1% the mean was 8.7%.

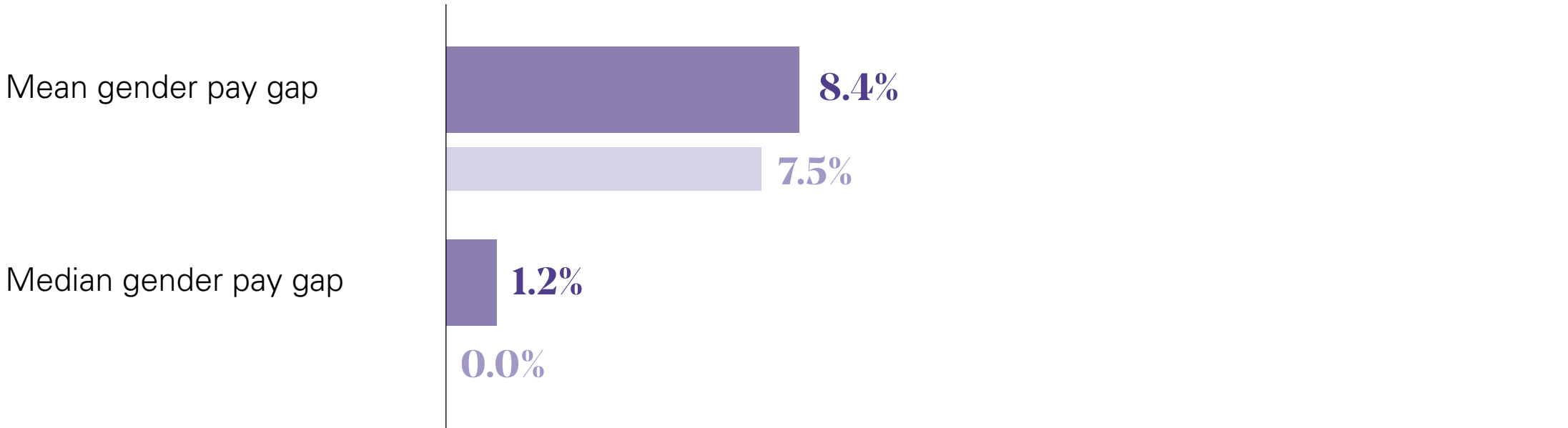
The rise in the mean gap reflects a slight rise in the number of men in more senior roles, or fourth quartile, at the same time as there being a slight increase of women employed in the organisation. This means a relatively higher proportion of senior managerial and director roles were held by men in April 2021 than in April 2020.

Bonuses were paid at a flat rate of £250 – meaning the median pay gap was zero. We do not pay a bonus to staff completing their six-month probationary period. Slightly more female than male staff fell into this category which caused a mean gap of 9.2%.

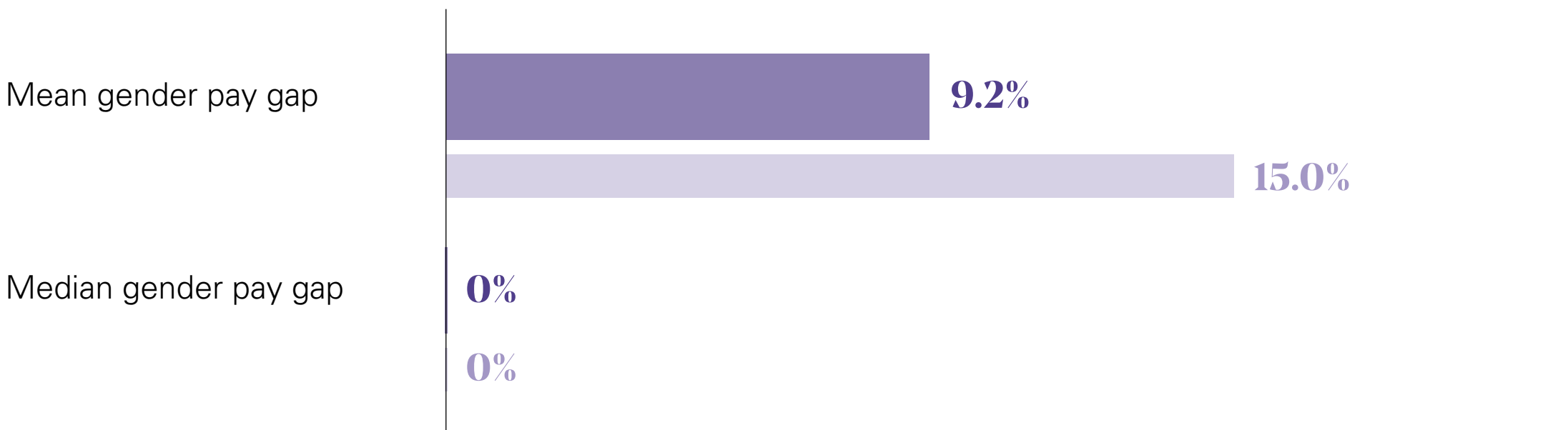
Gender pay gap analysis 2020/2021

2021 2020

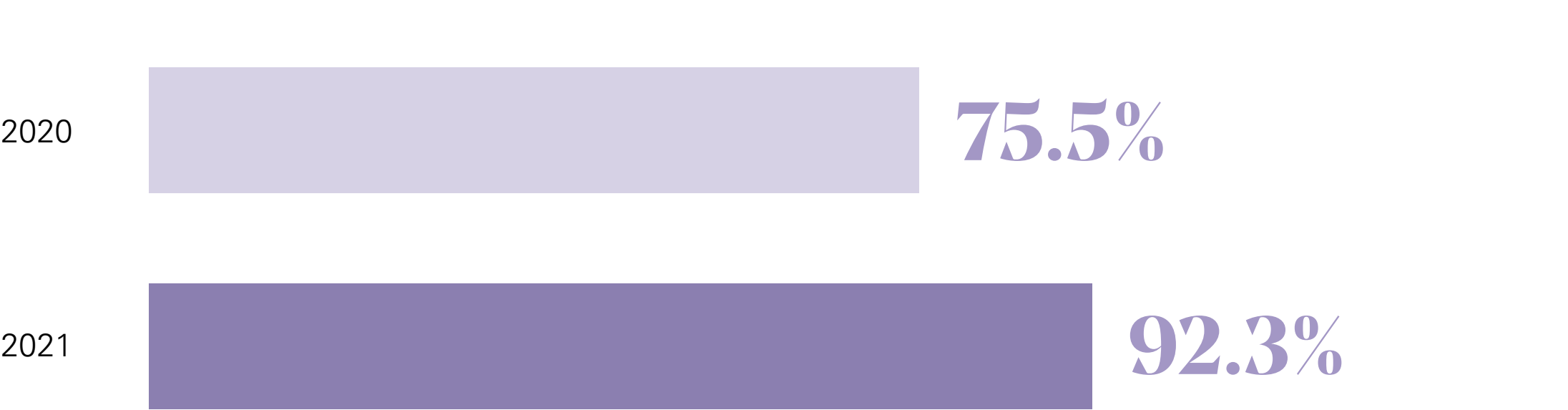
Ordinary pay



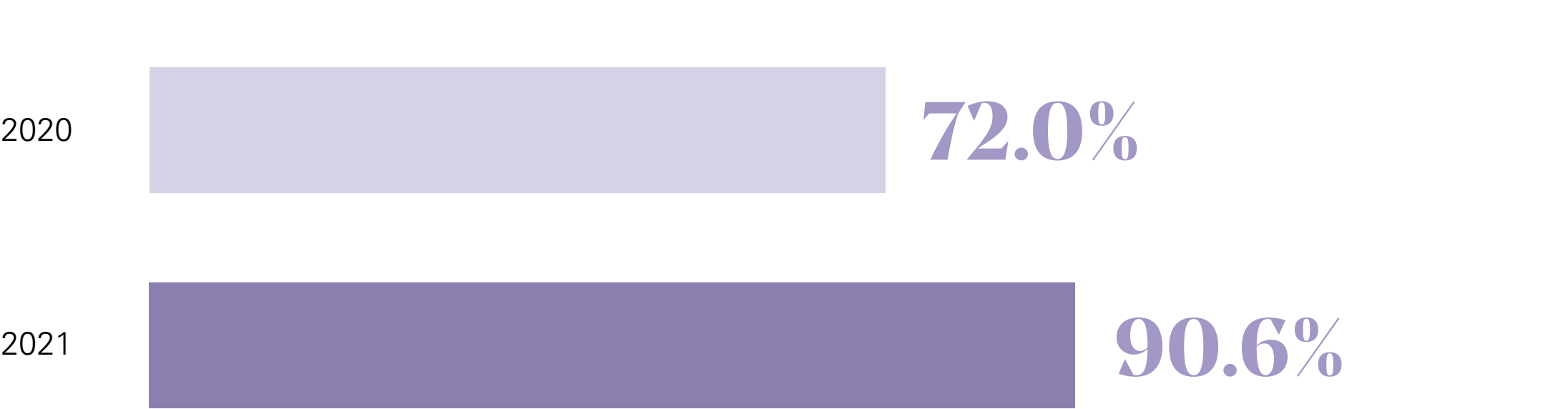
Bonus pay in the 12 months ending 31 March



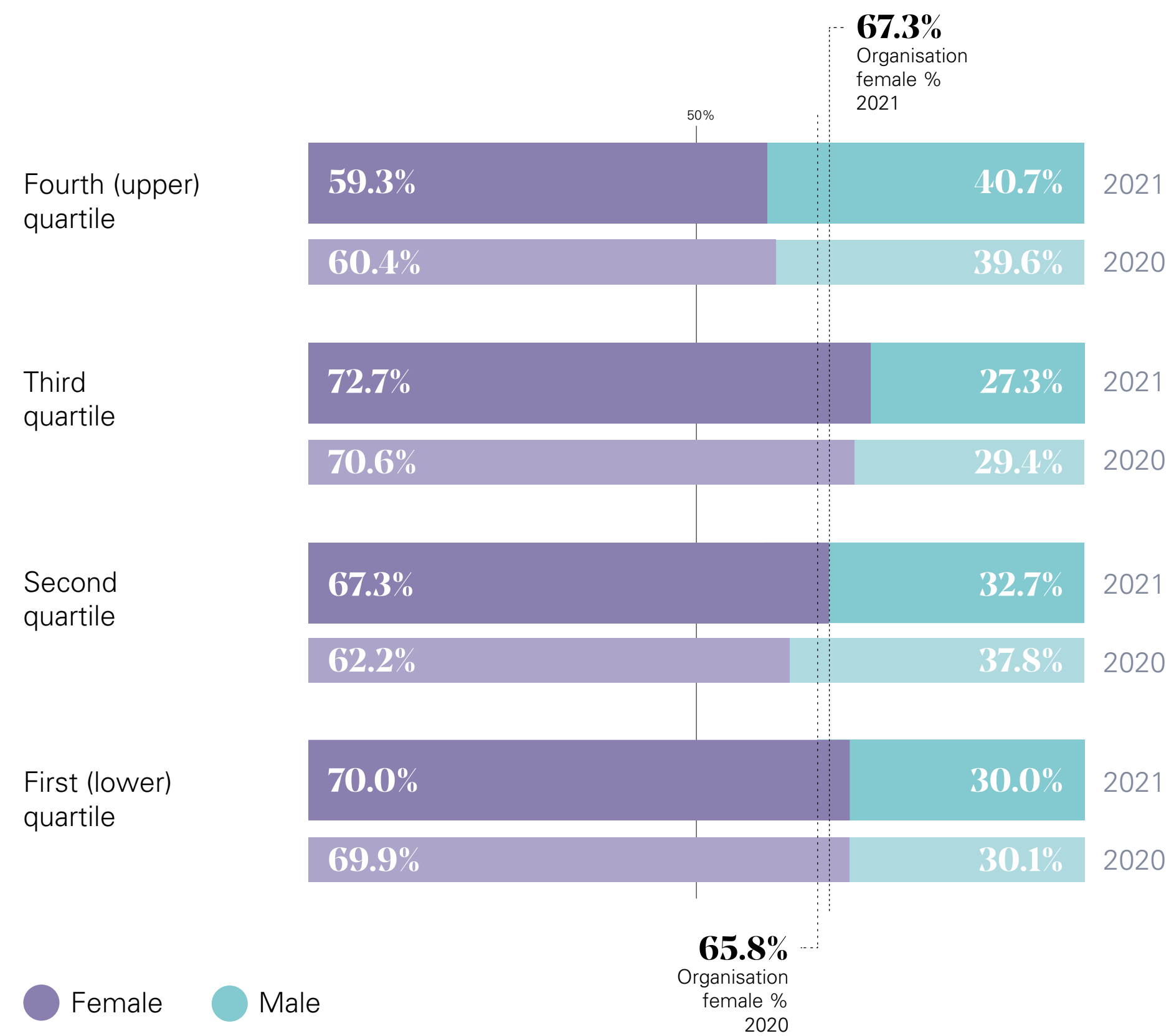
The proportion of male employees paid a bonus in the 12 months ending 31 March



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

There is no statutory requirement to report an ethnicity pay gap. There is also no statutory guidance on how to construct the dataset. We do so as part of our commitment to equality, diversity and inclusion.

We used a similar method that is used for gender pay figures. We based the calculations on those who identify as having Black, Asian, Mixed Heritage, and Ethnically Diverse backgrounds and those who identify as White British or European backgrounds.

In 2020 the mean pay gap was 0.5% and the median was 6.8%, meaning those who were from White British or European Backgrounds on average earned more.

In 2021 the mean was -0.7% and median -4.2 per cent, meaning those staff who identify as Black, Asian, and Ethnically Diverse on average were earning more.

Within the Arts Council, Black, Asian and Ethnically Diverse staff constitute a proportionally smaller group than those in the gender pay analysis. This means the pay gap figure is likely to be affected more readily by small changes in the head count.

The median gap translated to a salary difference of £210 per year for a colleague on a salary of £30,000. This resulted from Black, Asian, and Ethnically Diverse staff constituting slightly higher proportions, relative to their overall percentage of organisational headcount, of the highest two pay quartiles.

Bonuses were paid at a flat rate of £250 – meaning the median pay gap was zero. We do not pay a bonus to staff completing their six-month probationary period. Numbers of new staff who were Black, Asian and Ethnically Diverse (and who had not completed their probation period at the time of the bonus payment) created a mean gap in the data of 17.5%.



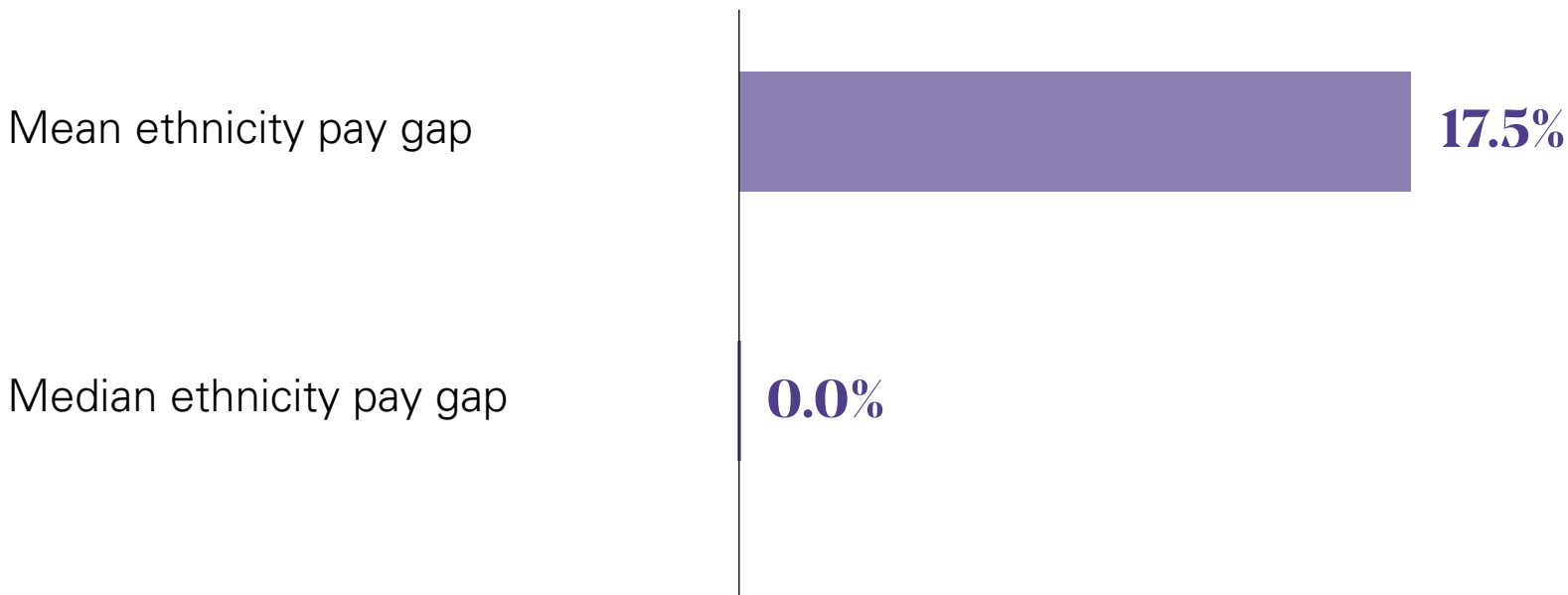
Ethnicity pay gap analysis 2021

2021

Ordinary pay



Bonus pay in the 12 months ending 31 March



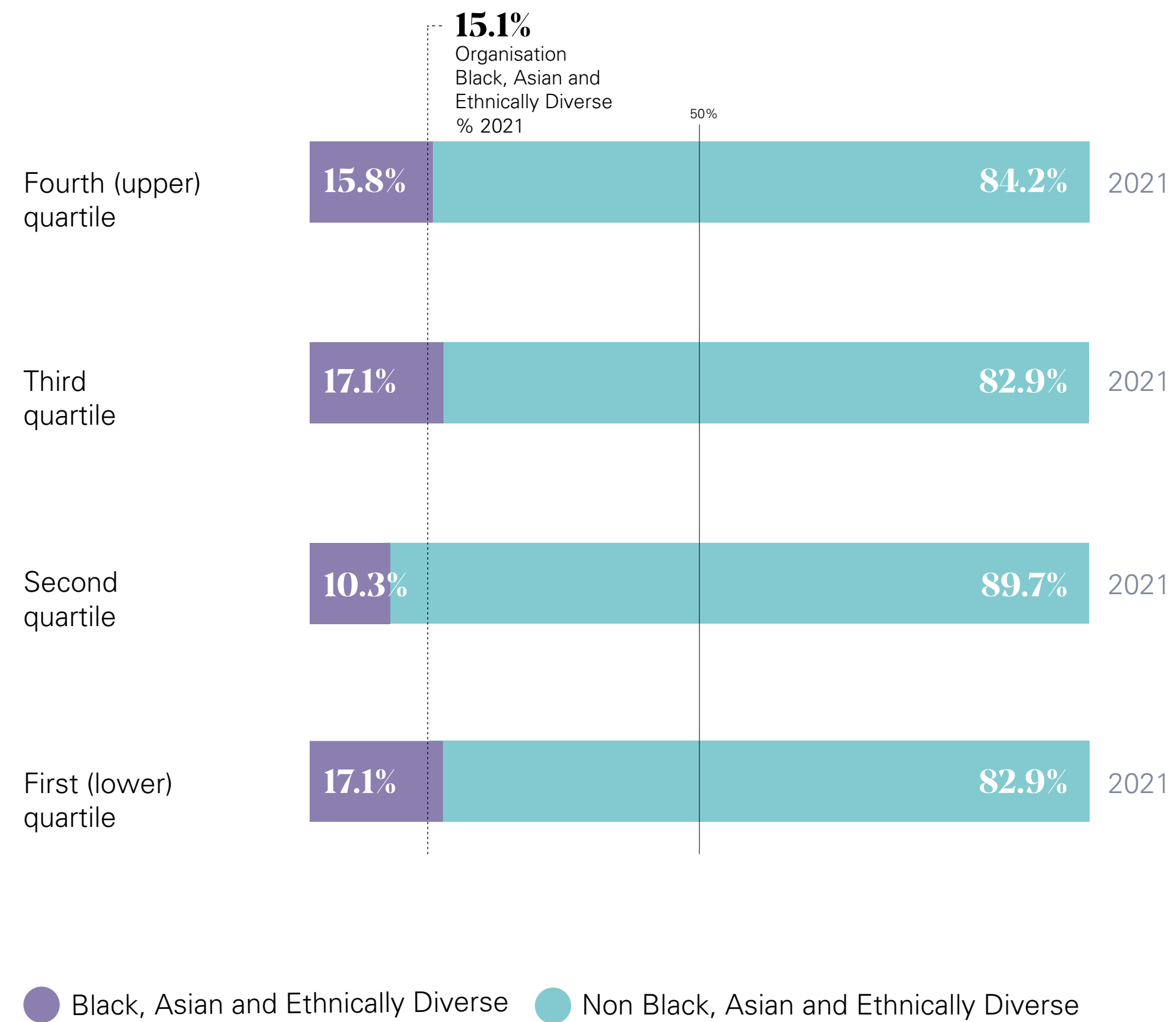
The proportion of Non Black, Asian and Ethnically Diverse employees paid a bonus in the 12 months ending 31 March



The proportion of Black, Asian and Ethnically Diverse employees paid a bonus in the 12 months ending 31 March



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



Our National and Area Councils

The National and Area Councils are an integral and important part of the Arts Council’s decision-making process and structure. The chair of each Area Council also sits on our National Council. Typically, members of these councils serve a four-year term.

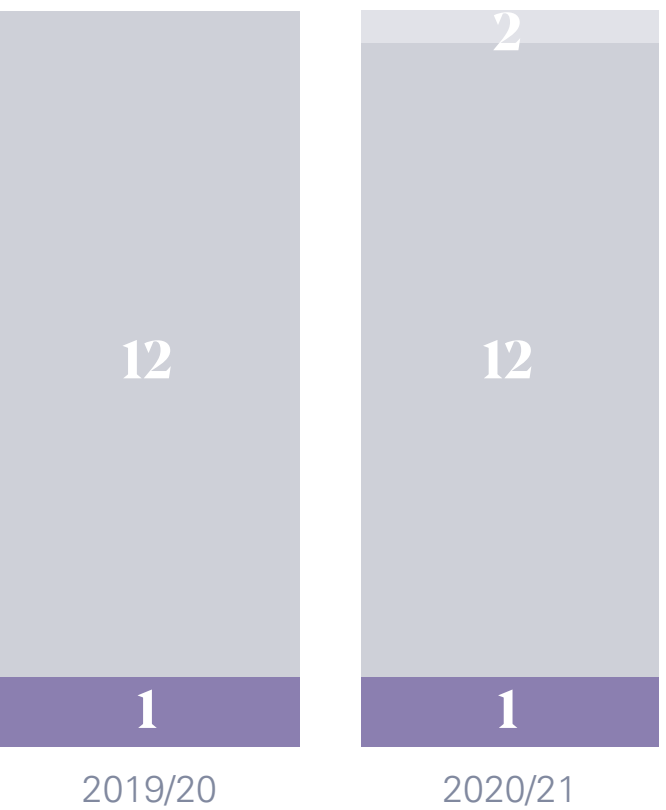
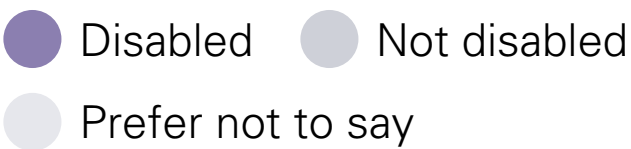
There was no change to the make-up of National Council, but there was a small decrease in the number of female and Black, Asian and Ethnically Diverse members of Area Council. The number of disabled people serving on Area Councils remained the same.

National Councils

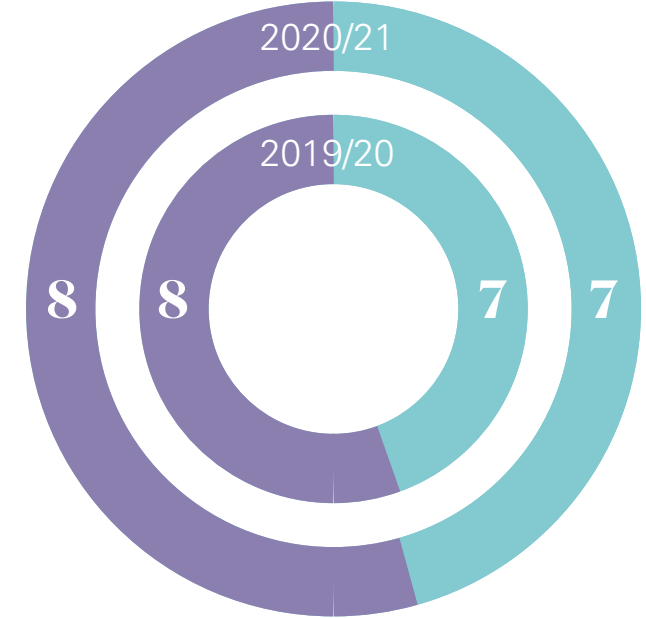
Ethnicity



Disability



Gender

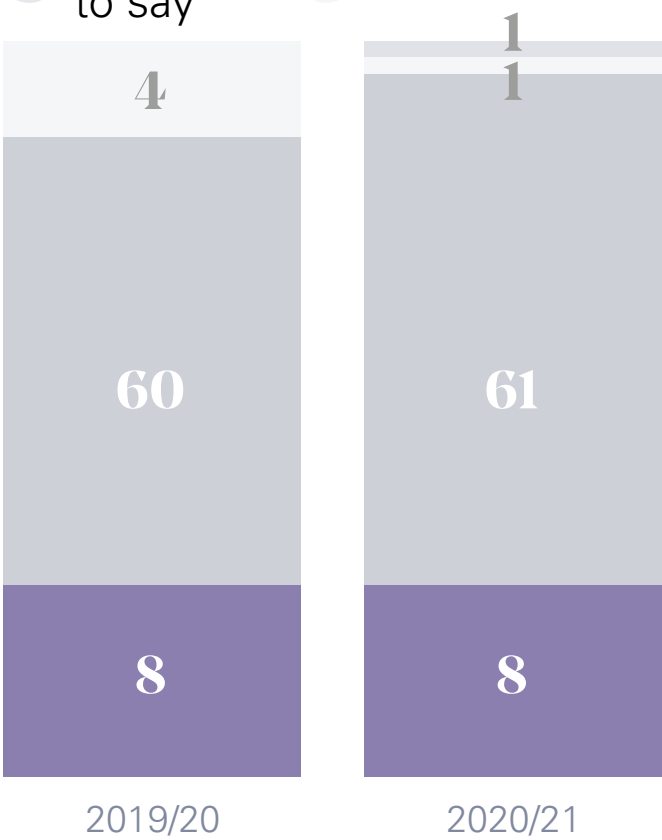
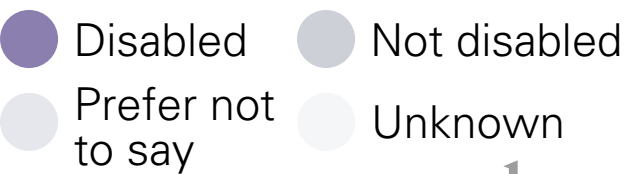


Area Councils

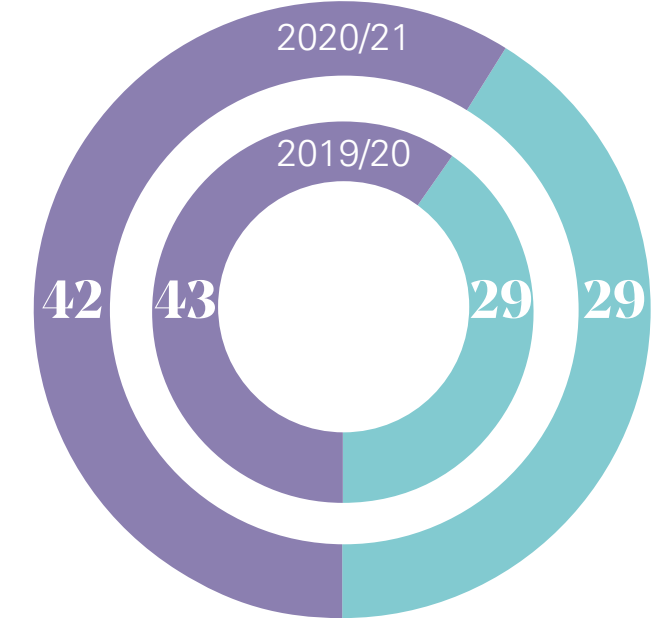
Ethnicity



Disability



Gender





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)
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