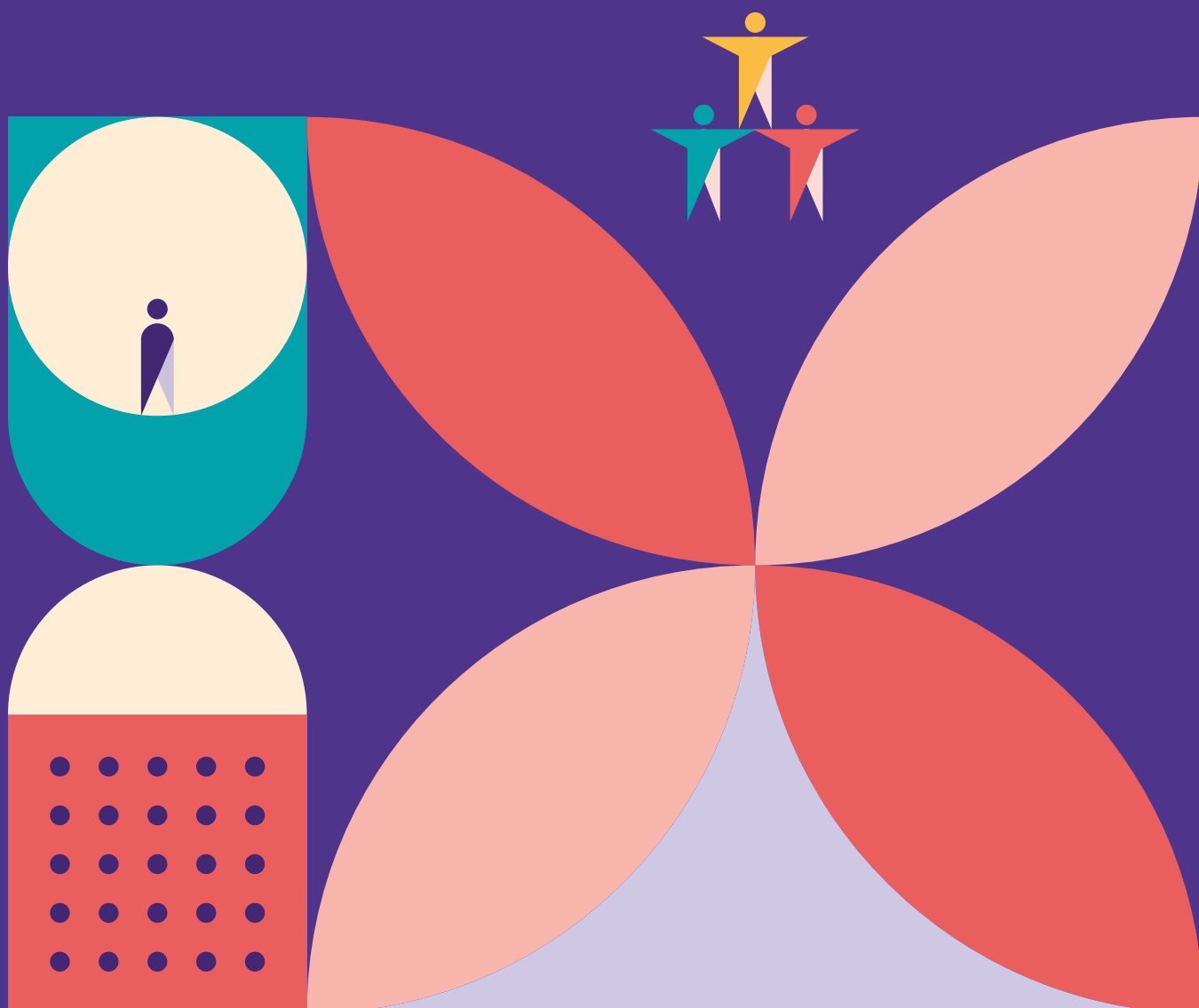


---

# National Portfolio 2018-22: **Equality Analysis**

---



---

## CONTENTS

<b>Foreword</b>	<b>3</b>
<b>Section one: About this analysis</b>	<b>4</b>
<b>Section two: Evidence sources</b>	<b>6</b>
<b>Section three: Analysis of applications and recommendations</b>	<b>17</b>
<b>Section four: Equality action plan</b>	<b>33</b>

---

## FOREWORD

### Background

Arts Council England has a legal duty to consider equality in its policy making. Through this we aim to prevent discrimination and promote equality and diversity for people from protected characteristic groups defined in the Equality Act 2010 – including age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation,.

We also seek to go beyond our legal duty and ensure that the work we invest in is reflective of the diversity of contemporary England.

This Equality Analysis reviews and identifies the impact of our decision-making on people from protected characteristic groups. An accompanying Equality Action Plan sets out the steps we will take to address any negative impact of our decisions on equality and diversity across the arts and cultural sector.

Our Equality Analysis of the previous portfolio (2015-18) highlighted a low number of new applications from BME and disability led organisations, as well as the low success rate for those new applicants. It also highlighted the lack of diverse leadership across our arts organisations and museums.

In response to this, we launched the Elevate programme in January 2016. This invested in 40 diverse organisations that (at the time) didn't receive regular Arts Council funding, to help them better meet their

artistic ambitions. This programme has had a significant positive impact in shaping our 2018-22 portfolio – 30 Elevate recipients applied for the new portfolio and 20 were recommended for funding.

In response to the lack of diverse leadership, we invested £2.6 million in our new Change Makers programme, which supported the development of 20 BME and disabled leaders. We remain committed to diversifying the leadership of the arts and cultural sector, particularly across Band 3 and Sector Support Organisations.

We also commissioned a review of our definition of 'diverse led', which was at the time restricted to organisations where 51 per cent or more of the board and senior management identified as part of the appropriate group. It recommended we allow organisations to self-define, based on the background of their key strategic decision makers. It also suggested extending our definition to include female led and LGBT led organisations (more details in section one).

We continue to develop our understanding of diversity in the arts and cultural workforce, capturing data across five protected characteristics: age, disability, ethnicity, gender and sexual orientation. We also collect specific data on the diversity of key leadership roles (CEO, Artistic Director, Chair) through our annual survey. We have so far published two editions of our annual *Equality, Diversity and the Creative Case* report and will continue to do so.

## SECTION ONE: ABOUT THIS ANALYSIS

### 1.1 What is being assessed?

This equality analysis will assess proposals for the National Portfolio Organisations for 2018-22. It will look at the recommendations as to which organisations should be included in the portfolio, subsequent to the open application process. This equality analysis will also consider the processes surrounding this investment process.

Throughout this equality analysis we refer to 'diverse led' organisations. The Arts Council has historically defined a National Portfolio Organisation as 'Black and minority ethnic led' where 51 per cent or more of the organisation's board and senior management are from a Black and minority ethnic background and as 'disabled led' where 51 per cent or more of the organisation's board and senior management self-define as disabled.

Following on from our 2015-18 equality analysis, we commissioned a review of our definition of diverse led led by Hybrid Consulting. In response to the consultation undertaken by Hybrid, we made two key changes to our definition of diverse led:

- our definition of diverse led organisations was extended to include 'female led' and 'LGBT (lesbian, gay, bisexual and transgender) led' organisations
- organisations are now also able to self-define as diverse led based on the person/s involved in making the key strategic decisions within an organisation

For the 2018-22 National Portfolio Organisation investment process, we are therefore able to report on the number of diverse led organisations across four protected characteristics from two different perspectives:

- those self-defining as diverse led based on person/s in key strategic decision making roles
- those organisations where 51 per cent or more of their board and senior management team declare as Black and minority ethnic, disabled, LGBT and/or female

As part of the 2015/16 annual survey we introduced a new question on how we capture data on the number of disabled people working across our National Portfolio Organisations. The change in the question has resulted in a number of organisations opting to use the 'prefer not to say' response. As a result of this, we have seen a decrease in the number of existing National Portfolio Organisations defined as disability led using the 51 per cent definition. This has a direct impact on our ability to undertake consistent like for like comparisons between the 2015-18 and 2018-22 portfolios.

### 1.2 Background and contextual information

Between 2018 and 2022, Arts Council England will invest more than £1.5 billion in its National Portfolio programme. This is the most significant portion of our investment;

the portfolio is crucial to the Arts Council achieving the goals set out in its 10-year strategy, *Great Art and Culture for Everyone*, first published in 2010.

**Goal 1** – Excellence is thriving and celebrated in the arts, museums and libraries

**Goal 2** – Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries

**Goal 3** – The arts, museums and libraries are resilient and environmentally sustainable

**Goal 4** – The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled

**Goal 5** – Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

The National Portfolio Organisation investment programme is the largest of the three strands of our total investment programme for 2018-22. It provides essential core investment to arts organisations, museums and libraries and works alongside our Grants for the Arts and strategic funding investment strands.

Our open-ended Grants for the Arts programme is open to anyone who uses arts and culture in their work. It supports investment in artists/practitioners, organisations and local community groups to develop activities that engage people in high-quality arts and culture. It will also help more established artists and organisations deliver one-off projects.

Strategic funding is used to target investment to address specific challenges and opportunities that are not served by either portfolio or open application funding. This includes funding for capital and touring projects.

### **1.3 Main aims and objectives of policy, programme, activity and decision being assessed**

The National Portfolio of arts and cultural organisations is one of our principal investment streams and is crucial to the delivery of our strategy. We expect portfolio organisations to engage people in England in arts and cultural activity or help artists, practitioners, museums, libraries and arts organisations in England to carry out their work. 'Engaging in activities' could include attending an arts event or an exhibition, taking part in a cultural activity, or creating or distributing cultural work.

### **1.4 Who will be principally affected by the policy, programme, activity, decision and how?**

The programme of work that our investment supports must mainly benefit artists, practitioners, participants or audiences in England and be relevant to our diverse, contemporary society.

### **1.5 Initial assessment of relevance to equality**

Relevance to equality: **Yes**

## SECTION TWO: EVIDENCE SOURCES

### 2.1 Evidence considered

- Office for National Statistics Annual Population Survey 2016 (Office for National Statistics, 2016)
- Arts Council England's 2015-18 National Portfolio Organisation equality analysis (Arts Council England, 2014)
- Arts Council England's 2015-18 Major Partner Museum equality analysis (Arts Council England, 2014)
- *Equality, Diversity and the Creative Case: A Data Report 2015/16* (Arts Council England, 2016)
- Equality and diversity within the arts and cultural sector in England: Evidence and literature review (Arts Council England, 2014)
- Creative Industries: *Focus on Employment* (Department for Culture, Media and Sport, 2016)
- *Taking Part, focus on: diversity* (DCMS, October 2016)
- *Taking Part statistical release 2015/16 Q2 report* (DCMS, 2016)
- *Taking Part, focus on: diversity trends, 2005/06 to 2015/16* (DCMS, 2016)
- *Arts Council England Analysis of Theatre in England* (BOP Consulting, September 2016)
- *Enabling a Shift – Disabled People and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities, Draft Report* (EW Group, 2016)
- *Museum Consultancy, Diversity in the workforce and governance of Arts Council England's Major partner museums: Research project* (Arts Council England, 2015)
- *A study of the UK Information Workforce – Mapping the Library, Archives, Records, Information Management and Related Professions* (CILIP/ARA, 2015)
- *Creative Diversity: The state of diversity in the UK's creative industries, and what we can do about it* (Creative Industries Federation, 2015)
- *Pregnancy and Maternity Related Discrimination and Disadvantage First Findings: Surveys of Employers and Mothers* (HM Government, 2015)
- *Inequality among lesbian, gay, bisexual and transgender groups in the UK: a review of evidence* (National Institute of Economic and Social Research, 2016)
- DWP Office for Disability Issues, *Guidance on accessible communication formats* (2014)
- Office for National Statistics, article on *Religion in England and Wales 2011* (2012)

## 2.2 Analysis of equality issues for those principally affected

### Age

The Office for National Statistics (ONS) Annual Population Survey (APS) for 2015/16 showed the age groups for the working age population as follows:

Age range	Percentage of working age population
16-19	7%
20-24	10%
25-34	22%
35-49	32%
50-64	29%

### National Portfolio Organisation/ Major Partner Museum workforce

From the Arts Council's *Equality, Diversity and the Creative Case* data report 2015/16 we can see the age range of the National Portfolio Organisation workforce for 2015/16:

Age range	Percentage of workforce
<19	2%
20-34	34%
35-49	26%
50-64 year olds	10%
65+	2%
Unknown	26%

We can also see the age range of the Major Partner Museums workforce:

Age range	Percentage of workforce
<19	2%
20-34	26%
35-49	28%
50-64 year olds	25%
65+	5%
Unknown	14%

The CILIP report mapping the library archives, records, information management and knowledge management (and related professions) also maps diversity. Libraries employ nearly 60 per cent of this workforce; 21 per cent in higher education and 16.6 per cent in the public sector. This report highlights that the highest proportion of the workforce falls in the 45-55 age band and 55.3 per cent are over 45 years of age.

### Audience and engagement

For audiences, the DCMS Taking Part statistical release 2015/16 Q2 reports that, in general, engagement rates decreased with age.

The oldest group (those aged 75 and over) were significantly less likely to have participated in engagement with the arts, at 61.7 per cent, compared to 77-79 per cent of other age groups; this still represents an increase from 57.7 per cent in October 2014 to September 2015. Of those visiting a museum or gallery in the year ending September 2015, 33.6 per cent were aged 75 and over. This was a low attendance compared to visitors in other groups, which varied from 47.5 per cent for 16-24 year olds to 55.7 per cent for those aged 65-74.



From the evidence shown, the age profile of the National Portfolio Organisation workforce is fairly similar to the APS figures, although on the whole the workforce is younger. The Major Partner Museum workforce is fairly even spread across all ages. Audiences and engagement across age groups show lower levels for those aged 75 and over.

Disability

The 2015/16 Annual Population Survey/Labour Force Survey shows that 13.4 per cent of 16-64 year olds in employment have a work limiting disability

National Portfolio Organisation/ Major Partner Museum disability led organisations

The equality analysis for the 2015-18 National Portfolio highlighted the decrease in disability led organisations (using the 51 per cent definition):

Funding period	Number of organisations
2012-15	13
2015-18	9

There were also low numbers of new applications to the 2015-18 portfolio received from disability led organisations with only two new applications, both of which were unsuccessful.

The Arts Council’s *Equality, Diversity and the Creative Case* report for 2016 showed the number of disability led organisations in the current National Portfolio to be 19, up from five in 2014/15.

The Major Partner Museums equality analysis 2015-18 showed that there were no disability led Major Partner Museums.

Given the low number of National Portfolio Organisation disability led organisations and the fact that there are no disability led Major Partner Museums, we would want to see more applications from disability led organisations that are ready to join the 2018-22 National Portfolio.

National Portfolio Organisation/ Major Partner Museum workforce

The Arts Council’s 2016 equality and diversity report shows that within the National Portfolio Organisation workforce 4 per cent of permanent staff, 3 per cent of contractual staff and 5 per cent of voluntary staff are disabled, and the total permanent, contractual and temporary disabled staff is 4 per cent.

For Major Partner Museums, 4 per cent of permanent staff, 5 per cent of voluntary staff and 1 per cent of contractual staff are disabled and the total permanent, contractual and temporary disabled staff is 4 per cent.

The percentage of disabled people among paid job levels (permanent and contractual staff) are as follows:

National Portfolio Organisations:

Job function	Percentage of workforce disabled
Managers	5%
Artistic staff	3%
Specialist staff	4%
Other staff	3%
Total staff	3%



### Major Partner Museums:

Job function	Percentage of workforce disabled
Managers	3%
Artistic staff	2%
Specialist staff	4%
Other staff	4%
Total staff	4%

Disabled people made up 7 per cent of National Portfolio Organisation boards and 4 per cent of Major Partner Museum boards. In key leadership positions in National Portfolio Organisations and Major Partner Museums, the data showed 5 per cent of chief executives (25 per cent prefer not to say), 5 per cent of artistic directors (38 per cent prefer not to say) and 5 per cent of chairs (25 per cent prefer not to say) are disabled, although it should be noted that there are relatively high levels of under-reporting and 'prefer not to says'.

The CILIP report mapping the library archives, records, information management and knowledge management (and related professions) also maps diversity. Libraries employ nearly 60 per cent of this workforce; 21 per cent are in higher education and 16.6 per cent work in the public sector. This report highlights that 15.9 per cent of the workforce suffers from long-term health issues. More than a third say that their illness affects their work.

The draft report by EW Group for Arts Council England (2016) on disabled people and the arts and cultural sector workforce in England drew attention to the monitoring data which shows the low numbers of disabled people in the National Portfolio Organisation/Major Partner Museum

workforce. As there are substantial levels of no response and 'prefer not to says' the EW Group suggest that there is no way of knowing how many more staff have not declared themselves disabled for monitoring purposes.

The report found that disabled people in the sector reported barriers in accessing employment, which were felt to be linked to their disability. They also highlighted a number of working practice barriers including attitudes towards disabled people, the culture of long hours, lack of part time senior roles, high levels of travelling, a narrow view of reasonable adjustments, under-representation of disabled people on boards and a negative impact of changes to support funding and benefits. The report also suggests that capturing data to reflect the experiences of disabled people in the workforce was patchy and difficult due to some organisations' disability monitoring processes and the lack of confidence of (potential) employees in declaring themselves disabled.

The *Theatre Review 2016* reports that disabled people continue to be under-represented in the theatre workforce and leadership, and raises concerns that changes in the benefit system will have a negative impact on disabled people working in the sector.

### Audience and engagement

From the DCMS Taking Part statistical release 2015/16 Q2 report we can see that disabled people had significantly lower levels of engagement in relation to museums and galleries but a fairly similar level of engagement in other arts and culture activities:

- 73 per cent of disabled people engaged

with the arts compared to 77.5 per cent of non-disabled people

- 45.6 per cent of disabled people visited a museum or gallery compared to 54.2 per cent of non-disabled people
- 33.1 per cent visited a library compared to 34.2 per cent of non-disabled people
- 32.5 per cent engaged digitally compared to 38.2 per cent of non-disabled people

### Accessibility

Applicants used our online Grantium system to apply to the National Portfolio investment programme 2018-22.

We worked with the Grantium project team to ensure the system and the application process were accessible to all applicants and to mitigate against any barriers identified. An equality analysis was completed before the launch of Grantium and the system was then tested for access by key stakeholders within the sector. The National Portfolio Organisation workflow was also user tested during July and August 2016 by a group of current National Portfolio Organisations and potential applicants including individuals with access requirements.

In addition to the monitoring of feedback received through the customer services team we also conducted a monthly survey through a random sample of 20 Grants for the Arts applicants for three months. The Grantium user experience continues to be monitored by the Business Systems Project Board. The Project Board has also commissioned a survey of National Portfolio Organisation applicants to gain feedback on the system, the website resources and the application process which will help

identify any key issues that we need to respond to.

In its guidance on accessible communication formats, the Government's Office for Disability Issues states that people with learning difficulties including dyslexia are likely to have difficulty accessing information in written text.

Access to the guidance and online application to the programme could have a negative impact on some disabled people.

### Race

**The 2015/16 Annual Population Survey/Labour Force Survey shows that ethnic minorities make up 13.5 per cent of employed 16-64 year olds**

### National Portfolio Organisation/Major Partner Museum Black and minority ethnic led and disability led organisations

The Arts Council's 2016 report, *Equality, Diversity and the Creative Case*, showed a low number of Black and minority ethnic led organisations in the National Portfolio (48) and no Black and minority ethnic led Major Partner Museums (using the 51 per cent definition).

The equality analysis of the 2015-18 National Portfolio investment highlighted the decrease in Black and minority ethnic led organisations from 56 in 2012-15 to 52 in 2015-18. There were also low numbers of new applications received from Black and minority ethnic led organisations with only eight new applications, of which seven were unsuccessful.

The Major Partner Museum equality analysis 2015-18 showed that there were no Black and minority ethnic led Major Partner Museums in the portfolio or new applications from Black and minority ethnic and disability led organisations.

With the low number of Black and minority ethnic led National Portfolio Organisations and no Black and minority ethnic led Major Partner Museums, we would want to see more applications from Black and minority ethnic led organisations that are ready to join the 2018-22 National Portfolio.

### **National Portfolio Organisation/ Major Partner Museum workforce**

The *Creative Industries: Focus on Employment* (DCMS, 2016) report stated that in the UK, across all industries, 11.3 per cent of jobs were filled by people from Black and minority ethnic groups in 2015, which is an increase from 11 per cent in 2014 and 1 per cent in 2011.

The Arts Council's 2016 equality and diversity report shows that within the overall National Portfolio Organisation workforce, 17 per cent of the workforce is Black and minority ethnic, which is slightly above the Black and minority ethnic UK population of 15 per cent.

That report shows that within the National Portfolio Organisation workforce, 16 per cent of permanent staff, 20 per cent of contractual staff and 12 per cent of voluntary staff are Black and minority ethnic and the total permanent, contractual and temporary Black and minority ethnic staff is 17 per cent.

For Major Partner Museums, 8 per cent of permanent staff, 6 per cent of voluntary staff and 4 per cent of contractual staff are Black and minority ethnic and the total permanent, contractual and temporary Black and minority ethnic staff is 7 per cent.

Black and minority ethnic staff at paid job levels (permanent and contractual staff) are as follows:

### **National Portfolio Organisations:**

Job function	Percentage of workforce BME
Managers	15%
Artistic staff	24%
Specialist staff	14%
Other staff	14%
Total staff	19%

### **Major Partner Museums:**

Job function	Percentage of workforce BME
Managers	7%
Artistic staff	10%
Specialist staff	6%
Other staff	8%
Total staff	7%

Black and minority ethnic people made up 17 per cent of National Portfolio Organisation boards and 2 per cent of Major Partners Museum boards. In key leadership positions there are relatively high levels of under-reporting, but the data showed that in National Portfolio Organisations/ Major Partner Museums, 8 per cent of chief executives (17 per cent prefer not to say),

10 per cent of artistic directors (32 per cent prefer not to say) and 9 per cent of chairs (11 per cent prefer not to say) are Black and minority ethnic.

The museums consultancy report, *Diversity in the workforce and governance of Arts Council England's Major Partner Museums: Research project*, highlighted that Major Partner Museum boards are not representative of the communities museums serve; data needs to be improved, and women and Black and minority ethnic people are under-represented on museum boards. The report recommends that Major Partner Museums set targets for diversity of their boards where this is within their control.<sup>1</sup> The report highlighted the serious gaps in equality and diversity workforce data in Major Partner Museums and recommended improvements in the coverage of data on the demographics through the Major Partner Museums annual surveys.

The Theatre Review reported improvements in workforce diversity in recent years, but noted that further steps are needed. The report suggests that because the theatre sector is concentrated in large urban areas where the Black and minority ethnic population is higher, Black and minority ethnic theatre workers still continue to be under-represented in comparison with local labour markets (eg in London). Black and minority ethnic leadership levels in organisations remain low and the review recognises the continued need for greater diversity of leadership in the sector.

The Theatre Review 2016 uses Audience Agency and Purple Seven data to show that people from Black and minority ethnic backgrounds continue to be under-represented in the theatre audience, despite some limited recent growth in numbers. Contributing factors include a lack of diverse programming for Black and minority ethnic audiences but the report cautions against seeing Black and minority ethnic audiences as one homogenous group.

## Gender

The 2015/16 Annual Population Survey/Labour Force Survey shows that 53.2 per cent of employed 16 to 64 year-olds are female

### National Portfolio Organisation/ Major Partner Museum workforce

The *Creative Industries: Focus on Employment* report highlighted that 37.2 per cent of all jobs in the creative industries were held by women, compared to 47.1 per cent in the whole UK economy.

Of those employed in museums, galleries and libraries, 65.9 per cent are women, while the music, performing and visual arts industries employ 48 per cent and publishing 49 per cent women.

The Arts Council's 2016 equality and diversity report shows that overall 62 per cent of the National Portfolio Organisation workforce are women – 60 per cent of permanent staff, 48 per cent of contractual staff and 62 per cent of voluntary staff.

<sup>1</sup> Many local authority museums do not have direct control of their boards

Within the overall Major Partner Museum workforce 62 per cent are women – 61 per cent of permanent staff, 53 per cent of contractual staff and 62 per cent of voluntary staff.

Female staff at paid job levels (permanent and contractual staff) are as follows:

#### National Portfolio Organisations:

Job function	Percentage of workforce female
Managers	59%
Artistic staff	45%
Specialist staff	58%
Other staff	56%
Total staff	51%

#### Major Partner Museums:

Job function	Percentage of workforce female
Managers	57%
Artistic staff	52%
Specialist staff	62%
Other staff	63%
Total staff	62%

45 per cent of National Portfolio Organisation boards and 40 per cent of Major Partner Museum boards are women. In key leadership positions there are relatively high levels of under-reporting, but the data showed that in National Portfolio Organisation/Major Partner Museums 40 per cent of chief executives (16 per cent prefer not to say), 28 per cent of artistic directors (31 per cent prefer not to say) and 32 per cent of chairs (11 per cent prefer not to say) are women.

We have updated our definition of diverse led National Portfolio Organisations to include female led. This will provide us with stronger baseline data going forward.

The Theatre Review 2016 reports that the gender distribution among theatre workers is balanced but that there are still imbalances at the top of the largest theatres.

The CILIP report mapping the library archives, records, information management and knowledge management and related professions maps diversity (libraries employ nearly 60 per cent of this workforce, 21 per cent in higher education and 16.6 per cent in public). This report highlights that women dominate the workforce (78 per cent), but men are more likely to occupy management positions than women (10.2 per cent of men, 5.9 per cent of women).

#### Audience and engagement

From the DCMS Taking Part statistical release 2015/16 Q2 report we can see that women had significantly higher levels of arts participation and attendance than men.

- in the year ending September 2015, 80.3 per cent of women participated in or engaged in the arts compared with 71.8 per cent of men
- significantly more women than men visited libraries in the year ending September 2015, 38.1 per cent compared with 29.4 per cent of men

## Gender reassignment (including transgender)

There is a lack of evidence in relation to gender reassignment. We have now updated our definition of 'diverse led' national portfolio organisations to include LGBT (lesbian, gay, bisexual and transgender) led (see below). This will assist us in future monitoring on gender reassignment.

## Sexual orientation

There is a lack of data in relation to sexual orientation. However, following action taken after the equality analysis of the 2015-18 National Portfolio Organisation investment where insufficient data was highlighted, we undertook a consultation on the Arts Council definition of 'diverse led'.

In response to this consultation undertaken by Hybrid we have now extended our definition of diverse led organisations to include 'female led' and 'LGBT led' alongside 'Black and minority ethnic led' and 'disability led'.

The inclusion of LGBT led organisations in our definition of diverse led will assist us in future monitoring of sexual orientation.

## Religion or belief

The Office for National Statistics article *Religion in England and Wales* showed that Christianity remains the largest religion in England and Wales, although numbers are falling. Muslims are the next biggest religious group and have grown in the previous 10 years. Also, the number of people that were non-religious has grown. In the 2011 Census, the following percentages of the population reported their religious beliefs:

Religion	Percentage of population
Christian	59.3%
No religion	25.1%
Muslim	4.8%
Hindu	1.5%
Sikh	0.8%
Jewish	0.5%
Buddhist	0.4%
Other	0.4%

- The religion question was the only voluntary question on the 2011 Census and 7.2 per cent of people did not answer the question.
- Between 2001 and 2011 there had been a decrease in people who identify as Christian (from 71.7 to 59.3 per cent) and an increase in those reporting no religion (from 14.8 to 25.1 per cent). There were increases in the other main religious group categories, with the number of Muslims increasing the most (from 3 to 4.8 per cent).

There is a lack of evidence in relation to religion or belief in the arts and cultural sector.



## Marriage and civil partnership

There is a lack of evidence in relation to marriage and civil partnership in the arts and cultural sector.

## Pregnancy and maternity

### Workforce

The summary of key findings in the 2016 HM Government/EHRC report on pregnancy and maternity related discrimination and disadvantage shows that the arts, culture and leisure sector was among the sectors in which pregnant women and mothers were 1.5 to two times more likely than the average to report a negative experience.

In general (not specifically within the arts and culture sector) the findings showed that pregnant women and mothers were subject to harassment and negative comments around flexible working, with 11 per cent of mothers feeling forced to leave their job and 10 per cent of pregnant women being discouraged from attending antenatal appointments.

The headline findings for all employers (not specific to arts, culture and leisure) showed that for reasons of staff retention and better morale, the majority of employers felt it was in their interests to support pregnant women and the majority were positive about statutory rights. However, 27 per cent felt pregnancy put an unreasonable cost burden on the workplace, 70 per cent felt pregnant women should declare their pregnancy up front in recruitment, 17 per cent believed pregnant women and mothers were less interested in career progression and promotion than other employees and 7 per

cent did not think mothers returning from maternity leave were as committed as other members of their team.

We do not have any other statistical data in this area and the Arts Council does not collect data on pregnant women and mothers.

## Socio-economic groups

### Workforce

The *Creative Industries: Focus on Employment* report, using the occupationally based National Statistics Socio-economic Classification (NS-SEC) shows:

- 91.9 per cent employment in the creative industries was carried out by people from more advantaged groups, with 8.1 per cent by those from less advantaged groups.
- Museums, galleries and libraries had the highest proportion of jobs filled from the less advantaged group, 22.2 per cent of jobs, compared with an average of 8.1 per cent across all creative industries.

The Theatre Review 2016 reports that socio-economic disadvantage is increasingly a concern, with low average pay, low paid trainee positions, and the growth in sector specific post graduate courses and de-prioritisation of the arts in state education resulting in a decline in the range of those able to develop a career in theatre.



## **Audience and engagement**

From the DCMS Taking Part statistical release 2015/16 Q2 report, figures show that attendance and participation rates for the arts, heritage sites, museums and galleries, libraries and archivers were significantly higher among the upper socio-economic group than the lower socio-economic group; the situation was similar for adults who had engaged digitally with culture.

The Theatre Review 2016 showed that audiences from higher social groups are disproportionately over-represented in the theatre audience and that literature and data demonstrate a link between educational background, affluence and attendance.

From the evidence shown, the lower socio-economic group is under-represented in the workforce. Attendance and participation for arts, museums and galleries was significantly higher among the upper socio-economic group. The Arts Council does not currently collect workforce and leadership data in relation to socio-economic groups.

---

## SECTION THREE: ANALYSIS OF APPLICATIONS AND RECOMMENDATIONS

### Stage one: 2018-22 National Portfolio Organisation applications

#### The application process

We were committed to advancing diversity and equality of opportunity in the 2018-22 National Portfolio investment process. We required that all applicants:

1. Evidence how they would contribute to the Creative Case for Diversity and demonstrate that the work they produce, present and distribute reflects the diversity of contemporary England
2. Comply with current equality legislation and demonstrate their commitment to equality and diversity through their plans for equality action

We publically identified 'diversity' as one of our three balancing criteria and gathered data from applicants to ensure we could use our updated definition of 'diverse led' to inform this process. We also made it clear that one of our objectives would be to increase the diversity of the portfolio (subject to applications received).

We also introduced new requirements on Board diversity for applicants to Bands 2 and 3.

#### Accessibility

We assessed the accessibility of both our NPO guidance and the application process.

The guidance was published in Plain English and made available in audio and large print formats. We made a clear commitment to being open and accessible, ensuring access support was available where requested.

We also ensured all Arts Council staff were supported to be responsive to any access requirements from potential applicants.

#### Analysis of applications

This Equality Analysis includes a detailed analysis of NPO application data – the key headlines are detailed below.

#### All applications

- Using the self-definition of diverse led, 128 applications (11% of all applications) are from Black and minority ethnic (BME) led organisations, 50 (4%) from disability led organisations, 393 (34%) from female led organisations and 63 (5%) from LGBT led organisations.
  - Using the 51% definition of diverse led, a total of 74 applications (6% of all applications) are from BME led organisations, 8 (0.6%) from disability led organisations, 450 (39%) from female led organisations and 14 (1.2%) from LGBT led organisations. This compares to 64 applications from BME led organisations and 15 applications from disability led organisations in 2015-18.
-

## New applications

- An increase in the number of new applications received from diverse led organisations put us in a stronger position to diversify our portfolio for 2018-22 compared to 2015-18.
- 45% (self-definition) and 43% (51% definition) of BME led applications are newcomers to the portfolio.
- 72% (self-definition) and 25% (51% definition) of disability led applications are newcomers to the portfolio.
- 75% (30 out of 40) of organisations that received Elevate funding applied for NPO funding.

## Bands

- The vast majority of BME and disability led organisations using both definitions fall into Band 1 (£40,000-£249,999 funding per year).
- The highest number of applications from BME led organisations came from London – 62 (self-definition) and 33 (51% definition).
- The highest number of disability led applications came from London – 17 (self- definition) and 4 (51% definition).

See the tables below for details of all applications we received from diverse led organisations.

**Table 1. Diverse led organisations (51% definition) by discipline, areas and uplift requests**

	Applications	BME led	Disability led	Female led	LGBT led
Combined arts	250	27	2	114	2
Dance	84	9	0	43	1
Library	14	0	0	3	0
Literature	56	3	2	25	0
Museum	106	1	0	21	0
Music	160	12	1	34	1
Not discipline specific	49	2	1	20	0
Theatre	258	13	2	117	8
Visual arts	183	7	0	73	2
London	337	33	4	122	5
Midlands	149	12	0	56	1
North	302	16	1	120	2
South East	162	9	2	56	3
South West	176	3	1	81	2
National	34	1	0	15	1
Band 1	816	60	7	348	12
Band 2	198	10	0	59	0
Band 3	65	0	0	12	0
SSO	81	4	1	31	2
Uplifts requested	399	29	1	152	3

**Table 2. Diverse led organisations (self-definition) by discipline, areas and uplift requests**

	Applications	BME led	Disability led	Female led	LGBT led
Combined arts	250	43	15	85	15
Dance	84	16	2	35	5
Library	14	1	1	7	0
Literature	56	8	3	20	3
Museum	106	3	0	29	3
Music	160	22	4	53	8
Not discipline specific	49	2	3	20	1
Theatre	258	22	16	85	22
Visual arts	183	11	6	59	6
London	337	62	17	121	20
Midlands	149	16	6	43	10
North	302	30	12	98	14
South East	162	12	8	59	12
South West	176	7	5	56	5
National	34	1	2	16	2
Band 1	816	104	40	295	42
Band 2	198	19	7	54	16
Band 3	65	0	0	11	2
SSO	81	5	3	33	3
Uplifts requested	399	47	18	106	21

**Table 3. Creative Case for Diversity ratings**

	Total (excluding SSOs)	Outstanding	Strong	Met	Not Met
Applications	1,080	73 (7%)	494 (46%)	456 (42%)	56 (5%)

**Table 4. New applicant summary**

	Total applications	New applications	% new applications
BME led (51 % definition)	74	32	43%
BME led (self-definition)	128	13	10%
Disability led (51 % definition)	8	7	88%
Disability led (self-definition)	50	27	54%
Female led (51 % definition)	450	185	41%
Female led (self-definition)	393	203	52%
LGBT led (51 % definition)	14	10	71%
LGBT led (self-definition)	63	29	46%

### Stage two: Assessment

During assessment we assessed the quality of the applicant's contribution to, and evidence to demonstrate progress against, each of the Arts Council goals relevant to their application (including the Creative Case for Diversity).

### Stage four: Making the final decision on applications

Final decisions on grants are made by Arts Council England. [See full information about our governance processes here.](#)

[See full information on all the stages here.](#)

### Stage three: Balancing the portfolio

Following the preliminary assessment of all applications, we determined how well each applicant would fit into a balanced portfolio of funded organisations. The balancing criteria we considered included diversity.



## Stage five: 2018-22 National Portfolio Organisation recommendations

### Analysis of final portfolio

This Equality Analysis includes a detailed analysis of the number of diverse led organisations in our 2018-22 portfolio, using both the self-definition and 51% definition of diverse led organisations. The key headlines are detailed below.

#### The portfolio

- There are 53 BME led (51% definition) organisations in the portfolio (an increase from 51 in 2015-18); there are 96 self-defined BME led organisations (11% of the portfolio).
- There are 2 disability led (51% definition) organisations (less than 1% of the portfolio); with 35 self-defined disability led organisations (4% of the portfolio).
- 25% of the 53 BME led (51% definition) organisations are new to the portfolio; 30% of the 96 BME led (self-definition) organisations are new.
- 34% of the 35 disability led (self-definition) organisations are new to the portfolio.
- The level of investment has increased in BME led (51% definition) organisations from £9,510,980 per annum in 2017/18 to a proposed £10,729,620 per annum in 2018/19.
- 90% of the portfolio are rated either 'Met' or 'Strong' in the Creative Case for Diversity. 9% are rated 'Outstanding' and 1% (10 organisations) are rated 'Not Met'.

### Success rates

- The success rate across all applications (diverse led and not) is 73%.
- Success rates for BME led (51% definition) organisations is 72% and for self-defined BME led organisations it is 75%.
- The success rate for self-defined disability led organisations is 70%, but for disability led organisations defined using the 51% definition, it is significantly lower at 25%.
- The success rate of uplift requests among BME and disability led organisations is significantly higher than the comparative figure for the overall portfolio, which is 24.5%. Among self-defined organisations, the success rates are 34% for BME led and 61% for disability led. Among organisations defined using the 51% definition, the rates are 45% for BME led and 100% (1 out of 1) for disability led.

### Bands and disciplines

- There are no Band 3 (minimum £1 million funding per annum) BME led or disability led organisations in the portfolio (using any definition).
- A significantly higher proportion of BME led and disability led organisations are in Band 1 (£40,000-£249,999 funding per year), compared to the rest of the portfolio. Overall 63% of organisations are in Band 1; among self-defined organisations 80% of BME led and 77% of disability led are in Band 1; among organisations defined using the 51% definition, 81% of BME led and 100% of disability led are in Band 1.



- There are no disability led museums and only two self-defined BME led museums in the portfolio.
- There is only one diverse led library in the portfolio, which self-defines both as BME and disability led.
- There is only one BME led Sector Support Organisation in the portfolio and only two disability led Sector Support Organisations.
- Most BME led NPOs are in combined arts, theatre and music.
- Most disability led NPOs are in combined arts, theatre and visual arts.

See the tables below for details of the applications from diverse led organisations that we have recommended to become part of the portfolio.

**Table 1. BME led organisations (51% definition) by discipline, areas and uplifts**

	Applications	Recommended	% success	% area recommendations
Combined arts	27	17	63%	-
Dance	9	7	78%	-
Library	0	0	–	-
Literature	3	2	67%	-
Museum	1	0	0%	-
Music	12	9	75%	-
Not discipline specific	2	1	50%	-
Theatre	13	11	85%	-
Visual Arts	7	6	86%	-
London	33	21	64%	8%
Midlands	12	11	92%	9%
North	16	13	81%	6%
South East	9	5	56%	5%
South West	3	2	67%	2%
National	1	1	100%	3%
Uplifts	29	13	45%	–

**Table 2. BME led organisations (self-definition) by discipline, areas and uplifts**

	Applications	Recommended	% success	% area recommendations
Combined arts	43	29	67%	-
Dance	16	13	81%	-
Library	1	1	100%	-
Literature	8	7	88%	-
Museum	3	2	67%	-
Music	22	14	64%	-
Not discipline specific	2	1	50%	-
Theatre	22	18	82%	-
Visual arts	11	11	100%	-
London	62	43	69%	17%
Midlands	16	15	94%	12%
North	30	25	83%	11%
South East	12	6	50%	6%
South West	7	6	86%	6%
National	1	1	100%	3%
Uplifts	47	16	34%	—

**Table 3. BME led organisations by band**

	51% definition		Self-definition	
	Recommended	% recommended to portfolio	Recommended	% recommended to portfolio
Band 1	43	81%	77	80%
Band 2	9	17%	18	19%
Band 3	0	—	0	—
SSO	1	100%	1	100%
Total	53	-	96	-

Total investment in BME led organisations (51% definition): £10,729,620 per annum

Total investment in BME led organisations (self-definition): £18,685,397

**Table 4. Disability led organisations (51% definition) by discipline, area and uplifts**

	Applications	Recommended	% success	% area recommendations
Combined arts	2	0	0%	-
Dance	0	0	—	-
Library	0	0	—	-
Literature	2	0	0%	-
Museum	0	0	—	-
Music	1	0	0%	-
Not discipline specific	1	1	100%	-
Theatre	2	1	50%	-
Visual arts	0	0	—	-
London	4	2	50%	1%
Midlands	0	0	—	0%
North	1	0	0%	0%
South East	2	0	0%	0%
South West	1	0	0%	0%
National	0	0	—	0%
Uplifts	1	1	100%	—

**Table 5. Disability led organisations (self-definition) by discipline, area and uplifts**

	Applications	Recommended	% success	% area recommendations
Combined arts	15	10	67%	-
Dance	2	2	100%	-
Library	1	1	100%	-
Literature	3	1	33%	-
Museum	0	0	–	-
Music	4	2	50%	-
Not discipline specific	3	2	67%	-
Theatre	16	12	75%	-
Visual arts	6	5	83%	-
London	17	13	76%	5%
Midlands	6	4	67%	3%
North	12	8	67%	4%
South East	8	5	63%	5%
South West	5	3	60%	3%
National	2	2	100%	6%
Uplifts	18	11	61%	–

**Table 6. Disability led organisations by band**

	51% definition		Self-definition	
	Recommended	% recommended to portfolio	Recommended	% recommended to portfolio
Band 1	2	100%	27	77%
Band 2	0	0%	6	17%
Band 3	0	0%	0	0%
SSO	0	0%	2	5%
Total	2	-	35	-

Total investment in BME led organisations (51% definition): £10,729,620 per annum

Total investment in BME led organisations (self-definition): £18,685,397

**Table 7. Female led organisations (51% definition) by discipline, area and uplift**

	Applications	Recommended	% success	% area recommendations
Combined arts	114	83	73%	-
Dance	43	33	77%	-
Library	3	3	100%	-
Literature	25	21	84%	-
Museum	21	17	81%	-
Music	34	19	56%	-
Not discipline specific	20	12	60%	-
Theatre	117	85	73%	-
Visual arts	73	57	78%	-
London	122	91	75%	36%
Midlands	56	48	86%	37%
North	120	85	71%	38%
South East	56	38	68%	38%
South West	81	53	65%	51%
National	15	15	100%	44%
Uplifts	152	37	24%	—

**Table 8. Female led organisations (self-definition) by discipline, area and uplift**

	Applications	Recommended	% success	% area recommendations
Combined arts	85	56	66%	-
Dance	35	25	71%	-
Library	7	4	57%	-
Literature	20	17	85%	-
Museum	29	19	66%	-
Music	53	28	53%	-
Not discipline specific	20	10	50%	-
Theatre	85	51	60%	-
Visual arts	59	47	81%	-
London	121	86	71%	34%
Midlands	43	35	81%	27%
North	98	63	64%	28%
South East	59	31	53%	31%
South West	56	26	46%	25%
National	16	16	100%	47%
Uplifts	106	28	26%	—

**Table 9. Female led organisations by band**

	51% definition		Self-definition	
	Recommended	% recommended to portfolio	Recommended	% recommended to portfolio
Band 1	235	71%	174	68%
Band 2	57	17%	48	19%
Band 3	12	4%	11	4%
SSO	26	8%	24	9%
Total	330	-	257	-

Total investment in female led organisations (51% definition): £99,285,233 per annum

Total investment in female led organisations (self-definition): £103,961,075 per annum



**Table 10. LGBT led organisations (51% definition) by discipline, area and uplift**

	Applications	Recommended	% success	% area recommendations
Combined arts	2	2	100%	-
Dance	1	0	0%	-
Library	0	0	—	-
Literature	0	0	—	-
Museum	0	0	—	-
Music	1	0	0%	-
Not discipline specific	0	0	—	-
Theatre	8	3	38%	-
Visual arts	2	1	50%	-

London	5	2	40%	1%
Midlands	1	1	100%	1%
North	2	2	100%	1%
South East	3	0	0%	0%
South West	2	0	0%	0%
National	1	1	100%	3%

Uplifts	3	1	33%	-
---------	---	---	-----	---



**Table 11. LGBT led organisations (self-definition) by discipline, area and uplift**

	Applications	Recommended	% success	% area recommendations
Combined arts	15	12	80%	-
Dance	5	3	60%	-
Library	0	0	–	-
Literature	3	3	100%	-
Museum	3	2	67%	-
Music	8	4	50%	-
Not discipline specific	1	0	0%	-
Theatre	22	15	68%	-
Visual arts	6	5	83%	-

London	20	15	75%	6%
Midlands	10	7	70%	5%
North	14	10	71%	4%
South East	12	7	58%	7%
South West	5	3	60%	3%
National	2	2	100%	6%

Uplifts	21	9	43%	-
---------	----	---	-----	---

**Table 12. LGBT led organisations by band**

	51% definition		Self-definition	
	Recommended	% recommended to portfolio	Recommended	% recommended to portfolio
Band 1	5	83%	25	57%
Band 2	0	–	15	34%
Band 3	0	–	2	5%
SSO	1	17%	2	5%
Total	6	-	44	-

Total investment in LGBT led organisations (51% definition): £618,865 per annum

Total investment in LGBT led organisations (self-definition): £26,099,268 per annum

**Table 13. Creative Case for Diversity ratings**

	Total (excluding SSOs)	Outstanding	Strong	Met	Not Met
Recommended	786	68 (9%)	417 (53%)	291 (37%)	10 (1%)

*Table 14. Success rate of Elevate organisations*

Elevate organisations	Elevate applications to NPO	Recommended	Success rate
40	30	20	67%

*Table 15. New recommendations summary*

	Total recommendations	New recommendations	% new recommendations
BME led (51% definition)	53	13	25%
BME led (self-definition)	96	29	30%
Disability led (51% definition)	2	1	50%
Disability led (self-definition)	35	12	34%
Female led (51% definition)	330	76	23%
Female led (self-definition)	257	76	30%
LGBT led (51% definition)	6	2	33%
LGBT led (self-definition)	44	10	23%

---

## SECTION FOUR: EQUALITY ACTION PLAN

We have identified a number of key actions to take moving forward – these are outlined in this section.

The plan identifies actions to help further diversify the workforce and leadership of the sector, particularly among Band 3 organisations. We are committed to holding National Portfolio Organisations to account in relation to the Creative Case for Diversity.

We are also committed to improving the quality of data we capture and in some cases have already begun to put in place steps to address this. In relation to disabled people working in the sector, due to an increased volume of 'prefer not to say' responses it has been difficult to make direct comparisons between the number of disability led organisations using the 51% definition in 2015-18 and 2018-22.

In addition, we know our current information on the audiences our National Portfolio investment reaches is insufficiently specific. We will therefore establish plans to ensure we have more detailed audience data, both in relation to protected characteristics and socio-economic background, to inform future investment rounds.

---

Area of impact	Reasons	Mitigating actions proposed	Responsibility	Timescale
Inconsistent National Portfolio Organisation data reporting for disability workforce data questions	Concern that the disability questions introduced in 2016 were medical model of disability led	2016/17 annual survey disability workforce question already updated  Update questions for 2018-22 annual survey to capture data on the barriers disabled people face working in the arts and cultural sector	Director, Diversity  Senior Manager, Data Analysis & Reporting	Annual survey for 2016/17 and 2017/18 already updated  December 2017 for changes to 2018-22 annual survey
There are no disability led museums in the portfolio and only two Black and minority ethnic led (self-definition) museums	Lack of disabled and Black and minority ethnic leaders at board level and in senior management positions across museums	Through equality action plans require National Portfolio Organisations to outline how they plan to diversify their workforce and leadership and evidence progress made	Director, Museums	Monitor progress through Equality, Diversity and the Creative Case report and annual survey data`

Area of impact	Reasons	Mitigating actions proposed	Responsibility	Timescale
No Black and minority ethnic or disability led (51 per cent and self-definition) organisations in Band 3	Lack of successful career progression for Black and minority ethnic and disabled leaders to larger Band 3 arts and cultural organisations	<p>Band 3 organisations required through their funding agreements to establish, monitor and report on targets for diversifying their workforce/boards</p> <p>Support leadership development opportunities for current and future Black and minority ethnic and disabled leaders working outside of Band 3</p>	<p>Director, Diversity</p> <p>Director, Organisational Resilience</p>	<p>Monitor progress against established targets on an annual basis through annual surveys</p> <p>Review progress of organisations against targets over a three-year period by October 2021</p>
Only one Black and minority ethnic and two disability led Sector Support Organisations in the portfolio	Workforce and leadership across sector support organisations is not reflective of contemporary England	<p>Sector Support Organisations to demonstrate how they plan to diversify their workforce, leadership and boards through their equality action plans</p> <p>Support leadership development opportunities for current and future Black and minority ethnic and disabled leaders</p>	<p>Director, Diversity</p> <p>Director, Organisational Resilience</p>	<p>Monitor progress against established targets on an annual basis through annual surveys</p> <p>Review progress of organisations against initial targets over a three-year period by October 2021</p>

Area of impact	Reasons	Mitigating actions proposed	Responsibility	Timescale
Future deployment of strategic funds 2018-22	To ensure future deployment of strategic funds responds to the challenges identified both in the Equality Analysis and Action Plan	Undertake a comprehensive equality analysis of proposed strategic funds in 2018-22	Senior Officer, Equality and Diversity	2017/18
Success of Elevate strategic funding programme	How do we build on the success of the Elevate programme to develop a more resilient pipeline of diverse organisations?	Consider running the Elevate strategic funding programme again in the future	Director, Diversity	2020/21
Supporting new joiners to understand and respond to the Creative Case for Diversity and our Equality Action Planning requirements	A significant number of new joiners coming into the portfolio	Publish a guide for effective Equality Action Planning	Director, Diversity	July 2017
Support National Portfolio Organisations rated 'Not Met' on the Creative Case by putting in place a programme to help them improve their understanding and contribution ahead of finalising their 2018-22 funding agreements	A small number of National Portfolio Organisations have been rated 'Not Met' in response to the Creative Case for Diversity	Plans to be approved by Director, Diversity before funding agreements for 2018-22 can be finalised	Director, Diversity	March 2018



Area of impact	Reasons	Mitigating actions proposed	Responsibility	Timescale
Ensure all Band 2 and 3 organisations are rated 'Strong' by October 2021	Funding agreements require all Band 2 and 3 organisations to be rated 'Strong' by October 2021	All National Portfolio Organisations to receive an annual Creative Case performance rating	Director, Diversity	October 2021
Limited data available for National Portfolio Organisations at an individual level in relation to the diversity of audiences reached	Limited data currently available from Audience Finder	Put in place plans to ensure we have more detailed audience data on individual National Portfolio Organisations, both in relation to protected characteristics and socio-economic background to inform consideration for future NPO investment rounds	Director, Engagement and Participation	April 2020
Limited data available on social mobility of arts and cultural workforce	We currently do not capture data on socio-economic background and social mobility for the workforce	Put in place mechanisms to capture and analyse workforce data on socio-economic background and social mobility	Director, Research	April 2020

