

# Equality, Diversity and the Creative Case

A Data Report

2019-2020



# 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

Considering the extraordinary year we have shared since the onset of the pandemic, it seems slightly strange to be reporting now on diversity data gathered for the year ending April 2020. However, the issue continues to be a matter for concern because our sector does not yet fully reflect the diversity of England across boards, leadership positions and the wider workforce – particularly in relation to Disability and Ethnicity, but also in relation to Gender within leadership.

Although we still face significant challenges in dealing with the impact of Covid-19 – and we continue to work with Government to deliver support through the Culture Recovery Fund and our own funding programmes – I again want to stress the importance of building an arts and cultural sector that truly belongs to us all.

In April, we launched the first phase of our [Delivery Plan](#) for [Let's Create](#), our Strategy for 2020-30, with a focus on the new Inclusivity and Relevance Investment Principle, which sets out our own commitment and expectation that funded organisations across England will strive to better reflect and serve all communities.

Organisations applying for regular funding will need to identify which groups are underrepresented, using data they collect about themselves and published data on the diversity of their local communities. They will be asked to use this information to set their own targets to diversify their governance, leadership, workforce, programming and audiences; we will expect these targets to be ambitious and owned and monitored at board level.

This is a journey that organisations tell us they want to be a part of and the Arts Council will provide resource and support to help build a coalition of the willing. For those who lack the will, we shall hold them to account

through our funding decisions. This past year has also obliged us to reflect on our own journey, and the actions we need to take to hold ourselves to the same account as the sector we serve. One element has been the development of new Race and Disability Advisory Groups, made up of National and Area Council members, who are offering constructive challenge and deep insight to our National Council and executive team. Inclusion is a theme that permeates all our work and which features in discussion at every National Council meeting, ensuring this crucial work is championed and led from the top.

I am conscious of the timing of this year's report, and the commitments made by the Council in the immediate aftermath of the murder of George Floyd, a year ago this month. Our [equality objectives](#) for 2021-24 set out our intention for a more equitable distribution of funding and creating a sector that is more inclusive of communities up and down the country. As we re-open, we want our work to matter more to people that have been historically under-represented and ensure that their voices are heard and shape our sector.

Embracing cultural change to develop more dynamic, inclusive and relevant arts and cultural institutions is a priority within our strategy, not least because we recognise

the disproportionate adverse impact of the pandemic on disabled people, ethnically diverse communities, women and carers.

We are grateful to the National Portfolio Organisations, who reported their data for 2019/20 despite the immense upheaval of this year, as it provides a vital snapshot of the diversity of our sector prior to Covid-19. I will continue to stress the importance of gathering this information, and the support we can offer organisations to improve their data collection and to use this to drive action.

In a recent blog, accompanying [resources](#) we commissioned to help organisations become more inclusive and relevant, Nina Simon – author of 'The Art of Relevance' and founder of global charity [OF/BY/FOR ALL](#) – reflected on the moment of time we are in, and the compelling case for change it makes. She asked, amidst the seismic shifts caused by the Covid-19 pandemic, if the cultural sector "[has] a shot to try something different – to be of value to our communities in new ways?"

I believe that we do, and that there can be no recovery from this pandemic unless we establish a foundation of fairness. We have to build inclusive workplaces, hire and retain talent from every quarter and search for new audiences in every community.

# Understanding the data

We recognise diversity in its broadest sense but as in previous years the data in this report focuses on four protected characteristics, as defined in the Equality Act 2010: race (referred to here as ethnicity), disability, sex (referred to here as gender) and sexual orientation.

## This report features data on:

- The workforce of NPOs including the diversity of people in key leadership roles and at different job levels.
- The Creative Case for Diversity ratings of NPOs against a four-point scale.
- The diversity of applicants to National Lottery Project Grants and Developing Your Creative Practice.
- Audience data from NPOs.
- The diversity of the Arts Council's workforce, leadership and National and Area Councils.

Due to the Covid-19 pandemic a few NPOs were not able to submit their Diversity data as part of their Annual Survey. Because of this, the workforce data presented in this report is based on a constant sample of 737 organisations, to provide accurate year on year comparisons.

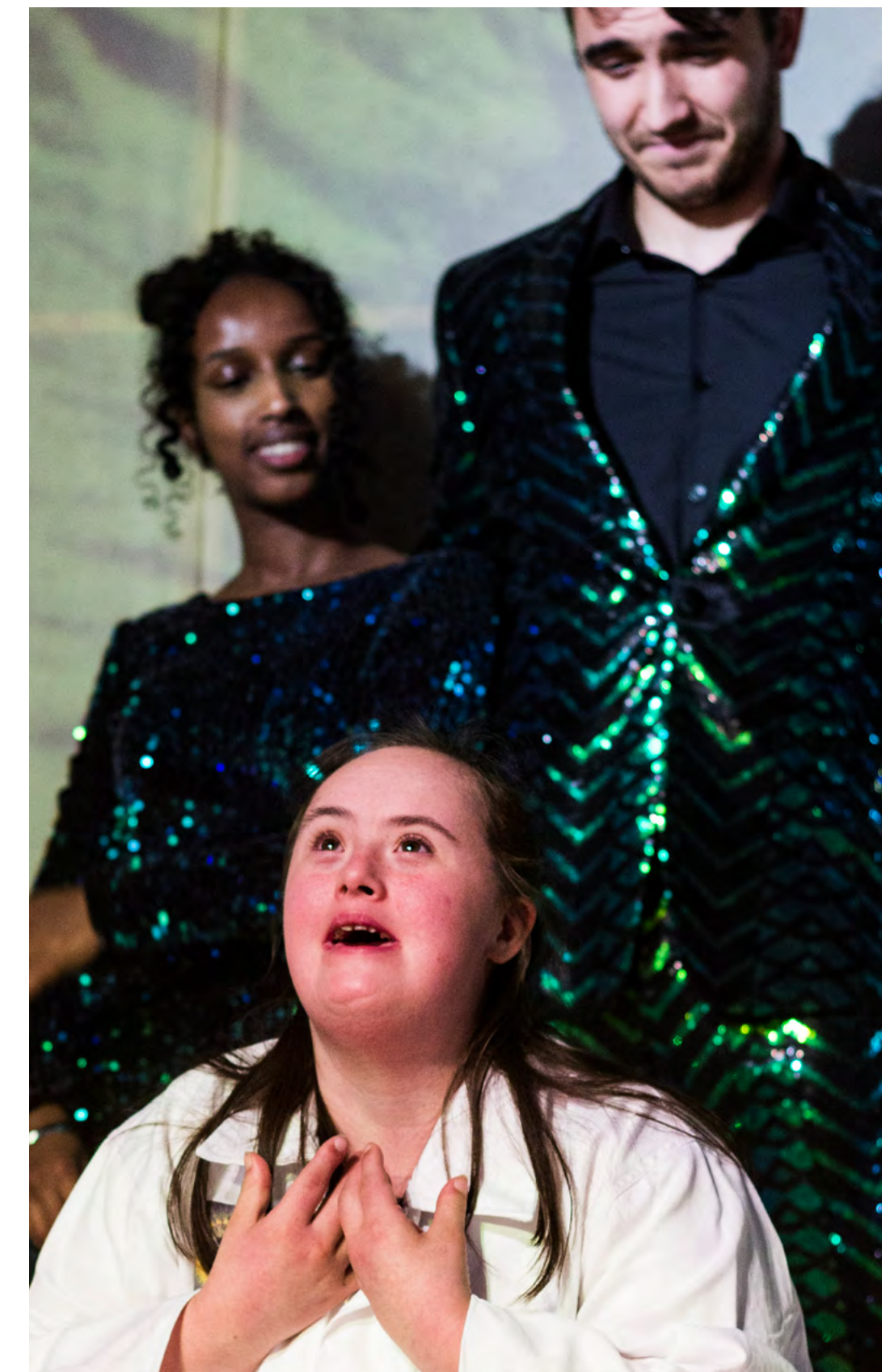
As with last year's report, we have continued to separate 'White other', the category which includes people from all other white backgrounds (including, for example, those from other European countries), from 'White British'. We will also no longer be using

acronyms to describe or report on ethnicity/race. We continue to explore how the language we use can better reflect the Black, Asian and Ethnically Diverse communities we serve.

We have also continued to use the two distinct categories: 'prefer not to say' and 'unknown' to distinguish between where individuals have chosen not to disclose data or where organisations have not been able to submit data.

Alongside this narrative report we are publishing a more complete data set which allows the NPO workforce, leadership and governance figures to be broken down by discipline, Arts Council Area and Bands. You can access this data in PowerBI [HERE](#)

The individual 2018/19 workforce data for NPOs that employ 50+ employees and all NPOs Creative Case for Diversity ratings are also published in PowerBI.



# Executive Summary

Most of the data is for the period 1 April 2019-31 March 2020. Where it differs, we make that clear in the relevant section.

This report focuses on the second year of our 2018-22 National Portfolio, which includes Libraries, Museums and Sector Support Organisations (SSOs). The data presented on Workforce (including Disciplines, Areas and Bands) and Boards is all based on the constant sample of 737 organisations.



## Workforce

The total percentage of the National Portfolio's Black, Asian and Ethnically Diverse workforce is 13%, showing an improvement from 11% in 2018/19.

The total percentage of disabled people working across NPOs is 7%, representing an increase of 1% from the previous year's data.

Women make up 50% of the NPO workforce and the total number of LGBT people in the Portfolio's workforce is 8% – both up 2% from last year.

We continue to see high levels of 'not known' for sexual orientation (38%), disability (29%) and ethnicity (24%) data, although this has improved year on year.



## Leadership and Governance

We have also seen slight increases across ethnicity, disability, gender and LGBT representation across NPOs' boards. The representation of Black, Asian and Ethnically Diverse people increased to 17% and disabled representation is at 9%. Women make up 49% of boards, with LGBT representation at 8%.

11% of NPOs reported having a Chief Executive who was Black, Asian, or Ethnically Diverse, with 12% of Artistic Directors and 11% of Chairs. Disabled people make up 11% of Chief Executives, 8% of Artistic Directors and only 6% of Chairs. 17% of Chief Executives identify as LGBT, 12% of Artistic Directors and 8% of Chairs. Women make up 66% of Chief Executives, compared to 42% of Artistic Directors and Chairs.

Due to the varied make up of leadership positions across cultural organisations (for instance, some NPOs have alternative senior positions to the ones we monitor or don't have all three posts) we see significant variance within the leadership data provided, including a high level of unknowns. We are exploring new ways to collect and publish leadership data for future reporting.

## Disciplines, Areas & Bands

We have also provided data breaking down NPO workforce by artform/discipline, Arts Council Areas and Bands – which we've published in PowerBI. This level of details allows us to be clear where more support, and more pressure, may be needed. Highlighting, for instance, if some disciplines are less representative of the country than others.

As this data relates to organisations within our National Portfolio, they are not necessarily representative of the wider

sector. This is particularly likely to be the case for Libraries, as they make up a small number of organisations within the Portfolio (6 libraries, 1 library SSO) and as such, we have not included them in the following analysis.

### Disciplines

- Dance and Literature has the highest representation of Black, Asian and Ethnically Diverse people across their workforce at 19% and 20% respectively. Museums had the lowest, with 7%.
- Dance, Museums and Literature had the highest percentage female workforce at 55%, Music has the lowest at 41%.
- Theatre and Visual Arts have the highest percentage of disabled people in the workforce at 8%. Dance has the lowest at 5% of the workforce identifying as disabled.
- Theatre had the highest percentage of LGBT workforce at 13%, and Museums have the lowest LGBT workforce at 4%.

### Areas

- London has the highest percentage of Black, Asian and Ethnically Diverse staff, at 19% of the total workforce. The South West has the smallest Black, Asian and Ethnically Diverse workforce at 7%.
- The South West has the highest percentage of women in its workforce at 54%, while the Midlands has the lowest percentage at 48%.
- London has the highest level of disabled staff, at 8%. South East had the lowest percentage of disabled staff at 5%.

- London has the highest percentage of workers who define as LGBT at 11%, with the Midlands and South West having the lowest percentage of LGBT staff at 6%.

### Bands

- In Bands 1 and 2, 14% of the workforce is Black, Asian and Ethnically Diverse; Band 3 is at 11% and SSOs is at 8%.
- In Band 1, 49% of the workforce is female; Band 2 is 50% female and Band 3 is also 49%. In SSOs, 53% of the workforce is female.
- In Band 1, 6% of the workforce is disabled; in Band 2 this is 7%; Band 3 is 5% and SSO is 19%.
- In Bands 1, 2 and 3, 8% of the workforce is LGBT; for SSOs this is 7%.

## Socio-economic data

We are continuing to develop a process to introduce socio-economic monitoring into our data collection for NPOs, receiving feedback on the question that was piloted in this latest round of reporting.

The question – which was determined following a period of research conducted by Dr Susan Oman and in line with Cabinet Office recommendations in relation to establishing methods of measuring background – has also been piloted with individual applicants to Developing Your Creative Practice.

We intend to roll out this monitoring across all programmes by the end of 2021.

## Arts Council National Lottery Project Grants and Developing your Creative Practice

We have analysed the success rates of diverse applicants to our open funding streams – National Lottery Project Grants, which is open to both individuals and organisations, and Developing Your Creative Practice, open to individuals only.

For all programmes, the success rate for Black, Asian and Ethnically Diverse applicants was 40%, compared to 38% for all applications.

For all programmes, the success rate for disabled applicants was 36% compared to 38% for all applications.

For all programmes, the success rate for Female applications was 30%, compared to 38% for all applications.

For all programmes, 58% of LGBT applications were successful, compared to 38% for all applications.





## Audience insights

In the 2018-22 investment round we made it mandatory for Band 2 and 3 NPOs to use Audience Finder to capture and share with us information 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.

Of the overall NPO portfolio audiences: 8% responded yes to having a disability; 11% described their ethnicity as 'Mixed', 'Asian or Asian British', 'Black or Black British' or 'Other'; and 64% of audiences were female. Later in the report we have also provided audience data by Discipline and Area, as well as reporting on the socio-economic status of audiences.

## Arts Council workforce and governance

There has been a slight increase in total Black, Asian and Ethnically Diverse staff from 11% to 12%, with no change to Disabled staff (7%) or staff that identify as LGBT (14%).

The percentage of total female staff has remained at 66%, with female Directors increasing slightly from 55% to 56%. Our mean gender pay gap fell from 7.5% to 6%, and the median difference was exactly zero.

There was no turnover to National Council members, who typically serve a set term of four years, but an increase of Area Council members who are Black, Asian or Ethnically Diverse and Disabled.



# 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.

Other data on NPOs includes Creative Case for Diversity ratings, given by the Arts Council based on the criteria outlined in this section.

# Workforce

The total percentage figures for the National Portfolio workforce show those who are Black, Asian or Ethnically Diverse at 13%, Female at 50%, Disabled people at 7% and LGBT at 8%.

These compare to the Office of National Statistics for the percentage of the working age population in England: 17% ethnic minorities, 50% female, 22% Disabled people and 2% LGBT

The following data contains aggregate figures for all National Portfolio Organisations, in PowerBI you will be able to interrogate this data further – breaking down the workforce data for NPOs Discipline, Arts Council Area and Bands [HERE](#).

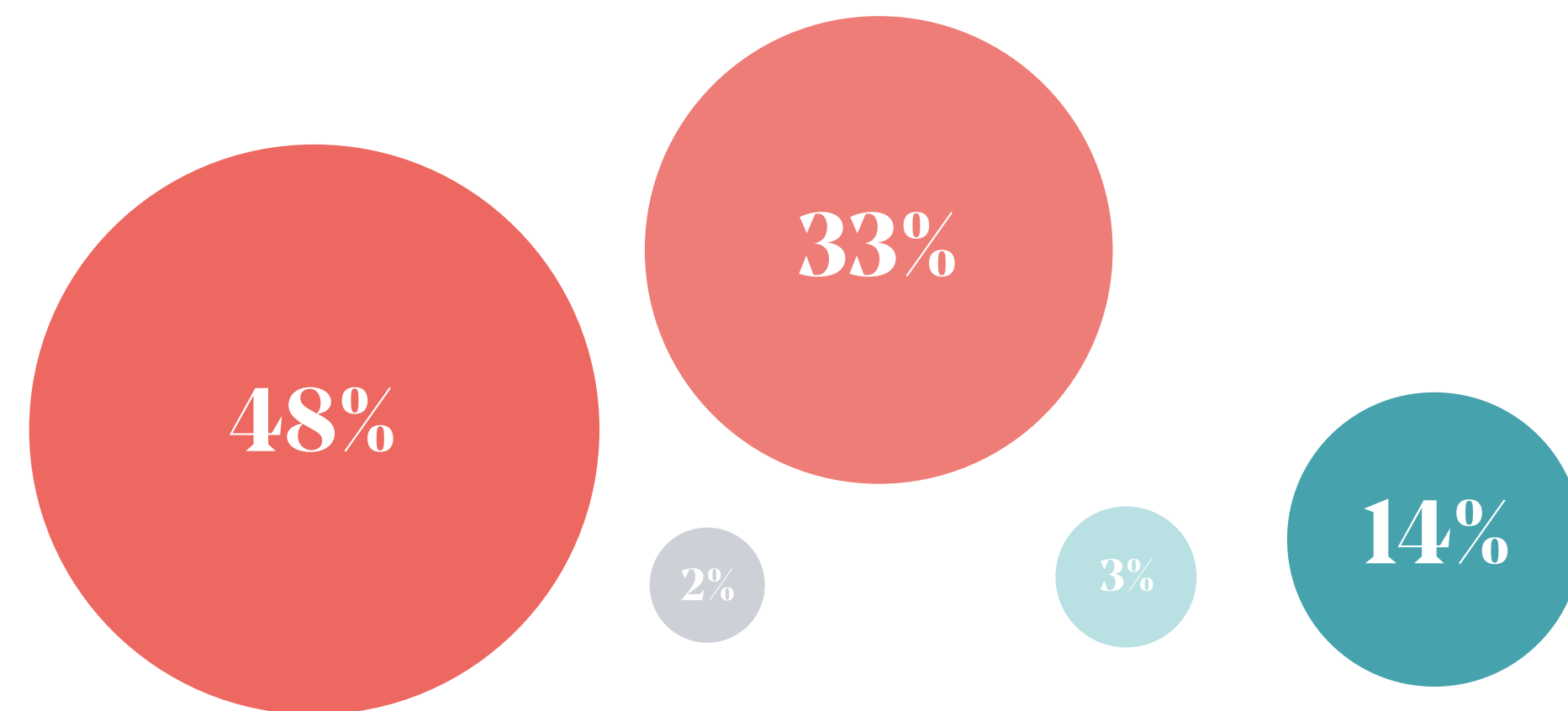


Note: due to rounding of figures on the following pages, percentages may not total 100%.

# Gender 2018/19

National Portfolio Organisation: Total workforce

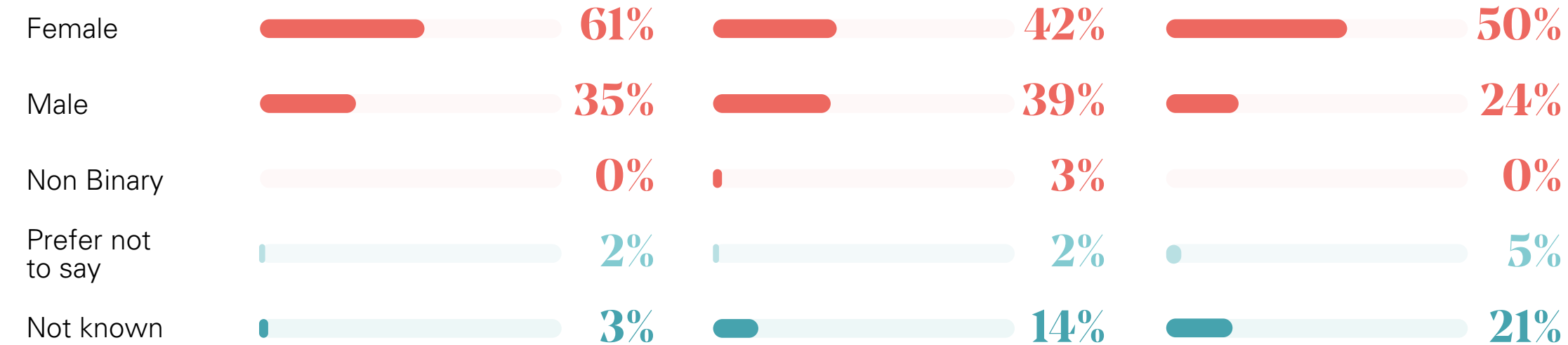
Female Male Non Binary Prefer not to say Not known



National Portfolio Organisation:  
**Permanent staff**

National Portfolio Organisation:  
**Contractual staff**

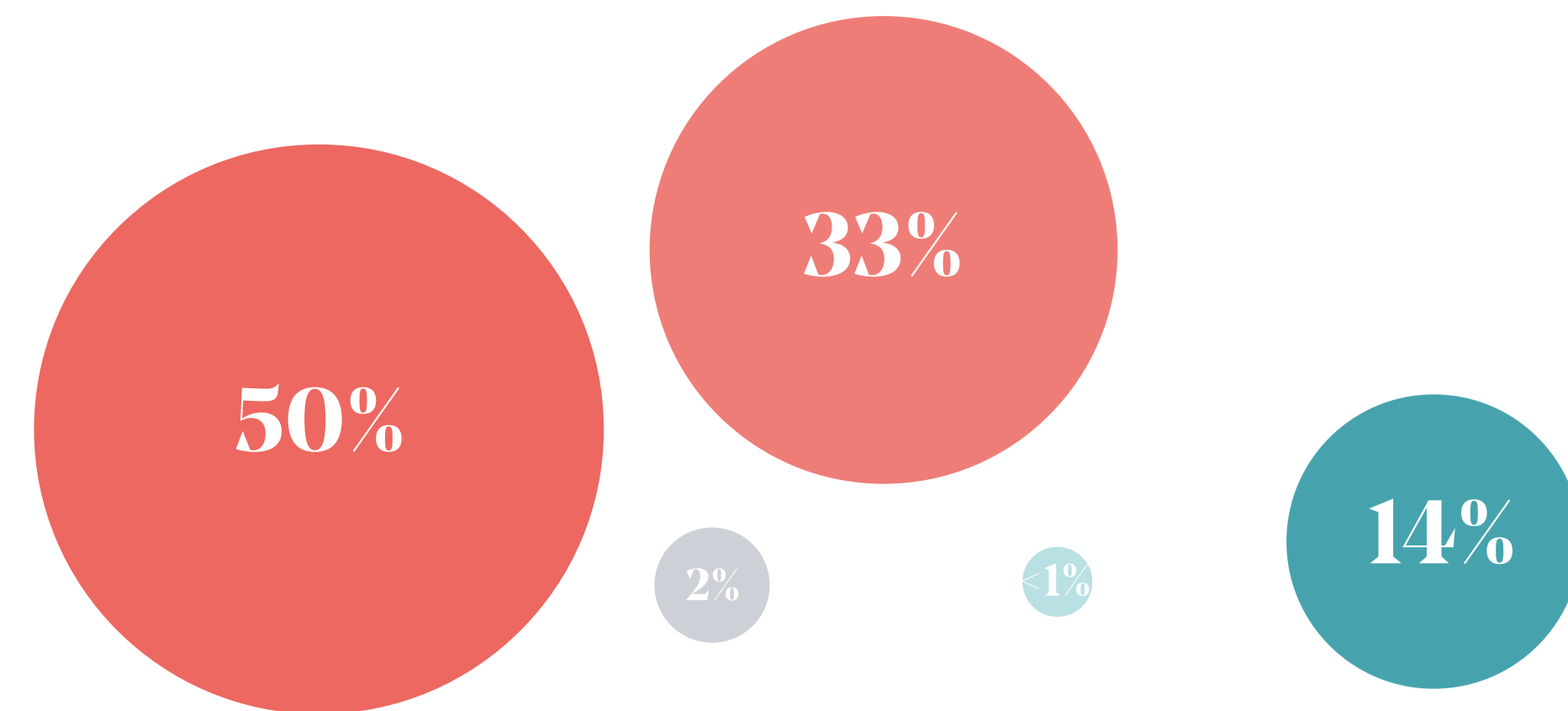
National Portfolio Organisation:  
**Voluntary staff**



# Gender 2019/20

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**

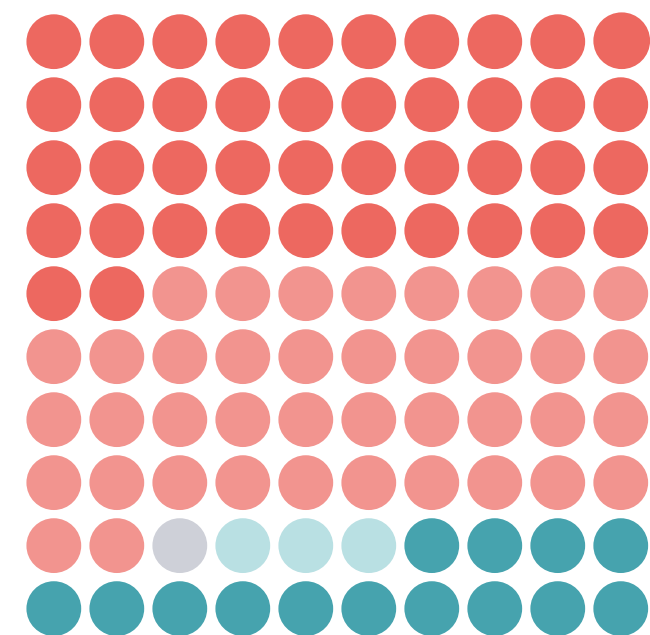


# Gender representation by job level

Gender of staff at different job levels, National Portfolio Organisations: All paid staff (2019-20)

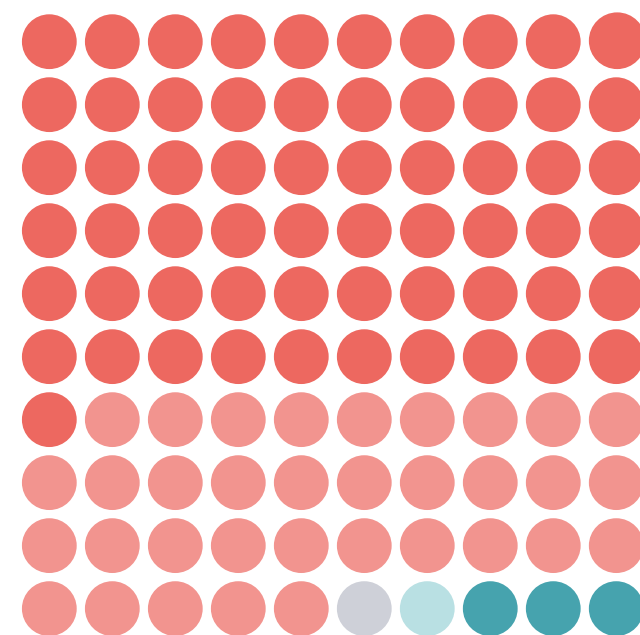
● Female ● Male ● Non Binary ● Prefer not to say ● Not known

## Artists



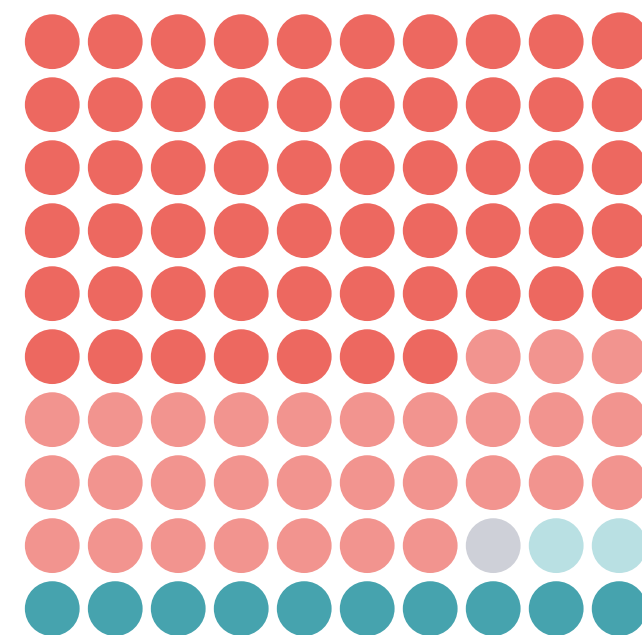
Female	<b>42%</b>
Male	<b>40%</b>
Non-Binary	<b>&lt;1%</b>
Prefer not to	<b>3%</b>
Not known	<b>14%</b>

## Managers



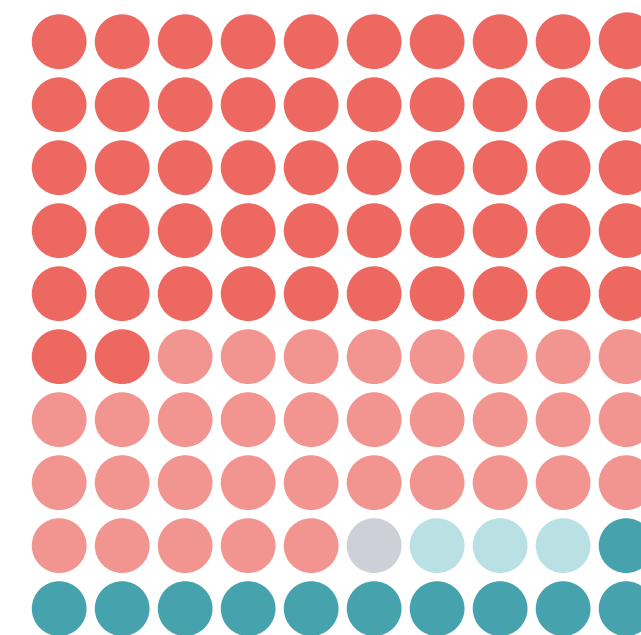
Female	<b>61%</b>
Male	<b>34%</b>
Non-Binary	<b>&lt;1%</b>
Prefer not to	<b>&lt;1%</b>
Not known	<b>3%</b>

## Specialist



Female	<b>57%</b>
Male	<b>31%</b>
Non-Binary	<b>&lt;1%</b>
Prefer not to	<b>2%</b>
Not known	<b>10%</b>

## Other



Female	<b>52%</b>
Male	<b>34%</b>
Non-Binary	<b>&lt;1%</b>
Prefer not to	<b>3%</b>
Not known	<b>11%</b>

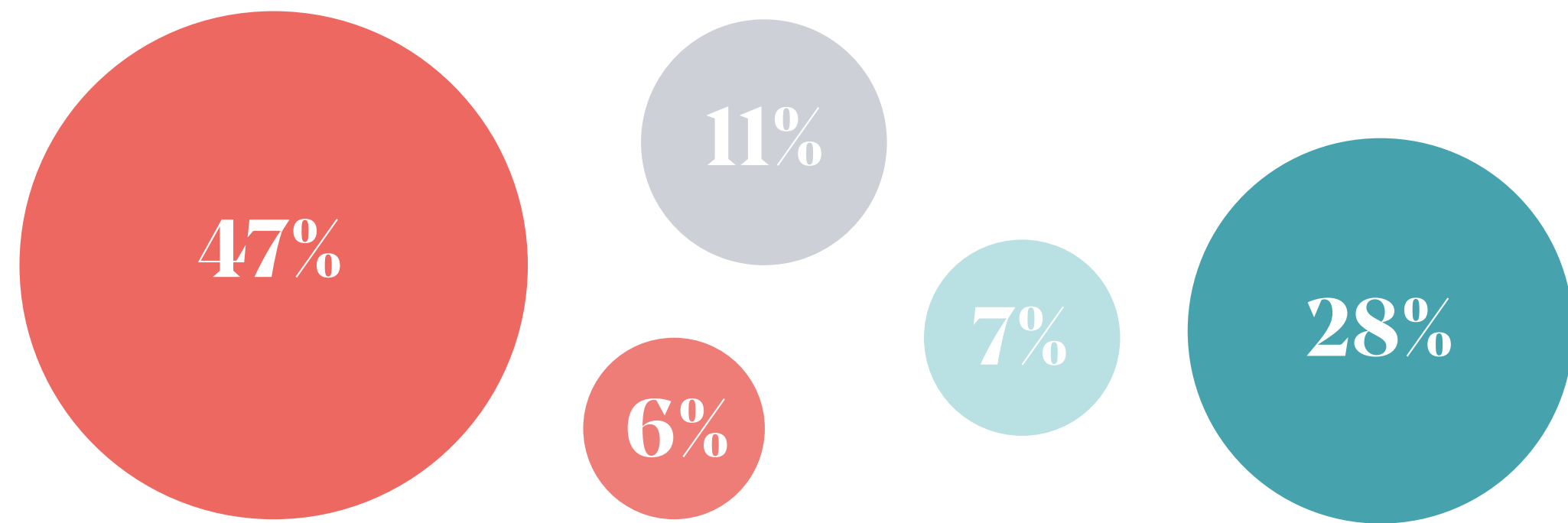


## Totals

Female	Male	Non Binary	Prefer not to say	Not known
<b>49%</b>	<b>36%</b>	<b>1%</b>	<b>3%</b>	<b>12%</b>

# Ethnicity 2018/19

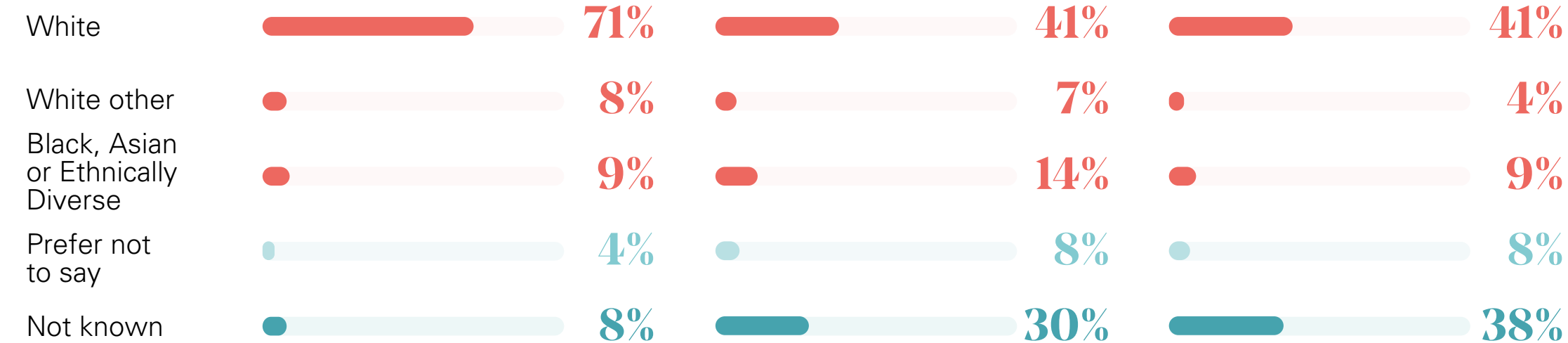
National Portfolio Organisation: Total workforce



National Portfolio Organisation:  
**Permanent staff**

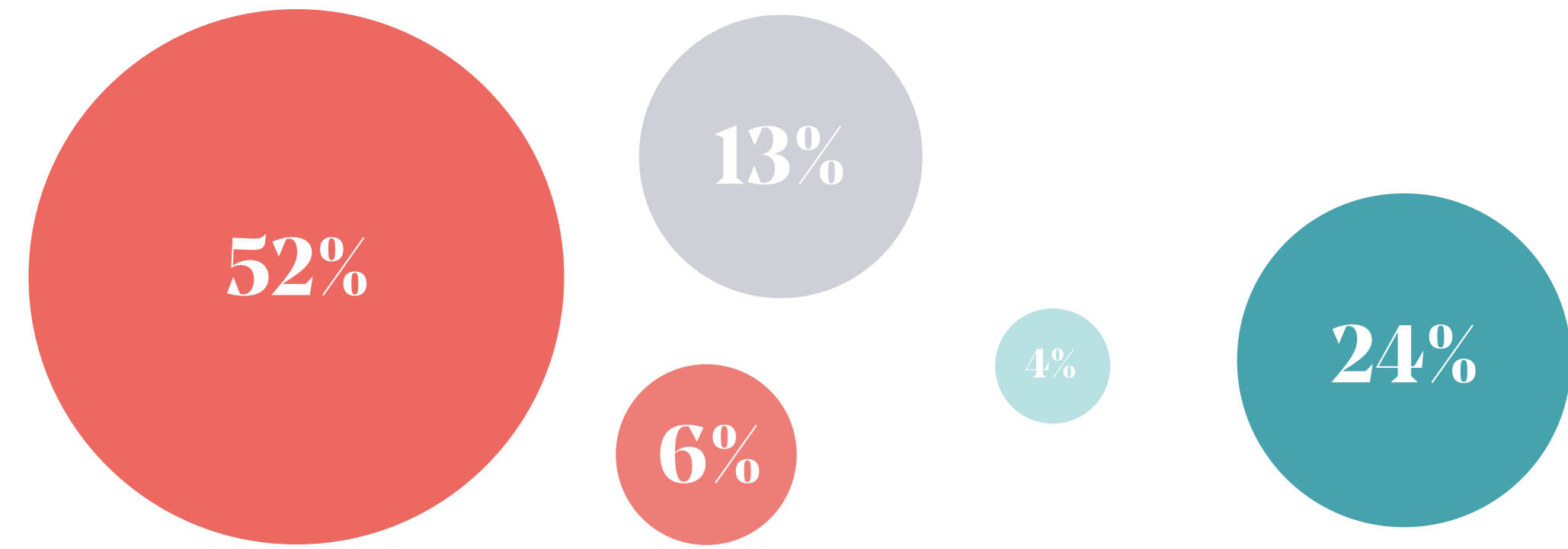
National Portfolio Organisation:  
**Contractual staff**

National Portfolio Organisation:  
**Voluntary staff**



# Ethnicity 2019/20

National Portfolio Organisation: Total workforce



National Portfolio Organisation:  
**Permanent staff**

National Portfolio Organisation:  
**Contractual staff**

National Portfolio Organisation:  
**Voluntary staff**

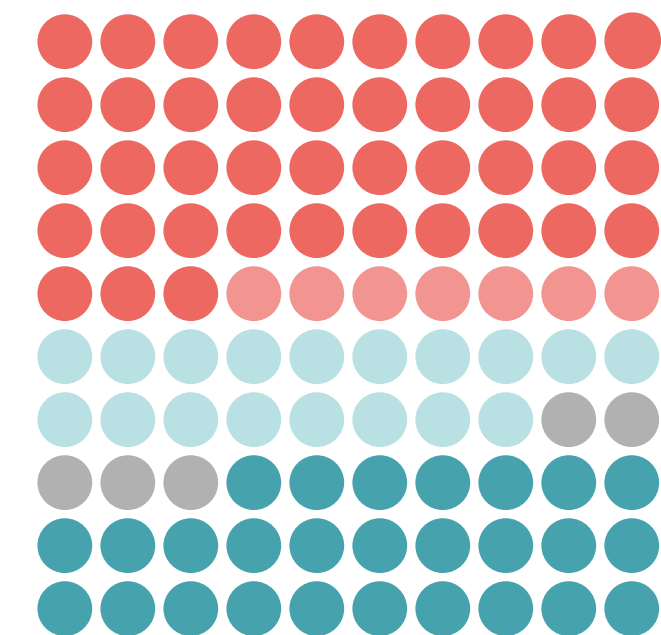


# Ethnicity representation by job level

Ethnicity of staff at different job levels, National Portfolio Organisations: All paid staff (2019-20)

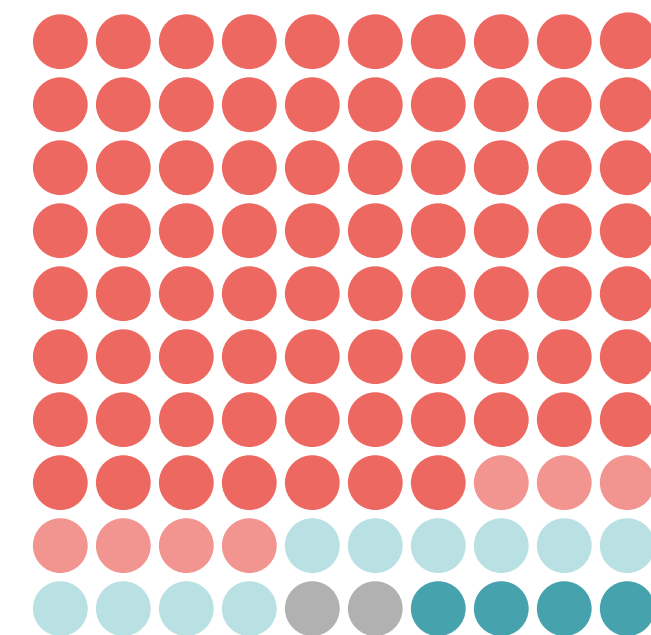
● White ● White other ● Black, Asian or Ethnically Diverse ● Prefer not to say ● Not known

## Artists



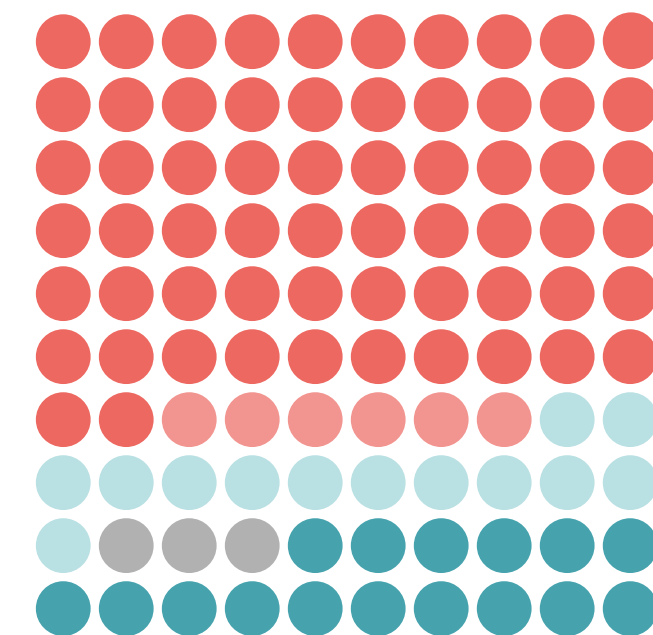
White	<b>43%</b>
White other	<b>7%</b>
Black, Asian or Ethnically Diverse	<b>18%</b>
Prefer not to say	<b>5%</b>
Not known	<b>27%</b>

## Managers



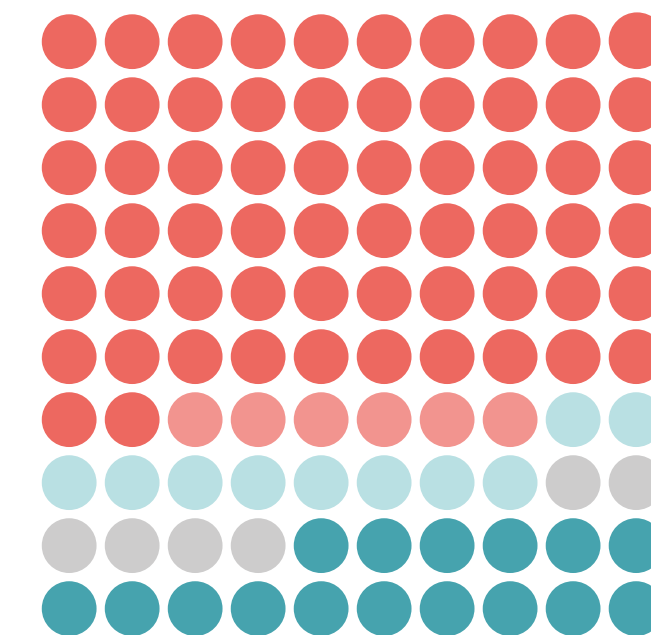
White	<b>77%</b>
White other	<b>7%</b>
Black, Asian or Ethnically Diverse	<b>10%</b>
Prefer not to say	<b>2%</b>
Not known	<b>4%</b>

## Specialist



White	<b>62%</b>
White other	<b>7%</b>
Black, Asian or Ethnically Diverse	<b>13%</b>
Prefer not to say	<b>3%</b>
Not known	<b>16%</b>

## Other



White	<b>62%</b>
White other	<b>7%</b>
Black, Asian or Ethnically Diverse	<b>10%</b>
Prefer not to say	<b>6%</b>
Not known	<b>16%</b>



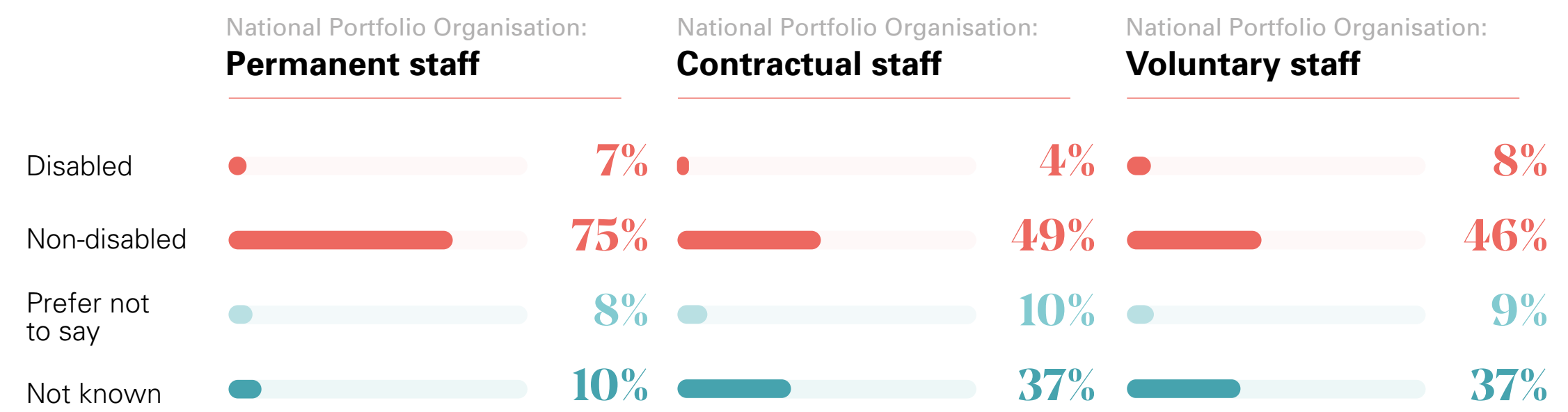
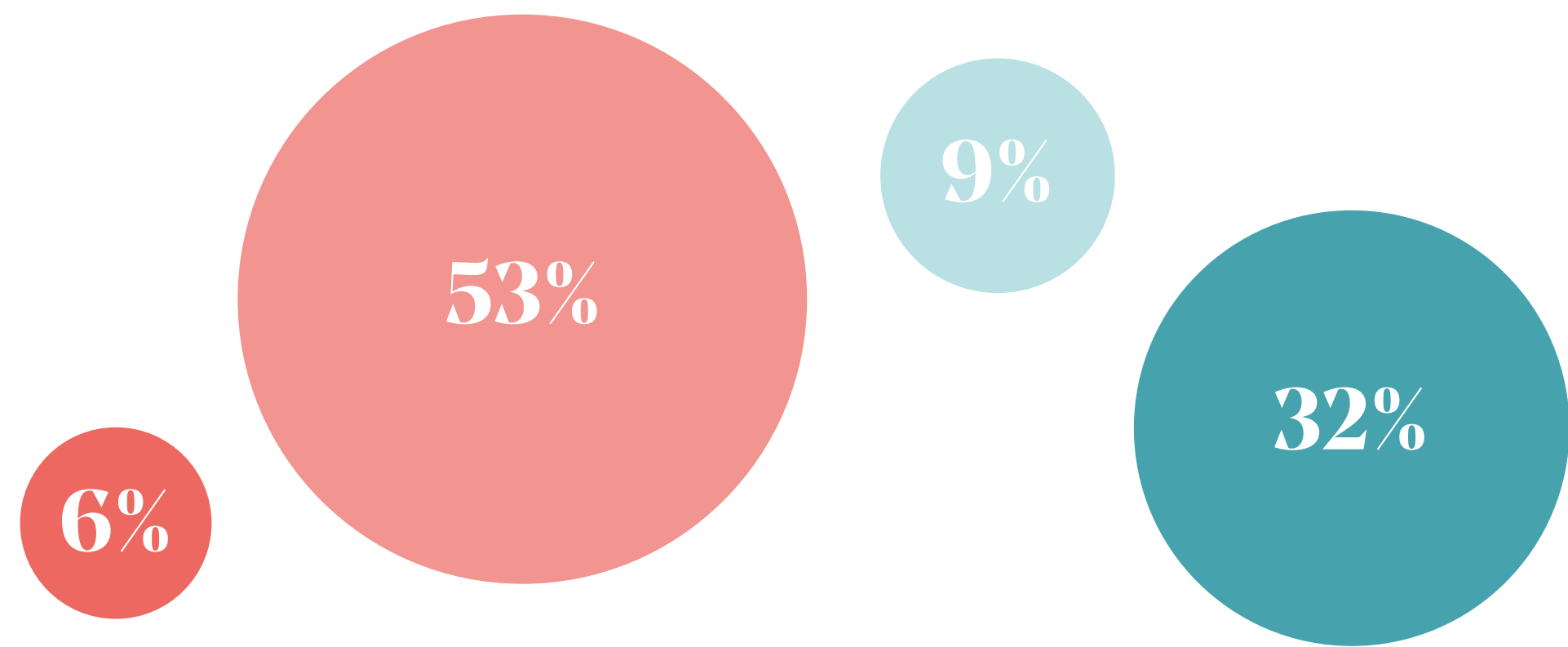
## Totals

White	White other	Black, Asian or Ethnically Diverse	Prefer not to say	Not known
<b>54%</b>	<b>7%</b>	<b>14%</b>	<b>5%</b>	<b>20%</b>

# Disability 2018/19

National Portfolio Organisation: Total workforce

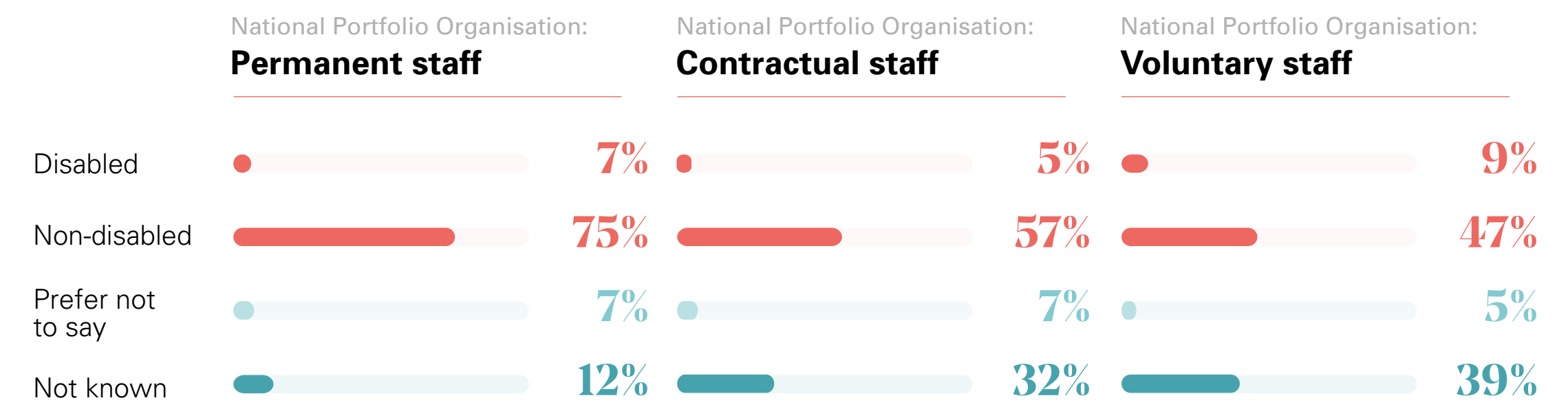
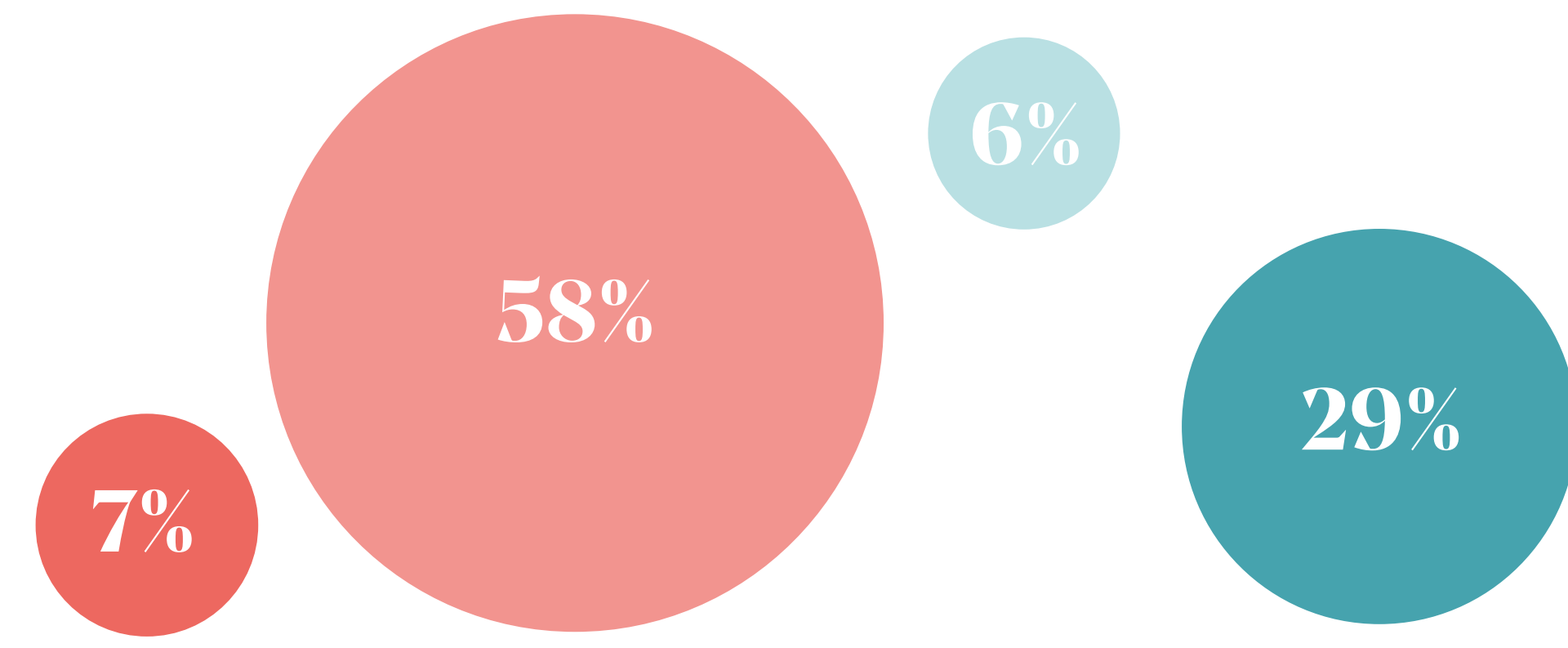
● Disabled ● Non-disabled ● Prefer not to say ● Not known



# Disability 2019/20

National Portfolio Organisation: Total workforce

● Disabled ● Non-disabled ● Prefer not to say ● Not known



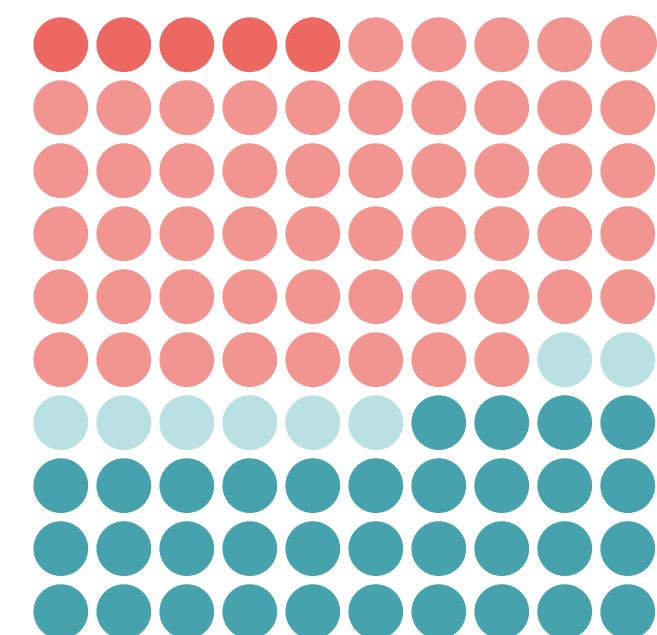


# Disability representation by job level

Disabled staff at different job levels, National Portfolio Organisations: All paid staff (2019-20)

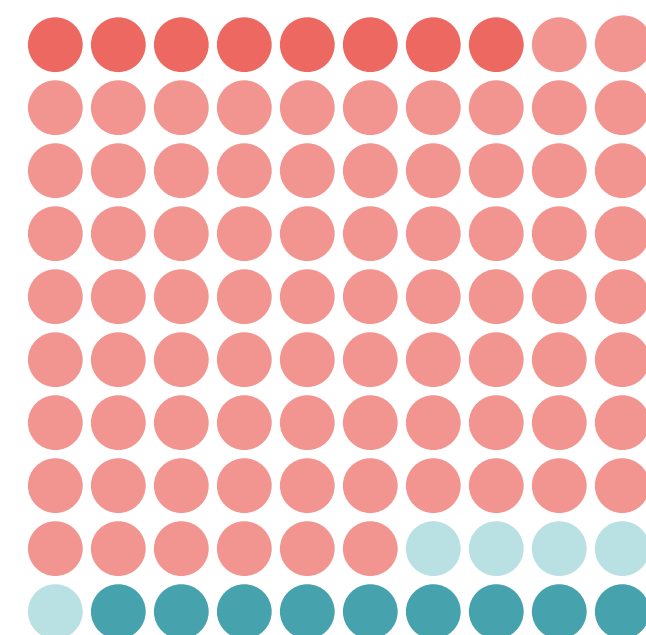
● Disabled ● Non-disabled ● Prefer not to say ● Not known

## Artists



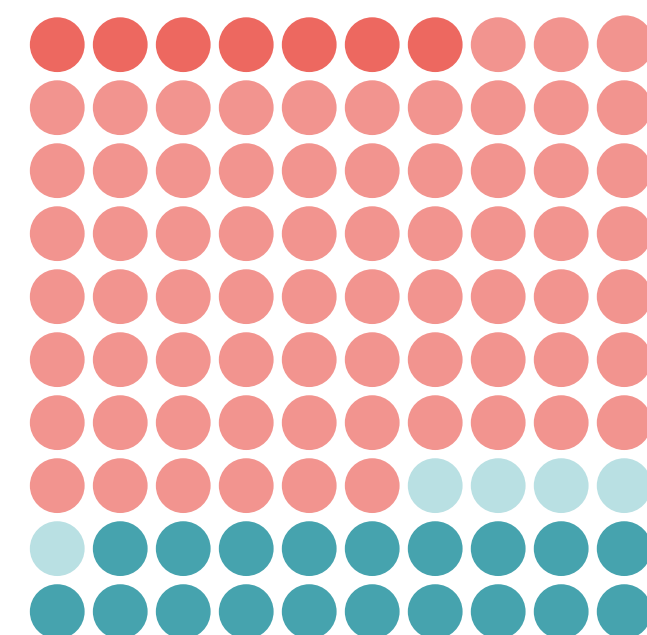
Disabled	5%
Non-disabled	54%
Prefer not to say	8%
Not known	34%

## Managers



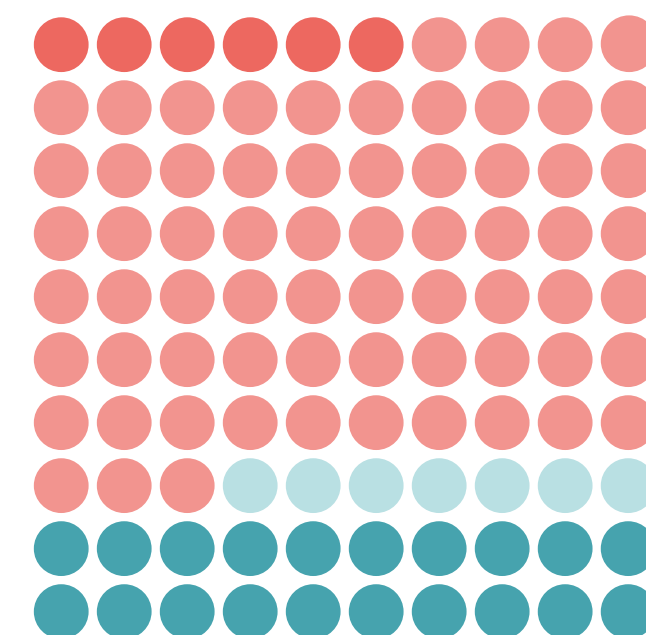
Disabled	8%
Non-disabled	79%
Prefer not to say	5%
Not known	9%

## Specialist



Disabled	7%
Non-disabled	69%
Prefer not to say	5%
Not known	19%

## Other



Disabled	6%
Non-disabled	67%
Prefer not to say	7%
Not known	20%



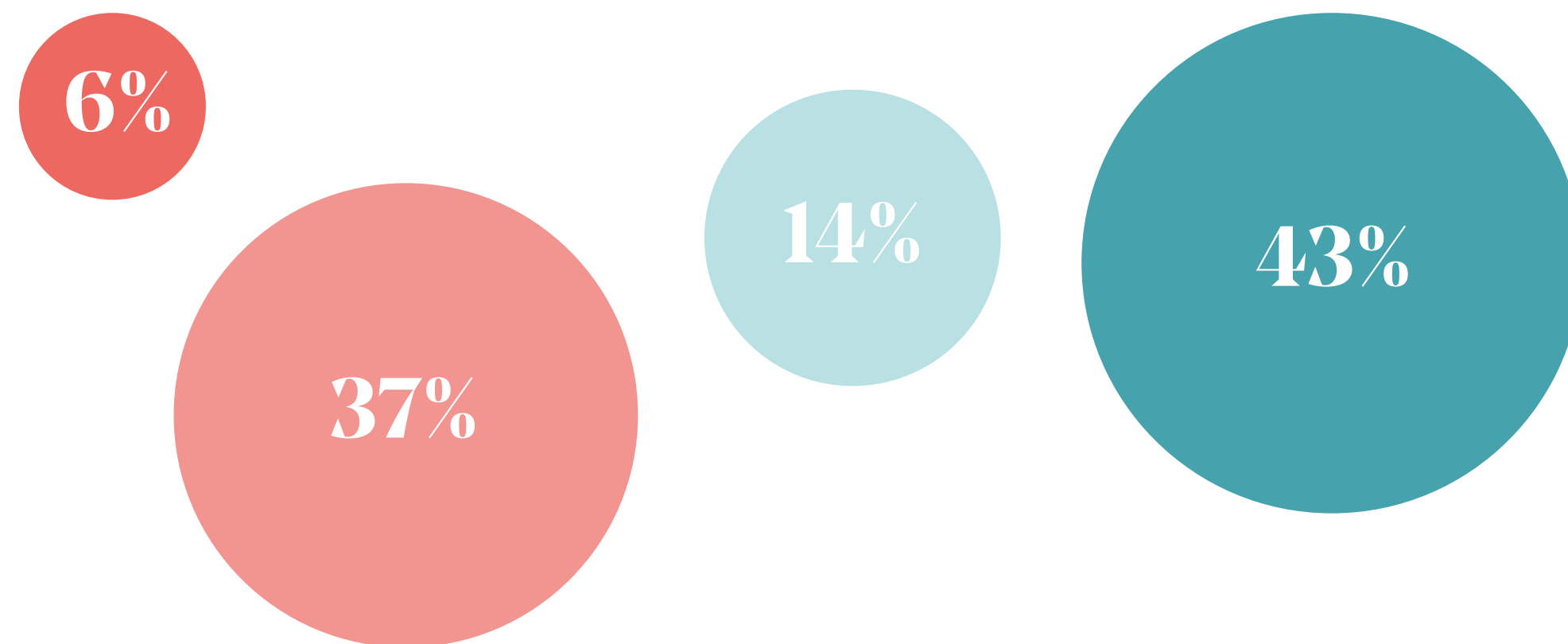
## Totals

Disabled	Non Disabled	Prefer not to say	Not known
6%	62%	7%	25%

## Sexual Orientation 2018/19

National Portfolio Organisation: Total workforce

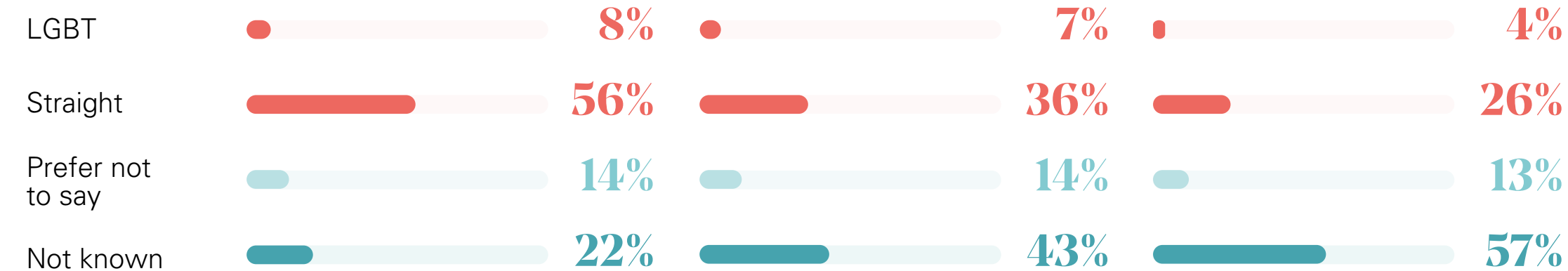
● LGBT ● Straight ● Prefer not to say ● Not known



National Portfolio Organisation:  
**Permanent staff**

National Portfolio Organisation:  
**Contractual staff**

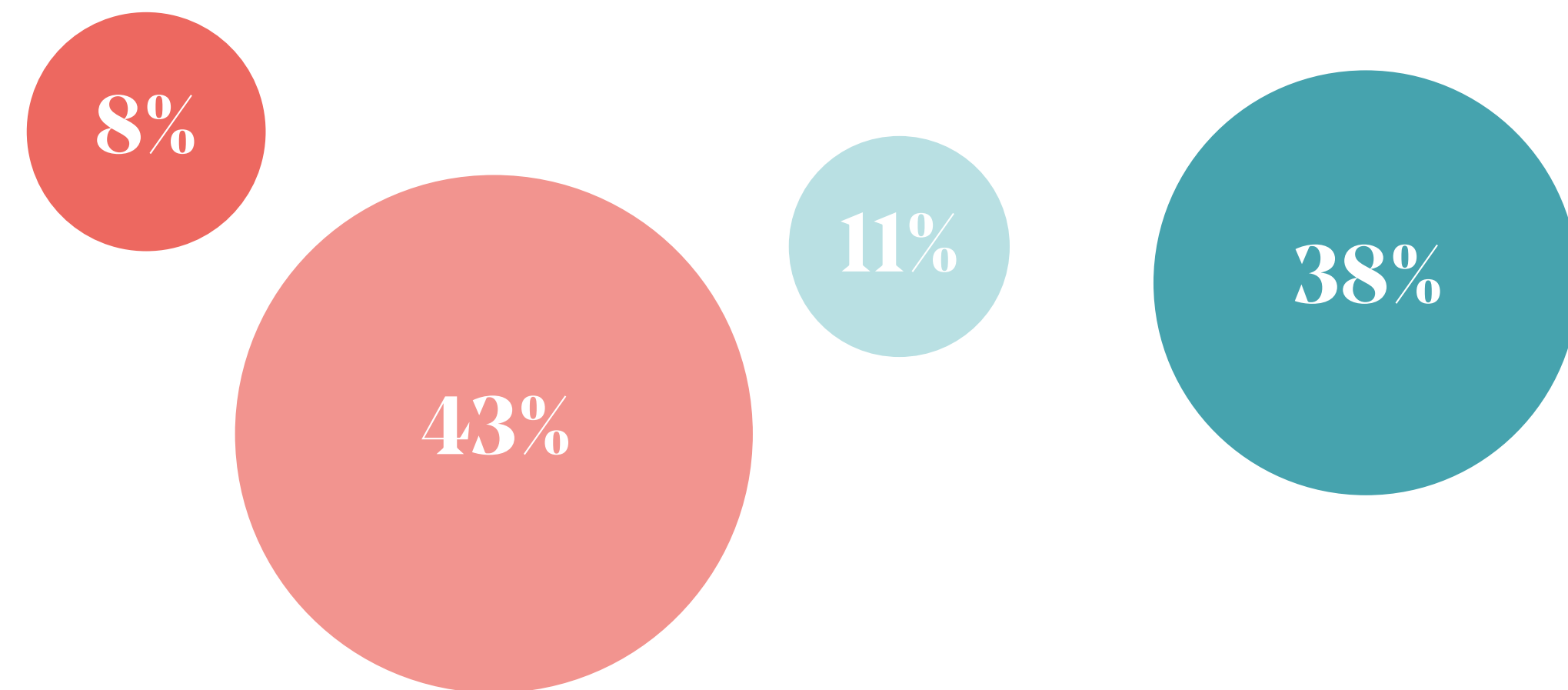
National Portfolio Organisation:  
**Voluntary staff**



## Sexual Orientation 2019/20

National Portfolio Organisation: Total workforce

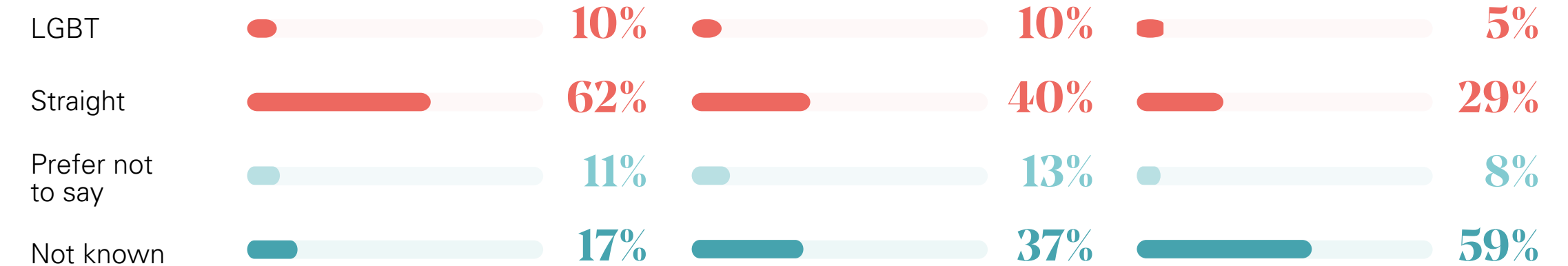
● LGBT ● Straight ● Prefer not to say ● Not known



National Portfolio Organisation:  
**Permanent staff**

National Portfolio Organisation:  
**Contractual staff**

National Portfolio Organisation:  
**Voluntary staff**

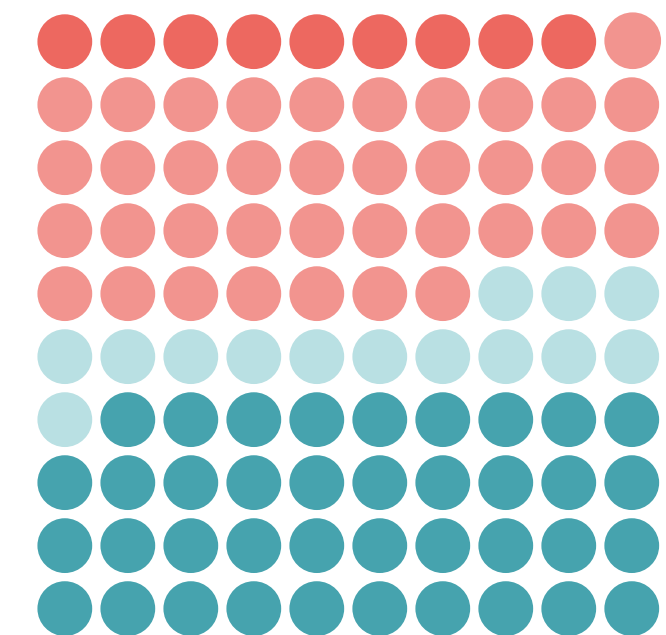


# Sexual orientation representation by job level

Sexual orientation of staff at different job levels, National Portfolio Organisations: All paid staff (2019-20)

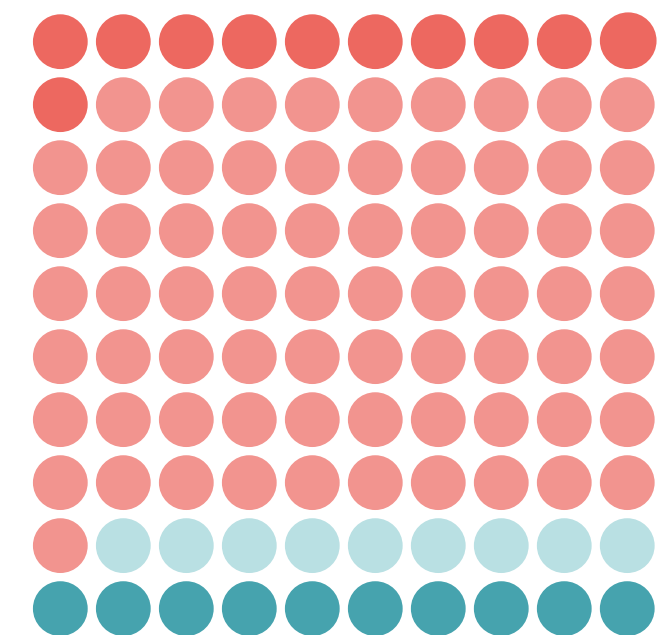
● LGBT ● Straight ● Prefer not to say ● Not known

## Artists



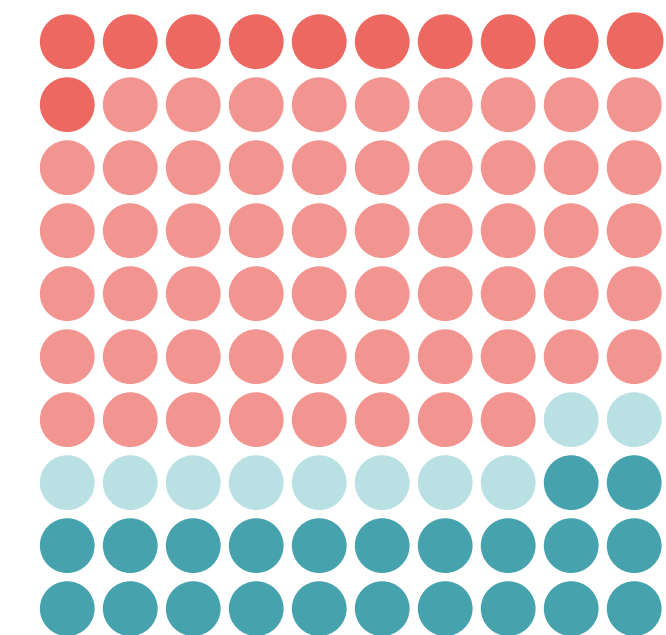
LGBT	9%
Straight	38%
Prefer not to say	14%
Not known	39%

## Managers



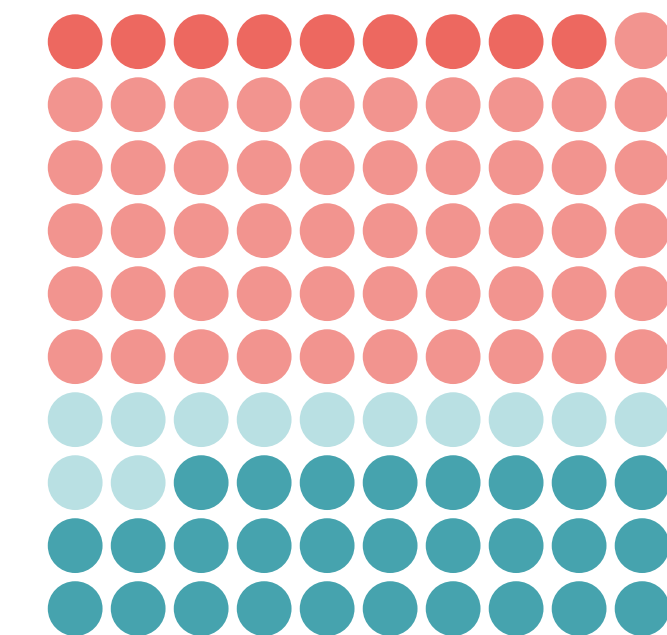
LGBT	11%
Straight	71%
Prefer not to say	9%
Not known	10%

## Specialist



LGBT	11%
Straight	56%
Prefer not to say	10%
Not known	22%

## Other



LGBT	9%
Straight	51%
Prefer not to say	12%
Not known	28%



## Totals

LGBT	Straight	Prefer not to say	Not known
10%	47%	12%	30%

## Diversity in larger organisations, 2018/19

In addition to aggregated figures for all NPOs, we also report on the individual diversity of each organisation that employs more than 50 permanent staff – the list of these organisations and their diversity data can be accessed within PowerBI [HERE](#)

Note, we publish this data a year later for confidentiality purposes so the data tables – which are based on total permanent staff figures – relate to the 2018/19.

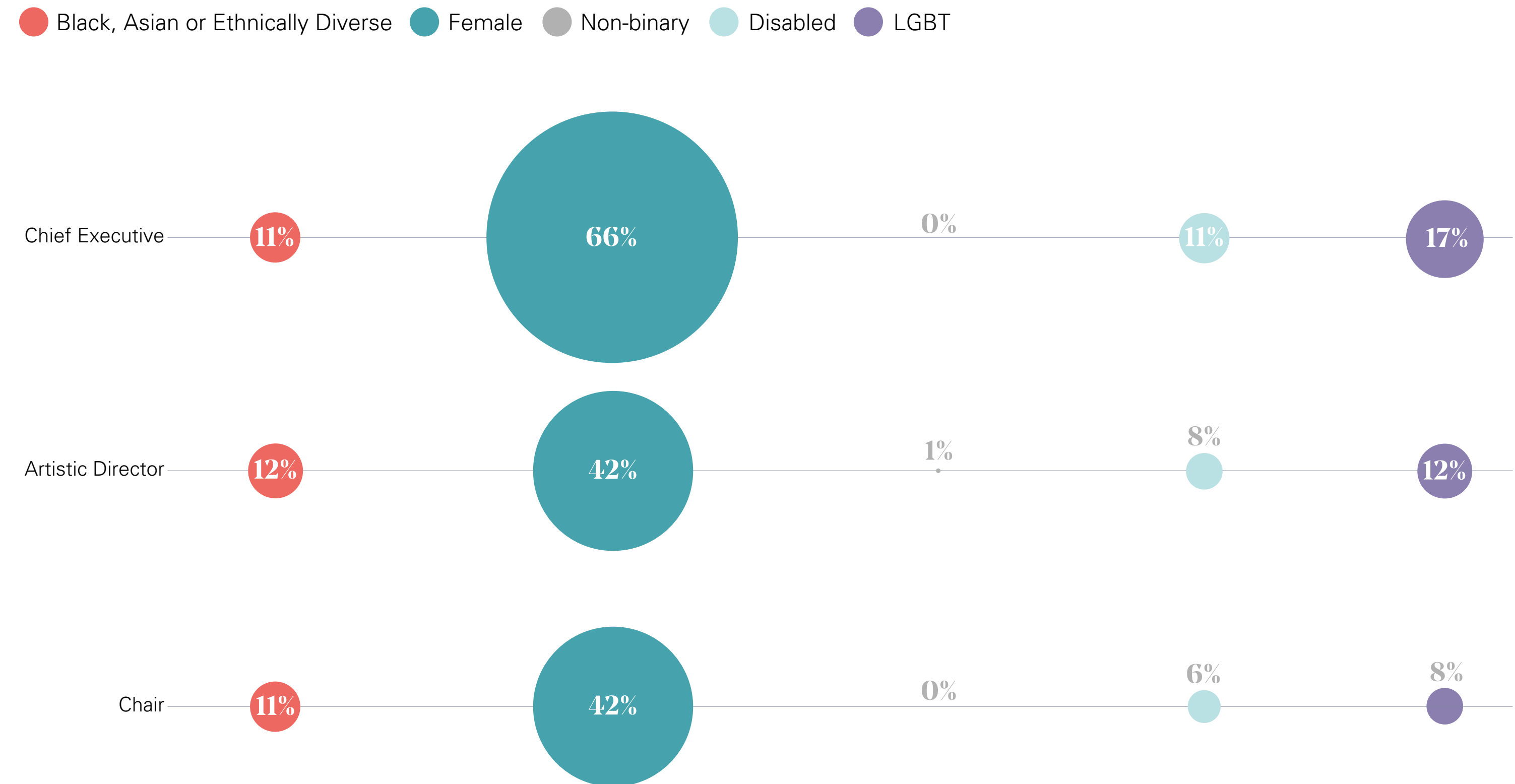


# Leadership

We are reporting headline figures on the diversity of the following three positions – Chief Executive, Artistic Director and Chair.

In some cases, organisations provide data on alternative positions in terms of their most senior strategic decision makers, and some may not have all three posts. Due to gaps in the data provided by organisations, we are presenting these as standalone for 2019/20.

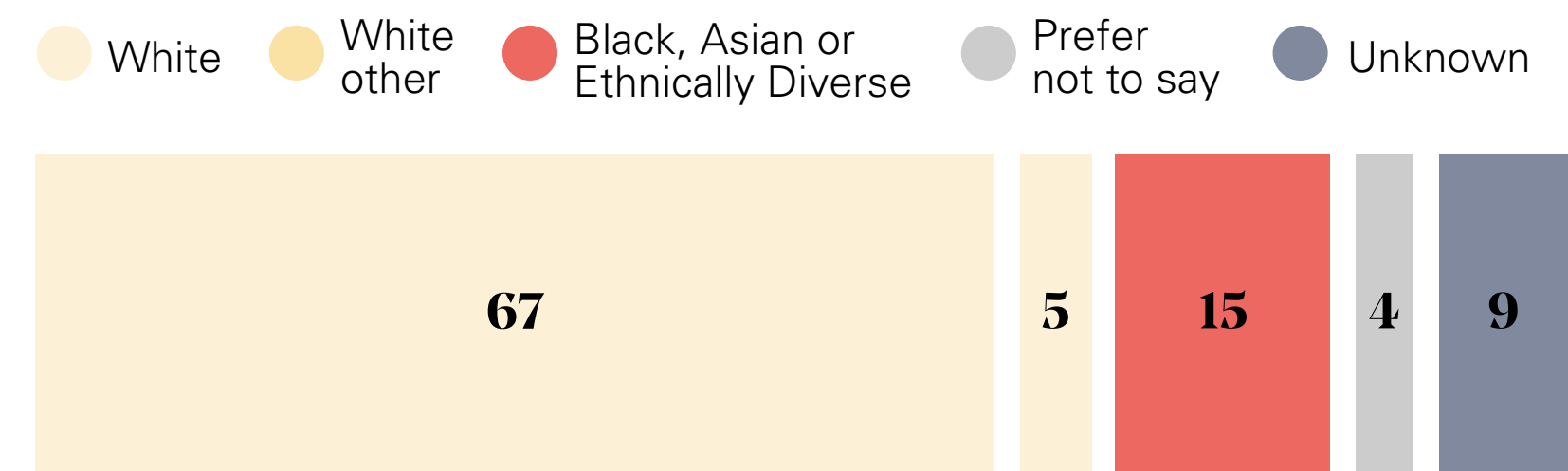
## NPO headline leadership data 2019/20



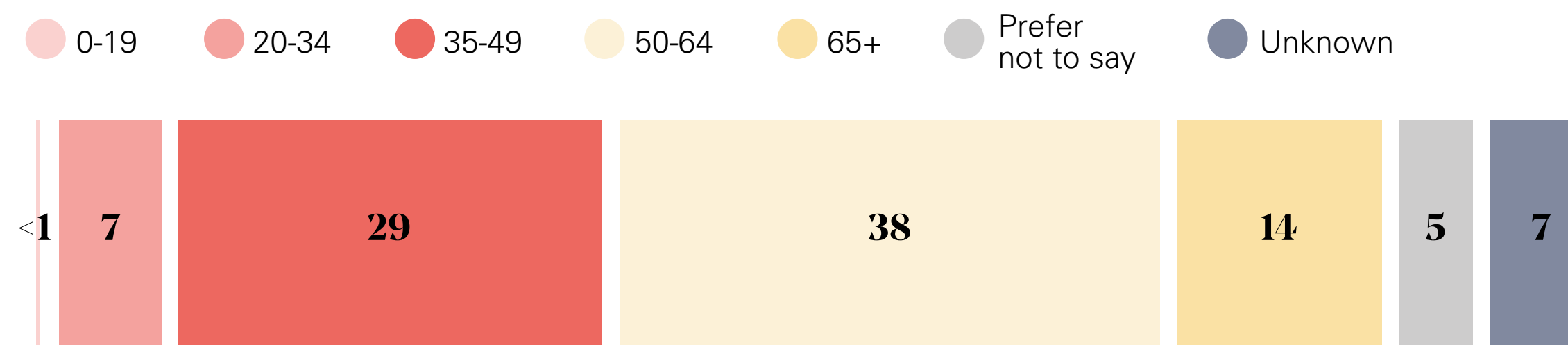
# Boards

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](#).

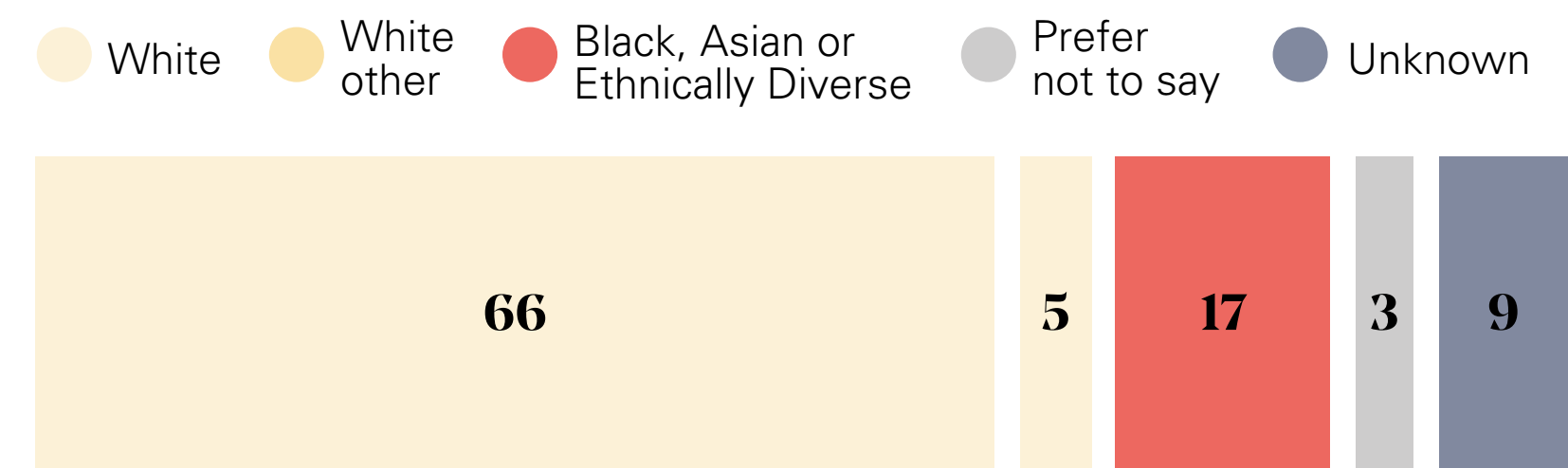
## Ethnicity (2018/19) (percentage)



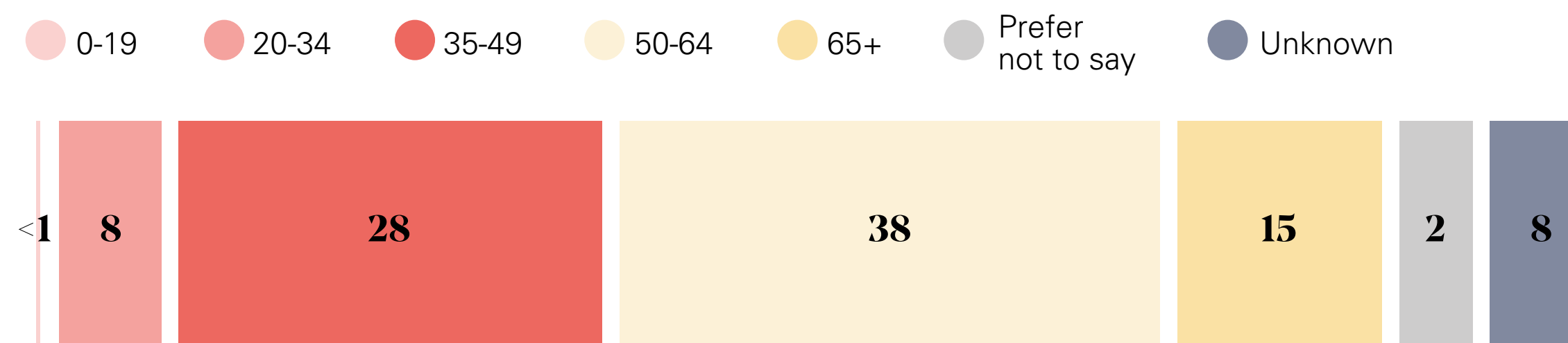
## Age (2018/19) (percentage)



## Ethnicity (2019/20) (percentage)



## Age (2019/20) (percentage)



# Boards

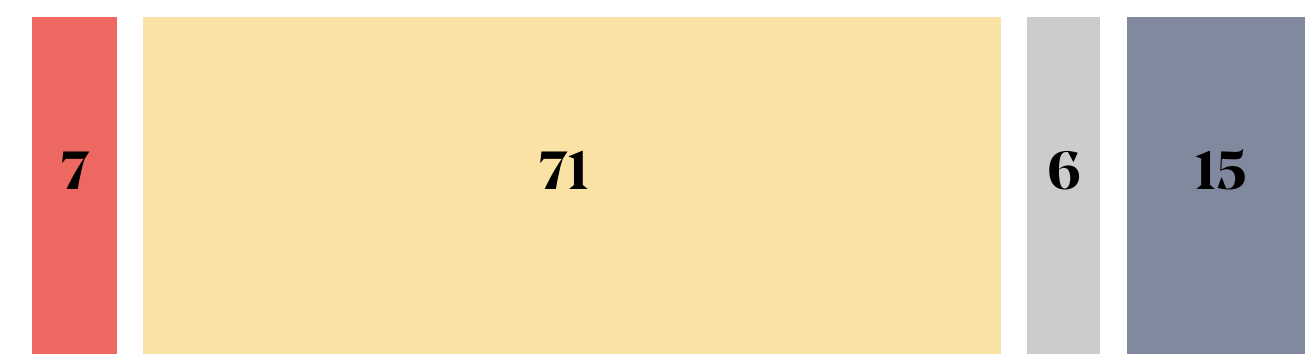
**Gender (2018/19)** (percentage)

Female Male Non-binary  
Prefer not to say Unknown



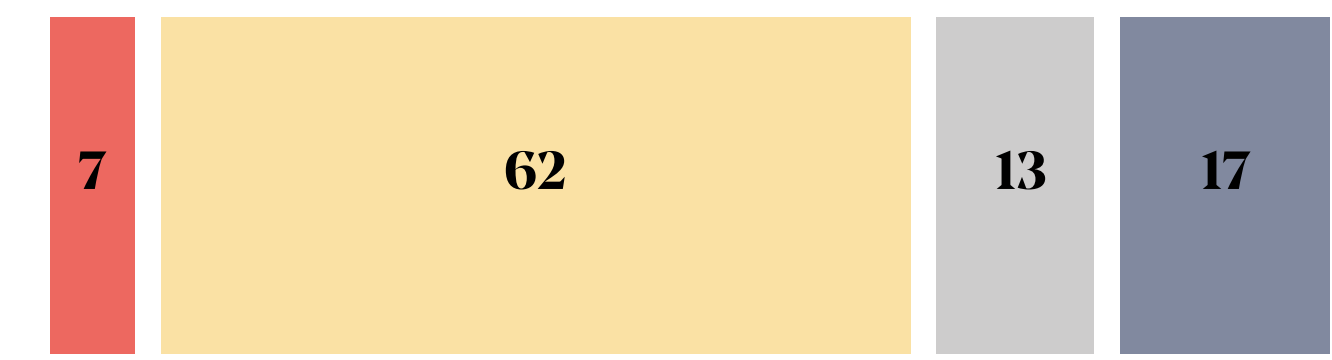
**Disability (2018/19)** (percentage)

Disabled Not Disabled Prefer not to say Unknown



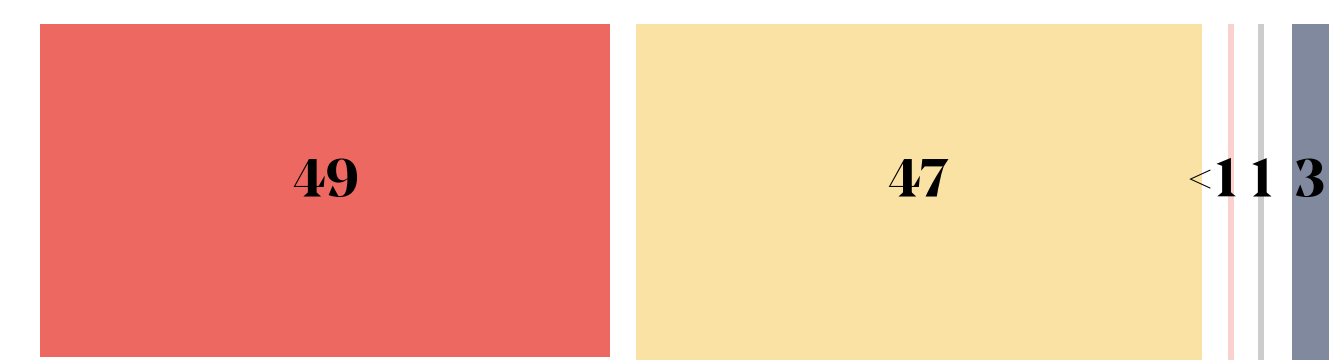
**Sexual orientation (2018/19)** (percentage)

LGBT Heterosexual Prefer not to say Unknown



**Gender (2019/20)** (percentage)

Female Male Non-binary  
Prefer not to say Unknown



**Disability (2019/20)** (percentage)

Disabled Not Disabled Prefer not to say Unknown



**Sexual orientation (2019/20)** (percentage)

LGBT Heterosexual Prefer not to say Unknown



# Creative Case for Diversity ratings

National Portfolio Organisations are required to integrate diversity into their programming as a condition of their funding. From 1 April 2018 we introduced a new four-point scale: 'not met', 'met', 'strong' and 'outstanding'.

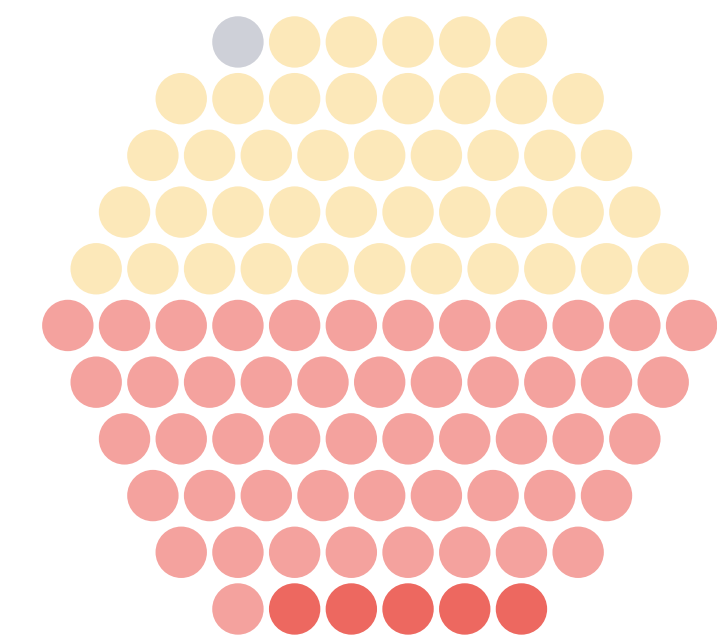
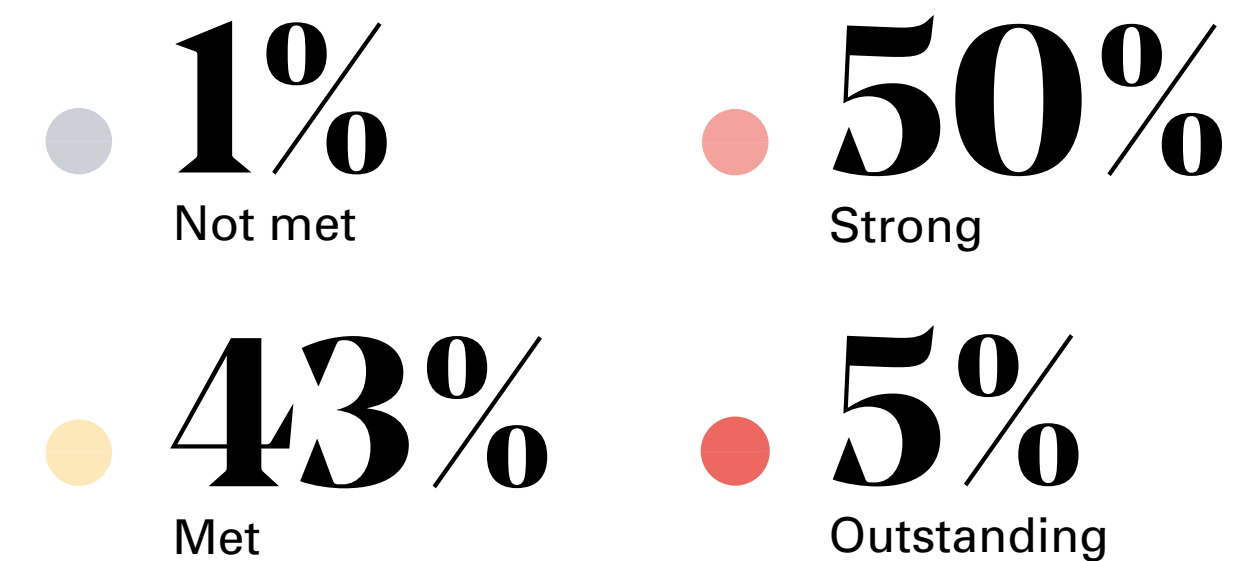
You can break down aggregate Creative Case ratings by Discipline, Area and Band, as well view a list of all NPOs and their individual ratings for 2019/20, in [PowerBI HERE](#)



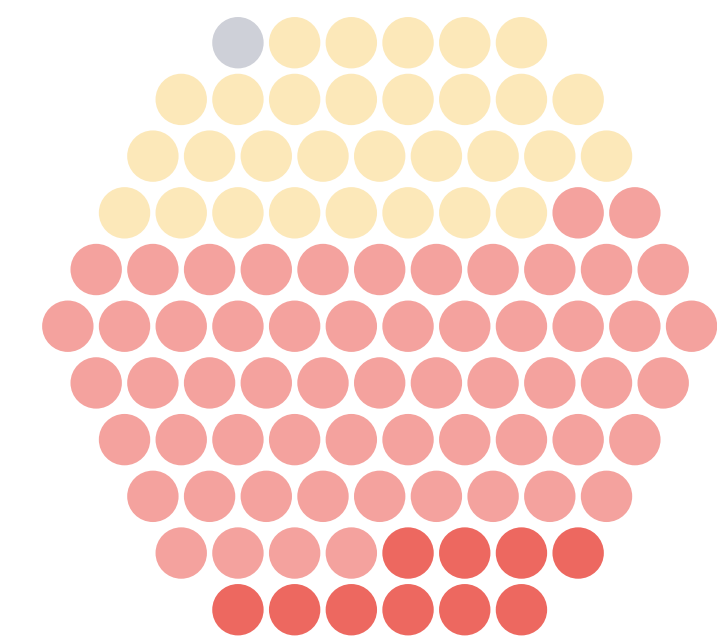
## The Creative Case ratings are based on:

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

## Creative Case Ratings 2018/19



## Creative Case Ratings 2019/20





# Projects and audiences

The following data covers are two open funding programmes, Arts Council National Lottery Project Grants (NLPG) – which is open to organisations and individuals – and Developing Your Creative Practice (DYCP), our programme for cultural and creative practitioners looking to focus on their development.

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)

## Black, Asian or Ethnically Diverse 2018/19

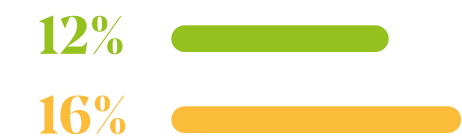
- Total % successful applicants
- % of successful Black, Asian or Ethnically Diverse applicants

### Rate of successful applications to:

#### NLPG



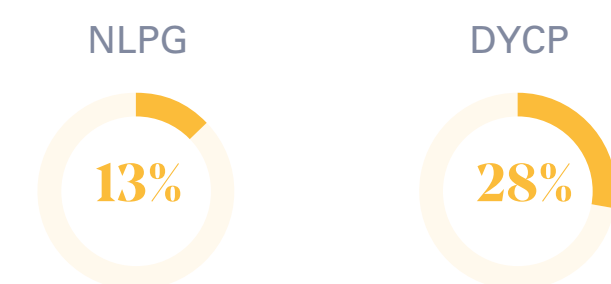
#### DYCP



#### All programmes



### Values of grants awarded to Black, Asian or Ethnically Diverse applications



## Black, Asian or Ethnically Diverse 2019/20

### Rate of successful applications to:

#### NLPG



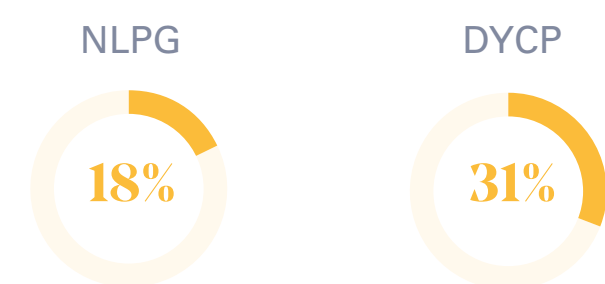
#### DYCP



#### All programmes



### Values of grants awarded to Black, Asian or Ethnically Diverse applications



## Disabled 2018/19

- Total % successful applicants
- % of successful disabled applicants

### Rate of successful applications to:

#### NLPG



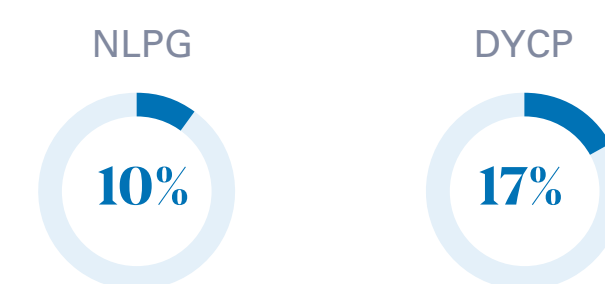
#### DYCP



#### All programmes



### Values of grants awarded to Disabled applications



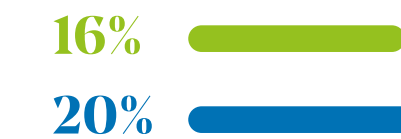
## Disabled 2019/20

### Rate of successful applications to:

#### NLPG



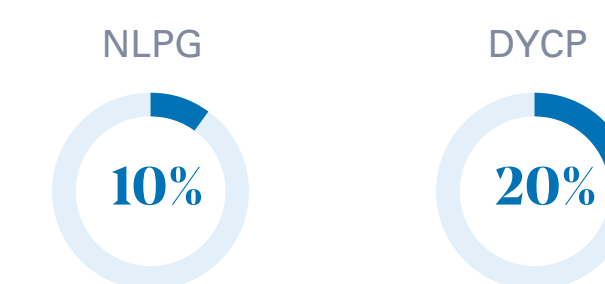
#### DYCP



#### All programmes



### Values of grants awarded to Disabled applications



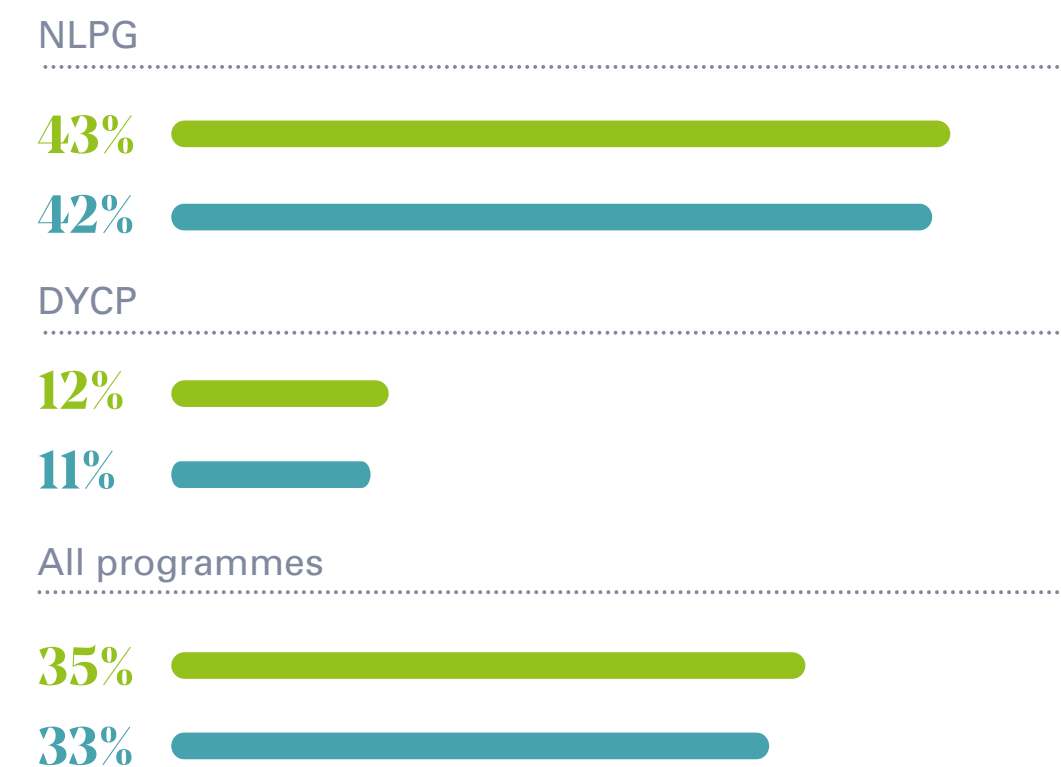
Note: the demographic percentage is showing the success rate of those specific applications, not of the whole.

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

## Female 2018/19

- Total % successful applicants
- % of successful female applicants

### Rate of successful applications to:

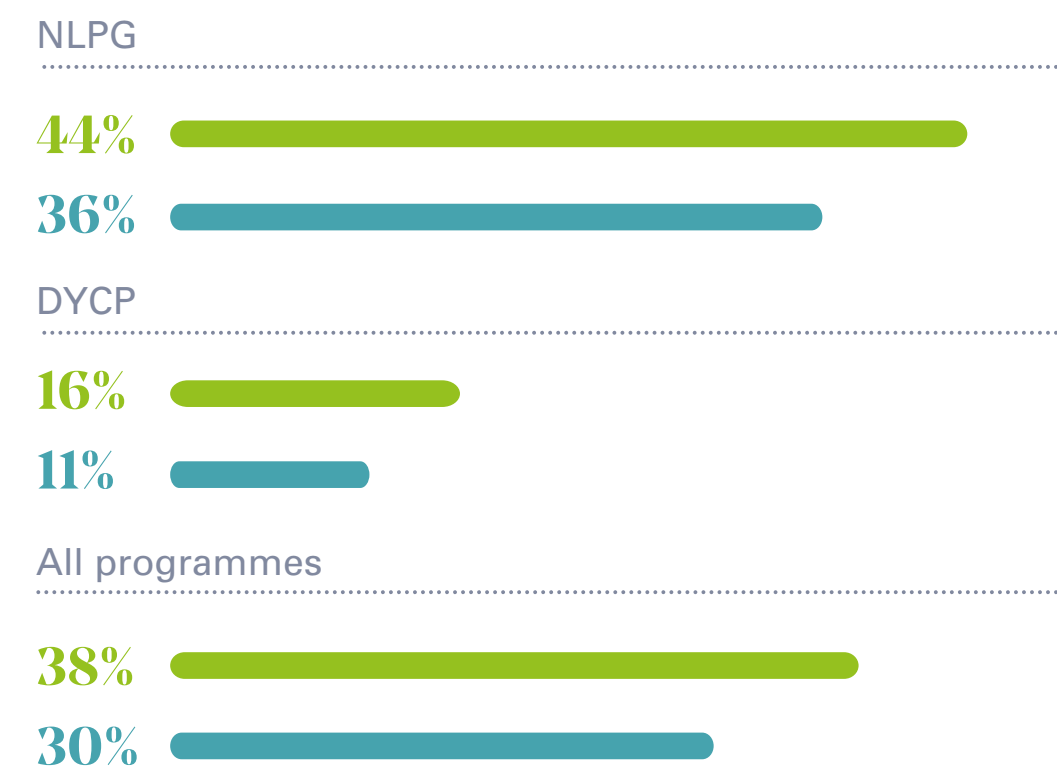


### Values of grants awarded to female applications



## Female 2019/20

### Rate of successful applications to:



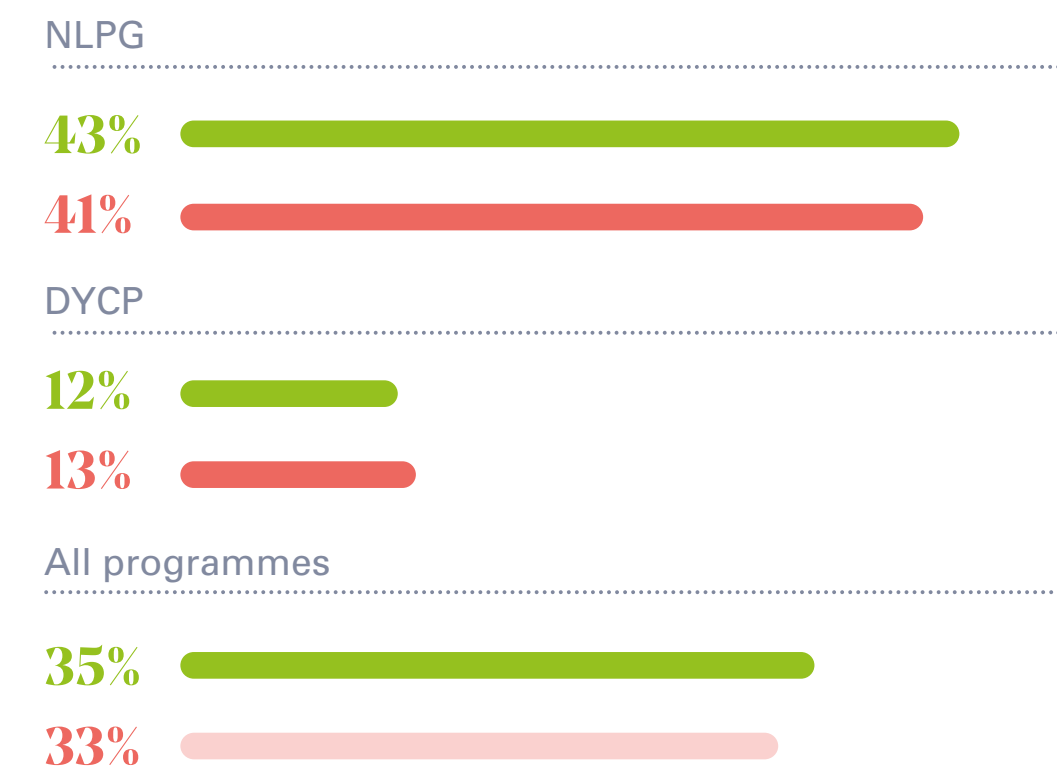
### Values of grants awarded to female applications



## LGBT 2018/19

- Total % successful applicants
- % of successful LGBT applicants

### Rate of successful applications to:

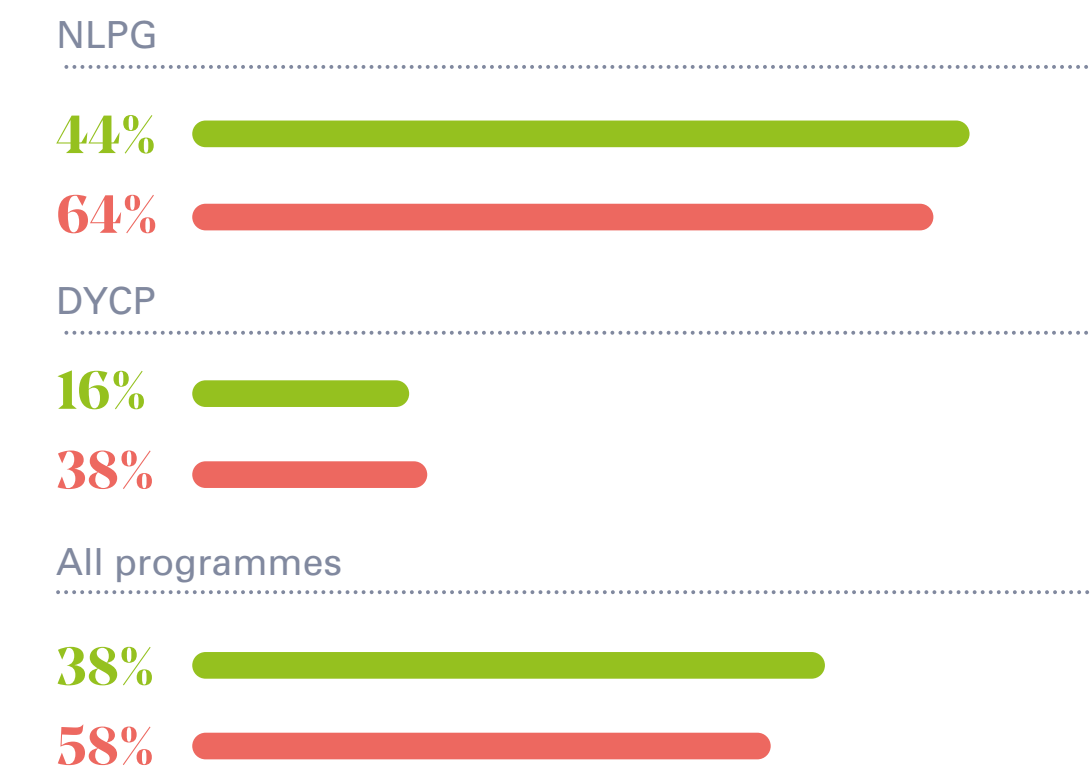


### Values of grants awarded to LGBT applications



## LGBT 2019/20

### Rate of successful applications to:



### Values of grants awarded to LGBT applications



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

# Audiences

Larger National Portfolio Organisations (Band 2 and 3) are required to use Audience Finder to capture and share information around the age, gender, ethnicity and disability of their audiences.

The data in this year's report has been drawn from the aggregate dataset provided to us by The Audience Agency – we've provided percentages across NPOs, as well as by Area and Discipline. Due to fluctuations between the level of reporting across 2018/19 and 2019/20 we are presenting this data as standalone.

	National Average
Age	
16-24	8%
25-34	13%
35-44	16%
45-54	17%
55-64	21%
65+	25%
Disability	
Yes	8%
No	88%
Prefer not to say	3%
Ethnicity	
White	89%
Mixed	3%
Asian or Asian British	4%
Black or Black British	2%
Other	1%
Gender	
Female	64%
Male	36%
In another way	1%



of audiences responded Yes to 'Disability – limited a little/a lot.'



of audiences described their ethnicity as Mixed, Asian/Asian British, Black/Black British.



64% of audiences are female.



# Areas

## Disability

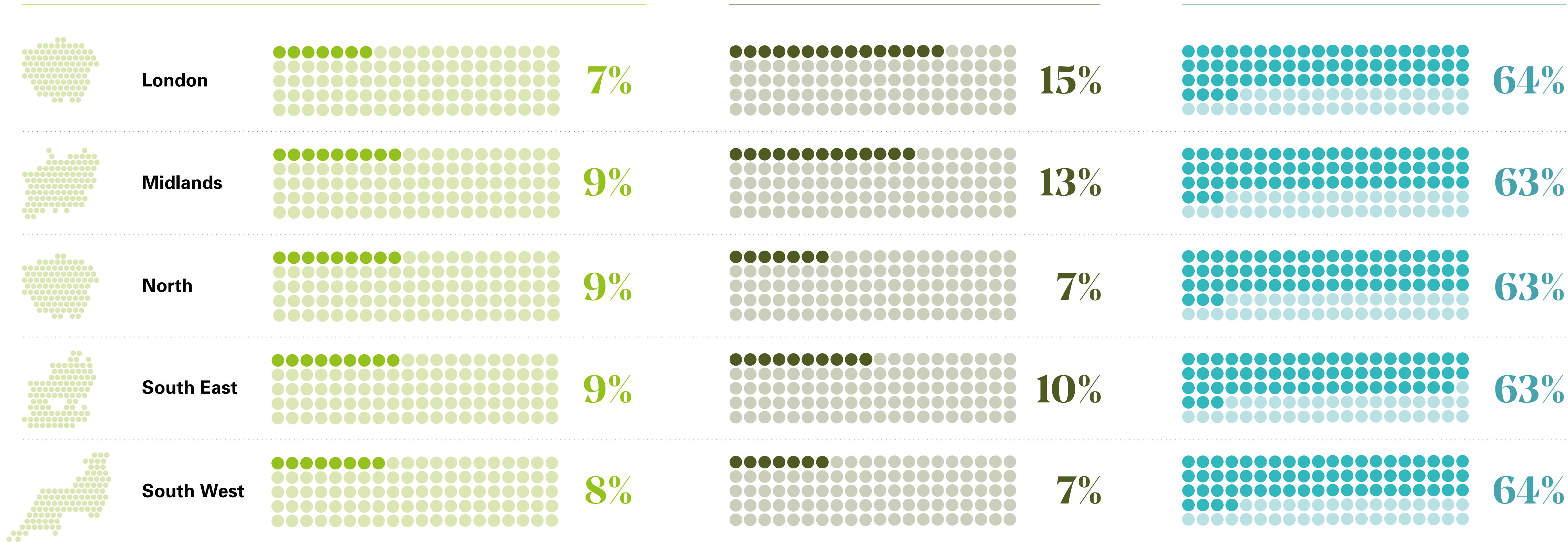
% of audiences who identify as having a disability:

## Ethnicity

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

## Gender

% of audiences that are female:



# Discipline

## Disability

% of audiences who identify as having a disability:

## Ethnicity

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

## Gender

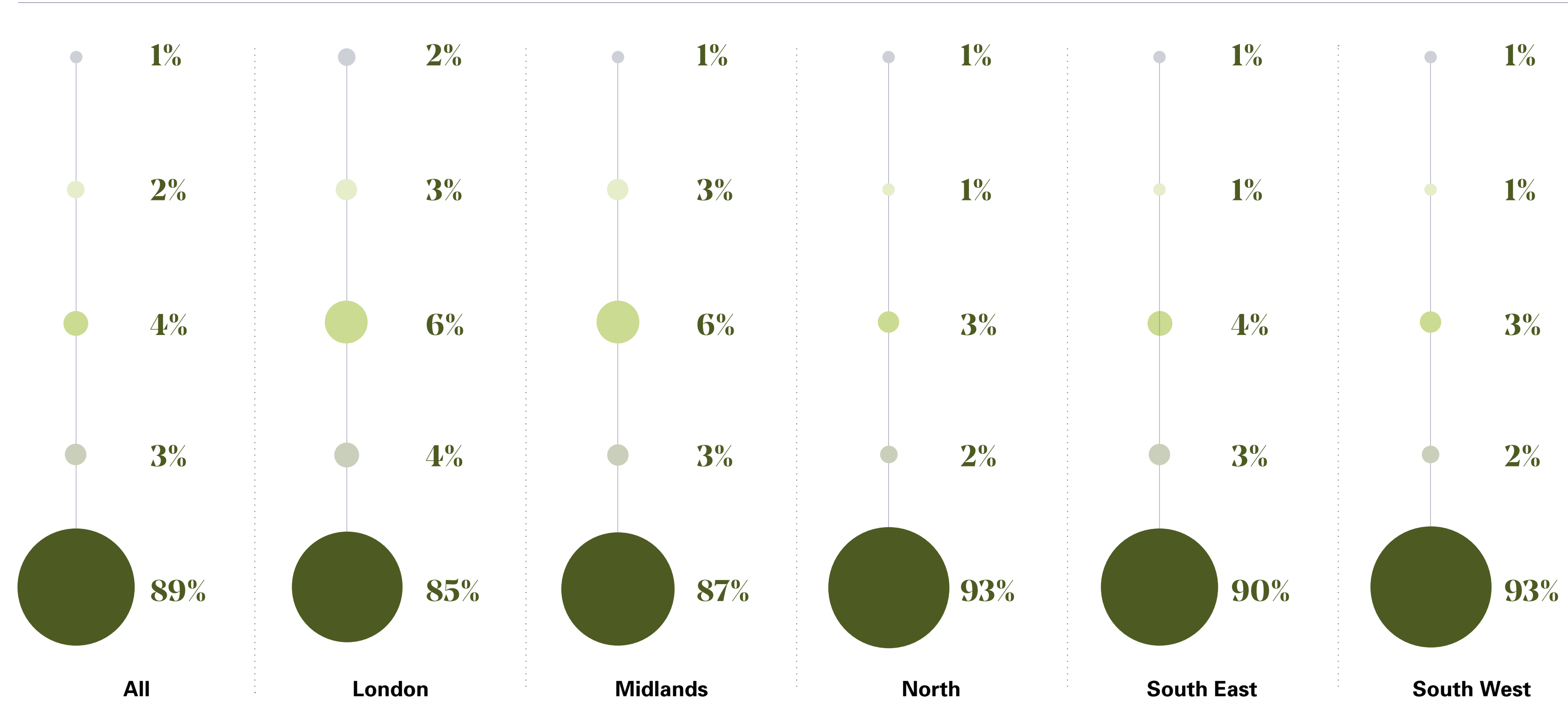
% of audiences that are female:

Discipline	Disability (%)	Ethnicity (%)	Gender (%)
Combined Arts	9%	10%	66%
Dance	7%	15%	74%
Libraries	7%	9%	75%
Literature	11%	12%	74%
Museums	7%	9%	61%
Music	9%	6%	52%
Theatre	8%	8%	66%
Visual Arts	9%	18%	63%

# Areas

## Ethnicity

● White
 ● Mixed
 ● Asian or Asian British
 ● Black or Black British
 ● Other



## Disability

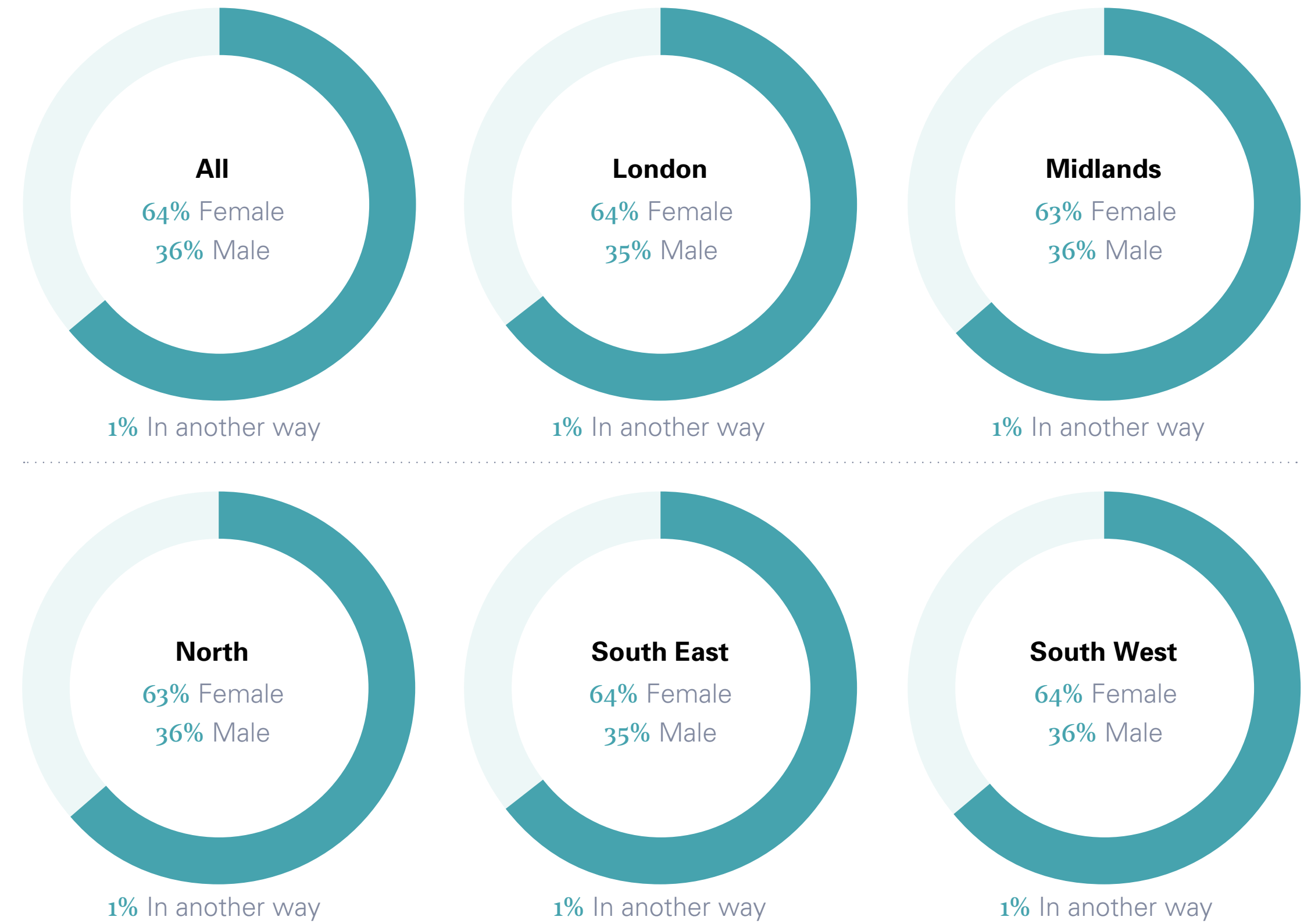
	Yes	No	Prefer not to say
<b>All</b>	8%	88%	3%
<b>London</b>	7%	90%	3%
<b>Midlands</b>	9%	87%	4%
<b>North</b>	9%	89%	3%
<b>South East</b>	9%	87%	4%
<b>South west</b>	8%	89%	3%

# Areas

## Age

	All	London	Midlands	North	South East	South West
16-24	8%	7%	9%	8%	9%	6%
25-34	13%	14%	15%	13%	12%	11%
35-44	16%	15%	18%	15%	15%	15%
45-54	17%	18%	17%	17%	17%	17%
55-64	21%	21%	19%	23%	20%	21%
65+	25%	25%	24%	24%	28%	30%

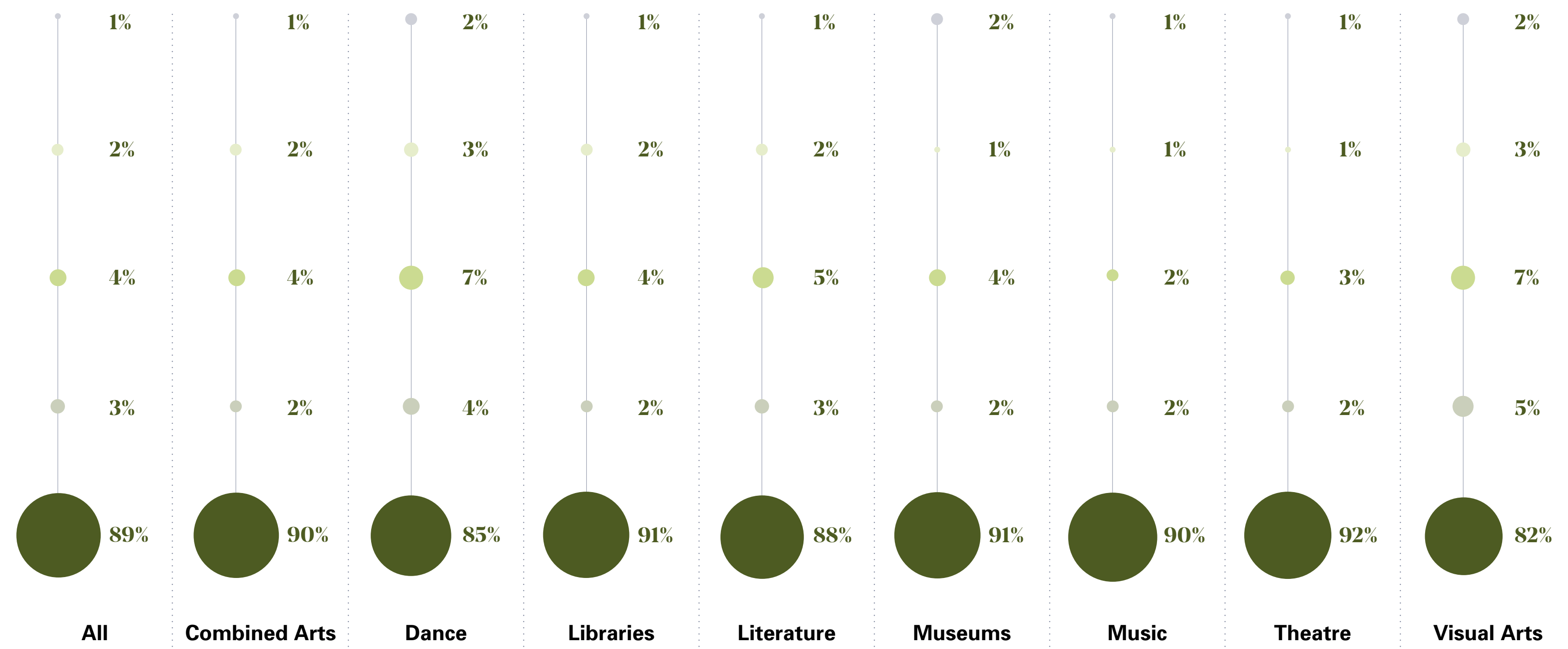
## Gender





# Disciplines

## Ethnicity



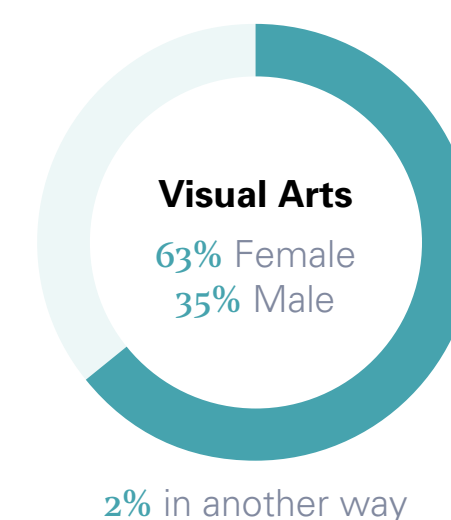
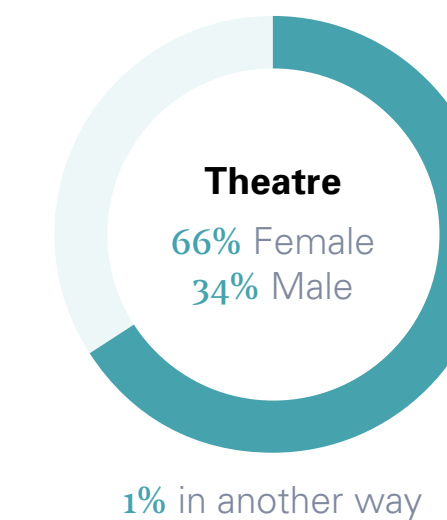
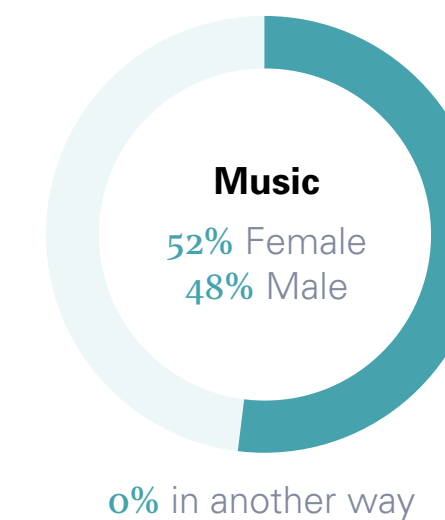
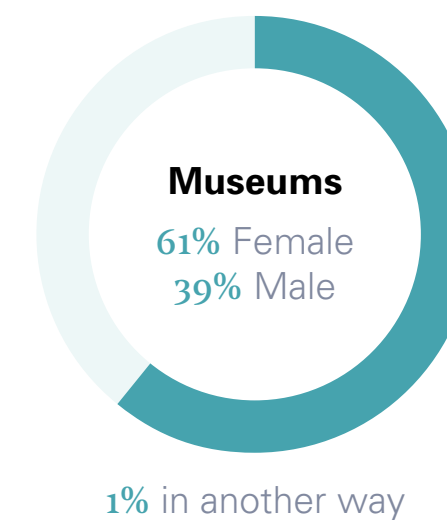
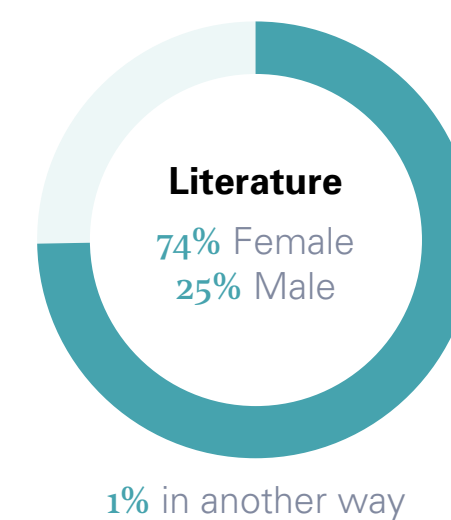
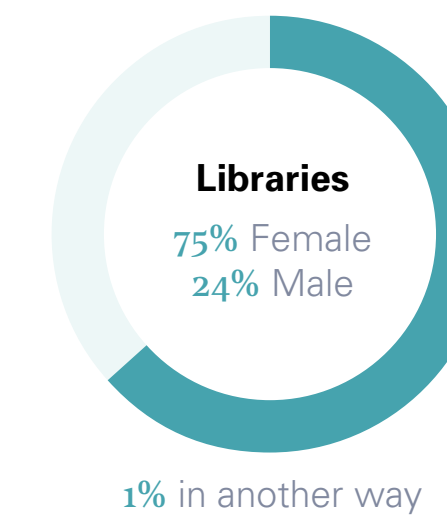
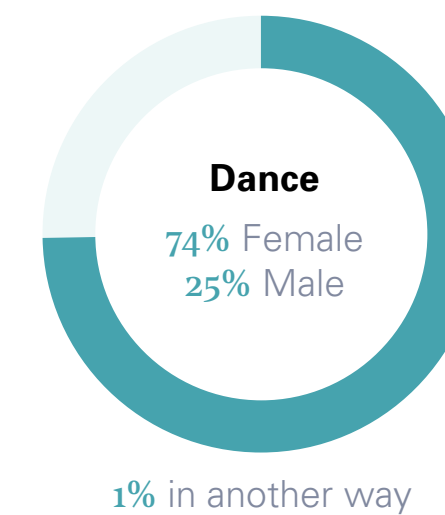
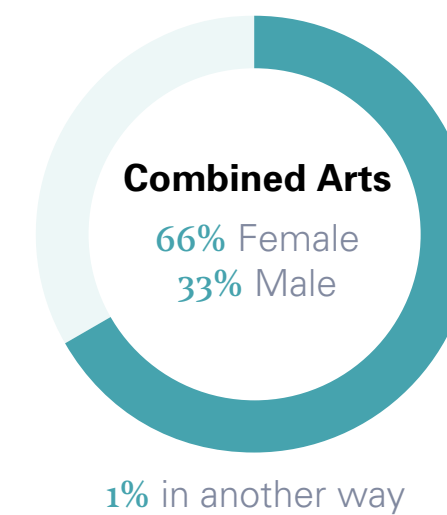
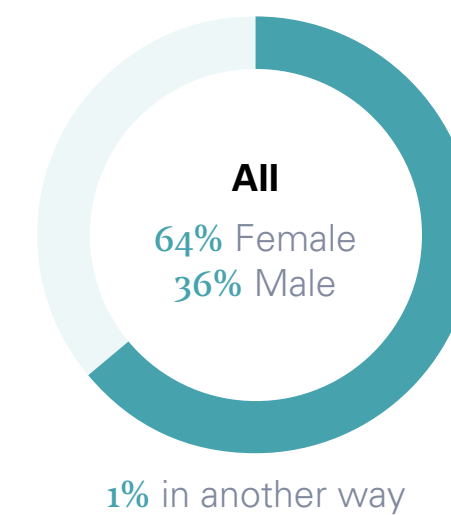
## Disability

	Yes	No	Prefer not to say
<b>All</b>	8%	88%	3%
<b>Combined Arts</b>	9%	88%	3%
<b>Dance</b>	8%	90%	3%
<b>Libraries</b>	7%	87%	6%
<b>Literature</b>	11%	83%	6%
<b>Museums</b>	7%	90%	3%
<b>Music</b>	9%	88%	3%
<b>Theatre</b>	8%	90%	2%
<b>Visual Arts</b>	9%	87%	5%

# Disciplines

## Age

	All	Combined Arts	Dance	Libraries	Literature	Museums	Music	Theatre	Visual Arts
16-24	8%	6%	6%	3%	8%	9%	3%	4%	18%
25-34	13%	13%	11%	15%	13%	16%	6%	9%	23%
35-44	16%	18%	18%	34%	15%	19%	8%	13%	16%
45-54	17%	20%	22%	16%	17%	15%	14%	19%	14%
55-64	21%	23%	22%	12%	22%	17%	25%	25%	14%
65+	25%	20%	22%	19%	26%	22%	45%	29%	14%



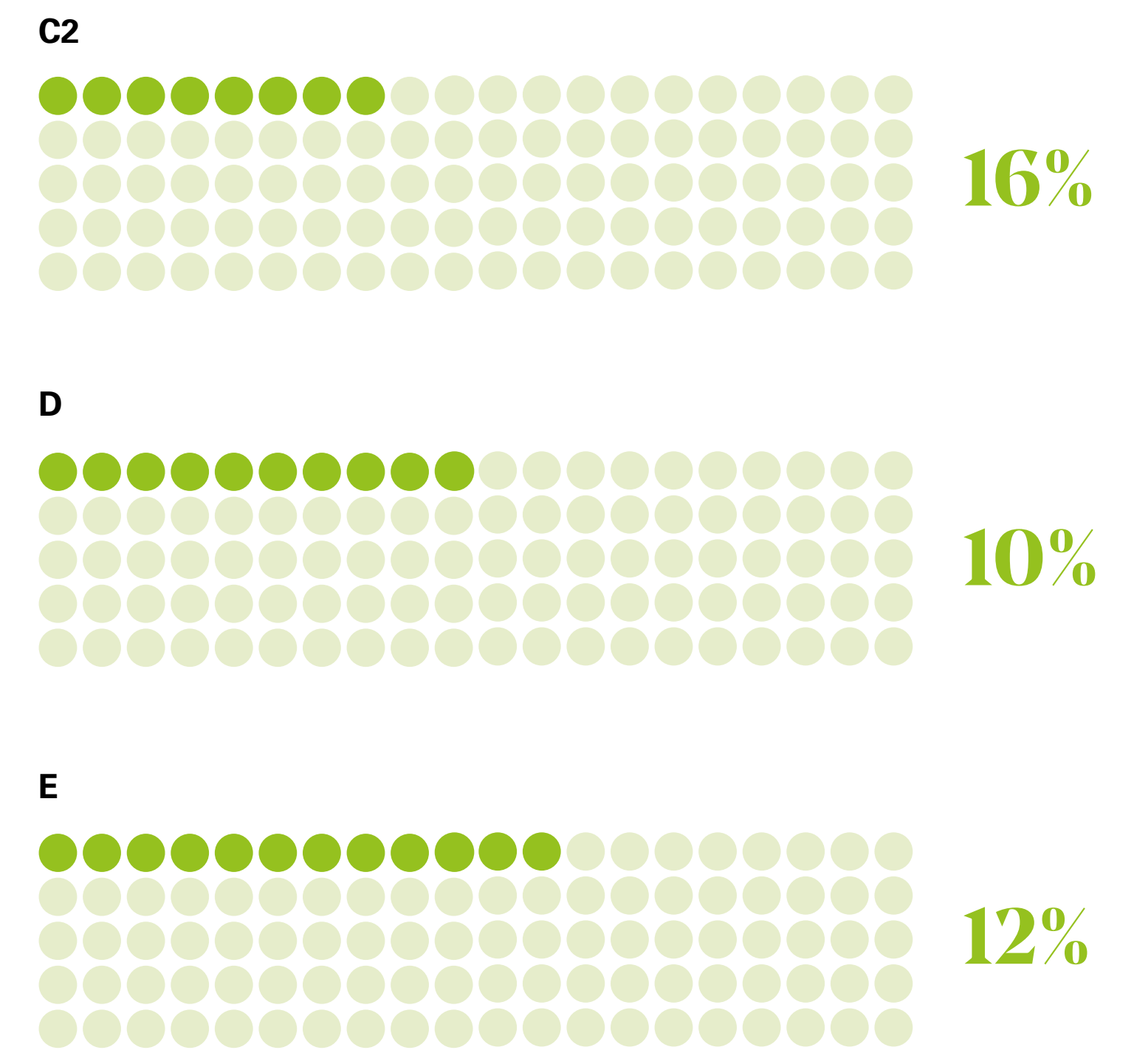
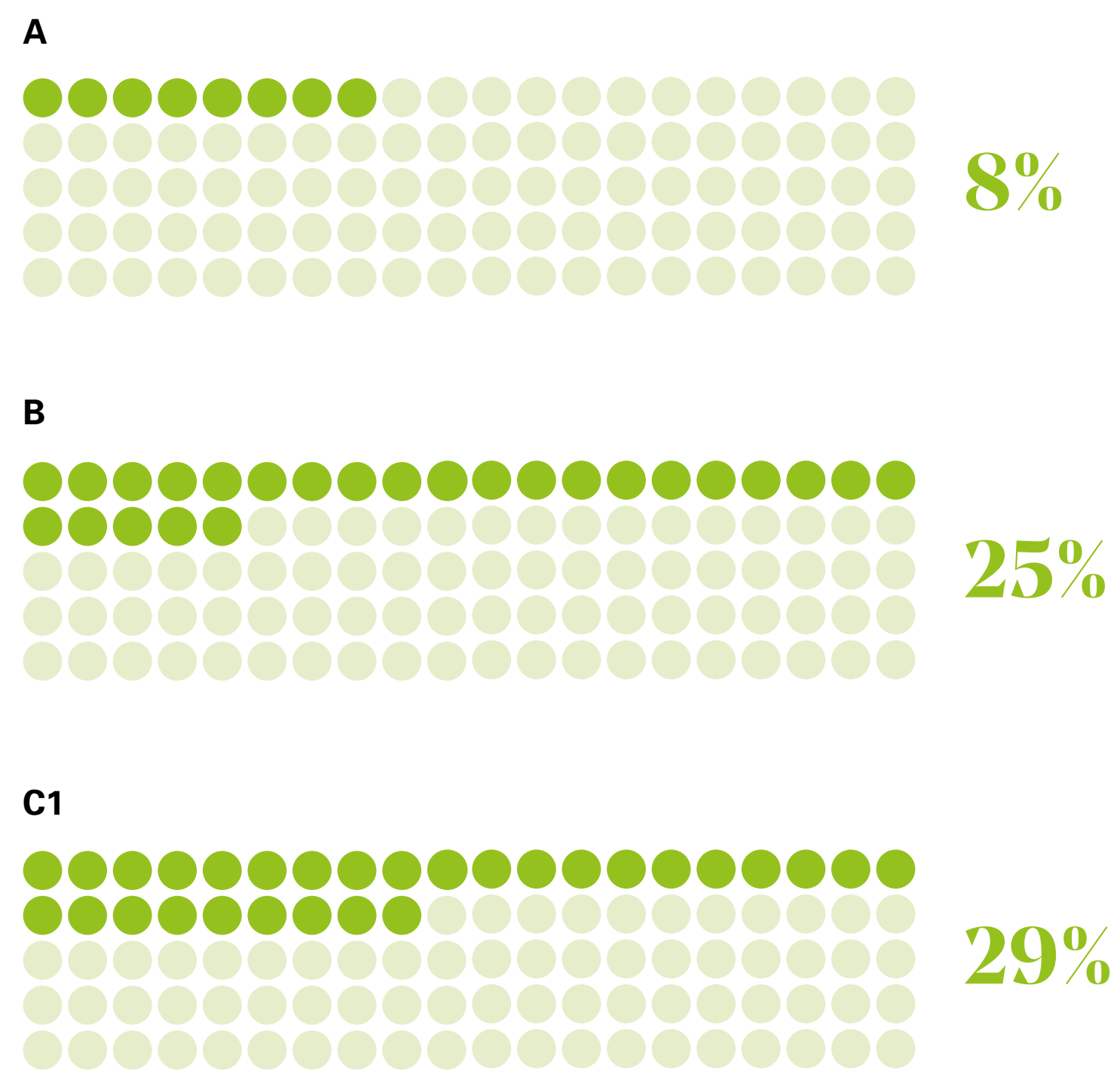
# Audiences: Social Grade

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 2019/20

<b>A</b>	Higher managerial, administrative or professional
<b>B</b>	Intermediate managerial, administrative or professional
<b>C1</b>	Supervisory or clerical and junior managerial, administrative or professional
<b>C2</b>	Skilled manual workers
<b>D</b>	Semi and unskilled manual workers
<b>E</b>	Casual or lowest grade workers, pensioners and those who are dependent on 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

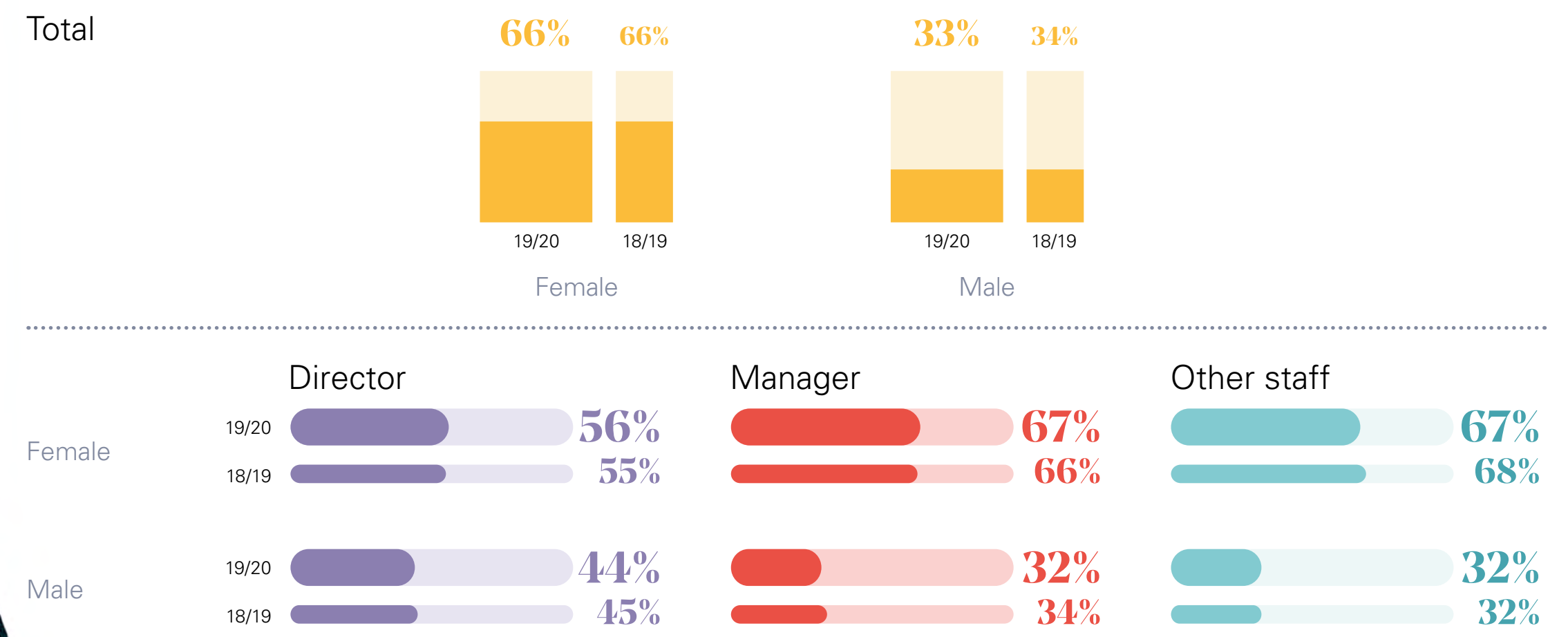
We represent data about ourselves in this report too. Here you can find more about the diversity of the Arts Council's workforce and leadership, including the latest figures on our gender pay gap and information on the diversity of our National and Area Councils.

# Arts Council England workforce and leadership

The number of female directors in the organisation has increased slightly, to 56%. There has been a slight increase in total staff from a Black, Asian or Ethnically Diverse background, from 11% to 12%. The percentage of total disabled staff is 7% and 14% of staff have identified as Lesbian, Gay or Bisexual.

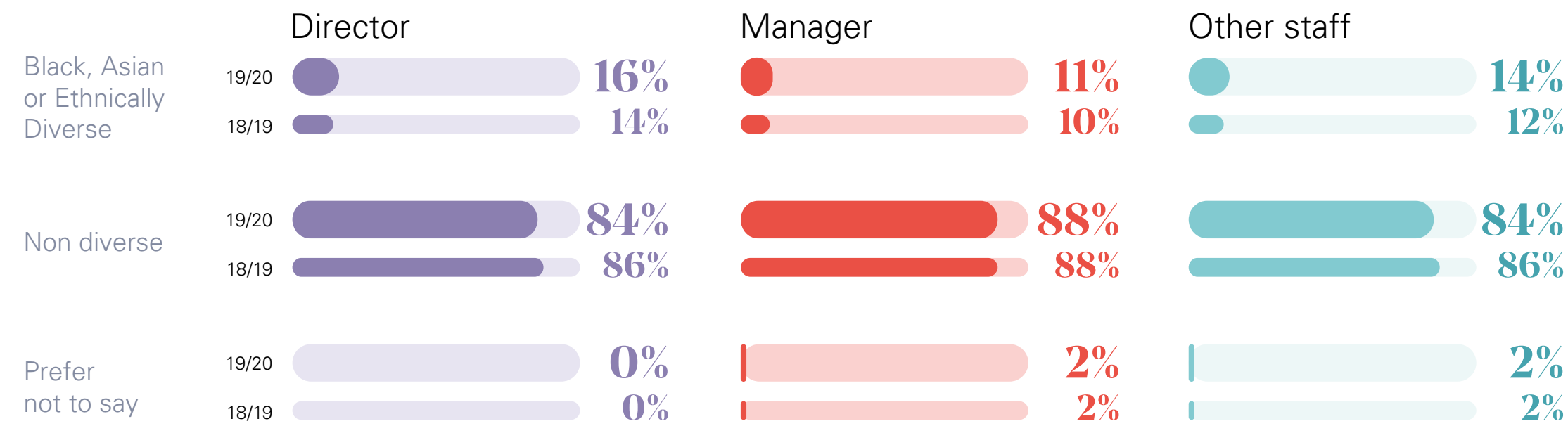
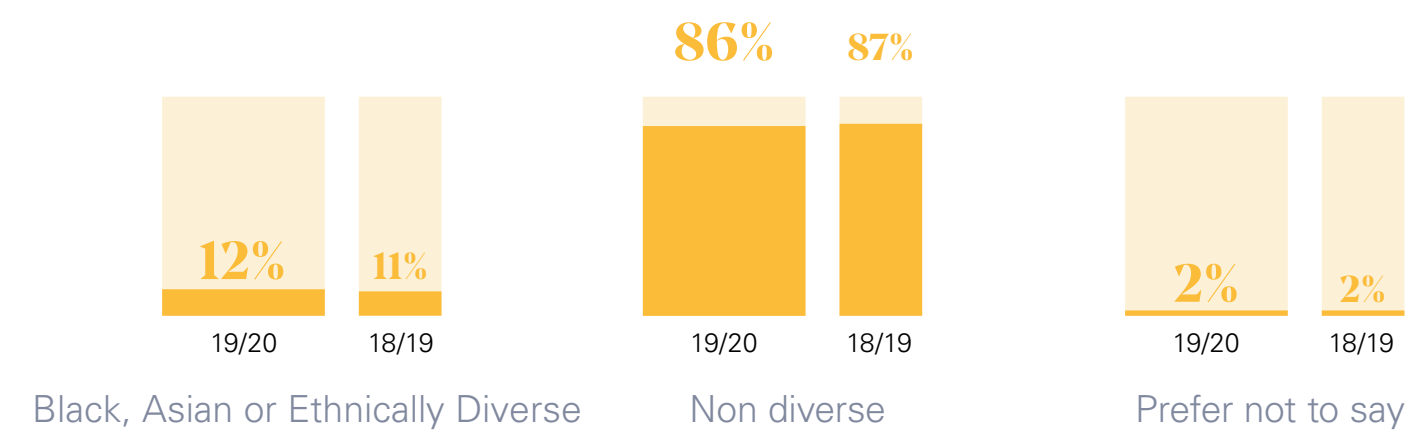


## Gender



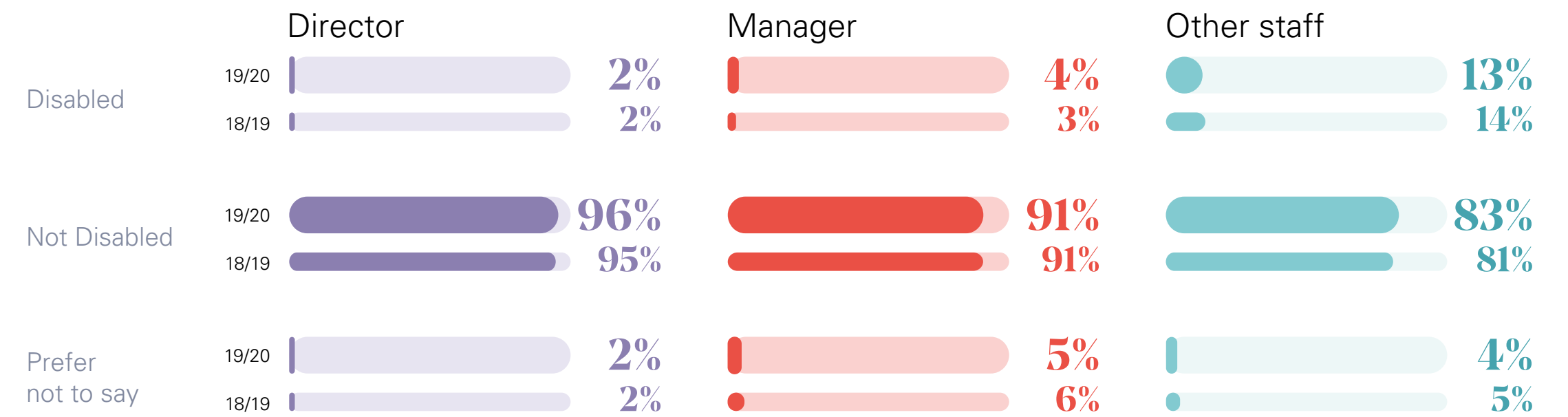
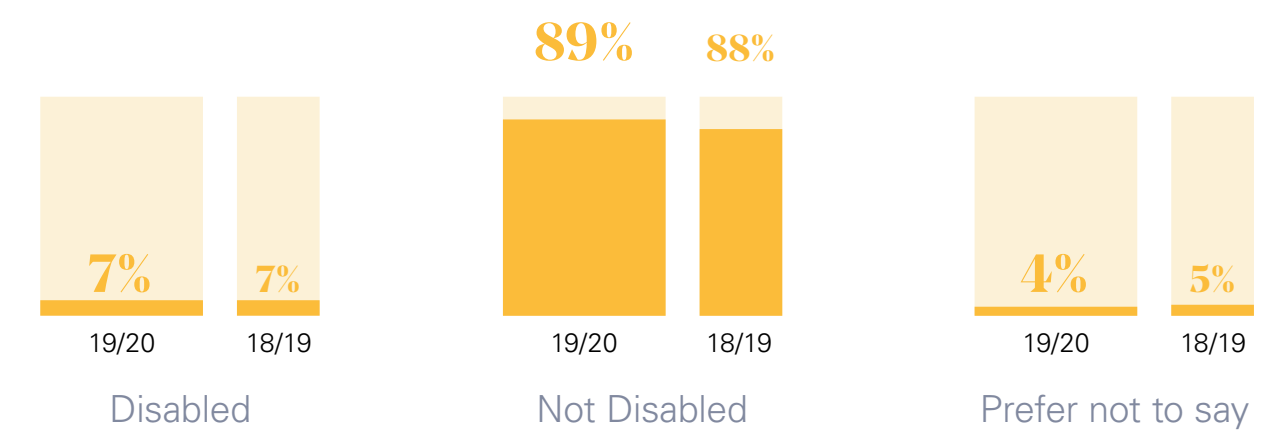
## Ethnicity

Total



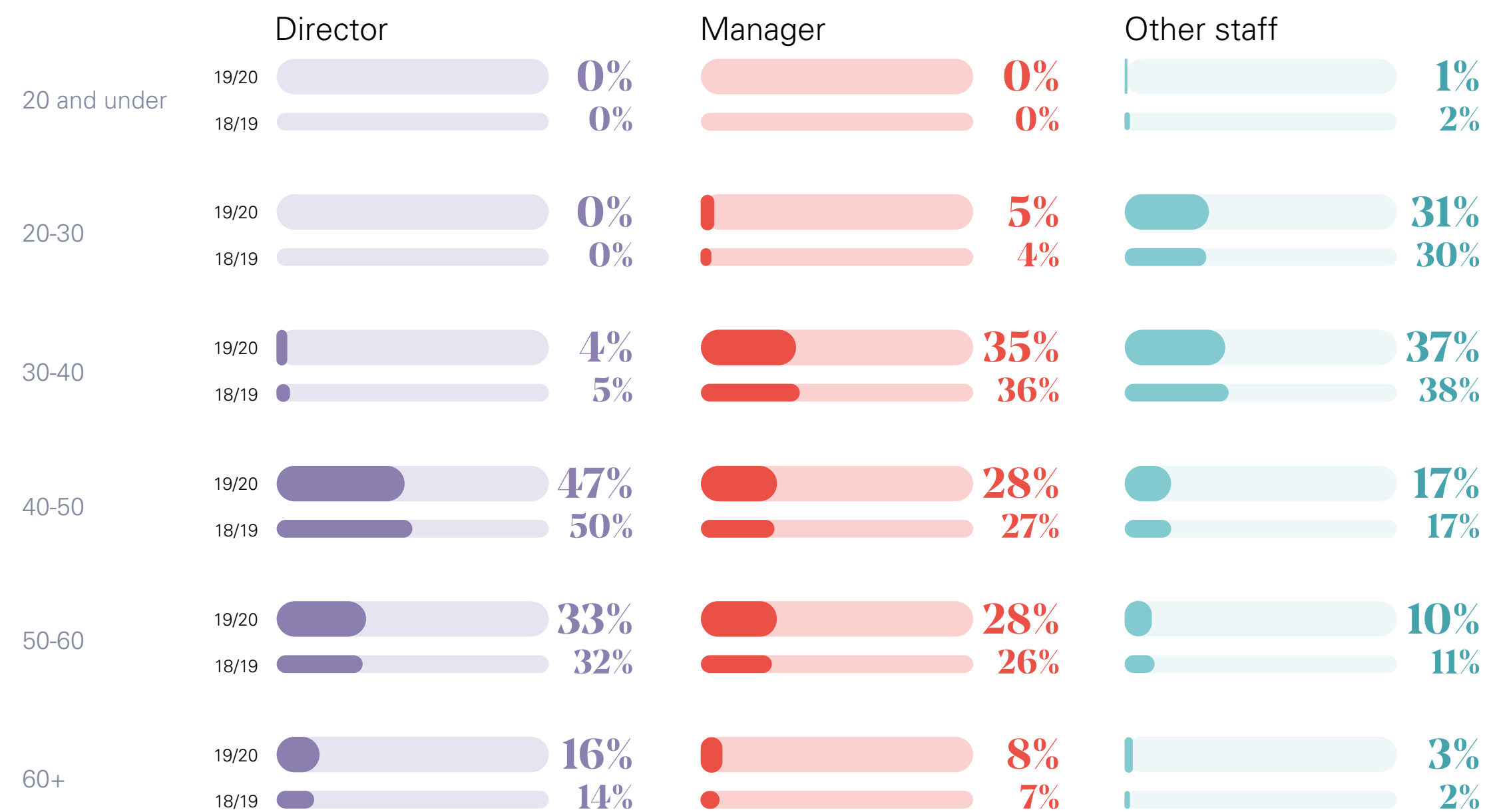
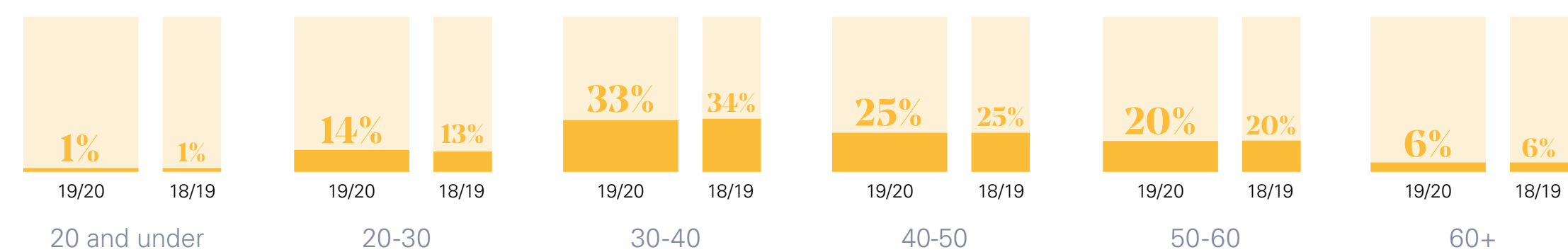
## Disabled Staff

Total



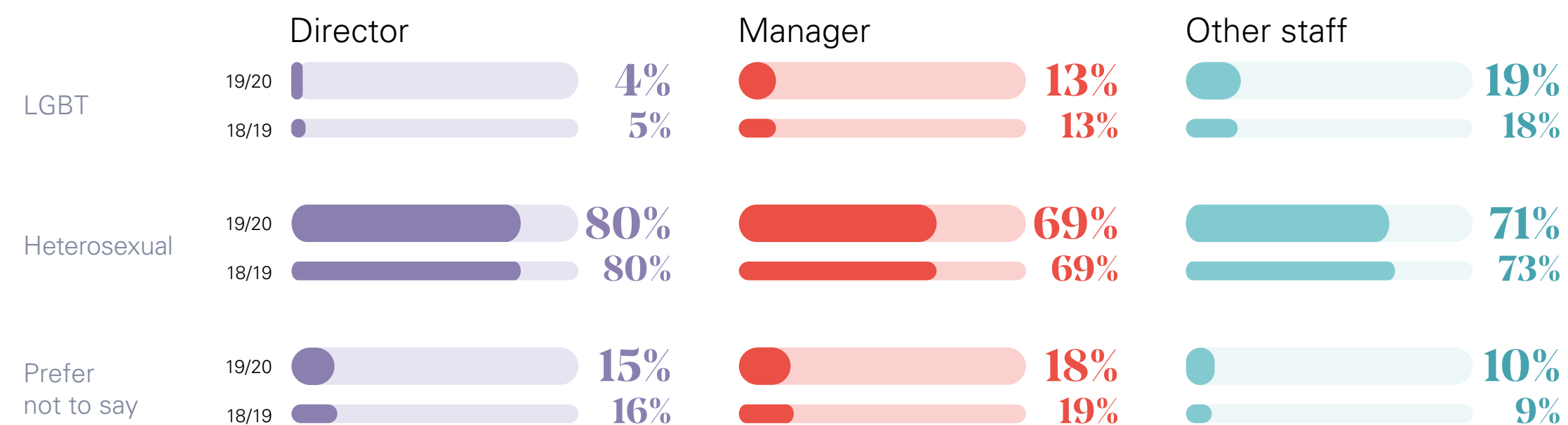
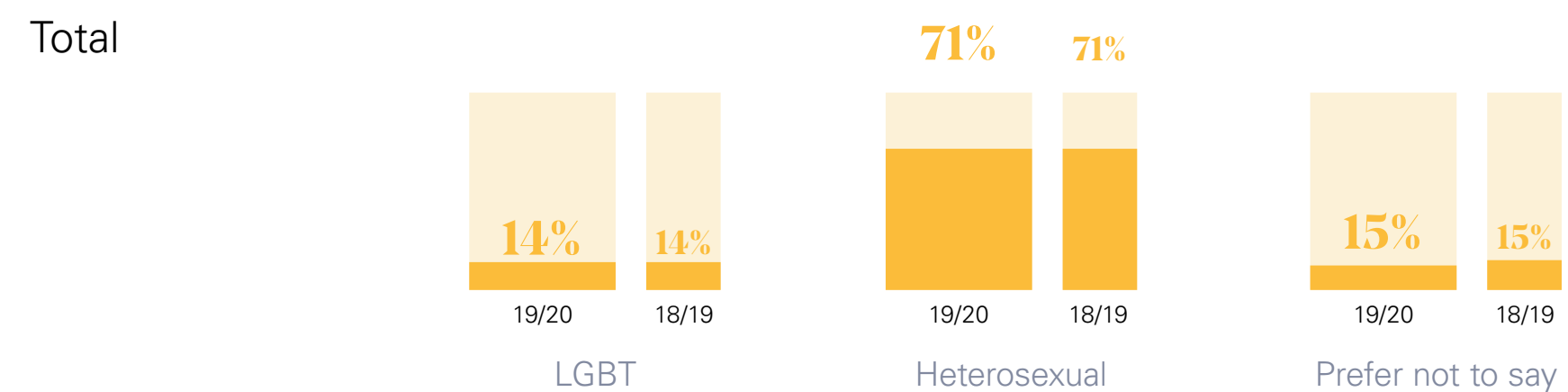
## Age

### Total



## Sexual Orientation

### Total



## Our Gender Pay Gap



At April 2019, there were 581 staff working at the Arts Council. The mean difference between the average hourly salaries of male and female employees in 2019 was 7.5% and the median difference was 3.4%.

At April 2020, there were 586 people working at the Arts Council. Both the mean and median pay gap were reduced in the year ending 2019/20; the mean pay gap fell to 6.0% and the median difference was exactly zero.

In other words, the middle level of hourly salary for female staff in the organisation is exactly the same as that for male staff. Although this will fluctuate year on year, as the number of staff recruited and grades appointed changes across the years, this marks a positive change on figures from the previous year end – in which there was a median difference of 3.4% in favour of male staff.

There were not significant staffing changes in 2019/20, the voluntary leaver rate was only 8.5%. The lack of a median differential between the sexes is a result of strong adherence to our starting salaries control, ensuring that as many new starters as is possible start in their post on the base same salary level for their grade.

Nearly 66% of the organisation is female, but the remaining 6.0% mean pay gap is due to female employees being slightly under-represented in the upper quartile of the pay return, i.e. for the most senior, well paid posts in the organisation. They occupy 60.4% of the posts in the fourth (upper) quartile, but also 69.9% of posts in the first (lower) quartile. We continue to focus on ensuring female staff have the same promotion opportunities as male ones. Additionally, during the pandemic, our home working policy has built in flexibility to allow work to balance with family caring commitments more than ever.

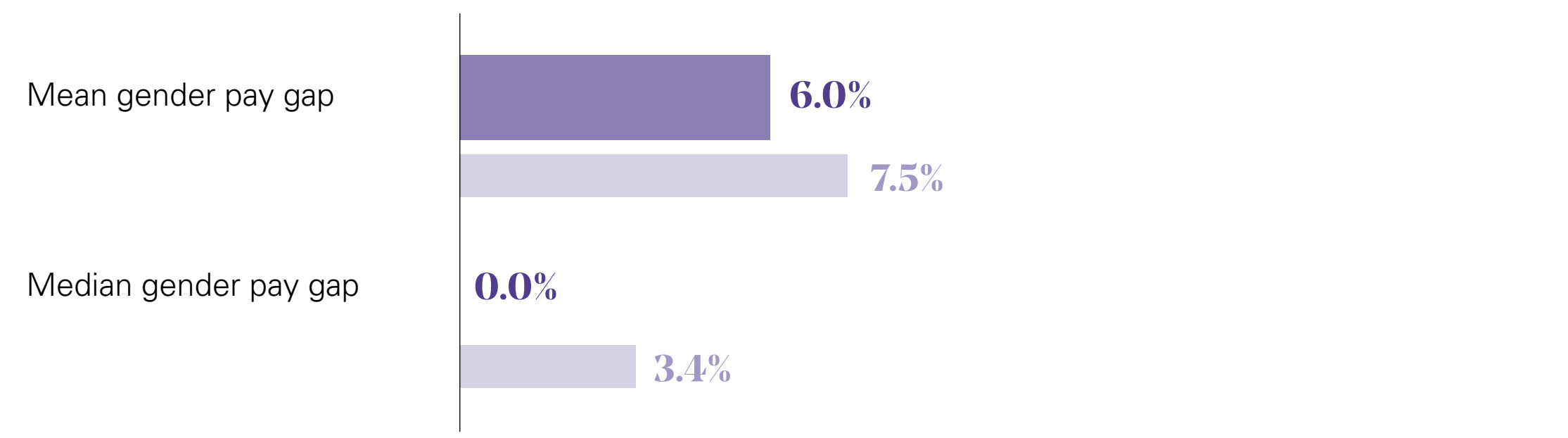
In 2019-20 the organisation paid all of its non-executive staff a fixed bonus of £264. The bonus payment is pro-rated for part time employees. All staff with over six months service were eligible for the bonus. There was a mean difference in bonus payments in favour of men (15%), which reflects the higher number of new female recruits with under six months service. There was no median bonus pay gap. In the Executive Board, where the gender balance is 50:50, all received the same bonus of £2000 – which the CEO did not take.



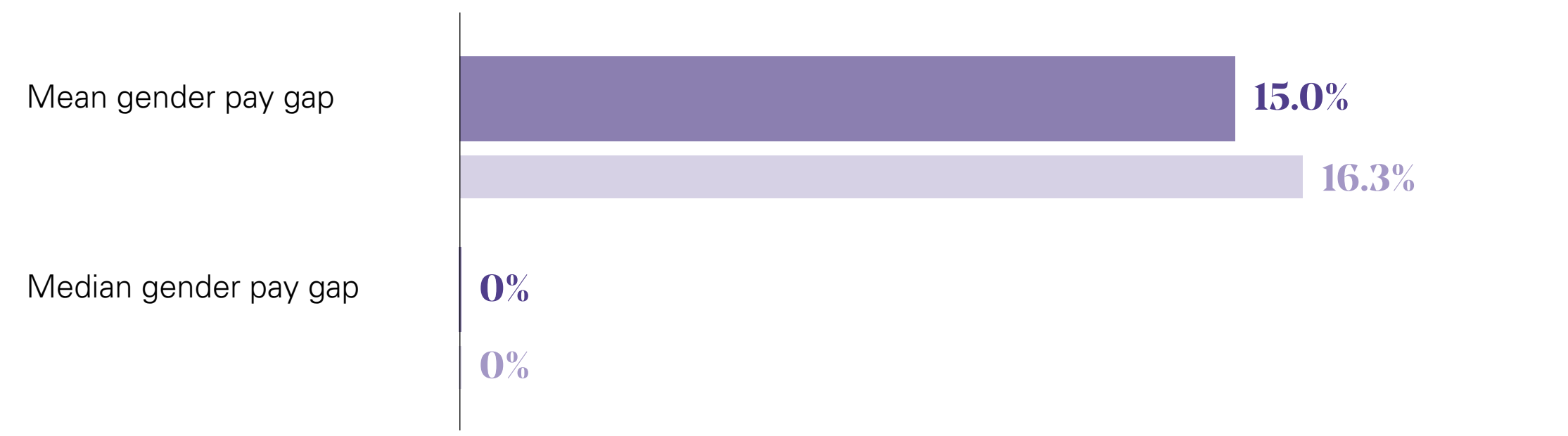
# Our Gender Pay Gap

● 2020 ● 2019

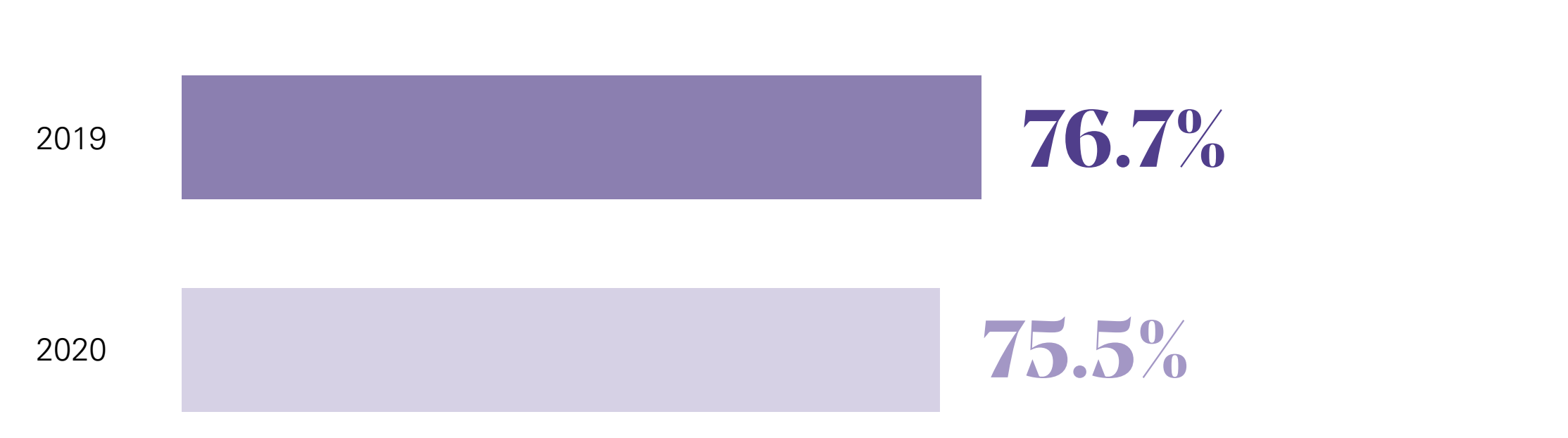
## Ordinary pay



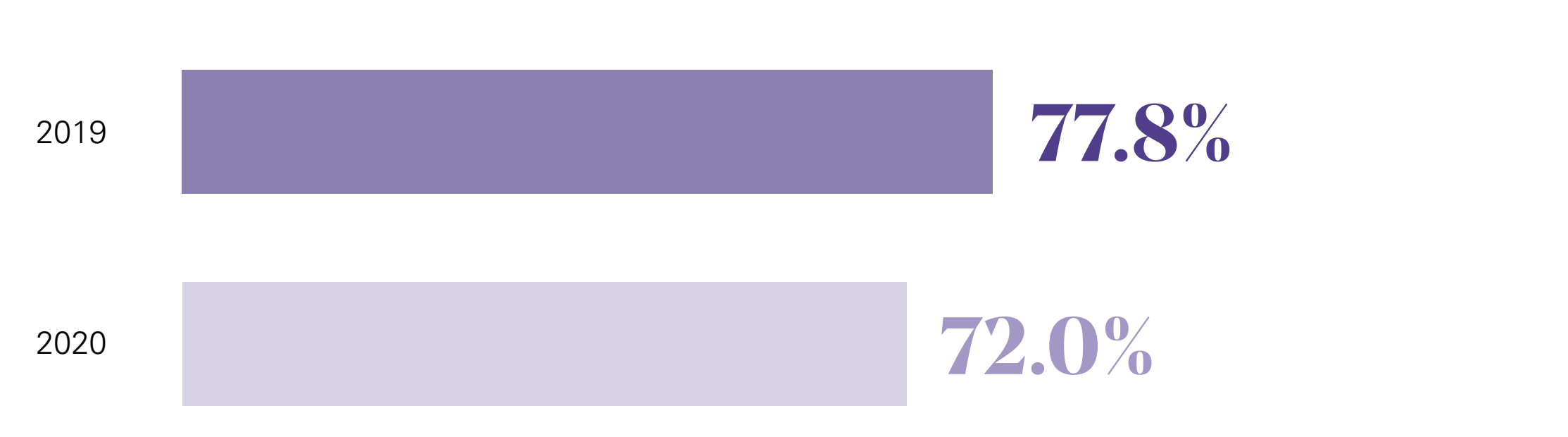
## Bonus pay in the 12 months ending 31 March



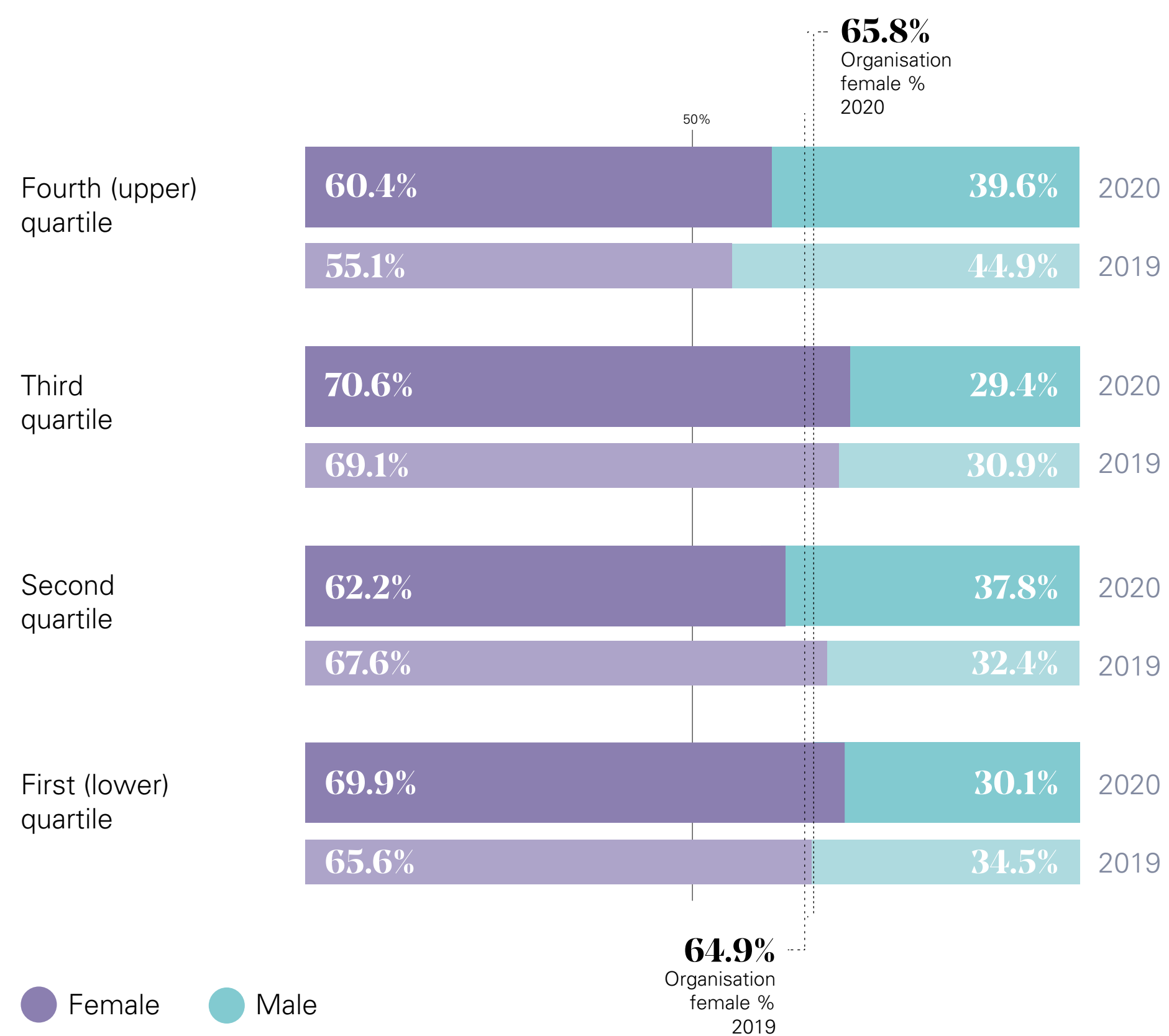
## The proportion of male employees paid a bonus in the 12 months ending 31 March



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



**Proportion of male and female employees in each quartile:**



# Our National and Area Councils

Our National and Area Councils, who typically serve a set term of four years, are an integral part of the Arts Council's decision-making structure. The chair of each Area Council also sits on our National Council.

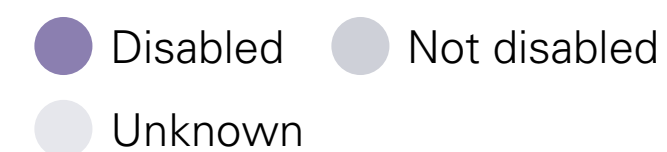
While there was no turnover to our National Council members, the proportion of Area Council members who are Black, Asian or Ethnically Diverse rose from 26% to 32% and Disabled members rose from 10% to 11%.

## National Councils

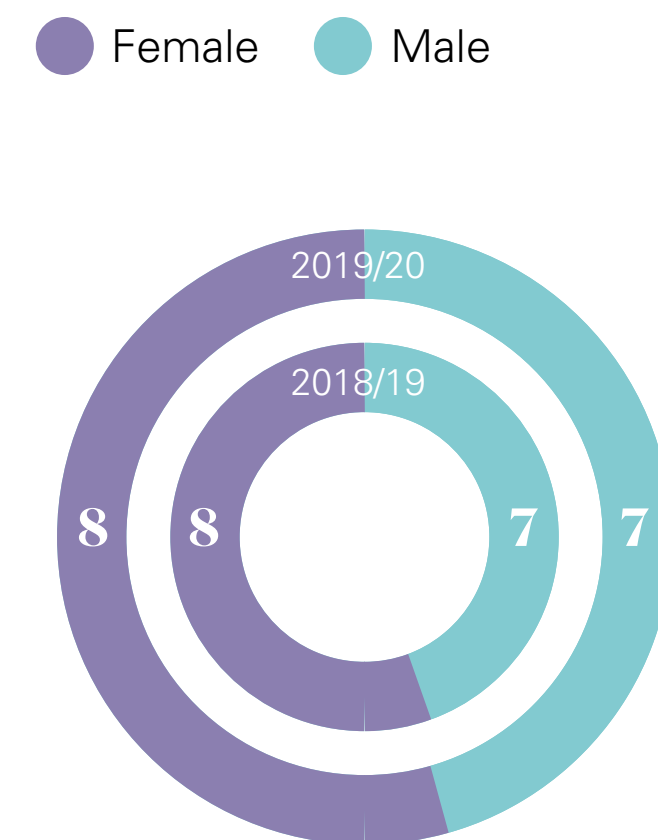
### Ethnicity



### Disability

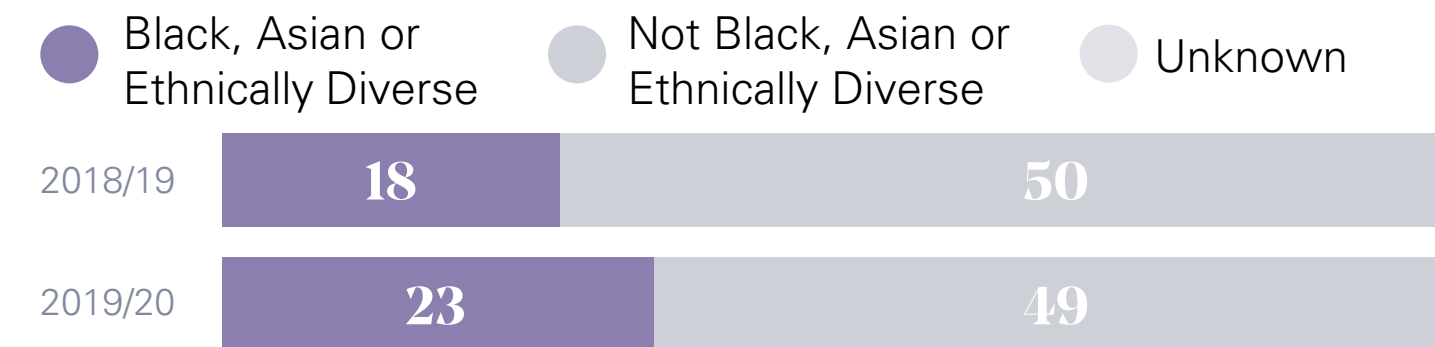


### Gender

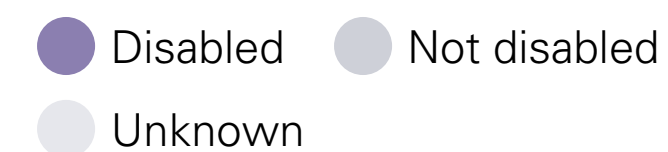


## Area Councils

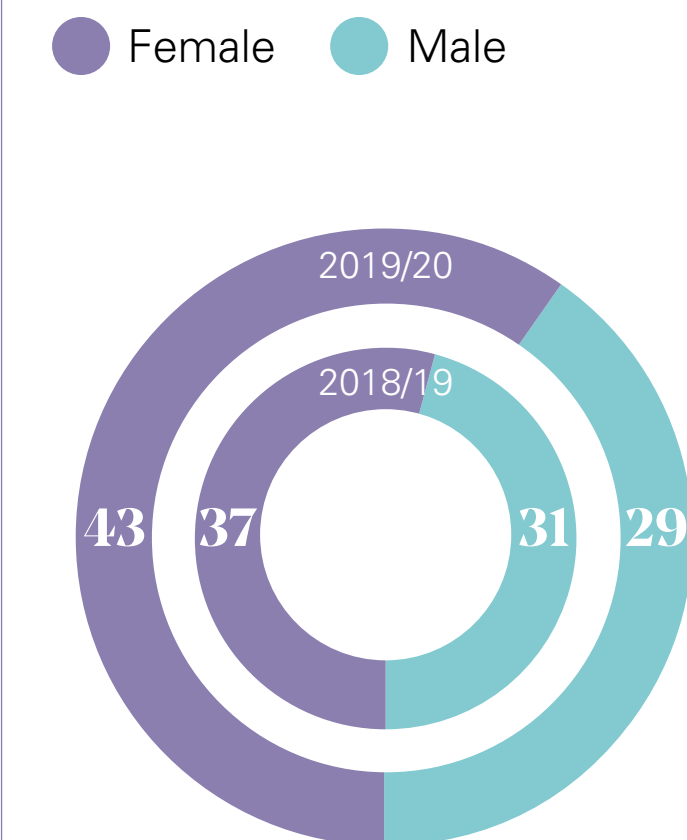
### Ethnicity



### Disability



### Gender





**Arts Council England**  
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