



Equality, Diversity & the Creative Case

A DATA REPORT, 2012-2015





Front Cover
Rifco Arts: Break the Floorboards
at Watford Palace Theatre
Photo © Manuel Harlan / Rifco Arts

Inside Cover
JOURNEY: Koen De Preter at SICK Festival
Photo © Bart Grietens

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Student at Urban Development
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Foreword

Diversity is one of the most important issues of our age. We live in a remarkably diverse society, and how we evolve and face the challenges of the future will depend on how we can use the resources that diversity gifts us.

In this, as in so many other areas, the arts need to take a lead. The arts hold up a mirror to society and show us how we are; but they can also be a light to show us what we could be.

A year ago I made what I then described as “the most important speech of my time at the Arts Council” – a speech in which I committed the Arts Council, and the publically funded arts and culture of England, to a fundamental shift in the way we approach diversity.

The promotion of diversity is now a collective responsibility. This shared endeavour is at the heart of the Creative Case for Diversity, which makes diversity a key issue in relation to the programming and audiences, leadership and workforce of all our funded organisations. Diversity needs to go mainstream.

Our National Portfolio Organisations and Major Partner Museums have all signed up to work towards this shared goal between 2015 and 2018. Our funding agreements were concluded in April, so we are just seven months into this new era; it’s early days. But already we have some progress, and some lessons for the future.

This report is an important part of the reflective process. It describes what diversity looked like in the cultural sector between 2012 and 2015.

The picture is by no means comprehensive. Indeed, the need for better data is a concern that we have often highlighted. We’re working to address this, but we can’t deliver by ourselves. We need the collaboration of the whole arts and cultural sector so we can build up a more detailed and stronger picture of how we are doing, track changes and target resources, and offer more help where it is required.

Moreover, data is crucial to us making the case for public funding of arts and culture.

We’ll continue to publish this data annually. While it gives us valuable insights into themes and trends and helps set priorities for future work, it’s also important that we don’t lose sight of the evolving and exciting art behind the statistics and the ways in which the Creative Case is making us understand more about diversity, in its broadest sense. While we focus on increasing opportunities for people from protected characteristic groups, we are also challenging the barriers to participation and engagement across socio-economic barriers and across geography.

Public funding of arts and culture should be invested for the benefit of everyone. It should offer opportunity and draw on all talents.

I’m pleased that diversity, in its most inclusive and exciting sense, is beginning to inform our work at a deep level, as we respond to the needs of our national community, and show what great art can do for everyone.

There is a long way to go but we know the course we’re on – and we have firm plans of how we will get there. And if we get this right, the arts won’t have to make the case for diversity. The arts will be the case.

Sir Peter Bazalgette
Chair, Arts Council England

Executive Summary

This is a report on the state of diversity across the arts and culture sector in England for 2012-15. It includes analysis of workforce, programming, participation and audiences and access to funding and examines the diversity of the Arts Council's own workforce. The Arts Council aims to publish an update of this report every year from now on.

Looking across our National Portfolio Organisations, the report finds a slow increase in numbers of Black and minority ethnic staff is emerging, with 2014/15 figures now standing at 13.7 per cent of the total workforce (still slightly below the national average). The number of disabled people working in National Portfolio Organisations has also increased slightly to 1.9 per cent. Just over half the workforce (50.5 per cent) was female in 2014/15 – an increase of 1.5 per cent from previous years. The most represented age group was 20 to 34 (30 per cent as of 2014/15).

The Black and minority ethnic workforce across Major Partner Museums has remained static at 3 per cent, but there has been an increase in disabled people working in Major Partner Museums to 3.8 per cent. There was also an increase in female workforce, at 58 per cent in 2014/15. The most represented age group across the Major Partner Museums was 35 to 49 (25.7 per cent as of 2014/15).

Taking Part survey data tells us that between 2005/06 and 2013/14 there has been an increase in levels of arts engagement and participation by adults with a disability, adults from lower socio-economic groups and adults aged 65 or over. There has been an increase in Grants for the Arts work that targets diverse audiences. Among our National Portfolio Organisations and Major Partner Museums, there has also been an increase in the number of accessible performances, exhibitions and screenings.

We're reviewing and refining our understanding of diverse-led, currently defined as those organisations where more than 51 per cent of the organisation's board and senior management are Black and minority ethnic or disabled.

Sticking with our current definition, looking at the leadership of our 2012-15 and 2015-18 National Portfolio Organisations, the number of Black and minority ethnic-led organisations reduced by 4 to 52; and the number of disability-led organisations reduced by 4 to 9 over the same period.

As we now expect all our National Portfolio Organisations and Major Partner Museums to advance the Creative Case we will regularly review progress. Where organisations aren't doing enough, we'll be challenging them to do better, and when we make future funding decisions, we'll be taking our assessment of their contribution to the Creative Case into account.

There has been a significant increase in the success rate of Black and minority ethnic applicants to Grants for the Arts (up 13.1 per cent to 52.3 per cent across 2012-15); with a smaller increase for disabled applicants for the same period, now at 50.6 per cent.



Introduction

We want our investment to create conditions in which the diversity of audiences, and leaders, producers and creators of art reflect the diversity of contemporary England. This report is a snapshot of available data relating to equality and diversity of the Arts Council and its funded organisations and projects.

In advancing this agenda, it is deeds, not words that count. We need to show progress, in defined and specific ways. We need data. So this report is an important part of working towards that goal, because the more we know about the make-up

of the cultural workforce, audiences and organisations and the amount and quality of diverse work created, the better we can understand what needs to be done and how best to target our resources to affect lasting change.

While our approach to achieving that change is about promoting talent rather than setting targets, we cannot move forward without knowing what that diversity looks like.

The 2013/14 Annual Population Survey tells us that of the overall working age population in England:

- » 14% are Black and minority ethnic
- » 18% have some form of disability
- » 50% are female
- » 43% are aged between 25 and 44
- » 40% are aged between 45 and 64

As a comparison, our National Portfolio Organisations reported the following workforce data for 2013/14:

- » 13.9% were Black and minority ethnic
- » 2.3% had some form of disability
- » 49.6% were female
- » 32.2% were aged between 20 and 34*
- » 26.4% were aged between 35 and 49*

Our Major Partner Museums reported the following workforce data for 2013/14:

- » 2.3% were Black and minority ethnic
- » 7.5% had some form of disability
- » 58.7% were female
- » 12.5% were aged between 20 and 34*
- » 13.5% were aged between 35 and 49*

As well as understanding the national picture, it is useful to understand how culture compares with similar sectors. The Department for Culture, Media and Sport's 2015 report *Creative Industries: Focus on Employment* contains useful information about the ethnic and gender diversity of the creative economy and industries more widely. For example in 2014 11 per cent of jobs in the creative economy and 11 per cent of jobs in creative industries were filled by Black and minority ethnic workers. In 2014, 36.1 per cent of jobs in the creative economy and 36.7 per cent of jobs in the creative industries were filled by women. Creative Skillset's 2014 *Creative Media Workforce Survey* found that 5 per cent of people working in creative media industries consider themselves to be disabled and that just over half of all people working in the creative media industries are aged over 35.

It is useful to reflect on these figures when reading this report, which shows us the diversity of the organisations we funded and the audiences they reached between 2012 and 2015. This report also examines the diversity of the Arts Council's own workforce. We will continue to publish it on an annual basis so that we can collectively reflect on where we are doing well; and to think about where we must all do better.

So what does the data tell us? We can see that some progress has been made over recent years in some areas. It also gives a clear sense of where we have much more to do, as well as an understanding that we need everyone in receipt of public funding for arts and cultural activities to participate in data collection, so we have a clear picture of the current situation.

So, there are some important gaps in this data. Data around certain protected characteristic groups – including sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status and gender reassignment – is limited. We acknowledge the importance of socio-economic factors on engagement and participation in culture but recognise that our knowledge in this area could be improved.

We will be working hard over the next year to better understand how we might collect data in this area, giving us a fuller picture and helping us to target our resources better.

Each year, National Portfolio Organisations and Major Partner Museums in receipt of regular funding are required to complete an annual survey as a condition of their funding. This survey collects data on organisation profile, staffing, financial statements, number of performances, exhibition days, film screenings and educational activities, as well as known and estimated audiences for these activities.

We are updating the questions we ask in our annual survey from 2015/16 onwards, and we have increased the monitoring characteristics we are reporting against, and are committed to having an accurate picture of the diversity of the national portfolio.

For example, we will now capture diversity data on temporary staff so we can understand the diversity of the whole sector. We have included types of disability, using the recognised social model of disability. We will now capture physical and sensory disabilities, as well as learning disabilities and mental health. Our definitions of gender now include "trans"; for those whose gender identity does not conform to conventional notions of male and female, and we are also asking for a breakdown of the sexual orientation of all paid and voluntary staff.

Further, by April 2016, all National Portfolio Organisations and Major Partner Museums will be required to sign up to Audience Finder, a free analysis service, run on our behalf by the Audience Agency, to improve our collective understanding of the make-up of cultural audiences across England. All Major Partner Museums and the 25 organisations that receive the largest amounts of national portfolio investment are also required to submit data on age, gender, race and disability status of a sample of audiences.

The data we receive from all organisations signed up to Audience Finder will help us better understand the reach of our funding. It will also highlight the gaps which will enable us to better target strategic funds in the future.

We are also reviewing and refining our approach to capturing information on Black and minority ethnic and disabled-led organisations. We currently define diverse-led organisations as those organisations where more than 51 per cent of the organisation's board and senior management are Black and minority ethnic or disabled. We are consulting with the arts and culture sector to assess how this approach can be enhanced to also capture the contribution of diverse leaders and the work produced across organisations not defined as diverse-led. The consultation and subsequent report, due in 2016, will assess the merits and limitations of our existing definition and consider alternatives.

We continue to commission bespoke pieces of research to greater understand the diversity of the organisations we fund. We recently published the Museum Consultancy's research into the diversity of the workforce and governance of our 16 Major Partner Museums. This report reviews the Major Partner Museums' approach to equality and diversity in their boards and workforces, and makes recommendations about ways that the Arts Council can best support Major Partner Museums to progress this work. We are now working closely with the museum sector to affect positive change in the short, medium and long term.

Finally, we have also commissioned research to improve our understanding of why disabled people are under-represented within the arts and cultural sector workforce in all role types and levels of seniority. When we better understand the barriers currently prevent disabled people from entering the arts and cultural workforce, we will take positive steps to address it.

Workforce

Ncuti Gatwa (Mercutio) in *Romeo & Juliet*
at Victoria Baths, presented by HOME
Photo © Graeme Cooper / HOME



The leadership and workforce of the arts and cultural sector, and especially the organisations that are in receipt of public money, should reflect the diversity of the society in which we live. The first step to achieving this is to understand what it currently looks like.

This is the first time we have published data on the workforce of the National Portfolio Organisations and Major Partner Museums. The data captures the percentage of National Portfolio Organisations and Major Partner Museum workforce that is Black and minority ethnic and disabled people as well as breaking down by gender and age. As we want to see equal representation at all levels of employment, from entry level to board level, the data is further broken down by job level.

Where we are

Between 2012/13 and 2014/15 there has been an increase in the number of Black and minority ethnic staff working in NPOs from 12.8 per cent to 13.7 per cent.

In real terms this means there are 576 more Black and minority ethnic staff. While the number of Black and minority ethnic staff in Major Partner Museums appears low at 3 per cent, just 53.1 per cent of the Major Partner Museum workforce is white, with 43.9 per cent not declaring their ethnicity.

There has been a slight increase in the number of disabled staff working in National Portfolio Organisations (from 1.8 per cent in 2012/13 to 1.9 per cent in 2014-15). This equates to 86 more disabled employees. In 2014/15 the proportion of disabled staff in Major Partner Museums in 2014/15 was 3.8 per cent. This is an increase from 2.6 per cent in 2012/13 and equates to 43 more disabled people.

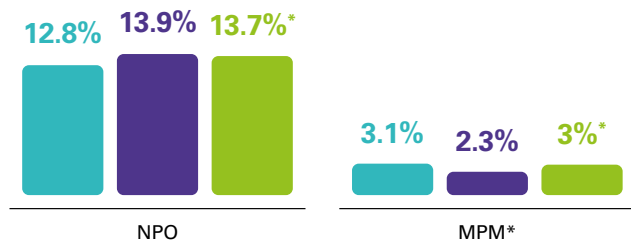
In 2014/15, 50.5 per cent of the total National Portfolio Organisation workforce were female – a slight increase from 49 per cent in 2012/13. There are more women than men working in Major Partner Museums. Women made up 58 per cent of the total workforce in 2014/15, a slight increase from 57 per cent in 2012/13.

In 2014/15 the most represented age group in National Portfolio Organisations was 20 to 34 year-olds (30 per cent). This differs slightly for MPMs where the most represented age group is 35 to 49 year-olds (25.7 per cent).

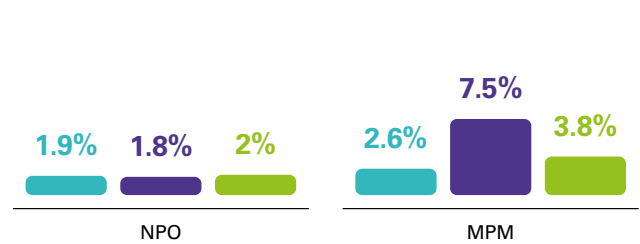
Diversity of the workforce

National Portfolio Organisations (NPO) and Major Partner Museums (MPM)

How much of our workforce is Black and minority ethnic?



How much of our workforce is disabled?

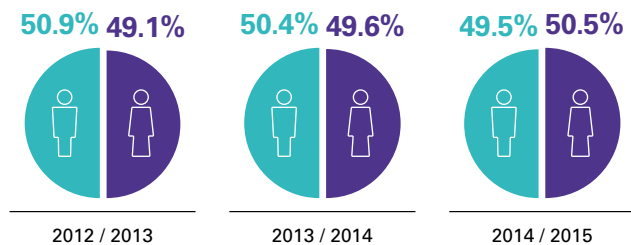


*Unknown ethnicity of MPM staff between 40% and 50%

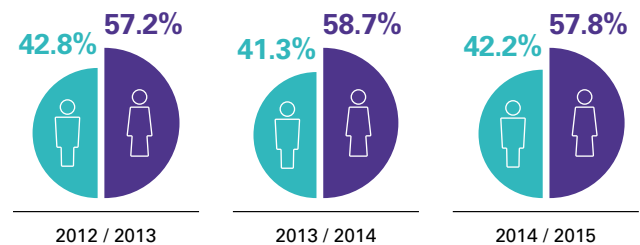
■ 2012 / 2013 ■ 2013 / 2014 ■ 2014 / 2015

What is the gender profile?

NPO

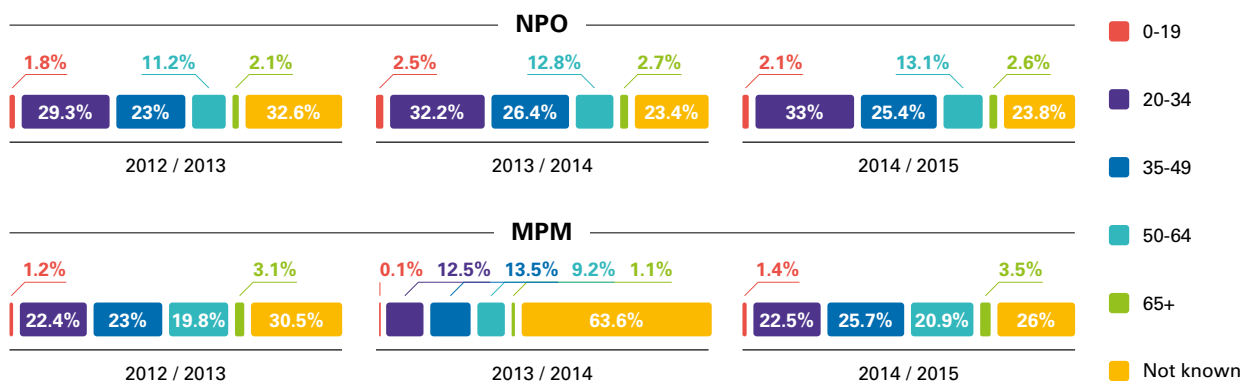


MPM



♂ Male ♀ Female

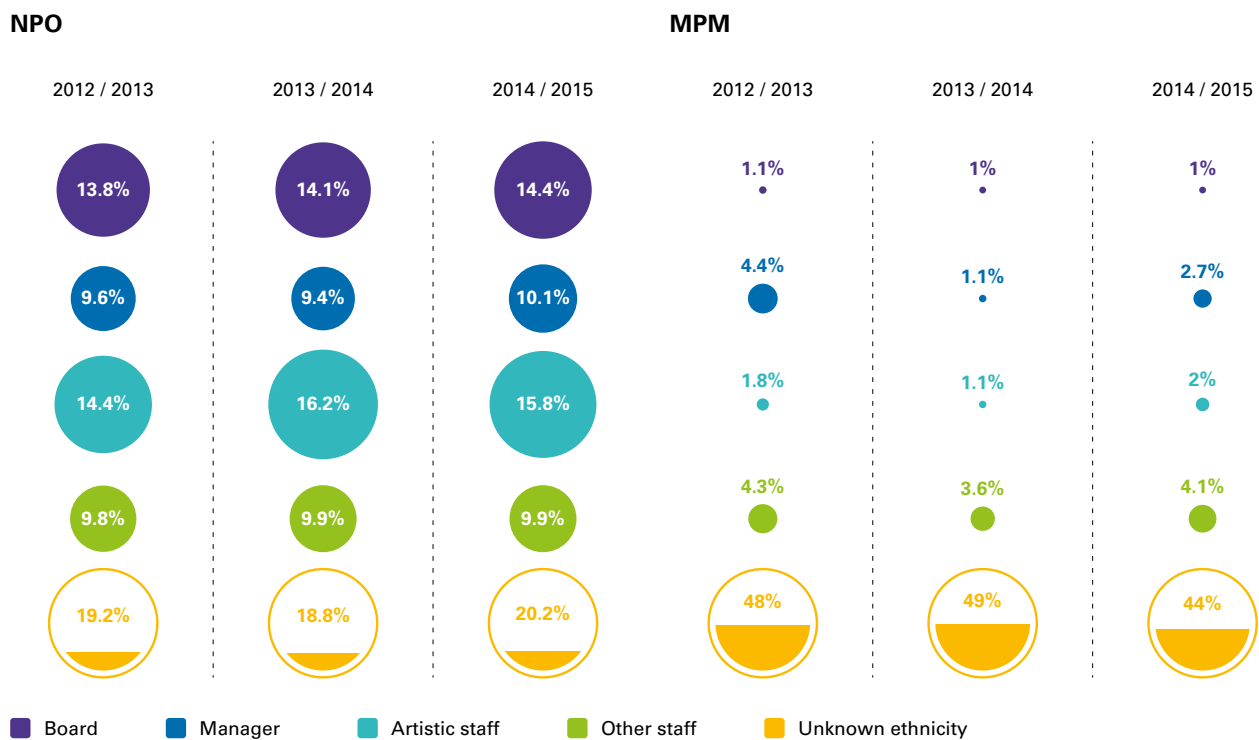
What is the age profile?



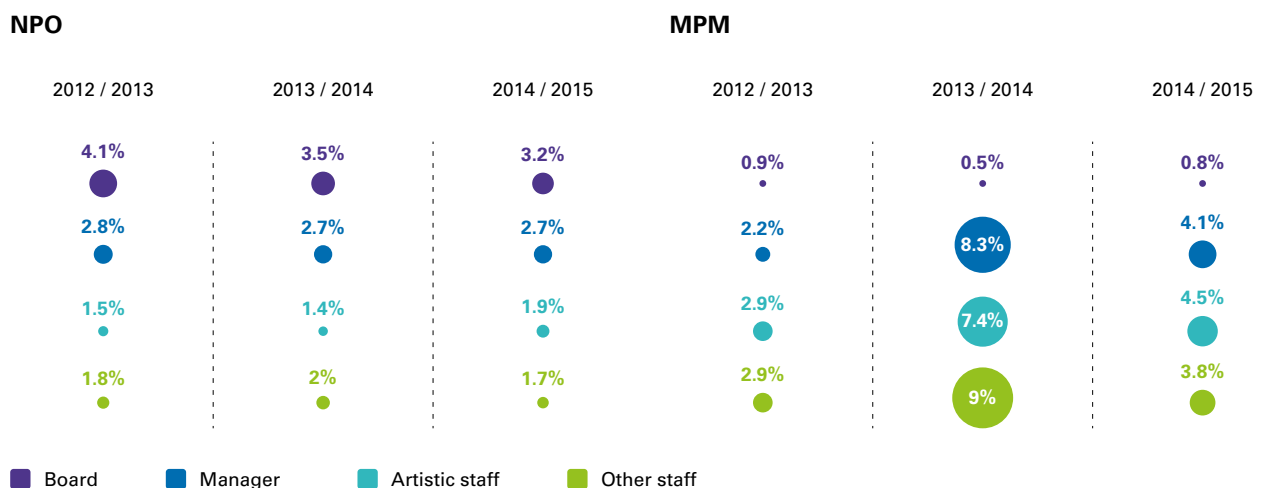
Level of workforce

Diversity of National Portfolio Organisations (NPO) and Major Partner Museums (MPM) by job level

What percentage of each job level is Black and minority ethnic?



What percentage of each job level is disabled?



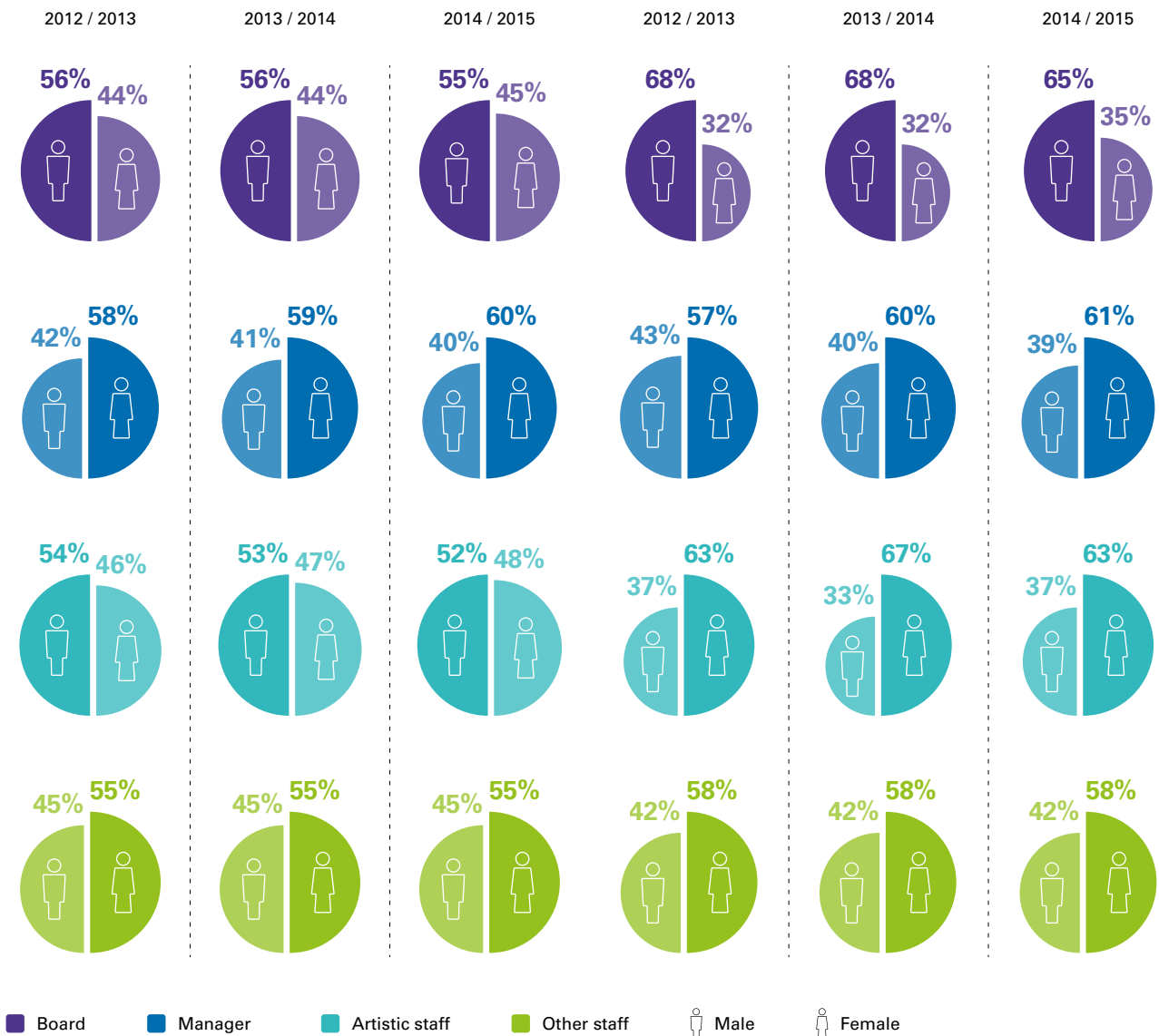
Level of workforce

Diversity of National Portfolio Organisations (NPO) and Major Partner Museums (MPM) by job level

What is the gender profile at each job level?

NPO

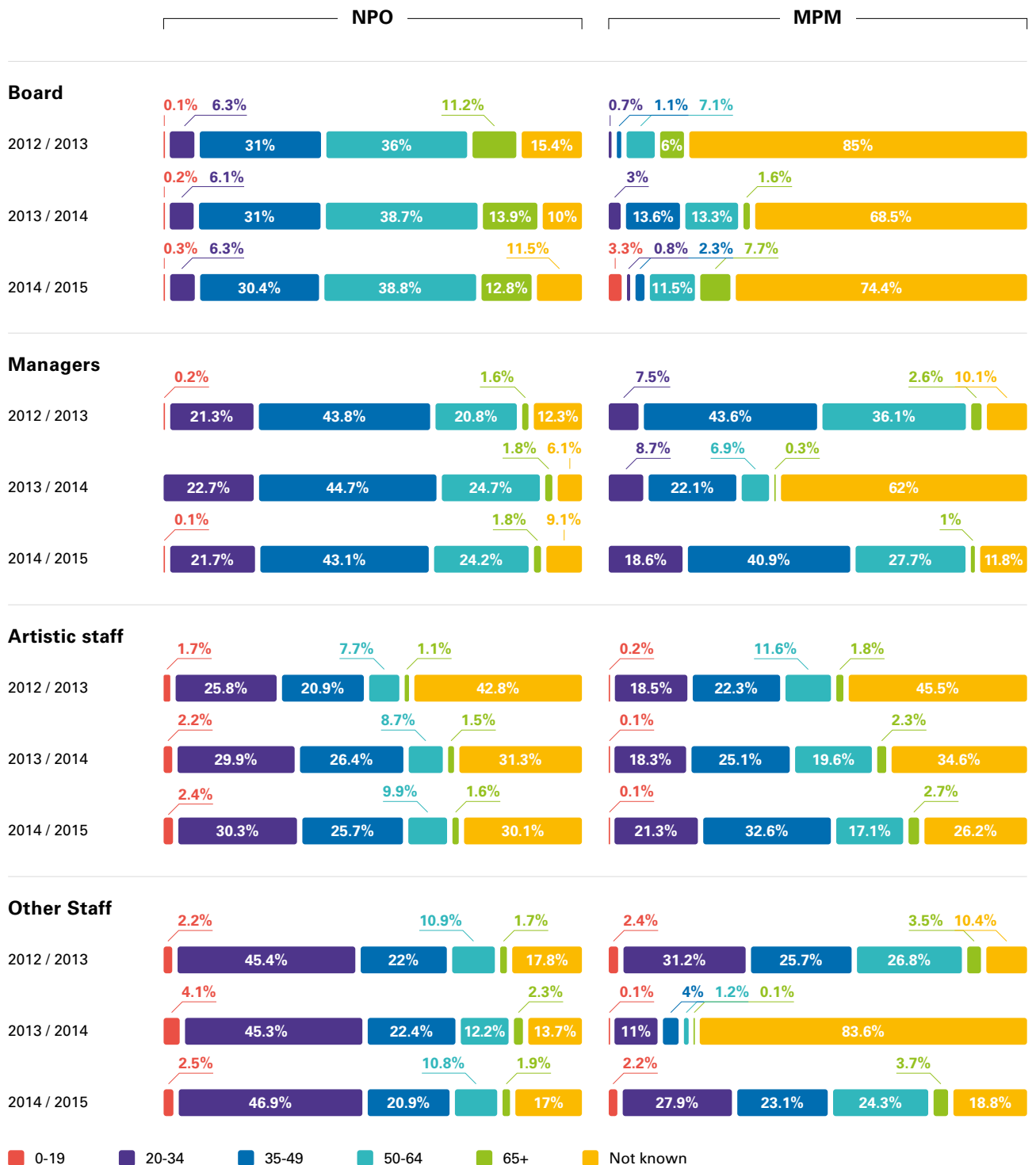
MPM



Level of workforce

Diversity of National Portfolio Organisations (NPO) and Major Partner Museums (MPM) by job level

What is the age profile of each job level?



What we are doing now

While things are moving in the right direction, we recognise that the Arts Council and arts and culture organisations need to take positive steps if our sector is to represent the diversity of contemporary England.

All National Portfolio Organisation and Major Partner Museums funded between 2015 and 2018 were required to submit an Equality Action Plan addressing, amongst other things, recruitment and retention. We work closely with our funded organisations to ensure that these equality action plans remain live, that agreed milestones are met and that equality and diversity are considered in artistic and business decisions throughout their organisation.

Throughout our National Portfolio Organisations and Major Partner Museum portfolio, there are many examples of organisations taking practical steps to make these action plans a success. For example, Major Partner Museum Brighton Museums undertook a formal Workforce Development Programme in 2015. After identifying that front of house staff were the most diverse group in the museums, the scheme provided 44 work placements for those staff to get experience of different roles in the organisation. This training and experience led to staff being able to apply for these other roles in Brighton Museums and elsewhere.

What we will do in the future

We recognise the need for more targeted action too, which is why we are introducing Change Makers, a £2.1 million fund designed to develop a cohort of diverse (Black and minority ethnic and disabled) leaders who will participate in a senior leadership training and development programme hosted by a National Portfolio Organisation or Major Partner Museum.

This cohort of leaders will gain the relevant experience, skills, knowledge and confidence to be able to compete on merit for when future artistic director, chief executive or senior leadership positions become available.

An additional aim of the fund is to provide host organisations with a development opportunity to adopt cultural change that can be a catalyst for improving their contribution to the Creative Case for Diversity. Host National Portfolio Organisations and Major Partner Museums will work with their named leader to encourage challenge and embed long term culture change within their organisations.

Maze: an immersive performance
presented by Turner Contemporary
and Jasmin Vardimon Company

Photo © Ben Harries /
Turner Contemporary



Programming & audiences



The decisions that organisations make about the art they programme and the artists they commission is at the heart of what we call the Creative Case for Diversity. We require all organisations that receive public funding to respond to diversity in the work that they create.

While we have numerous examples of excellent diverse work being programmed throughout the country, the data we collect on the diversity of programmes and audiences could be improved. This section brings together the data we have, with analysis of longer term trends using data from the Department for Culture, Media and Sport's (DCMS) Taking Part Survey, to present a more complete picture.

Through Audience Finder (a national audience data tool) and through our assessments of how our funded organisations are responding to the Creative Case, we aim to address these gaps in our knowledge. This way, we will better understand the diversity of the work our funded organisations produce and the audiences it reaches.

Where we are

Analysis of Taking Part survey data reveals that there has been no statistically significant change to the proportion of Black and minority ethnic engagement with and participation in the arts over the past nine years – 69.9 per cent in 2005/06 and 70.4 per cent in 2013/14.

The gap in engagement between Black and minority ethnic and white people has widened slightly, however from a 7.1 percentage point gap to a 9.1 percentage point gap, due to increases in arts engagement among white people.

Over the same period, there has been an increase in levels of arts engagement and participation by adults with a disability, adults from lower socio-economic groups and adults aged 65 or over.

In 2005/06 we saw male and female levels of engagement and participation in the arts stand at 73.5 per cent of men and 78.9 per cent of women. There has been little change since, with 2013/14 data showing 74 per cent of men and 80 per cent of women engage and participate in the arts.

These findings reflect activity across all parts of the arts sector, and so provide vital information on long-term trends that help us understand how diverse groups engage and participate with arts and culture beyond activities directly funded by the Arts Council.

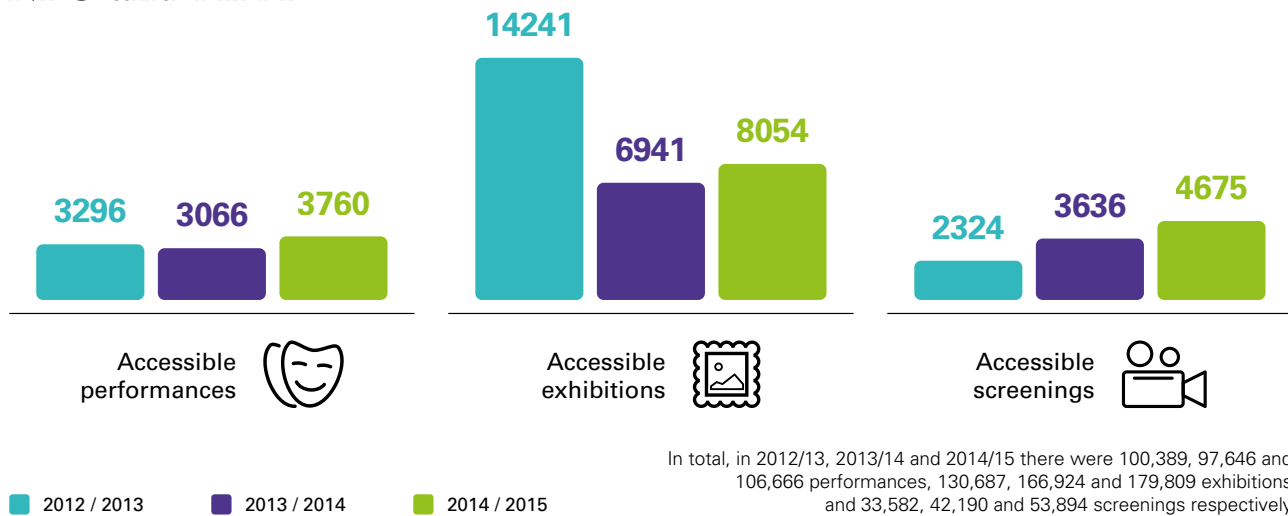
We do capture data on Grants for the Arts applications that target diverse audiences and have seen the amount of this work increase. In 2012/13, 901 successful Grants for the Arts applications targeted BME audiences; this increased to 1,352 in 2014/15. Over the same period, the number of applications targeting disabled audiences increased from 363 to 454 and the number of successful applications targeting socially excluded audiences rose from 715 to 891.

In 2012/13 National Portfolio Organisations offered 3,294 accessible performances, this increased to 3,754 in 2014/15. While there has been a decrease in the number of accessible exhibitions programmed by National Portfolio Organisations, from 12,743 in 2012/13 to 5,562 in 2014/15, the picture is more positive for Major Partner Museums, with an increase in accessible exhibitions from 1,598 in 2012/13 to 2,492 in 2014/15. There has been a significant increase in the number of accessible screenings offered by National Portfolio Organisations, from 2,324 in 2012/13 to 4,674 in 2014/15.

Access to Arts and Culture

National Portfolio Organisation (NPO) and Major Partner Museum (MPM) performances, exhibitions and screenings made accessible to people who are deaf, deafened, hard of hearing, blind or partially sighted

NPO and MPM



What we are doing now

All National Portfolio Organisations and Major Partner Museums funded between 2015 and 2018 have been asked to shape their artistic programme to better reflect the communities they serve, and to show evidence of doing this.

Where organisations aren't doing enough, we'll be challenging them to do better, and when we make future funding decisions, we'll be taking our assessment of their contribution to the Creative Case into account.

Many organisations in our National Portfolio already create work with diverse artists that speaks to and of the communities they work with. Tin Arts' Flex Dance, the only major dance company for learning disabled artists in the north, focuses on excellence, innovation and training for its members. Coventry's Belgrade Theatre is home to Critical Mass, a nationally recognised programme offering a unique platform for emerging young writers from Black and ethnic communities. Queer performance collective Duckie has branched out from its large-scale theatrical events to create three socially engaged arts clubs - Posh Club, for audiences aged 60 and over; DHSS, a LGBT youth theatre; and The Slaughterhouse Club, an arts project for homeless and vulnerable people in London.

We also support a number of organisations who work to remove barriers to culture for Deaf and disabled audiences. Organisations like Attitude is Everything, Stagatext and Vocaleyes collaborate with cultural organisations up and down the country to improve access to high quality arts experiences at venues like Warwick Arts Centre, Royal Festival Hall, Sage Gateshead and the Royal Exchange as well as improving access at festivals like Glastonbury.

Audience Finder is another key tool for improving cultural opportunities for diverse audiences. As organisations better understand who their audiences are and where they are from, they can make more informed programming decisions to ensure the work they present reflects the communities they serve.

What else we will do in the future

While we want diverse work to be programmed by all organisations we fund, we recognise the need for targeted intervention to increase the amount of work created by Black and minority ethnic and disabled artists, which is why we're investing a further £1.8 million in *Unlimited* and investing £2 million to support Black and minority ethnic theatre makers through the *Sustained Theatre* fund.

Unlimited builds on the significant progress made since the original programme in 2012. The intention is for the work of Deaf, deafened and disabled artists to be seen as a vital and exciting element of arts and culture in the UK today. The fund will help build new routes for these artists to partnership, presentation and participation opportunities now and in the future.

Sustained Theatre will support the development of established and emerging Black and minority ethnic theatre makers and to increase the representation of Black and minority ethnic theatre makers across the wider theatre sector in England.



Access to funding

As well as capturing data on workforce, programme and audiences, we also continue to monitor the success rates of diverse applicants to all our funding streams. Understanding the barriers that might limit the success of diverse applicants will help us to target our resources, be those advice and support or specific investment.

Where we are

While the Creative Case embeds diversity in the work of all our National Portfolio Organisations and Major Partner Museums, we recognise the reduction of diverse-led organisations in our 2015-18 portfolio.

The number of Black and minority ethnic-led NPOs reduced from 56 in the 2012-15 portfolio to 52 in 2015-18. The number of disability-led organisations went down from 13 to nine over the same period. There was an increase in the total amount invested, however, of £1,860,259 for Black and minority ethnic-led organisations and £213,203 for disabled-led organisations.

Of all strategic funds awarded between 2012 and 2015, five per cent (£20,363,595) went to Black and minority ethnic applicants or Black and minority ethnic-led organisations. Two per cent (£6,300,792) went to disabled applicants or disabled-led organisations.

In 2014/15, 11.2 per cent of all Grants for the Arts awards were made to Black and minority ethnic applicants, an increase from 10.3 per cent in 2012/13.

The percentage of awards to disabled applicants returned to 2012/13 levels of four per cent in 2014/15 after a reduction in 2013/14 to 3.7 per cent.

There has been a significant increase in the success rate for Black and minority ethnic applicants, from 39.2 per cent in 2012/13 to 52.3 per cent in 2014/15. There has been an increase in the success rate for disabled applicants too, from 47.6 per cent in 2012/13 to 50.6 per cent in 2014/15.

In 2012/13, 23.8 per cent of Black and minority ethnic applications were ineligible. This had increased to 29.8 per cent in 2014/15. There was also an increase in the ineligibility rates for disabled applicants, from 19.2 per cent in 2012/13 to 26.5 per cent in 2014/15. Both of these figures are higher than the national average of 21.3 per cent.

What we are doing now

The Arts Council undertakes an equality analysis to inform each significant policy (defined as those having internal and external impacts).

These are monitored and reviewed at each stage of implementation. Through this process we identify ways to reduce possible barriers to people, and put measures in place to improve equality of opportunity.

Our Grants for the Arts advice framework recognises the need for our advice to remove barriers, support the Creative

Case for Diversity and prioritise giving proactive specialist advice to applicants from groups that are underrepresented.

In 2014/15 we invested £183,070 in supporting the access needs of disabled applicants. This is an increase in the amount spent on access support in 2013/14, which was £132,086.

What we will do in the future

Our Equality Analysis of the 2015-18 investment process highlighted a reduction in the number of Black and minority ethnic and disabled-led organisations across our national portfolio and a low number of new applications received from diverse-led organisations.

We also recognise the low number of diverse-led applications across our strategic funding programmes between 2012-15. In response to the above, we are launching the £2.1 million Elevate fund to strengthen the diverse organisations outside of our national portfolio.

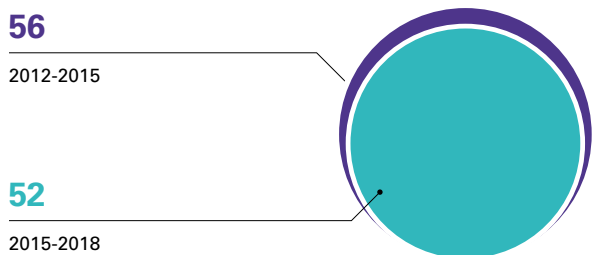
The fund will build the capacity of organisations to deliver their artistic mission, develop new partnerships and increase levels of contributed and earned income. Our aim is that this increased capacity will put diverse-led organisations in a better position to compete for funds in the future.

Diverse-led organisations

Number of Black and minority ethnic (BME)-led and disabled-led National Portfolio Organisations (NPO) 2012-2015 and 2015-2018

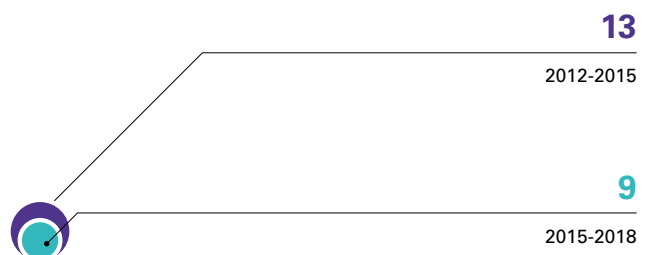
BME-led organisations 2015 - 2018

BME-led organisations in the whole National Portfolio



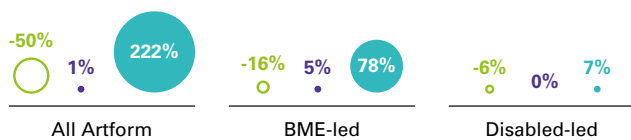
Disabled-led organisations 2015 - 2018

Disabled-led organisations in the whole National Portfolio

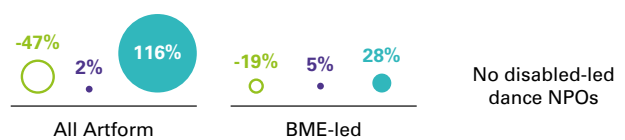


Increase, decrease and average change to NPO funding levels by artform between 2012-15 and 2015-18

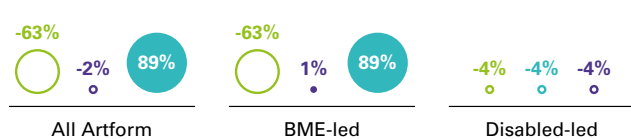
Combined arts



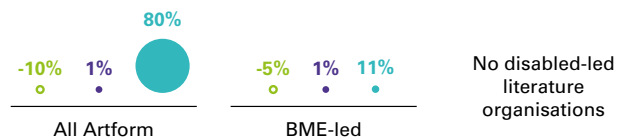
Dance



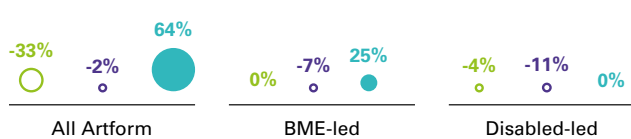
Visual arts



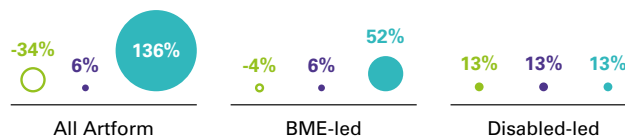
Literature



Theatre



Music

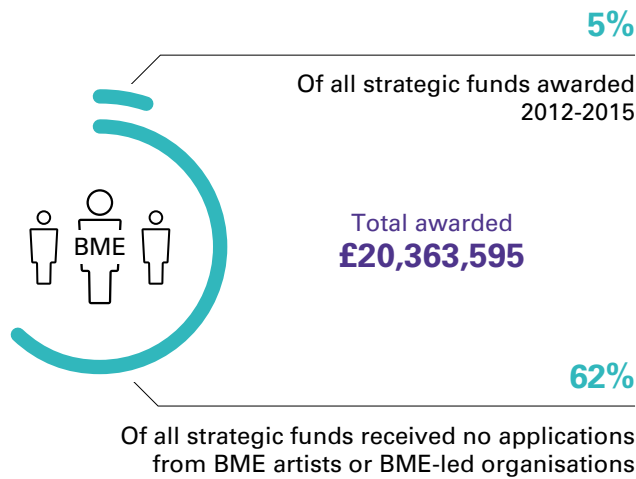


■ Decrease ■ Average ■ Increase

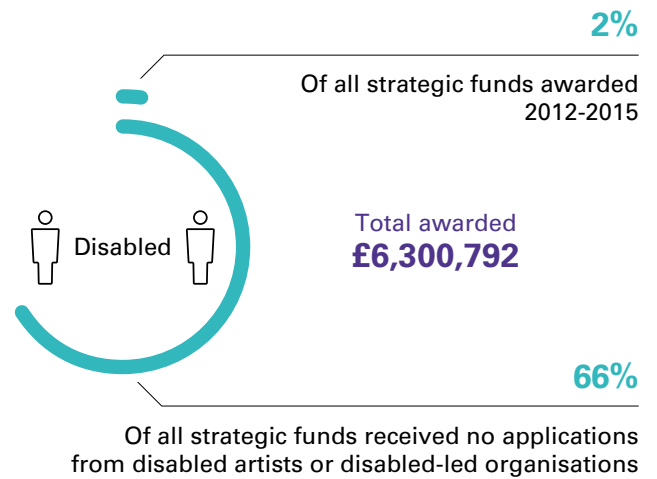
Strategic funding 2012-2015

Awards to Black and minority ethnic-led (BME) and disabled-led organisations

BME-led organisations

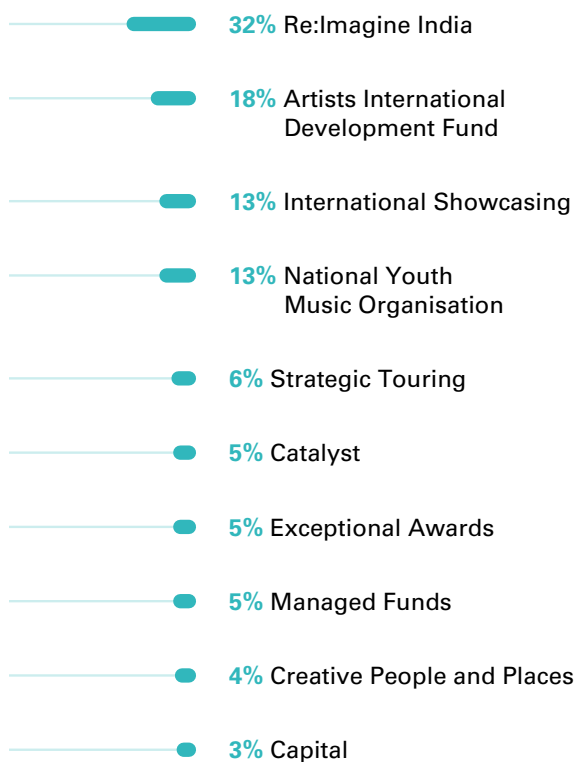


Disabled-led organisations



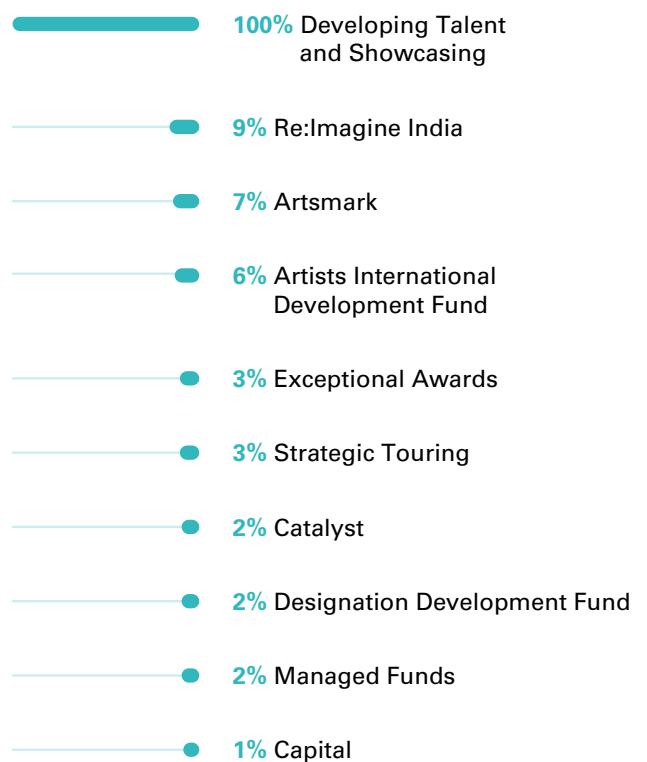
Top 10 BME-led

Strategic funds given to BME-led organisations



Top 10 Disabled-led

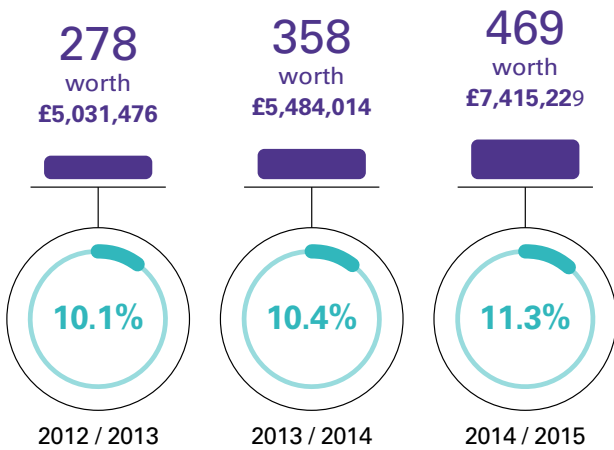
Strategic funds given to disabled-led organisations



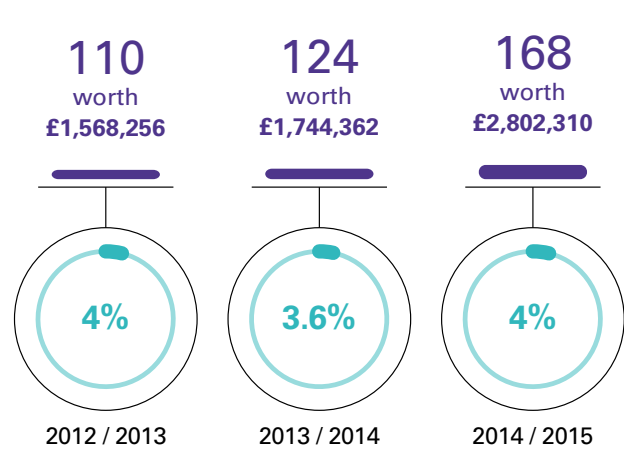
Grants for the Arts

Awards and amounts to diverse applicants

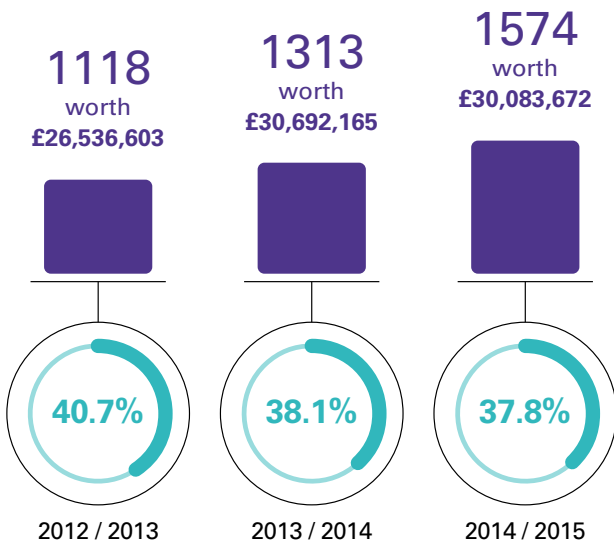
Black and minority ethnic applicants



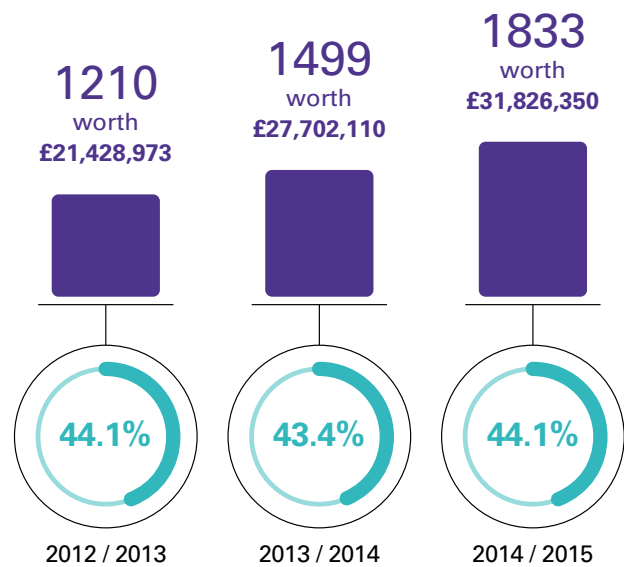
Disabled applicants



Male applicants*



Female applicants*



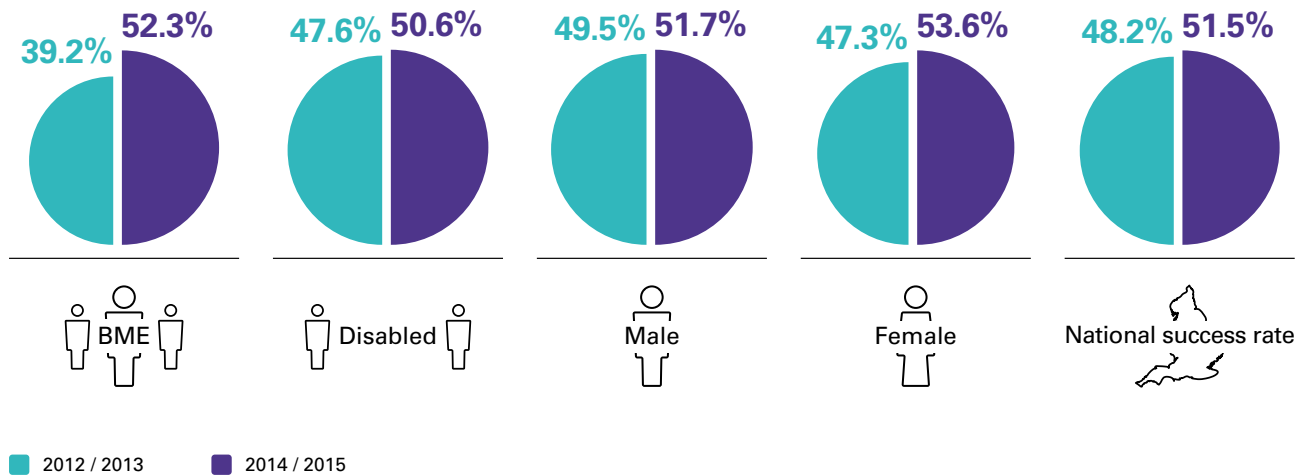
■ Total number and value ■ Percentage of total grants awarded

*Where male + female does not equal 100%, remaining % equals gender unknown.

Grants for the Arts

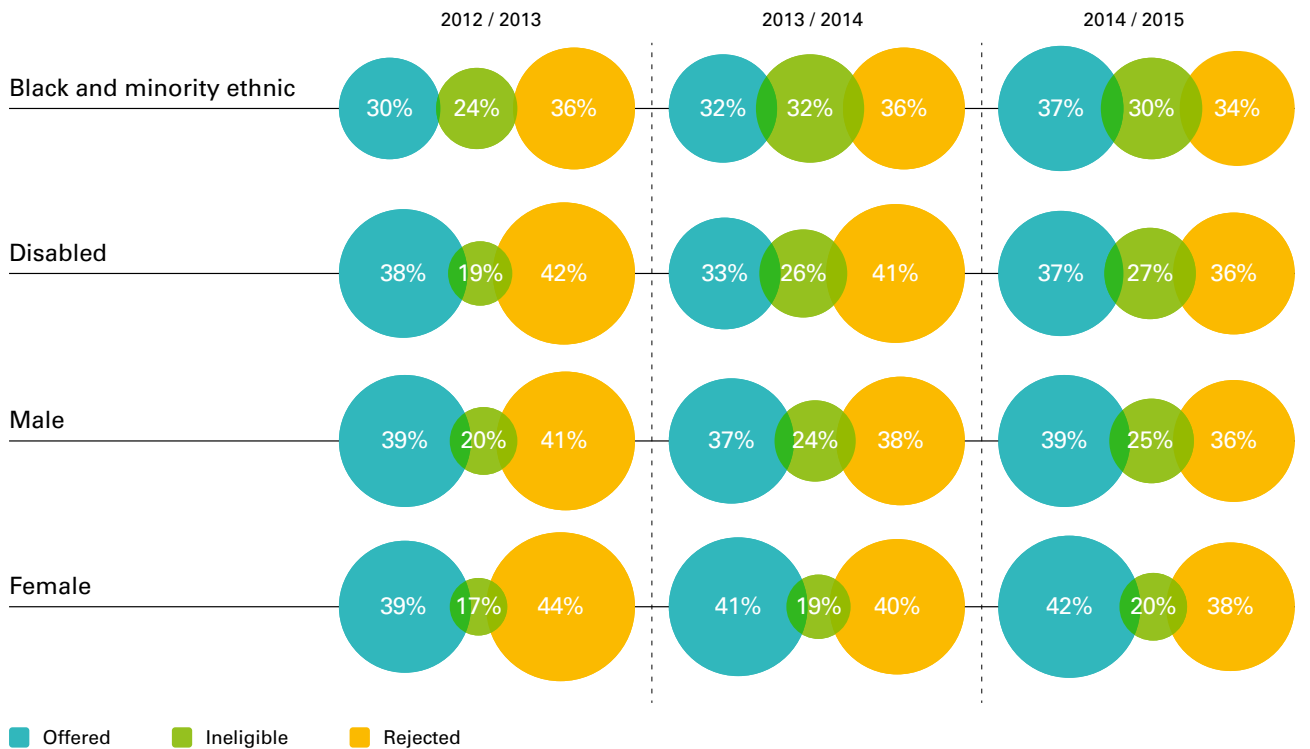
Success and eligibility rates for diverse applicants

Change in success rates between 2012/13 and 2014/15



Eligibility rates for diverse groups

% of ineligible, rejected and offered Grants for the Arts applications from diverse applicants



Our Workforce

We've looked at the makeup of our own workforce, too. In 2014/15 12.4 per cent of our workforce were Black and minority ethnic and 3.3 per cent disabled. This is largely in line with the arts and culture sector, but behind Census average. We employ significantly more women than men and collect good data on sexual orientation. We must do better.

We are analysing our recruitment data to identify trends and will use that information to implement change.

We are committed to attracting and recruiting diverse candidates and supporting diverse employees through internal support and network groups and fair policies and practices. Our commitment to equality for gay, lesbian and bisexual employees is reflected in our role as one of Stonewall's Diversity Champions.

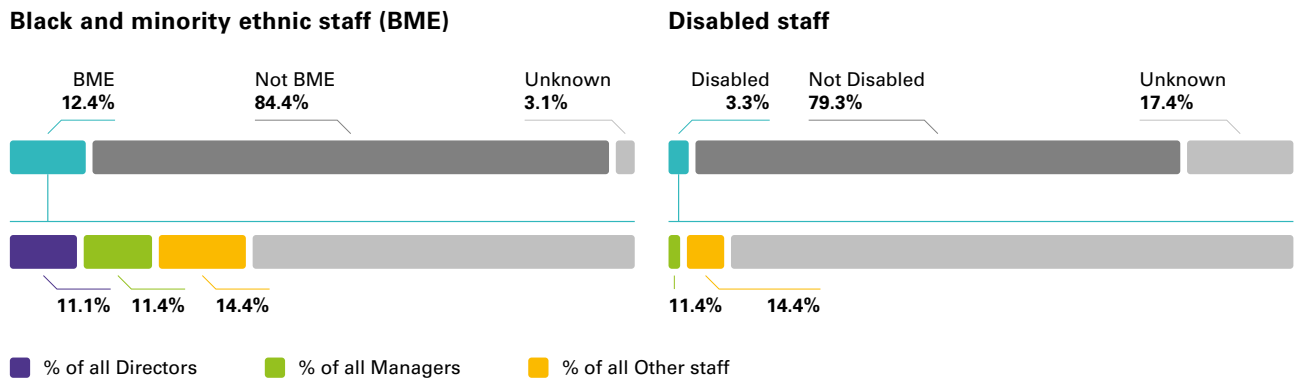
The Creative Case for Diversity is the responsibility of the entire cultural sector, including the Arts Council. We will play our part. Next year we will report on the changes we've made and the impact that has had on the profile of our workforce.

There is much to do, but with shared focus and collective endeavour we can all benefit from a truly diverse cultural sector.

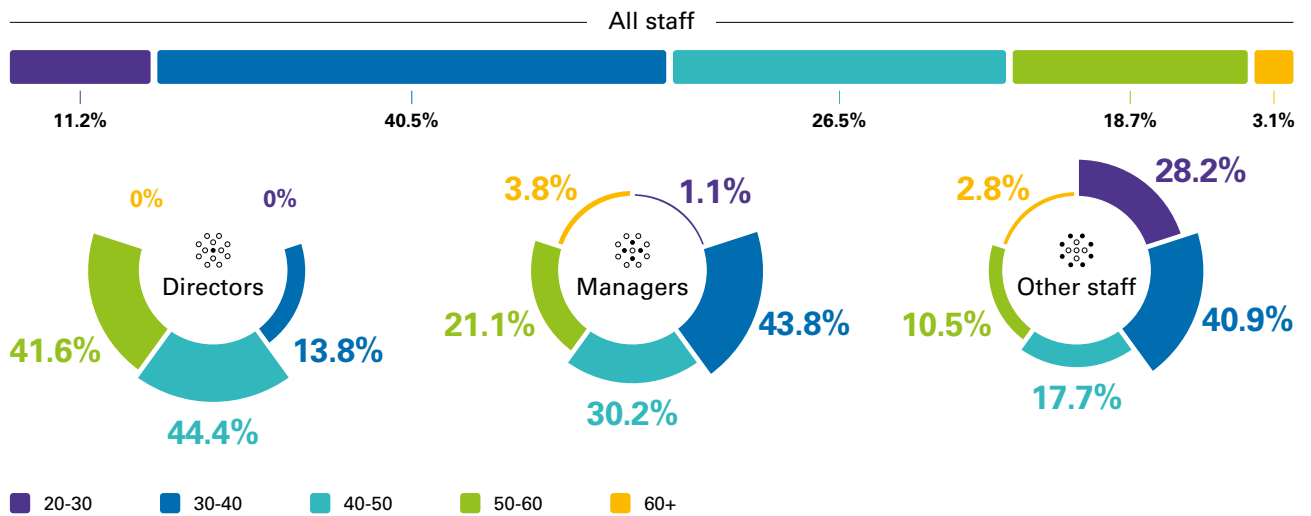
How diverse is our workforce?

Diversity of Arts Council England staff in 2014/5 by job level

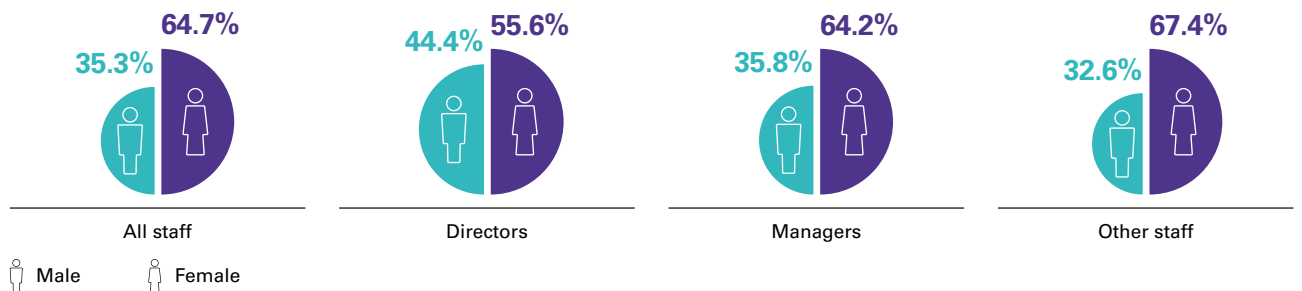
Proportion of Black and minority ethnic and disabled staff



Age



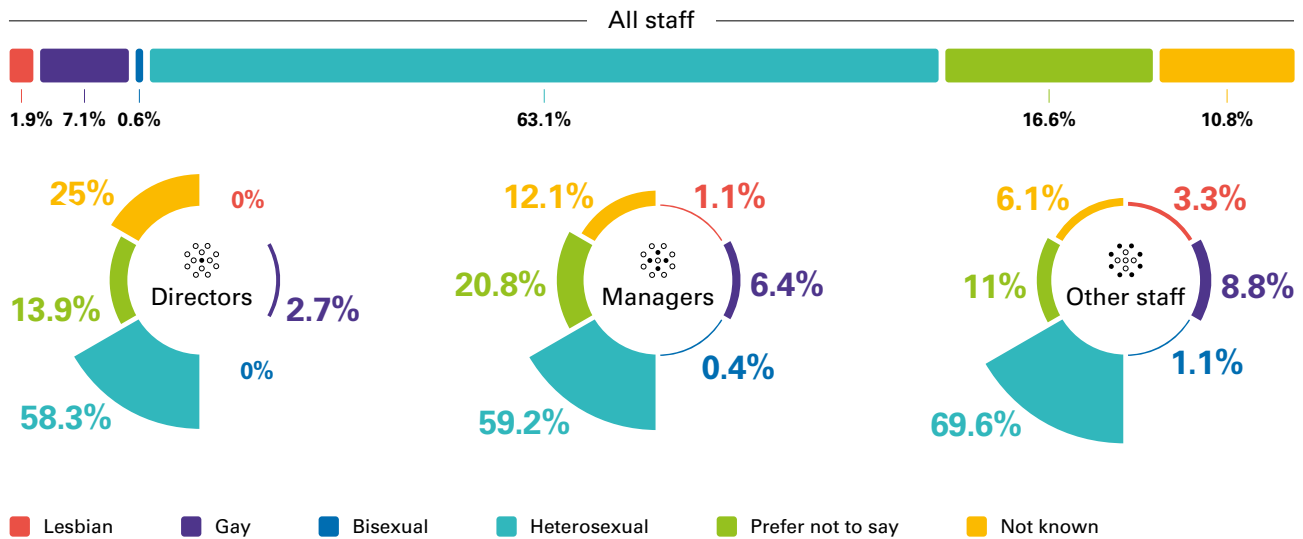
Gender



How diverse is our workforce?

Diversity of Arts Council England staff in 2014/5 by job level

Sexual orientation

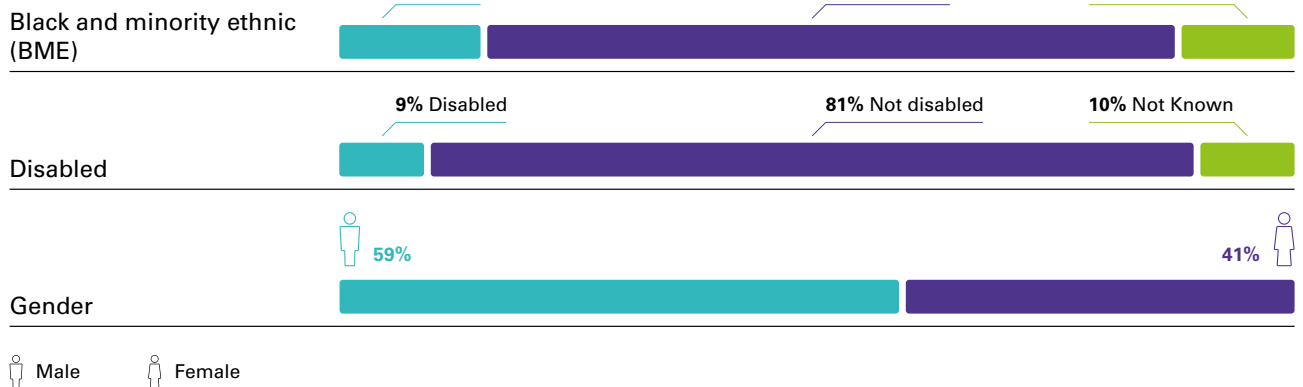


National Council and Area Councils

National Council



Area Councils



Data & methodology

Each year National Portfolio Organisations and Major Partner Museums in receipt of regular funding are required to complete an annual survey as a condition of their funding. This survey collects data on organisation profile, staffing, financial statements, numbers of performances, exhibition days, film screenings and educational activities and known and estimated audiences for these activities. This report presents all diversity information collected as part of that survey between 2012 and 2015 alongside data on our investment in diverse artists, audiences and organisations, made through our open access fund Grants for the Arts and strategic funds, over the same period.

Where relevant and appropriate, Arts Council investment data is presented alongside national data sets including the 2011 Census, the 2013/14 Annual Population Survey, Creative Industries: Focus on Employment and Taking Part from the Department for Culture Media and Sport and Creative Skillset's 2014 Creative Media Workforce Survey.

Policy approaches developed in response to this information and examples of the diverse work of our funded organisations are also included in this report to present as comprehensive a picture as is currently possible.

Inside Cover
**Ms Dynamite performs at
Urban Classic in Waltham Forest**
Photo © London Borough of Waltham Forest

Back Cover
Sonia Sabri of Sonia Sabri Company
Photo © Sonia Sabri Company / Simon Richardson



