SHIFTING THE BALANCE

Diversity Arts Australia

SHIFTING THE BALANCE

CULTURAL DIVERSITY IN

LEADERSHIP WITHIN THE

AUSTRALIAN ARTS, SCREEN

AND CREATIVE SECTORS

Shifting the Balance: Cultural Diversity in Leadership Within the Australian Arts, Screen and Creative Sectors

How to cite

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Diversity Arts Australia (DARTS) is Australia's key organisation promoting cultural diversity across the creative sectors. DARTS works to build a creative sector that reflects Australia's true cultural diversity and believes creative expression is a fundamental human right, which strengthens and connects communities.

DARTS creates the conditions for culturally and linguistically diverse (CALD) people to participate in all levels of the creative sector. DARTS undertakes research and provides evidence about the value of cultural diversity. It acts as a broker between artists, industry, educators and government, and commissions content from CALD artists that articulates key issues and showcases leading practices.

Acknowledgement of Country

Diversity Arts Australia acknowledges the traditional owners of Australia from over 250 Indigenous nations. We pay respect to the Elders past and present. Diversity Arts Australia's national office is in Parramatta on the traditional land of the Burramattagal of the Darug nation. We acknowledge that this land was never ceded.

“ Without strong data we cannot set benchmarks or concrete goals for the future. Diversity Arts Australia is pleased to present Australia's first ever research measuring the representation of culturally and linguistically diverse leadership in major Australian arts and creative organisations. This groundbreaking research will provide essential data and evidence to the arts, screen and creative sectors in their endeavours to become inclusive and representative of Australia's cultural and linguistic diversity.”

Lena Nahlous
Executive Director, Diversity Arts Australia

“ This research is absolutely essential if Australia is to move forward in addressing under-representation of culturally and linguistically diverse people in arts leadership. I commend Diversity Arts Australia for taking a critical step in the right direction. Greater diversity means richer, more vibrant and meaningful arts and cultural experiences and a shared sense of belonging for everybody.”

Jackie Bailey
Principal, BYP Group

“ The mission of Diversity Arts Australia is to advocate for an arts sector that reflects the diversity and vibrancy of the Australian community — something that is implicit in the aim of most arts-based organisations, both large and small, that operate in Australia. This research highlights the gap between the desire to achieve this and the reality, with many culturally diverse artists feeling excluded from the various arts communities. This report gives us the baseline data to take the first step in overcoming this sense of exclusion with the goal of being a more inclusive, robust and resilient arts community.”

Professor James Arvanitakis
Pro Vice-Chancellor (Research and Graduate Studies), Western Sydney University and Chair, Diversity Arts Australia
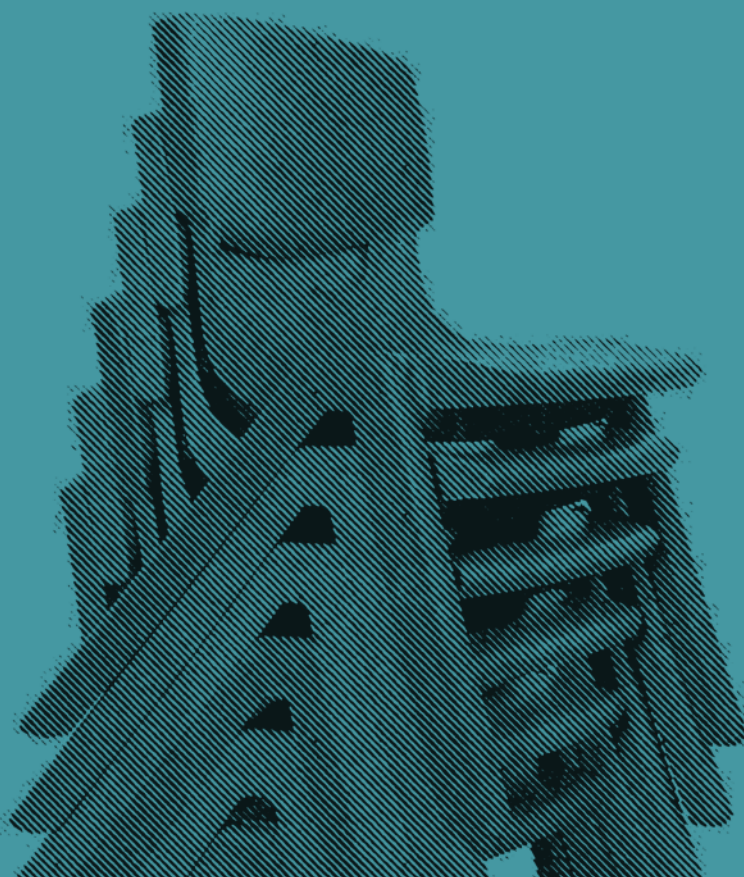
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EXECUTIVE SUMMARY

Most of us living in Australia recognise the reality that we are a multicultural, multi-faith and multi-racial nation. However, we are yet to see that cultural and social diversity reflected in the leadership positions within our creative and arts sectors. There is a fundamental gap between the rhetoric supporting cultural diversity and the reality of cultural leadership in Australia.

Diversity Arts Australia (DARTS) undertook research in February 2018 to investigate levels of representation of culturally and/or linguistically diverse (CALD) Australians in leadership positions within the country's major arts, screen and cultural organisations. The data collected and analysed in this report is current as at 2 April 2018.

One of the key aims of this research is to establish baseline data about the level of CALD representation in the leadership positions of Australia's major cultural organisations. This decision to focus on leadership was in recognition of the significant role that cultural sector leaders play in terms of decision making, influencing priorities, setting agendas, gatekeeping and shaping organisational culture.

There are discrepancies between the high population of Australians who are from a CALD background (Australian Bureau of Statistics, 2016), the high rates of CALD participation in the creative sector (Australia Council for the Arts, 2017) and the low levels of representation of CALD people in the Australian creative sector, including decision-makers (Kim Ho, 2017; PricewaterhouseCoopers, 2016; Screen Australia, 2016).

The Australia Council for the Arts' *Artistic Vibrancy Framework* (2009) describes a relational model where creative content is developed, refined and shared among groups of people who act as gatekeepers or enablers of new and diverse content, depending on their personal networks and cultural backgrounds. Qualitative research conducted by DARTS, published

in the *Voice, Agency and Integrity* report (2018) indicates that many organisations within the creative sector are perceived as presenting a significant barrier to CALD artists seeking to access funding, mentorship and support for developing their new work.

We adapted the Australian Human Rights Commission's classification of cultural backgrounds and compared levels of CALD representation with CALD proportions of the Australian population.

For this report, we have examined the cultural backgrounds of 1,980 Board chairs and members, chief executive officers, creative directors, senior executives and award panel judges from 200 major cultural organisations, government bodies and award panels. These organisations represent the nation's leading arts, screen, creative and heritage organisations and awards from the not-for-profit, government and for-profit sectors.

By undertaking this project and providing this information, it is our aim that creative sector organisations will be better able to identify and address barriers to inclusion and participation by people with CALD backgrounds, including in programming and employment.

Furthermore, this report provides a starting point for the development of more substantial research into the composition and organisational cultures of creative sector organisations, and the causes for CALD under-representation in these organisations. This would mirror similar work being done in other sectors, such as the 2013 report *Futurestep: The Diversity and Inclusion Study: A Survey of Companies of Australia and New Zealand* by Diversity Council Australia, Korn/Ferry International.

KEY FINDINGS

As at 2 April 2018, CALD Australians were under-represented across every leadership role in every cultural sector, organisational type and jurisdiction included in this study.

According to the Australian Human Rights Commission, 39% of the Australian population — more than one in three Australians — have a CALD background. The Australia Council for the Arts has also found that CALD Australians have higher than average live attendance and creative participation

Actively involved

At the DARTS Beyond Tick Boxes symposium, Lisa Walsh, Director of Research and Knowledge Management from the Australia Council for the Arts, reported that arts participation among culturally diverse populations is high, particularly when compared to the broader population. She conveyed that the latest national arts participation survey shows that 80% of Australians from culturally diverse backgrounds participate in the arts, compared to 72% of the mainstream Australian population.

(*Voice, Agency and Integrity* report, Diversity Arts Australia, 2018)

rates in the arts than the rest of the Australian population.[i]

However, we found that:

- Approximately half (51%) of the major cultural organisations had no CALD representation at the leadership level.

- Only 9% of the 1,980 leaders of our major cultural institutions are CALD Australians

- Non-CALD Australians are nine times more likely to occupy cultural leadership roles than CALD Australians

We were unable to identify CALD leaders in the majority of organisations in the following sectors:

- museums and heritage sector (64% of organisations had no CALD leaders)

- performing arts sector (63% of organisations had no CALD leaders)

- music and opera (61% of organisations had no CALD leaders)

- screen and radio (59% of organisations had no CALD leaders).

CALD Australians are under-represented in Board member and executive roles across all leading Australian creative sector organisations.

CALD Australians comprised:

- 10% of CEOs and equivalents (under-represented by 29%)

- 14% of creative directors, including artistic directors, curators, senior editors and screen heads of production (under-represented by 25%)

- 12% of senior executives (under-represented by 27%)

- 6% of Chairs and Deputy-Chairs (under-represented by 33%)

- 9% of Board members (under-represented by 30%)

- 10% of awards judges (under-represented by 29%).

CALD Australians were under-represented at the leadership level of every cultural sector:

- This was particularly pronounced in the **performing arts**, where we estimate that CALD Australians comprised only 5% of all leaders, compared to 39% of the Australian population.

- The **literature and publishing sector** had the highest representation of CALD leaders at 14%. However, the sector still under-represented CALD leaders by 25%, and more than one in three literature and publishing organisations had no CALD leaders (37%).

In creative sector roles, CALD Australians were under-represented across for-profit organisations, not-for-profit organisations and government bodies:

- Only 9% of leaders identified as coming from a CALD background in the majority of government bodies. We were unable to identify CALD leaders in more than one in three government bodies (38%).

- We identified CALD Australians in leadership roles in approximately half of not-for-profit (48%) organisations. In not-for-profit organisations, CALD Australians comprised only 9% of cultural leaders.

- In the for-profit cultural sector, CALD Australians were slightly more likely to occupy leadership roles (12%). However, nearly two out of three for-profit organisations had no CALD leaders (63%) and CALD Australians were under-represented by 27% in leadership positions.

RECOMMENDATIONS

For real change to occur, we recommend that Australia's major cultural organisations, government agencies and investors:

1. **Commit to national policies** in the arts, media, screen, education and creative sector, and minimum diversity standards that promote inclusive representation of CALD Australians in the creative sector

2. **Introduce targets** to achieve equitable CALD representation in the Australian cultural sector by 2024 (based on the UK diversity standards)

3. **Monitor, report on and evaluate** the impact of actions and track changes in CALD representation

4. **Promote inclusion** of CALD communities in leadership of arts organisations through meaningful organisational change

5. **Create more pathways** for CALD Australians to participate in leadership of arts organisations through mentorships

6. **Connect** CALD practitioners across the creative industries within Australia (through national summits) and through alliances, exchanges and collaborations with arts organisations internationally

7. **Research** barriers to inclusion and participation of CALD Australians in arts organisations, including the impact of intersectional factors such as gender, socio-economic background, disability and age.

CONCLUSION

This research creates an evidence-based foundation for taking action to improve CALD representation in Australia's major cultural organisations. There is a great deal of goodwill among our nation's largest cultural organisations for the changes recommended in this report. It is now time to turn this goodwill into action.

We recognise that many individuals and organisations in the creative sector are committed to improving cultural diversity, however, without representative leadership there is a high risk of implicit bias reducing the chances of ensuring there is greater diversity of creative workers, artists, practice and programming.

Our findings demonstrate there is a significant under-representation of CALD people in leadership and decision-making roles in every area of the creative sector. This report highlights the need for more measures to be taken and the need for further research and capacity-building programs to address this under-representation.

Further inquiry is needed to understand the reasons for such discrepancies between arts practice areas. For example, why is there a higher representation of CALD representation in the Literature and Publishing sectors (14%) compared to the Performing Arts sector (5%)? Additional research should also be undertaken to examine the significant role of creative sector leaders in terms of influencing priorities, setting agendas, gatekeeping and shaping organisational culture.

Given the vibrant creative practices of the many CALD communities throughout Australia, there is a further need for strategies to be implemented to provide greater support to these practices and to remove the barriers that exclude CALD people from full participation.

This is not only important for the communities who find themselves excluded, but imperative for the longer-term viability of the broader arts sector in terms of:

- overcoming the opportunity cost of foregoing the inclusion of many talented leaders and managers with a CALD background

- the economic benefits of engaging broader sections of the community

- the increasing evidence that finds diverse organisations are more robust than those that lack this diversity[*]

- building social cohesion and inclusion.

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[*] See *The Diversity and Inclusion Revolution: Eight Powerful Truths*, Bourke and Dillon, Deloitte, 2018 and *Which two heads are better than one? How diverse teams create breakthrough ideas and make smarter decisions,* Bourke, J., Australian Institute of Company Directors, 2018)

DOING THE RESEARCH

1. INTRODUCTION

This is a report on the estimated level of representation of culturally and/or linguistically diverse (CALD) Australians in leadership positions within the country's major cultural organisations as at 2 April 2018.

It is a preliminary study, laying the groundwork for subsequent research measuring cultural and linguistic diversity in leadership across all areas of the arts, screen and creative sectors, as well as more in-depth qualitative studies highlighting the discrepancies in CALD and non-CALD representation.

1.1 Aims

The aims of this research are to:

- Take the first step towards a national, standardised approach to collecting and analysing data regarding the level of CALD representation in Australia's arts, screen and creative sectors.

- Establish a baseline or reference point in order to track CALD representation over time, which in turn will support evidence-based decision-making and improve CALD representation in the Australian arts, screen and creative sectors.

- Provoke discussion and reflection about the direction and level of commitment towards cultural diversity in order to elicit change in Australia's arts, screen and creative sectors.

- Contribute to the methodological and theoretical body of knowledge, practice and critical discourse regarding CALD representation, identity and lived experience, including complementing qualitative research into CALD representation.

1.2 Rationale

Background

The United Nations Declaration of Human Rights states that people have the fundamental right to express themselves creatively and celebrate their cultures. In the context of a cultural and linguistically diverse society, the right to creative expression cannot be separated from the recognition and celebration of the cultural and linguistic differences between members of this society.

As former Australian Human Rights Race Commissioner Tim Soutphommasane said during his opening address at the Beyond Tick Boxes Symposium:

> " There is no human right, of course, for people to be reflected in the arts or in media. But we can all appreciate that someone's dignity can be connected with how they or, to be more specific, the group they belong to — are depicted in the public sphere. Where a group in society is invisible or demeaned, the message is clear. Those in that group are outsiders, second-class members, or even an 'other' against whom society defines itself." [ii]

In 2017, DARTS hosted the Beyond Tick Boxes symposium at Casula Powerhouse in Sydney. While the majority of the 140 people who attended were Sydney-based, the symposium included over 100 livestream participants, many of whom were from other states, territories and regional areas.

Some of the outcomes of the symposium informed the design of this study. In a session addressing barriers to participation from CALD artists and creative workers, participants called for the current level of diversity in the leadership of arts organisations to be measured to provide a benchmark for change. Furthermore, as noted in the *Voice, Agency and Integrity* report (2018), which documented the Beyond Tick Boxes symposium, many participants discussed the frustration and feelings of exclusion of many artists from CALD backgrounds from major arts organisations and bodies.

Although specifically focused on cultural and linguistic diversity within the arts, screen and creative sectors, this report should be read in context with a body of Australian research seeking to measure diversity in various other industries in Australia such as business, education, government and media.

Context

Australia is a culturally diverse nation. Thirty-nine per cent of Australians come from CALD backgrounds.[iii] CALD Australians are highly engaged in cultural, creative and artistic activity. CALD Australians are more likely to attend live performances, and creatively participate in the arts, than the national average. The 2017 Australia Council study of arts participation recorded that live attendance rates for CALD Australians aged 15+ were 80%, compared to 72% for the total Australian population aged 15+. Creative participation rates for CALD Australians aged 15+ were 58%, 12% higher than the Australian average.[iv]

However, this is not reflected on our screens, main stages or at the Board and executive levels of the country's leading companies, universities and government departments.

Previous research into the arts, screen and creative sectors has found:

- In 2016, only 10% of professional artists in Australia identified as being from a non-English speaking background[v]

- Only 18% of main characters in Australian TV dramas from 2011 to 2015 came from CALD backgrounds[vi]

- In 2017, only four of 95 productions produced by Australia's 10 main theatre companies were both written and directed by artists of colour[vii]

- In 2016, of the 90 productions staged by the nine Australian major performing arts theatre companies, only one writer and two directors were of Asian Australian descent[viii]

- In 2016, research found that 75% of employees in the Australian media and entertainment industry were 'white, male and aged over 35'.[ix]

This poor representation is not limited to the arts, screen and creative sectors. Similar research conducted by the Australian Human Rights Commission and the Diversity Council of Australia into CALD diversity of the leaders of Australia's largest corporations and universities have found that:

- While only 58% of the Australian population were Anglo-Celtic, 76% of leaders were Anglo-Celtic[x]

- CALD Australians are under-represented at the CEO level of Australia's top universities, government departments and companies by 15%[xi]

- More than 60% of the Australian and New Zealand businesses surveyed by the Diversity Council of Australia in 2013 had limited or no background in diversity, and 41% of businesses indicated they were only at the foundation stage of building a diversity program. In the study, 81% of respondents said that senior leadership is critical to the success of a diversity and inclusion strategy.[xii]

The under-representation of CALD Australians in our nation's leadership and cultural life is an issue of equity and social justice. It is also a barrier to the growth of the Australian economy and the drivers of the creative industries[xiii]. The Price Waterhouse Coopers' (PwC) 2016 report warns that a lack of racial and gender diversity in Australia's media is 'dragging down the future growth of the industry.'[xiv]

According to recent research, supporting cultural diversity can:

- increase productivity and innovation

- reduce the economic costs associated with discrimination such as lower productivity, absenteeism, lawsuits and reputational damage to organisations

- build social cohesion and inclusion

- protect people's human rights

- improve decision-making and access to talent[xv]

- improve organisational robustness.[xvi]

The *Workplace Gender Equality Act 2012* has required companies with 100 or more staff to submit a report on gender equality indicators to the Workplace Gender Equality Agency. However, this is not the case for cultural and linguistic diversity. One of the key areas for future research is in developing criteria for identifying and describing how cultural and linguistic differences may be experienced as barriers to participation in, and representation by, the creative arts sector.

What is Cultural and Linguistic Diversity?

For the purposes of this research, the term culturally and linguistically diverse (CALD) refers to people who are first, second or third generation migrants or members of ethnic communities. This includes Australian-born people who may self-identify or engage with the languages, customs or cultural specificities of ancestral heritages that differ from those of Anglo-Australians (as defined by the Australian Bureau of Statistics of the 'English-speaking' constituency).

1.3 Defining cultural diversity

In undertaking this research, we have drawn on the Australian Human Rights Commission's approach to defining cultural background:

"We consider cultural background to refer primarily to a person's ethnicity and ancestry. The concept of ethnicity can be understood to relate to a human group or population that has a common origin, and which may exhibit shared defining features such as homeland, language, customs, historical tradition, religion and physical appearance. We regard ancestry — a person's descent and family background — as inextricably tied to ethnicity."[xvii]

Recent reports by the Australian Human Rights Commission (2016, 2018) and Screen Australia (2016) use four categories to measure cultural and linguistic diversity: Australian Indigenous, Anglo-Celtic, European and non-European. In this report, we have used the two broad categories of CALD and non-CALD.

The categorisation of CALD or non-CALD is amenable to the heuristic qualities of data collection used by this study, which triangulated publicly available information with participants' own identity descriptors. Heuristic approaches are recognised as appropriate for translating the complexities of cultural identity into quantitative data.[xviii] In the process of undertaking this research, some respondents expressed concerns regarding the complexity of cultural identity and the study's methodology. The CALD/non-CALD categories encouraged participants to consider and question how cultural background is identified by institutions and researchers.

We acknowledge that 'Cultural and Linguistic Diversity' (CALD) is an umbrella term for people from enormously divergent backgrounds, for whom geopolitical components (e.g. type of migration), socio-economic factors, religious or cultural practices and linguistic capacities are all major determinants on their participation in arts organisations and leadership. Subsequent studies will need to delineate more specific determinants, including the differences between non-Europeans and Europeans not of Anglo-Celtic background, in order to provide more accurate diagnosis of structural barriers that exist for CALD groups.

The terminology of 'CALD' is contested, including by DARTS itself. For example, a participant at the DARTS Beyond Tick Boxes Symposium explained the limitations of the term:

> **The terminology of 'CALD' allows or encourages decision-makers to stereotype 'other' CALD artists. 'CALD' inspires in a decision-maker a sense of having to tick a box, instead of excitement at the potential of this unmined vein of Australian creative output."**[xix]

Many authors and creative practitioners acknowledge that the terms used to describe diversity are often limited and problematic, as they have been constituted by discourses that homogenise and elide economic, political and cultural diversities. However, it can provide a starting point for 'analysis and resistance.'

> **In recent years there has been a growing unease about the tendency of anti-Eurocentric writing to homogenise not just the 'Third World' but also the category of 'the West'. But in the face of such objections we need to remind ourselves that these increasingly troublesome categories, such as 'the West' or 'colonialism' or 'neo-colonialism' — and even 'colonial discourse' — are themselves in their current usage often the creation of Third World theorists ... who needed to invent such categories in order to constitute an object both for analysis and for resistance."**[xx]

Cultural identity criteria, while highly contested, are nevertheless critically important for organisations seeking to benchmark, evaluate and promote inclusion. We recommend that future research employs methodologies that articulate the complexity of the lived experience of cultural identity.

2. METHODOLOGY

In 2018 DARTS established an Expert Research Reference Group of advisers — made up of university lecturers, researchers, directors and managers from cultural organisations — to provide feedback on the research design and methodology, as well as the report. DARTS partnered with Western Sydney University and BYP Group to deliver this report.

In undertaking this research, we have drawn upon the Australian Human Rights Commission's approach set out in its 2018 report, *Leading for Change*.[xxi] As discussed in the previous section, we adopted the category of CALD as a recognised umbrella term, amenable to the heuristic approach of this report.

2.1 Sample

We constructed a sample of 1,980 individuals from 200 'major cultural organisations', identified as culturally influential and leading national and State-level arts, cultural, broadcast and screen organisations, funding agencies and major award panels. Organisations were predominantly medium and large in size but the sample also included some smaller companies that had significant national impact and reach. The sample included:

- For-profit, not-for-profit and government bodies

- Service organisations, award panels, training institutions, collecting institutions, publishers, distributors, production houses, venues, festivals, orchestras and performing arts companies

- Organisations from across the arts, screen and creative sectors including literature and publishing, multi-artform, museums and heritage, music and opera, performing arts, screen and radio, and visual arts, craft and design.

Based on this criteria, BYP Group identified a list of 216 organisations which were then confirmed by DARTS and the Expert Research Reference Group. Three organisations asked to be removed from the study and researchers were unable to find data for 13 organisations, resulting in a final sample size of 200. Organisations were aggregated into segments for analysis as per the following table, to ensure

the de-identification of organisation-level and individual-level data.

While this is not an exhaustive list of Australia's culturally influential organisations, we hope that it provides a starting point for ongoing research. (See Table 1, page 10)

We collated the details of individuals occupying the leadership roles (listed in Table 2, page 10) of these organisations as at 2 April 2018.

The methodology used in our research draws on established methods of cultural diversity research, using a heuristic approach where participants were actively involved in negotiating how they were identified according to existing categories.[xxii] The Australian Human Rights Commission explains that this heuristic methodology is practiced in academic and industry studies, and has been used by the Diversity Council Australia and other studies.[xxiii]

2.2 Methods

For this research, the initial classification of cultural background employed the same methods used by the Australian Human Rights Commission in their *Leading for Change* reports (2016, 2018). They are as follows:

- publicly available biographical information about individuals

- other relevant public statements that may include information about the individual's cultural background

- an individual's full name and its origins

- an individual's place of birth

- photographs of the individual

- references to ancestry and cultural background going as far back as two generations (to a person's grandparents).

This initial desktop research was undertaken to establish the most likely cultural and linguistic backgrounds of leaders within each arts organisation.

Table 1 Structure of the Study Sample: Organisations

Analysis	Segments	Count	%
Sector	Literature and publishing (includes major journals, festivals, service bodies, literary awards and publishers)	43	21%
	Multi-artform (includes major multi-artform venues, government funding bodies and festivals)	35	17%
	Museums and heritage	14	7%
	Music and opera (includes orchestras and opera companies)	23	12%
	Performing arts (theatre, dance, circus)	19	10%
	Screen and radio (includes major production houses, distributors and broadcasters)	46	23%
	Visual arts, craft and design (includes major galleries, award panels, service bodies and training institutions)	20	10%
	TOTAL ORGANISATIONS	**200**	**100%**
Organisational Status	For-profit	49	24%
	Government (including statutory bodies, government departments and corporate government entities)	52	26%
	Not-for-profit	99	50%
	TOTAL ORGANISATIONS	**200**	**100%**
State/Territory	NSW	94	47%
	VIC	46	23%
	Other States/Territories (ACT, NT, SA & WA)	60	30%
	TOTAL ORGANISATIONS	**200**	**100%**

Table 2 Structure of the Study Sample: Individual Leaders

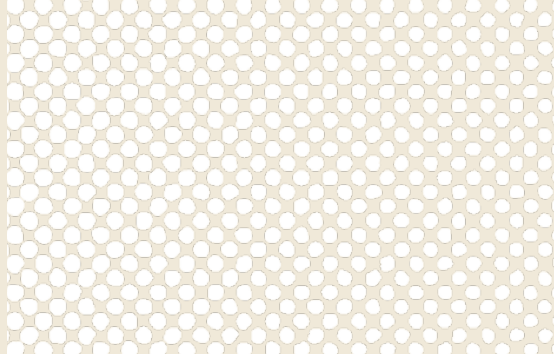| Analysis	Segments	Count	%
Roles	Board Chairs and Deputy-Chairs	192	10%
	Board Members	1,128	57%
	CEOs and equivalents	181	9%
	Creative Directors (includes Artistic Directors, Curators, Senior Editors, Creative Directors, Heads of Production)	95	5%
	Judges of major Australian cultural awards	130	6%
	Senior Executives (includes senior managers and C-suite officers)	254	13%
	TOTAL LEADERS	**1,980**	**100%**

Table 3 Cultural Background Classifications

Australian Human Rights Commission Classifications	Diversity Arts Australia Classifications
Indigenous background	First Nations
European background	CALD
Non-European background	CALD
Anglo-Celtic background	Non-CALD

2.3 Classification

While the Australian Human Rights Commission categorised individuals as Indigenous, Anglo-Celtic, European and non-European, we used the CALD classification as derived from the Australian Bureau of Statistics' *Standards for Statistics on Cultural and Language Diversity*.[xxiv] Our categories can be cross-referenced against the Australian Human Rights Commission's as per the table above.

Two researchers independently classified the cultural background of each individual included in the report. Their classifications were then reviewed by a senior researcher, who adjusted and/or further analysed the data as required.

2.4 Cross checking

Our approach to research differed from the Australian Human Rights Commission by adding a step to our data collection and validation process. While the desktop research gave us the baseline quantitative data, we supplemented this with a mixed mode of research. After our researchers collated data from the abovementioned sources, we sent our estimates of cultural background to each organisation in the sample, offering the opportunity for the organisation to revise the data.

This combination of desktop research and participant engagement provided a triangulated model that allowed us to achieve the following:

- estimate an error margin for our desktop research
- engage cultural organisations in research without contributing to survey fatigue
- encourage cultural organisations to monitor the cultural diversity in their leadership positions
- encourage debate in the arts sector on how cultural identity is classified.

We anticipate this triangulated model will form the basis of future in-depth qualitative studies that will explore the invisible barriers to leadership among CALD workers in the creative arts sector.

Error margins

We received 89 responses, representing a response rate of 45%. We then made amendments to our data based on these responses.

We compared our estimates of cultural background with the amendments provided by organisations. We used this to calculate a margin of error for our study of between +/-4% and +/-12%. The margin of error is between +/-4% to +/-12% because some organisations provided confirmed data from the individuals in the study, whilst other organisations provided their own estimates of the CALD status of individuals in the study. Our margin of error is at the lower end of this range (+/-4%) if we base the calculation on a comparison of our estimates with organisations' estimates plus data confirmed by individuals. Our margin of error is at the higher end of the range (+/-12%) if we base our calculation on a comparison of our estimates only with data confirmed by individuals. We recommend applying the more conservative +/-12% margin of error when reading the report's findings.

2.5 Data analysis

All the data represented in the graphs in this report was final as at 2 April 2018. Data tables for each graph can be found in Appendix 1. In cases where there were too few records to ensure de-identification, we have aggregated data and indicated with 'n/a' that records in a particular category have not been specified. Some percentage totals in the report may differ due to the effects of rounding.

2.6 Data limitations

First Nations

The focus of this research was to measure the participation of CALD Australians in cultural leadership roles. Where an individual self-identified as being of First Nations descent, we have recorded this, but further investigation was beyond the scope of this report. Our findings regarding First Nations' representation should be read as indicative rather than representative and we hope it is a prompt for further research.

Gender

Gender and CALD has been explored in existing studies on CALD women in leadership (Diversity Council Australia, et al, 2017), however gender categories exist across a spectrum and should be more nuanced than a binary model. Gathering information on the gender self-identity of individuals was beyond the scope of this research, as it would have required a direct survey of individuals. We collated data on individuals' gender based on the source materials used to identify cultural background. We have included the data in Appendix 2, in the hope that this will prompt others to conduct rigorous research in this important area of inquiry. We caution against the use of this data as representative, as it essentially represents a binary identification method which does not encompass individual's gender identities.

WHAT WE DISCOVERED

First Nations
3%

CALD
39%

Non-CALD
58%
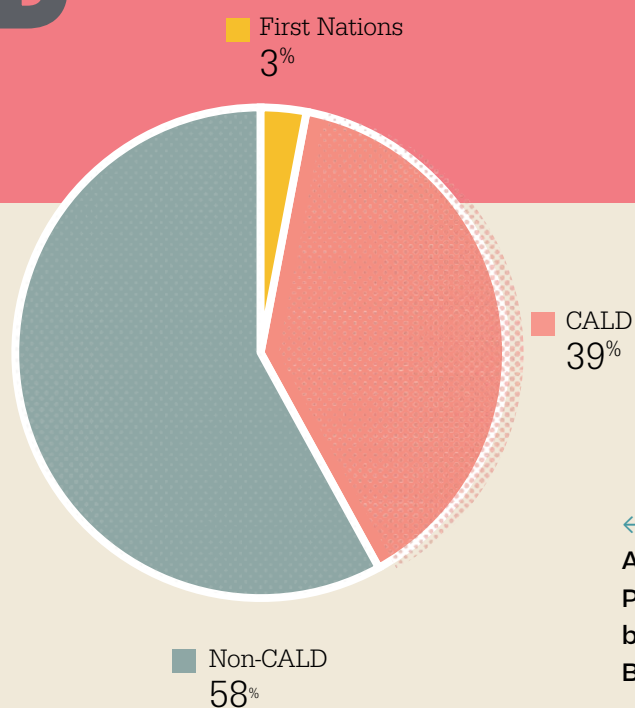
← Figure 1
Australia's
Population
by Cultural
Background

3. FINDINGS

3.1 The Australian Population

In its 2018 report on cultural diversity in Australian leadership, the Australian Human Rights Commission analysed Australian Bureau of Statistics data to estimate the cultural diversity of the Australian population as follows:

- 3% of Australians identify as having First Nations heritage
- 39% of Australians identify as coming from a cultural background other than a solely Anglo-Celtic background*
- 58% of Australians identify as coming from an Anglo-Celtic cultural background.†

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* Australian Human Rights Commission (2018), *op. cit.*, 4. The Australian Human Rights Commission data is based on the Australian Bureau of Statistics Census data 2011 and 2016, and the Reserve Bank of Australia's Race and Cultural Identity Employee Resource Group analysis: Australian Human Rights Commission (2018), *op. cit.*, 7 and 33.

† 'Anglo-Celtic background' refers to those cultural backgrounds that are English, Scottish, Welsh and Irish: Australian Human Rights Commission (2018), *op. cit.*, 4.

In addition, the report specified that 18% of Australians come from a 'European' background, which refers to all other European backgrounds other than Anglo-Celtic, i.e. those European countries where English is not the first language, e.g. France, Germany, Poland, Latvia, Greece, Italy and so on. Twenty-one per cent come from a 'non-European' background, which refers to all other backgrounds including Asian, South American, African, Middle Eastern, Oceanic and Pacific Islander.

For the purposes of our research, we refer to the 39% of Australians who identify as coming from cultural backgrounds other than a solely Anglo-Celtic background as 'culturally and/or linguistically diverse Australians' (CALD). We refer to the 58% of Australians who identify as coming from an Anglo-Celtic cultural background as non-CALD.

1/2 of Australia's major arts organisations have **NO** CALD represen-tation within their leadership.

51%

49%

■ No CALD representation

■ CALD representation

(Percentage breakdown of 200 arts organisations)
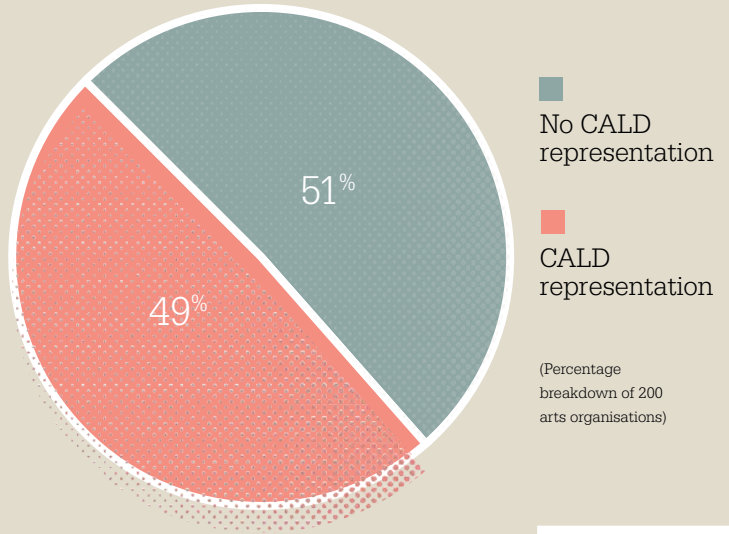
3.2 CALD representation in leadership roles

CALD Australians are significantly under-represented in Australia's major cultural leadership positions.

As at 2 April 2018, we estimate that 102 of the 200 organisations (51%) in our study had no culturally and linguistically diverse representation amongst their Board members, executives and/or award panel judges. The following graphs provide further information on the location and creative sector, and the types of organisations that do not have any CALD leadership.

↑ Figure 2
CALD Representation in Leadership Roles
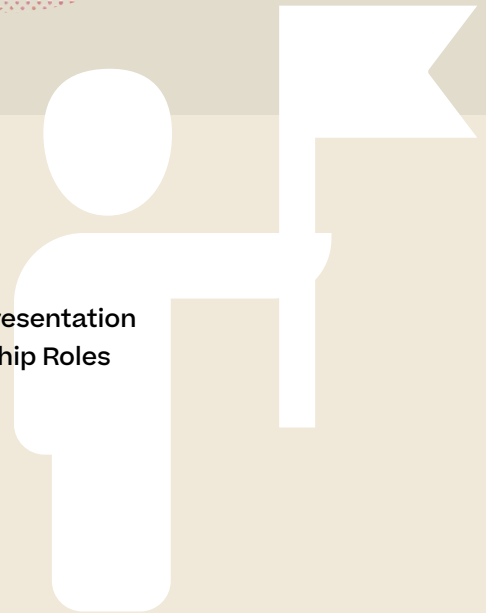
↓ Figure 3
CALD Representation in Leadership Roles by Jurisdiction

49%	51%	Total organisations
50%	50%	Other States/Territories
49%	51%	New South Wales
48%	52%	Victoria
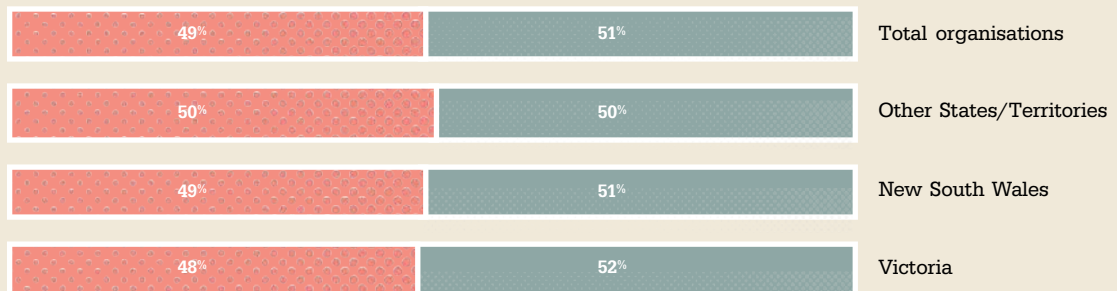
■ CALD representation in leadership   ■ No CALD representation in leadership

(Percentage breakdowns involving 200 arts organisations)

Cultural and Linguistic Diversity of Australian Arts Leaders

51% of the arts and creative organisations examined in this study had no culturally and linguistically diverse representation amongst their Board members, executives or award panel judges.

39% percent of the Australian population is culturally and linguistically diverse, compared to only 10% of arts leaders.

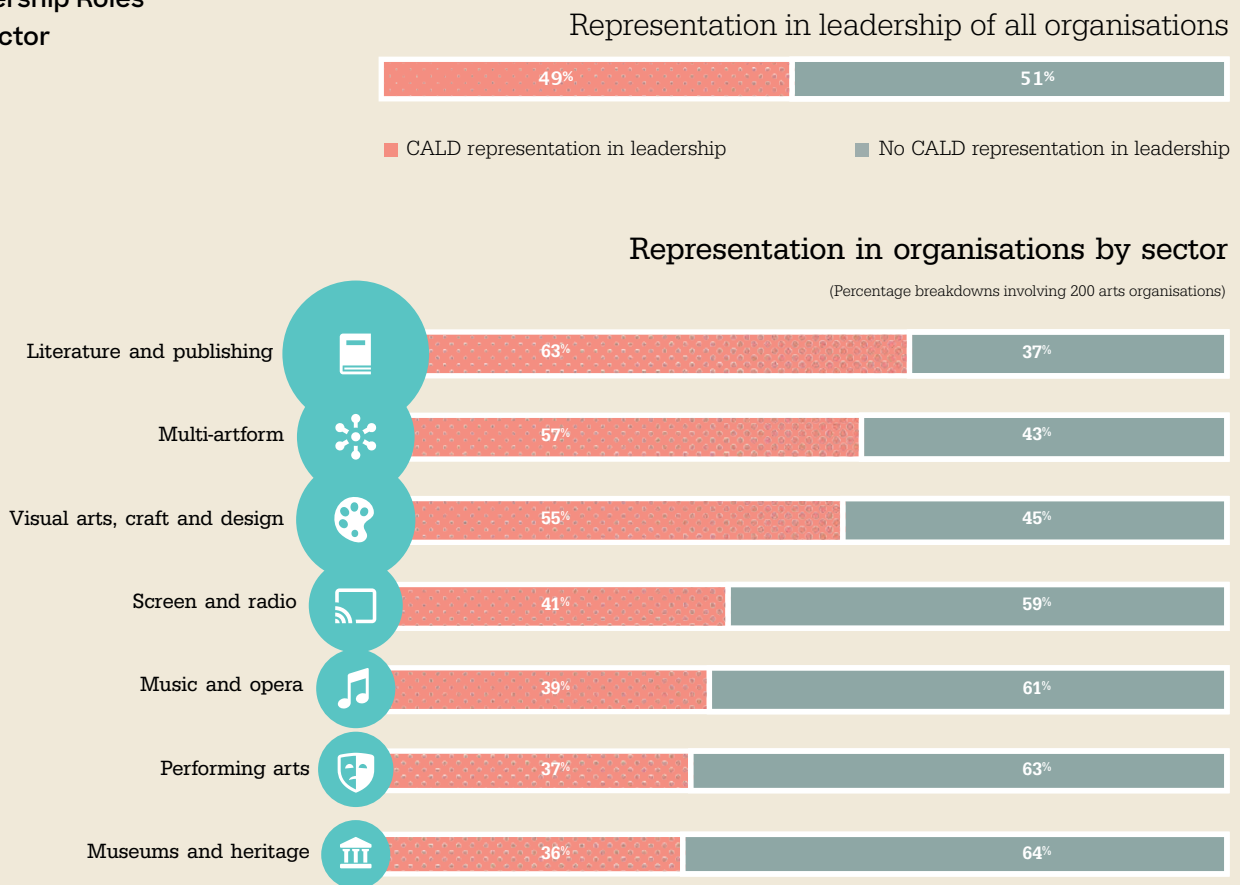**58%** of the population is Anglo-Celtic, compared to 87% of arts leaders.

It was found that culturally and linguistically diverse Australians are **four times** less likely to hold leadership roles in the arts, screen and creative sectors.

→ **Figure 4**
CALD Representation in Leadership Roles by Sector

Representation in leadership of all organisations

49%	51%

■ CALD representation in leadership   ■ No CALD representation in leadership

Representation in organisations by sector

(Percentage breakdowns involving 200 arts organisations)

| Sector	CALD	No CALD
Literature and publishing	63%	37%
Multi-artform	57%	43%
Visual arts, craft and design	55%	45%
Screen and radio	41%	59%
Music and opera	39%	61%
Performing arts	37%	63%
Museums and heritage	36%	64%

Representation in leadership of all organisations

Figure 5 →
CALD Representation in Organisations by Funding Model

CALD representation in leadership	No CALD representation in leadership
49%	51%

■ CALD representation in leadership　　■ No CALD representation in leadership

Representation in organisations by funding model

Government body	62%	38%
Not-for-profit	48%	52%
For-profit	37%	63%
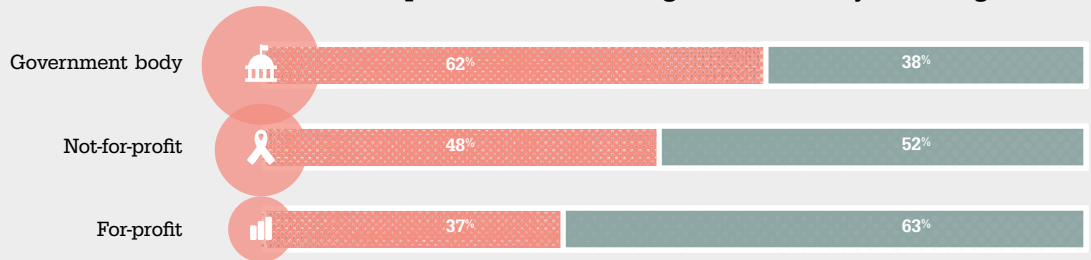
3.3 Cultural backgrounds of senior leaders

Of the 1,980 leaders we reviewed, 9% (188) were identified as culturally and/or linguistically diverse, compared to 39% of the Australian population.

Based on the make-up of the Australian population, non-CALD Australians should occupy approximately 1.5 times as many cultural leadership roles as CALD Australians. However, as at 2 April 2018:

- non-CALD Australians occupied nine times more cultural leadership roles than CALD Australians

- CALD Australians were under-represented amongst major cultural leadership roles by 30%.

Put another way, CALD Australians were represented in creative sector leadership roles at only a quarter of the rate than they are present in the population.

First Nations
4%

CALD
9%

Non-CALD
87%
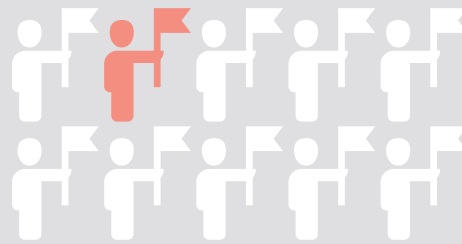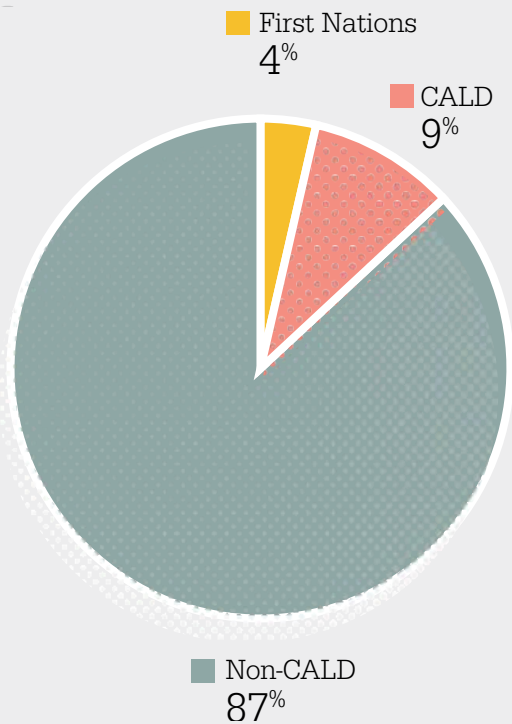
Less than

1 in every 10

Australian arts leaders is from a CALD background

← **Figure 6**
Cultural Background of Leaders

100%

80%

60%

40%

20%

0%

First Nations
3%   4%

CALD
39%   9%

Non-CALD
58%   87%
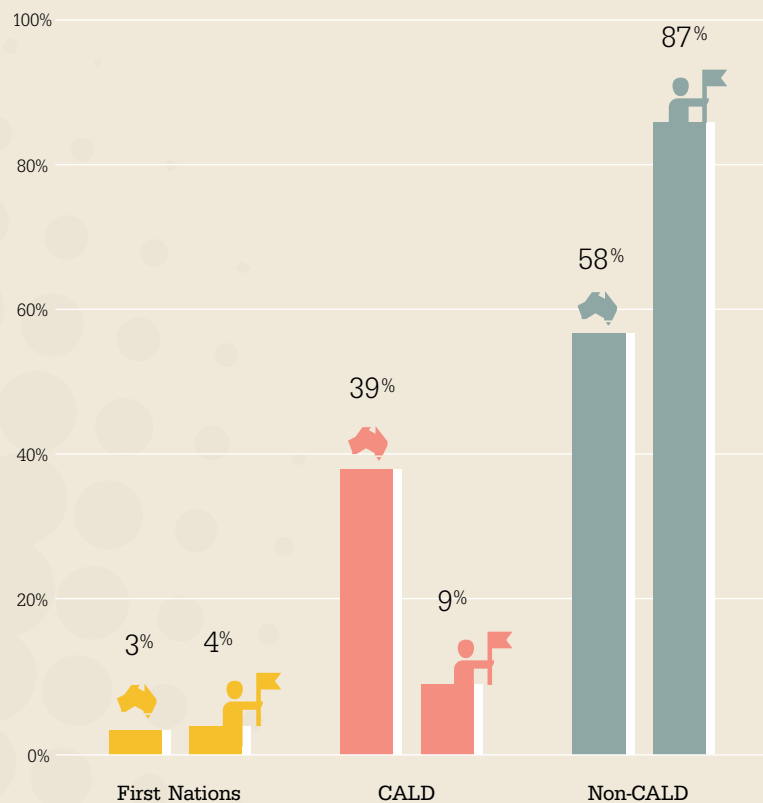
Proportion of leaders of that background who are leaders in arts organisations

Proportion of people of that background in the Australian population

← **Figure 7**
Cultural Background of Leaders vs Australian Population

Overview of cultural backgrounds

	CALD	Non-CALD	First Nations
In the population	39%	58%	3%
In leadership positions	9%	87%	4%
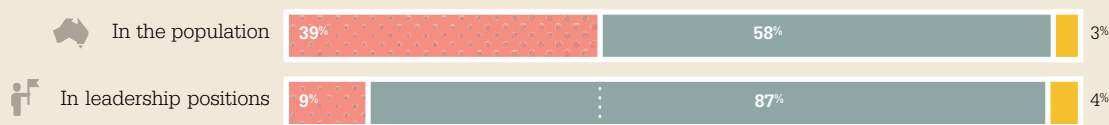
Backgrounds in different leadership roles

(Percentage breakdowns of 1,980 arts organisation leaders)

Role	CALD	Non-CALD	First Nations
Creative directors	14%	82%	4%
Senior executives	12%	88%	
CEOs	10%	90%	
Judges	10%	83%	7%
Board members	9%	87%	4%
Board Chairs and Deputy Chairs	6%	90%	4%

33% gap

Figure 8 →
Cultural Background of Leaders by Roles

■ CALD   ■ Non-CALD   ■ First Nations

3.3.1 Leadership roles

As at 2 April 2018, we estimate that CALD Australians were under-represented across all leadership roles in the 200 major cultural organisations included in this report.

CEOS, CREATIVE DIRECTORS AND SENIOR EXECUTIVES

We estimate that as at 2 April 2018, CALD Australians comprised:

- 10% of CEOs and equivalents (under-represented by 29%)

- 14% of creative directors, including artistic directors, curators, senior editors and screen heads of production (under-represented by 25%)

- 12% of senior executives (under-represented by 27%).

Put another way, CALD Australians were represented as follows:

- CEOs and equivalents: CALD Australians were represented at about a quarter of the rate that they are present in the population
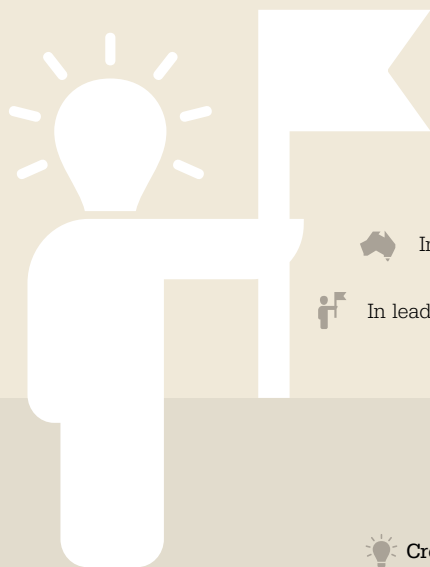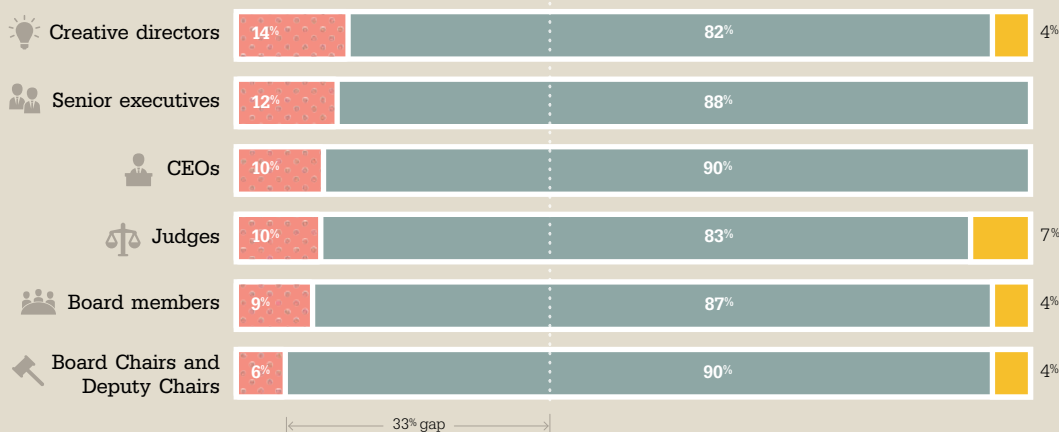
- Creative directors: CALD Australians were represented at about a third of the rate that they are present in the population

- Senior executives: CALD Australians were represented at less than a third of the rate that they are present in the population.

Figures for 'First Nations' in the 'CEO' and 'Senior Executives' segments were excluded as they were too small to maintain de-identification.

"There are so many Australians — including kids and teenagers — who still don't see stories resembling theirs on screen, who see very few people who look like their families. To not feel visible or reflected is a quietly dehumanising process. And though we might congratulate ourselves on doing better at diversity, Australia is far behind.

Take for instance, the fact that just over 1 in 10 Australians have Asian heritage — roughly proportionate to how many black Americans there are in the United States. Take a look at black representation in American versus Asian representation here, and you'll see how far we have to go."

Benjamin Law
Writer

BOARD MEMBERS

At the Board level, CALD Australians comprised:

- 6% of Board Chairs and Deputy-Chairs (under-represented by 33%)

- 9% of Board members (under-represented by 30%).

AWARD PANEL JUDGES

- Of the award panels we reviewed, CALD Australians comprised 10% of judges (under-represented by 29%).

> " There's a big, serious job for the arts to do in reimagining the national story. But the organisations that exist are locked into big-small, major-minor dynamics by policy settings which have basically marginalised the marginalised. Big arts companies are yoked to semi-commercial models that, like those big road trains, can't cope with the kinds of unexpected kinks and swerves that it takes to beat a new path.
>
> In other words, we're failing to tell the country's stories. Which is most of our reason for existing. We need to break down the barriers and start telling these stories as a matter of urgency and a matter of course."

Eamon Flack
Artistic Director,
Belvoir Theatre

3.3.2 Cultural sectors

CALD Australians were under-represented in leadership roles across all cultural sectors. This was most pronounced in the performing arts, where we estimate that as at 2 April 2018, CALD Australians comprised 5% of all leaders, compared to 39% of the Australian population.

We were unable to identify any CALD leaders in the majority of organisations in the following sectors:

- museums and heritage sector (64% of organisations had no CALD leaders)

- performing arts sector (63% of organisations had no CALD leaders)

- music and opera (61% of organisations had no CALD leaders)

- screen and radio (59% of organisations had no CALD leaders).

LITERATURE AND PUBLISHING

The literature and publishing sector had the highest representation of CALD leaders at 14%, and 63% of organisations had at least one CALD Australian in a leadership role. However, CALD Australians are still under-represented in the sector by 25% and more than one in three organisations had no CALD leaders (37%).

MULTI-ARTFORM

In the major multi-artform organisations in Australia, 9% of leaders came from a CALD background. This means that CALD Australians were represented in leadership roles at only a quarter of the rate that they are present in the population. As at 2 April 2018, we estimate that 43% of major multi-artform organisations had no CALD leaders.

CALD people are almost 3X
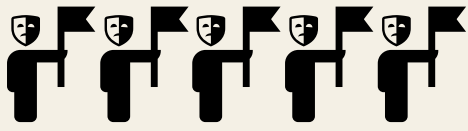
more likely to become a leader in literature and publishing than in the performing arts

Overview of cultural backgrounds
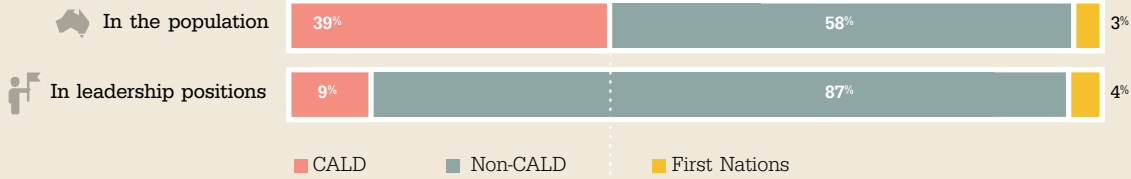
Cultural Backgrounds of Leaders by Sector

	CALD	Non-CALD	First Nations
In the population	39%	58%	3%
In leadership positions	9%	87%	4%

■ CALD   ■ Non-CALD   ■ First Nations

Backgrounds of leaders in each sector

(Percentage breakdowns of 1,980 arts organisation leaders)

Sector	CALD	Non-CALD	First Nations
Literature and publishing	14%	83%	3%
Visual arts, craft and design	10%	89%	2%
Screen and radio	9%	89%	2%
Multi-artform	9%	88%	3%
Music and opera	8%	92%	
Museums and heritage	7%	80%	12%
Performing arts	5%	86%	9%

← 34% gap →
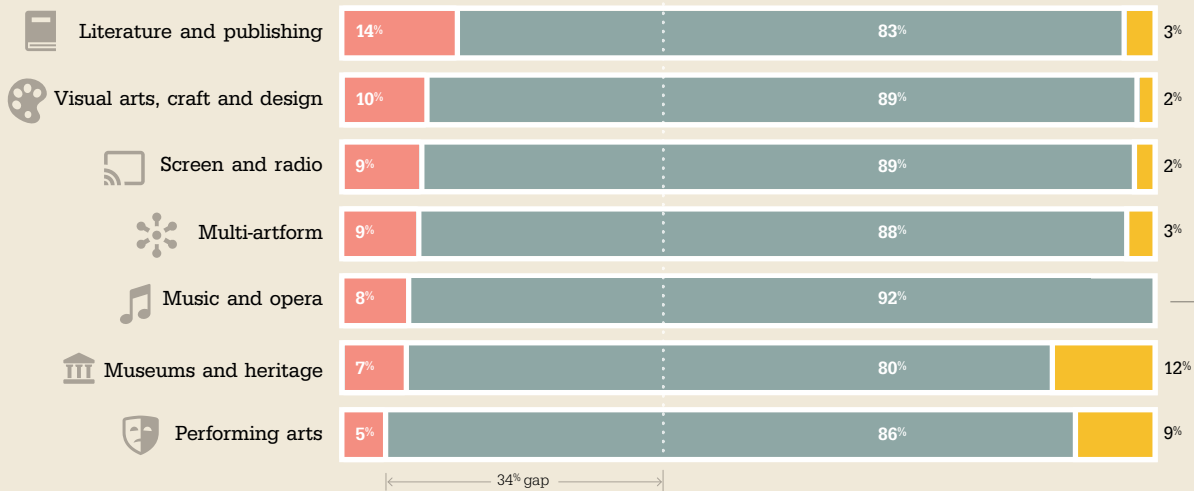
Figures for 'First Nations' in the 'music and opera' segment were excluded as they were too small to ensure de-identification.

"One surefire way to grow screen audiences is to diversify them, and the only way to diversify screen audiences is to diversify the key creatives and the decision makers.

Government funding can play a significant role; where funding has been conditional on working with key creatives from diverse backgrounds, the world has changed dramatically.

It's also more important than ever that we have people from diverse backgrounds in our boardrooms, as that's where strategy is set. If delivering diversity is a priority in the boardroom, it cascades through the whole business and out across the industry."

Courtney Gibson
Chief Executive,
South Australian Film Corporation
and Adelaide Studios
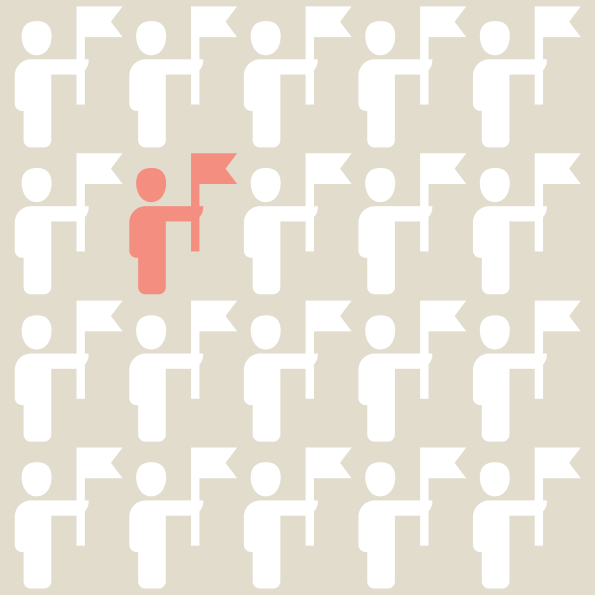
MUSEUMS AND HERITAGE

We identified just 7% of leaders in the museums and heritage sector as having a CALD background, with CALD Australians represented in cultural leadership roles at less than a fifth of the rate that they are present in the population. Nearly two out of three (64%) organisations had no CALD leaders.

MUSIC AND OPERA

We estimate that 8% of leadership roles were filled by CALD Australians in Australia's major music and opera organisations. This means that CALD Australians were represented in cultural leadership roles at less than a fifth of the rate that they are present in the population. We estimate that 61% of major music and opera organisations had no CALD leaders at all.

1 in every 20

leaders in the Australian performing arts is from a CALD background

PERFORMING ARTS

The performing arts sector had the lowest representation of CALD leaders, with just 5% of leaders coming from a CALD background. This means that CALD Australians were represented in cultural leadership roles at less than an eighth of the rate that they are present in the population. We estimate that almost two out of three (63%) performing arts organisations had no CALD leaders whatsoever.

SCREEN AND RADIO

We identified 9% of major screen and radio organisation leaders as coming from a CALD background. This means that in the screen and radio sector CALD Australians were represented at the leadership level at less than a quarter of the rate that they are present in the population. We estimate that 59% of major screen and radio organisations had no CALD leaders.

VISUAL ARTS, CRAFT AND DESIGN

We found at least one CALD Australian in a leadership role in 55% of Australia's major visual arts, craft and design organisations. This means that 45% of organisations had no CALD leaders. We identified 10% of leaders in this sector as coming from a CALD background, which means that CALD Australians were represented in cultural leadership roles at just a third of the rate that they are present in the population.

Overview of cultural backgrounds

In the population	CALD 39% · Non-CALD 58%	3%
In leadership positions	CALD 9% · Non-CALD 87%	4%

Legend: ▪ CALD ▪ Non-CALD ▪ First Nations

Backgrounds of leaders by funding model

(Percentage breakdowns of 1,980 arts organisation leaders)

For-profit	CALD 12% · Non-CALD 88%	
Government body	CALD 9% · Non-CALD 86%	5%
Not-for-profit	CALD 9% · Non-CALD 87%	4%

|← 30% gap →|
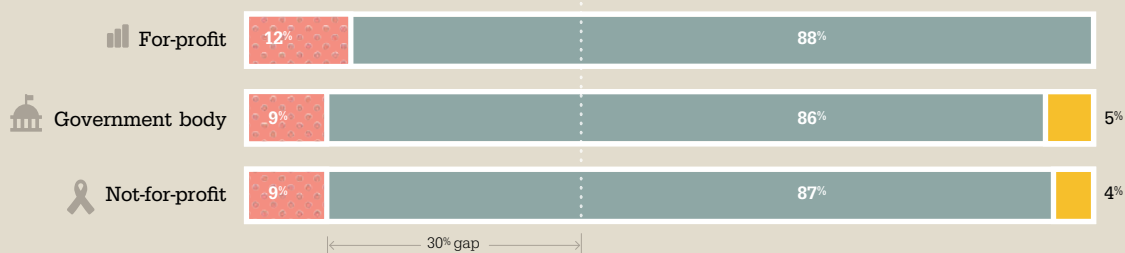
Figure 10 →
Cultural Background of Leaders by Funding Model

3.3.3 Organisational status (funding models)

CALD Australians are under-represented across for-profit organisations, not-for-profit organisations and government bodies.

FOR-PROFIT ORGANISATIONS

As at 2 April 2018, 12% of leaders in for-profit cultural organisations came from CALD backgrounds. This means that CALD Australians were represented in for-profit cultural leadership roles at just a 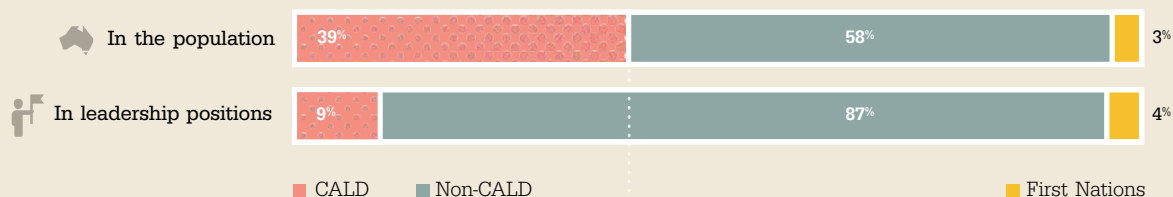third of the rate that they are present in the population. Almost two in three for-profit major cultural organisations had no CALD leaders (63%).

GOVERNMENT BODIES

The majority of government bodies had at least one CALD Australian in a leadership role (62%). However, only 9% of leaders identified as coming from a CALD background. This means that CALD Australians were represented in government cultural leadership roles at only a quarter of the rate that they are present in the population.

NOT-FOR-PROFIT ORGANISATIONS

We identified CALD Australians in leadership roles in approximately half (48%) of not-for-profit organisations. CALD Australians comprised 9% of cultural leaders in this sector, meaning they are represented at only a quarter of the rate that they are present in the population.

Overview of cultural backgrounds

	CALD	Non-CALD	First Nations
In the population		58%	3%
In leadership positions		87%	4%

■ CALD   ■ Non-CALD   ■ First Nations
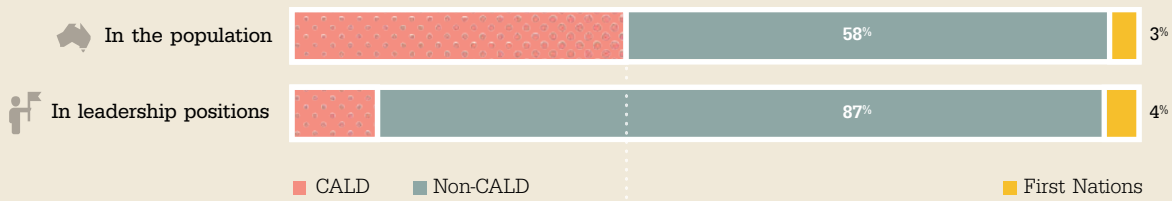
Backgrounds of leaders by jurisdiction

(Percentage breakdowns of 1,980 arts organisation leaders)

	CALD	Non-CALD	First Nations
Victoria	11%	87%	2%
New South Wales	10%	86%	4%
Other States/Territories	7%	88%	4%

←⎯ 32% gap ⎯→
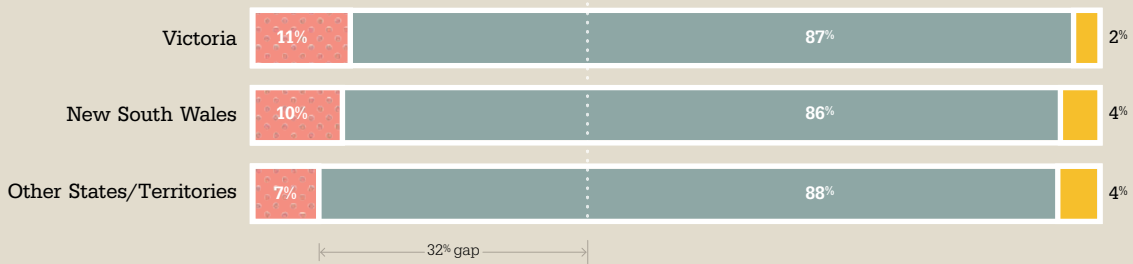
← **Figure 11**
Cultural Background of Leaders by Jurisdiction

We have aggregated the results for Qld, SA, Tas, WA, ACT and NT to maintain de-identification.

3.3.4 Jurisdictions

We estimate that, as at 2 April 2018, Victoria (11%) and NSW (10%) had roughly the same spread and proportion of CALD leadership at the national level. Other states and territories collectively had lower than national average CALD representation (7%).

MOVING FORWARD

4. DISCUSSION AND RECOMMENDATIONS

"As one of the main expressions of our cultural life, the creative sector plays a crucial role in crafting how we see ourselves — the things we consider 'Australian' and the things we consider 'other'. We look to our artists, writers, producers and performers to help us define ourselves and to investigate and express our identities. Representation in the arts matters, because the arts matter."

Professor James Arvanitakis
Pro Vice-Chancellor (Research and Graduate Studies), Western Sydney University and Chair, Diversity Arts Australia

Our research demonstrates that CALD Australians are significantly under-represented in leadership roles in the Australian major arts, screen and cultural organisations, despite having a high level of engagement in these sectors. Notwithstanding the current rhetoric supporting cultural diversity, there is still significant under-representation of CALD leaders in the cultural sectors.

This research is an important starting point to investigating the barriers to CALD leadership. This data forces us to ask questions, such as: why are CALD Australians under-represented in cultural leadership roles? Is representation changing over time? How can we address under-representation? What does representation look like for complex intersectional identities?

The discussions at Diversity Arts Australia's 2017 Beyond Tick Boxes Symposium* and the 2019 Fair Play Symposium: Equity, Inclusion and the Creative Industries provide insights into the barriers to CALD representation in the Australian cultural leadership. Participants identified a number of critical issues which currently prevent Australia from extracting maximum value from our country's rich cultural diversity. Issues include:

- continuing systemic discrimination

- a focus on rhetoric and compliance rather than serious funding and action to effect real change

- tokenism, siloing and misrepresentation

- a lack of CALD Australians among cultural decision-makers

- a need for generational, intercultural and intersectional diversity amongst decision-makers, including existing CALD decision-makers

- the absence of incentives or mandatory requirements to improve CALD representation.

A number of organisations, training bodies and government agencies are developing and implementing initiatives to address representation. Many screen and arts funding bodies encourage funding applicants to consider diversity and inclusion when applying, and some agencies note that this may affect funding decisions. Some organisations have specific funding programs to promote diversity for women, people with disability, LGBTQI Australians, First Nations Australians, CALD Australians, and people living in remote and regional locations. Many government screen agencies have started linking gender parity with funding. However, at the time of writing, we were unable to find any mandatory cultural and linguistic diversity targets linked to mainstream funding rounds.

CALD practitioners have also been working for many years, building their own structures and organisations. Examples include magazines like *Liminal* and *Peril*, film festivals such as Pasifika and the Arab Film Festival, and companies like CuriousWorks, the Arab Theatre Studio and Contemporary Asian Australian Performance (CAAP), to name a few. However, as the research shows, CALD Australians continue to be drastically

---

* Diversity Arts Australia and Jackie Bailey (2018) *op. cit.*

What is systemic discrimination?

Many individuals and organisations in the creative sector are committed to improving cultural diversity. However, without representative leadership there is a high risk of implicit bias reducing the chances of ensuring there is greater diversity of creative workers, artists, practice and programming.

The Australia Council for the Arts *Showcasing Creativity* report (2016) defines systemic discrimination as follows:

> ❝ Systemic discrimination can be difficult to identify, as there are always so many reasons to choose or not choose a particular work. The key sign that systemic discrimination is at play is if a programmer's choice of works is based on an unexamined assumption that [European or Anglo-Australian] work aligns better with the culture of the organisation and its audiences, or that [non-European or non-Anglo Australian] works do not. The programmer him/herself may not be 'racist,' but may be complying subconsciously with the dominant culture in which s/he lives and works. A programmer may also not be aware that they are operating within a dominant cultural paradigm which is affecting their decision-making …
>
> Systemic discrimination can also be present in the ways minority groups are expected to communicate in the dominant cultural language and paradigm.*

---

* Australia Council for the Arts and BYP Group. (2016) *Showcasing Creativity: Programming and presenting First Nations performing arts*, Sydney: Australia Council for the Arts.

> " We tell ourselves all the time that Australia is a multicultural success story. But the story is not yet complete. This report does an important job of holding up a cultural mirror to the arts in Australia.
>
> There is clearly much room for improvement. Structural barriers and cultural blindspots do exist; time alone won't deliver more diversity. It's time for honest reflection, and time for urgent action."

Professor Tim Soutphommasane
Co-Chair, Screen Diversity
and Inclusion Network and
Former Race Discrimination
Commissioner

under-represented in cultural leadership and in our nation's public cultural life.

We have made the following recommendations to complement existing efforts and encourage further action.

4.1 Recommendations

For real change to occur, we recommend that Australia's major cultural organisations, government agencies and investors:

1. **Commit to national policies** in the arts, media, screen, education and creative sector, and minimum diversity standards that promote inclusive representation of CALD Australians in the creative sector

2. **Introduce targets** to achieve equitable CALD representation in the Australian cultural sector by 2024 (based on the UK diversity standards)

3. **Monitor, report on and evaluate** the impact of actions and track changes in CALD representation

4. **Promote inclusion** of CALD communities in leadership of arts organisations through meaningful organisational change

5. **Create more pathways** for CALD Australians to participate in leadership of arts organisations through mentorships

6. **Connect CALD practitioners** across the creative industries within Australia (through national summits) and through alliances, exchanges and collaborations with arts organisations internationally

7. **Research** barriers to inclusion and participation of CALD Australians in arts organisations, including the impact of intersectional factors such as gender, socio-economic background, disability and age.

4.1.1 Policy

We recommend that Australia's major cultural organisations, government agencies and investors **commit** to lobbying for and promoting national policies in the arts, education, media, screen and creative sectors, including minimum diversity standards, that promote inclusive representation of CALD Australians in cultural productions and arts organisations.

Australian arts policy is governed at three levels of government. At the time of writing, the Commonwealth Department of the Communications and the Arts had no policy areas concerning cultural and linguistic diversity. Despite a stated commitment to 'inclusivity', the only mention of inclusive policy is of Australia being one of the first 20 countries to join the Marrakesh Treaty for people with Print Disability, which came into force on 30 September 2016. This is in contrast to the Ministers of the Arts in a number of state governments who are following international developments, particularly in Victoria (see page 30). The Commonwealth is in a position to set an inclusive agenda for policy makers at state and local government levels, in arts, communications and related sectors such as education and tourism.

A national arts policy with a strong commitment to inclusive practices, would include the following components:

- mandatory reporting requirements on the participation, employment and leadership of CALD Australians in arts organisations

- minimum diversity standards, supported across all tiers of government and all major arts, screen and creative sector funders

- making funding and support contingent on compliance with minimum diversity standards

- investigating and promoting best practice models of organisational change, between differing sectors

- ongoing research into barriers to participation by CALD Australians in the creative sector, including intersecting barriers of; age, (dis)ability, English proficiency, geography, gender, sexual orientation and socio-economic status.

4.1.2 Targets

We recommend that Australia's major cultural organisations, government agencies and investors commit funding to support the achievement of CALD targets. The introduction of mandatory cultural diversity targets into funding arrangements for the major cultural organisations should be included, such as the UK's Diamond online system (Diversity Analysis Monitoring Data) and the Australian screen industry's successes in gender parity.

Screen agencies have demonstrated that targets can work to achieve gender parity. In 2015, Screen Australia introduced a Key Performance Indicator (KPI) of gender parity in key creative roles on funded productions by the end of 2018 to 2019. Already by the end of 2017 to 2018, 51% of all projects receiving production funding had at least half of the key creative roles occupied by women.[*]

We recommend that Australia's major cultural organisations, government agencies and investors:

a Introduce a stretch target of equitable CALD representation by the end of 2024 across cultural organisation leadership roles at the Board, CEO, senior executive and award panel levels

b Introduce a target of equitable CALD representation in each category of key creatives in government-funded projects. 'Key creatives' includes directors, writers, producers, published authors, curators, lead actors and other creative decision-makers.

---

[*] Screen Australia (2018) 'Gender Matters KPI Update and New Industry Data Released,' *News,* 15/8/2018.

Creative State initiative by Creative Victoria

Creative State is a strategic policy to develop Victoria's creative industries, which was launched in April 2016, after 12 months of consultation, with communities and arts organisations.

Minister for the Arts Hon. Martin Foley described the impetus for the strategy during his keynote address at Fair Play: equity, inclusion and the creative industries symposium as follows:

> The direct intersections between the uneven and inequitable outcomes, and the diversity of our community, and the overlay of the injustices across both, was pretty apparent and still is apparent. Put simply, this is unacceptable from an equity point of view, from a public policy setting point of view, from a participation point of view, and for a future for the sector to be vibrant in a changing world point of view."

The policy consists of 40 actions over four years in five focus areas, which includes increasing participation and access of under-represented communities. Other focus areas embed diversity and inclusion in their strategic approach and reportable components with an emphasis on co-designing and developing sustainable initiatives across the sector. These include changes in reporting requirements to embed diversity and inclusion outcomes in feedback and evaluation of all programs.

Creative Victoria works with First Nations stakeholders to deliver the First Peoples Plan and embeds engagement with First Nations as part of other programs of Creative State.

Some of the key initiatives of Creative State include the Fair Play Equity and Inclusion program for the Creative Industries with Diversity Arts Australia, using mentorship and capacity building to drive inclusion, in the First Nations, people from culturally and linguistically diverse backgrounds, in employment and leadership, and programming and participation.

Other two-year initiatives include the delivery of programs by Arts Access Victoria, looking at disability access training, databases for the disability sector and National Disability Insurance Scheme (NDIS) transition campaigns.

The case for quotas

Research demonstrates the success of targets and quotas to improve the gender parity in the international corporate sector, parliaments and the screen industry. Many of the commonly asserted concerns about quotas are not supported by any evidence.* Researchers Joyce He and Sarah Kaplan reviewed the research and found that:

*   Victor Sojo et al (2016). 'Reporting requirements, targets, and quotas for women in leadership,' *The Leadership Quarterly* 27(3): 519-536; Wiersema, Margarethe and Mors, Marie Louise (2016). 'What board directors really think of gender quotas,' *Harvard Business Review* Nov. 2016; Dhir, Aaron (2015). *Challenging boardroom homogeneity: Corporate law, governance, and diversity,* Cambridge: Cambridge University Press.

Gender parity in Australia's funded screen projects

In December 2015, Screen Australia gave itself the 'Gender Matters KPI': by the end of 2018 to 2019, half of the projects that receive Screen Australia production funding would have women occupying at least 50% of key creative roles*. If at least 50% of roles are female, the project is counted towards the KPI. By excluding development funding from the KPI, the focus was placed on what is being made. According to Screen Australia, the KPI is based on number of successful applications rather than funding dollars; it is a self-imposed stretch target, not a quota.

Screen Australia supported the achievement of this KPI with $5 million funding, a taskforce, annual reporting against the KPI and a five-point plan.

1. Assessment criteria changes. From December 2015, an express mention of gender was added to the assessment criteria on *all* Screen Australia funding guidelines, not just gender program funding. Screen Australia also mandated that at least one female director was required on any drama series with more than one block.

2. Brilliant Careers (originally called Enterprise Women). $1.882 million distributed to 13 organisations to run programs to increase female access to work or create or expand female led businesses.

3. Brilliant Stories (originally called Women's Story Fund). $1.867 million will be allocated to develop 45 female-led dramas.

4. Attachments for Women. From 2016 to 2017, projects with a budget of over $500,000 were required to include a paid attachment for a woman as part of the production budget. For every attachment, Screen Australia would contribute up to $20,000, up to $1 million in total. Scheme was expanded to become Inclusive Attachment Scheme in 2017–18.

5. Better Deals (originally called Distribution Guarantee Support). A pool of up to $1 million over 2 years to incentivise distributors to support female-led feature films, offering matched funding of up to $300,000. Not limited to projects funded by Screen Australia.

State screen agencies introduced their own gender parity programs and targets in response to Screen Australia's lead and are achieving gender parity in their production funding programs.[†]

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* Key creative roles for drama: writer, producer, director and protagonist. Documentaries: writer, producer, director.

† See for example: Create NSW's 50:50 by 2020 target; Film Victoria's Gender and Diversity Statement; Screen Queensland's Gender Parity Program; Screenwest's Diversity, Equity and Inclusion Plan 2017-18 and WA Screen Industry Diversity and Inclusion Roadmap 2017-2023; South Australia Film Corporation's Gender Agenda; Don Groves (2018) 'Create NSW beats screen funding gender equality target,' *if magazine*, 7/5/18.

> " In interviews of board members in the US and Europe, it appeared that there is hostility toward quotas in countries that don't have them and enthusiasm for quotas in countries that do have them.*

For example, He and Kaplan found that there was no pipeline problem – the imposition of quotas 'led boards to search more creatively and expansively for board members – beyond their Rolodexes – and this dramatically increased the candidate pool.'[†] They also found that there was no stigma attached to the beneficiaries of quotas, as long as the quota was close set at, or close to, equitable representation. 'Simply having enough women is a means for countering the potential stigma, while adding only one or two women leads to tokenisation and de-legitimisation.'[‡]

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* He, Joyce and Kaplan, Sarah (2017). 'The debate about quotas,' *Gender and the Economy*, 26/10/2017.

† *Ibid.*

‡ *Ibid.*

> " Until the inequities that underpin the cultural industries are addressed with audacity and fairness, symbolic gestures towards the recognition of a reductive kind of diversity are all we can expect. This does not come anywhere close to the ideal that every person has the right to participate in the cultural life of community without gatekeepers maintaining the status quo.
>
> If we do not collectively commit to a vision and actionable path that seriously engages with substantive change, then we will be stuck here for another generation labouring through the same conversations we have been having for the last 30 years."

Dr Paula Abood
Writer and Community & Cultural Development practitioner

4.1.3 Monitoring and evaluation

We recommend that Australia's major cultural organisations, government agencies and investors **track change** by:

a Introducing mandatory diversity reporting by major cultural organisations and government bodies

b Regularly publishing major cultural organisations' and governments' progress towards diversity targets

c Introducing longitudinal data tracking of diversity categories through a regular national survey and data collection, expanding beyond the limits of this study

d Evaluating the effectiveness of funding, programs and initiatives in advancing CALD representation.

International practices can be a basis for the development of local initiatives for tracking change. For example, the Arts Council England requires organisations to report on the diversity of participants and employees in funded productions and provides a range of tools and information on how to promote increased diversity in the arts. Since 2016, major broadcasters in the UK have subscribed to Diamond, which is managed by the Cultural Diversity Network. All UK productions are required to submit diversity data across six areas of diversity, including: gender, ethnicity, sexual orientation, gender reassignment, disability and age.

 There needs to be ongoing organisational and sector-wide surveys and research in all areas that can show progress over time and tie goals to specific timeframes, key indicators and outcomes.

4.1.4 Invest in organisational change

We recommend that Australia's major cultural organisations, government agencies and investors invest in creating meaningful organisational change to **promote** inclusion of CALD communities in leadership of arts organisations.

There is a need for deep and long-term investment in supporting capacity building, mentoring and professional development programs aimed at organisational change, which provide education and training for organisations to address unconscious bias, systemic barriers to inclusion and support the building of safe workplaces for people from CALD backgrounds.

Diversity Arts Australia is currently working with Creative Victoria on the *Fair Play* project, which will support organisations to measure indicators of equity and inclusion and develop diversity goals and processes.

Targeted investment is critical to achieve equitable CALD representation in Australia's cultural sector. Initiatives addressing organisational capacity-building, professional development and pathways for CALD Australians and networking support for CALD Australians. This investment needs to involve:

a Supporting major cultural organisations to connect to the CALD pipeline of talent

b Funding and/or incentivising management, governance, and structural innovations to advance CALD representation at the leadership level, e.g. shared CEO roles, shared creative director roles, CALD succession planning

c Providing further funding for organisational capacity-building to address unconscious bias, systemic barriers to inclusion and safe workplaces for people from CALD backgrounds.

Serious money to support serious change

The British Film Institute (BFI) is the UK's main organisation for supporting the British screen industry, established as a charity governed by a Royal Charter. BFI awards National Lottery funding to film production, distribution, education, audience development and market intelligence and research.

BFI2022 is the BFI's five-year strategic plan and emphasises:

- developing emerging and independent British film practitioners

- addressing barriers to diversity and inclusion in the film industry

- developing a comprehensive online cultural curriculum and hands-on learning opportunities for young people.

In 2017 BFI published a skills audit that identified key skills gaps in the screen industry.[*] In response, BFI announced a £19 million Future Film Skills Programme to be administered by 'ScreenSkills', a national, industry-led charity dedicated to ensuring that the UK screen industries have the skills and talent they need.[†] The Future Film Skills Programme will fulfil the BFI Future Film Skills — an action plan which sets out a 10-point plan to address skills gaps, issues of diversity and inclusion, and sector sustainability and innovation.[‡]

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* Heather Carey et al (2017), *A Skills Audit of the UK Film and Screen Industries: A report for the British Film Institute*, London: The Work Foundation.

† https://www.screenskills.com

‡ British Film Institute (2017), *Future Film Skills: An Action Plan,* London: British Film Institute.

4.1.5 Pathways for CALD participation

We recommend that Australia's major cultural organisations, government agencies and investors create more funded mentoring and pathways which are linked to professional employment outcomes and career progression for CALD Australian creatives.

Providing pathways: Programs must be created that provide more mentoring, pathways and opportunities for CALD people wanting to enter into leadership roles in the arts, screen and creative sectors at all levels. This should include specific funding streams and support for mentorships and capacity building.

4.1.6 Connecting CALD creative producers

We recommend that Australia's major cultural organisations, government agencies and investors support initiatives that **connect CALD practitioners** across the creative sector within Australia (through national summits) and through alliances, exchanges and collaborations with arts organisations internationally. These initiatives need to:

- **encourage networking** across the creative industries within Australia alliances, exchanges and collaborations with arts organisations internationally

- support a national summit on CALD representation in the Australian cultural sector to formulate a national action plan and encourage organisational alliances and intersectional support

- Enable leading practices in diversity to be shared via an online resource and communication hub (which Diversity Arts Australia is currently developing with the British Council to support knowledge exchange, equity and inclusion within the creative sector).

4.1.7 Research

We recommend that Australia's major cultural organisations, government agencies and investors advance understanding, discourse and evidence for change via:

a research that 'drills down' beyond the umbrella term of CALD, into the organisational participation of artists from different geopolitical regions or backgrounds, migration status (e.g. new arrivals versus first or second generation), proficiency in English and cultural proximity to English speaking cultures

b sophisticated and nuanced research into the intersections of cultural and or linguistic identities with socio-economic status, gender, age, sexual orientation and disability, and the impact these intersecting factors have on the inclusion of CALD communities in arts organisations

c in-depth and qualitative research into the barriers to CALD Australians' entry and career progression in the Australian creative sector.

For the purposes of this initial report, we have limited our research to leadership roles such as chief executive officers, Board members, executives and award panel judges. There is wider scope for other domains of leadership, employment and dimensions of diversity to be measured which may become part of a longer-term and larger project in the future.

There is a need for more research to understand why there is such a stark under-representation of CALD people in the leadership of almost every area of the arts, screen and creative sectors. We need to investigate the factors that contribute to poorer representation in some sectors and stronger representation in others. In so doing, we must understand both barriers and leading practices, and to synthesise the research that has already been done by numerous arts organisations. This work cannot be completed without genuine support and investment over an extended period of time.

" Leading in the arts, screen and broadcast today demands a genuine excitement about, and accountability to, diversity in creative practices, frameworks and audiences. We are finally coming to a place where the cultural, commercial and creative benefits of diversity are building momentum for change.

We want to reach a point where the work of advocacy is coming from leadership so that CALD creatives no longer have to carry the burden of representation for their communities nor perpetually be required to act as advocates as well as practitioners."

Georgie McLean
Acting CEO, Australian Film
Television and Radio School

There is a lack of understanding amongst decision makers about what comprises excellence in culturally diverse practices."

Attendee, Beyond Tick Boxes symposium
Voice, Agency and Integrity report, DARTS 2018

CONCLUSION

DARTS intends for this report to provide insightful information that may encourage the Australian arts, screen and creative sectors to become more equitable and inclusive in their practices, and to better reflect the cultural diversity of the Australian community within their leadership teams. We recognise that making tangible change is difficult, and that breaking established patterns is challenging. The first step in achieving the impetus for this change is to provide tangible evidence. It is our hope that this research will provide arts and creative organisations, and the champions of inclusion within those organisations, with the evidence they need to push for change.

This research creates an evidence-base for taking action to improve CALD representation in Australia's major cultural organisations. However, the data in this report is just one small part of the story. The work of improving equity and inclusion in our arts, screen and creative sectors requires nuance and multiple strategies. Identity is central to this discussion and rather than fitting people into categories, we need to have conversations about how people choose to identify themselves.

More qualitative research is needed to investigate the complexities that this initial, quantitative study has revealed. For example, it is clear from the differences in CALD representation between art practice areas and types of organisations that there is some complexity to the kinds of leadership roles that CALD people occupy.

While the methodology used does have a number of limitations, it has been able to delineate stark contrasts and varied responses across the arts

Further work to be done

Inevitably, this research is only another small, first step in working towards greater cultural and linguistic diversity in the creative sector. Achieving equity and inclusion requires multiple strategies and approaches across the creative sector, such as capacity building initiatives, new policy frameworks and economic investment. The complexities of ethno-cultural identify and how people choose to identify is integral to this work and these conversations.

Some companies have started these conversations, for others the conversations need to be continued at greater depth, while many CALD leaders and artists have already been having these conversations for decades.

Significant and influential work is being undertaken via a vast ecology of culturally diverse practice and leaders across Australia, often on the margins, and outside of mainstream and major arts organisations.

We recognise the work of leaders from culturally and linguistically diverse backgrounds in building their own structures and organisations, such as magazines like *Liminal* and *Peril*, films festivals such as Pasifika and the Arab Film Festival, and companies like CuriousWorks, the Arab Theatre Studio and Contemporary Asian Australian Performance (CAAP), just to name a few.

The reality is that the majority of funding and influence in the sector resides with the major cultural organisations. We cannot discount the power they wield; economically, through their impact on the creative landscape and culture, and in determining and setting priorities and agendas. From our discussions, we know there is a great deal of good will for the changes recommended in this report, but it is now time to turn this into actions both within major arts organisations and across the sector more broadly.

landscape. There is exciting potential for follow-up research, both qualitative and quantitative, including testing policies, initiatives and practices in the sector.

This will augment the noteworthy studies that have already been undertaken. We acknowledge the research and work of organisations like the Australian Film, Television and Radio School (AFTRS), Screen Australia, the Australia Council for the Arts and others in the area of cultural diversity and inclusion. There is, however, a need to integrate and synthesise these programs and the research undertaken in a coherent way to provide practical advice to the sector — something this report has begun.

It is important to consider the role of relationships in the arts sector. In 2009, the Australia Council for the Arts developed a relational model of the arts and its impact on society called the *Artistic Vibrancy Framework*, which explains the arts as a system of relationships with the art, art form, artist,

organisations, audiences, communities, general public, and society and culture. Seen through this relational lens, it is easy to understand why many decisions about funding in the arts boils down to relationships and networks built on trust and reputation. At its best, this leads to a tight-knit, high-functioning group of arts decision-makers continually supporting and pushing each other towards excellence. At its worst, it is an 'old boys' club', with gatekeepers who keep the door closed to others.

The lack of CALD decision-makers also means that 'excellence' in culturally diverse creative practices is often misunderstood by decision makers. This leads to internationally recognised artists, often those who have migrated as adults, being unrecognised or overlooked.

ACKNOWLEDGEMENTS

APPENDICES

APPENDIX 1.
DATA TABLES

We have not included the data on First Nations leaders in most of the data tables in this Appendix because in several segments the counts were too small to ensure de-identification. Percentages are available via the graphs in the main body of the report. First Nations data should be read only as indicative, as we recorded only what was available via the source materials used to estimate CALD background. First Nations status was not a research focus of the report. We have included our available data in the report in the hope that this prompts further discussion and research.

We have estimated levels of CALD over/under-representation as follows:

- percentage of CALD over/under-representation — this is the percentage of CALD cultural leaders minus the percentage of CALD people in the Australian population

- factor of CALD over/under-representation — this is the multiplication factor by which CALD Australians are over/under-represented compared to their proportion of the Australian population (rounded to the nearest 0.5). For example, CALD Australians represent 9% of cultural leaders and 39% of the Australian population. This means that CALD Australians are under-represented by a factor of 4.5 (39 divided by 9)

- ratio of CALD over/under-representation — this is the ratio of cultural leaders to their proportion of the population (rounded to the nearest 0.05). For example, CALD Australians represent 9% of cultural leaders and 39% of the Australian population. This means that CALD Australians are represented in leadership roles at about a quarter (0.25) the rate they are present in the population. Non-CALD Australians represent 87% of cultural leaders and 58% of the population. This means that CALD Australians are represent in cultural leadership roles at 1.5 times the rate they are present in the population.

Table 1 Structure of the Study Sample: Organisations

Analysis	Segments	Count	%
Sector	Literature & publishing (includes major journals, festivals, service bodies, literary awards and publishers)	43	21%
	Multi-artform (includes major multi-artform venues, government funding bodies and festivals)	35	17%
	Museums and heritage	14	7%
	Music and opera (includes orchestras and opera companies)	23	12%
	Performing arts (theatre, dance, circus)	19	10%
	Screen and radio (includes major production houses, distributors and broadcasters)	46	23%
	Visual arts, craft and design (includes major galleries, award panels, service bodies and training institutions)	20	10%
	TOTAL ORGANISATIONS	**200**	**100%**
Organisational Status	For-profit	49	24%
	Government (including statutory bodies, government departments and corporate government entities)	52	26%
	Not-for-profit	99	50%
	TOTAL ORGANISATIONS	**200**	**100%**
State/Territory	NSW	94	47%
	VIC	46	23%
	Other States/Territories (ACT, NT, SA & WA)	60	30%
	TOTAL ORGANISATIONS	**200**	**100%**

Table 2 Structure of the Study Sample: Individual Leaders

Segments	Count	%
Board Chairs and Deputy-Chairs	192	10%
Board Members	1,128	57%
CEOs and equivalents	181	9%
Creative Directors (includes Artistic Directors, Curators, Senior Editors, Creative Directors, Heads of Production)	95	5%
Judges of major Australian cultural awards	130	6%
Senior Executives (includes senior managers and C-suite officers)	254	13%
TOTAL LEADERS	**1,980**	**100%**

Table 3 Cultural Background Classifications

Australian Human Rights Commission Classifications	Diversity Arts Australia Classifications
Indigenous background	First Nations
European background	CALD
Non-European background	CALD
Anglo-Celtic background	Non-CALD

Table 4 Cultural Background of Leaders vs. Australian Population, as at 2 April 2018

Cultural Background	Total		Australian Population	Over/under-representation (+/-)		
	Count	%	%	%	Factor	Ratio
First Nations	71	4%	3%	+1%	+1.5x	1.30:1
CALD	188	9%	39%	-30%	-4.5x	0.25:1
Non-CALD	1,721	87%	58%	+29%	+1.5x	1.50:1
Total leaders	**1,980**	**100%**	**100%**	**n/a**	**n/a**	**n/a**

Table 5 Organisations with no CALD Representation in Leadership Roles, as at 2 April 2018

Organisations with CALD Representation in Leadership Roles		Organisations with no CALD Representation in Leadership Role/s		Total	
Count	%	Count	%	Count	%
98	49%	102	51%	200	100%

Table 6 Cultural Background of Leaders by Roles, as at 2 April 2018

Role	CALD		Non-CALD	
	Count	%	Count	%
Board Chairs and Deputy Chairs	11	6%	173	90%
Board Members	101	9%	980	87%
CEOs	19	10%	161	90%
Creative Directors	13	14%	78	82%
Senior Executives	31	12%	221	88%
Judges	13	10%	108	83%
Total leaders[*]	**188**	**9%**	**1,721**	**87%**

Note: Figures for First Nations were excluded as they were too small to maintain de-identification.

Table 7 Level of CALD Over/Under-Representation by Roles,
as at 2 April 2018

Role	CALD over/under-representation (+/-)		
	%	Factor	Ratio
Board Chairs and Deputy Chairs	-33%	-6.5x	0.15:1
Board Members	-30%	-4.5x	0.25:1
CEOs	-29%	-4.0x	0.30:1
Creative Directors	-25%	-3.0x	0.40:1
Senior Executives	-27%	-3.5x	0.30:1
Judges	-29%	-4.0x	0.30:1
Total leaders	**-30%**	**-4.5x**	**0.25:1**

Table 8 Cultural Background of Leaders by Sector, as at 2 April 2018

Sector	CALD		Non-CALD	
	Count	%	Count	%
Literature and publishing	62	14%	373	83%
Multi-artform	29	9%	297	88%
Museums and heritage	9	7%	99	81%
Music and opera	15	8%	179	92%
Performing arts	10	5%	177	86%
Screen and radio	40	9%	384	89%
Visual arts, craft and design	23	10%	212	89%
Total leaders	**188**	**9%**	**1,721**	**87%**

Table 9 Level of CALD Over/Under-Representation by Sector,
as at 2 April 2018

Sector	CALD over/under-representation (+/-)		
	%	Factor	Ratio
Literature and publishing	-25%	-3.0x	0.40:1
Multi-artform	-30%	-4.5x	0.25:1
Museums and heritage	-32%	-6.0x	0.20:1
Music and opera	-31%	-5.0x	0.20:1
Performing arts	-34%	-8.0x	0.15:1
Screen and radio	-30%	-4.5x	0.25:1
Visual arts, craft and design	-29%	-4.0x	0.30:1
Total leaders	**-30%**	**-4.5x**	**0.25:1**

Table 10 CALD Representation in Leadership Roles by Sector, as at 2 April 2018

Sector	Organisations with CALD Representation in Leadership Roles		Organisations with no CALD Representation in Leadership Role/s		Total	
	Count	%	Count	%	Count	%
Literature and publishing	27	63%	16	37%	43	100%
Multi-artform	20	57%	15	43%	35	100%
Museums and heritage	5	36%	9	64%	14	100%
Music and opera	9	39%	14	61%	23	100%
Performing arts	7	37%	12	63%	19	100%
Screen and radio	19	41%	27	59%	46	100%
Visual arts, craft and design	11	55%	9	45%	20	100%
Total organisations	**98**	**49%**	**102**	**51%**	**200**	**100%**

Table 11 Cultural Background of Leaders by Funding Model, as at 2 April 2018

Funding Model	CALD		Non-CALD		Total	
	Count	%	Count	%	Count	%
For-profit	43	12%	319	88%	362	100%
Government	57	9%	553	86%	642	100%
Not-for-profit	88	9%	849	87%	976	100%
Total leaders	**188**	**9%**	**1,721**	**87%**	**1,980***	**100%**

*First Nations leaders were included in the total sample size but have not be recorded separately to ensure de-identification.

Table 12 Level of CALD Over/Under-Representation by Funding Model, as at 2 April 2018

Funding Model	CALD over/under-representation (+/-)		
	%	Factor	Ratio
For-profit	-27%	-3.5x	0.30:1
Government	-30%	-4.5x	0.25:1
Not-for-profit	-30%	-4.5x	0.25:1
Total leaders	-30%	-4.5x	0.25:1

Table 13 Organisations with no CALD Representation in Leadership Role, by Funding Model, as at 2 April 2018

Funding Model	Organisations with CALD Representation in Leadership		Organisations with no CALD Representation in Leadership		Total	
	Count	%	Count	%	Count	%
For-profit organisations	18	37%	31	63%	49	100%
Government bodies	32	62%	20	38%	52	100%
Non-profit organisations	48	48%	51	52%	99	100%
Total organisations	**98**	**49%**	**102**	**51%**	**200**	**100%**

Table 14 Cultural Background of Leaders by Jurisdiction, as at 2 April 2018

Jurisdiction	CALD		Non-CALD	
	Count	%	Count	%
NSW	90	10%	763	86%
VIC	52	11%	408	87%
Other States/Territories	46	7%	550	88%
Total leaders	**188**	**9%**	**87%**	**1,721**

Table 15 Level of CALD Over/Under-Representation by Jurisdiction, as at 2 April 2018

Jurisdiction	CALD over/under-representation (+/-)		
	%	Factor	Ratio
NSW	-29%	-4.0x	0.30:1
VIC	-28%	-4.0x	0.30:1
Other States/Territories	-32%	-6.0x	0.20:1
Total leaders	**-30%**	**-4.5x**	**0.30:1**

Table 16 Organisations with CALD Representation in Leadership Roles by Jurisdiction, as at 2 April 2018

Jurisdiction	Organisations with CALD Representation in Leadership Roles		Organisations with no CALD Representation in Leadership Role/s		Total	
	Count	%	Count	%	Count	%
NSW	46	49%	48	51%	94	100%
VIC	22	48%	24	52%	46	100%
Other States/Territories	30	50%	30	50%	60	100%
Total organisations	**98**	**49%**	**102**	**51%**	**200**	**100%**

APPENDIX 2.
DATA ON GENDER

Gathering information on the gender self-identity of individuals was beyond the scope of this research, as it would have required a direct survey of individuals. We collated data on individuals' gender based on the source materials used to identify cultural background.

We caution against the use of this data as representative, as it uses a binary identification method which may not encompass individual's actual gender identities. We have included the data here, in the hope that this will prompt research in this important area of inquiry.

Table 17 Gender of Cultural Leaders, as at 2 April 2018

Female/Male	Total		Australian Population	Over/under-representation
	Count	%	%	%
Female	909	46%	50%	-4%
Male	1,071	54%	50%	4%
Total leaders	**1,980**	**100%**	**100%**	**n/a**

Table 18 Gender of Cultural Leaders by Role, as at 2 April 2018

Role	Female	Male	Total
Board Chairs and Deputy Chairs	28%	72%	100%
Board Members	46%	54%	100%
CEOs	45%	55%	100%
Creative Directors	37%	63%	100%
Senior Executives	55%	45%	100%
Judges	62%	38%	100%
Total leaders	**46%**	**54%**	**100%**

Table 19 Gender of Cultural Leaders by Sector, as at 2 April 2018

Sector	Female	Male	Total
Performing arts	52%	48%	100%
Music and opera	33%	67%	100%
Heritage	41%	59%	100%
Visual arts, craft and design	40%	60%	100%
Multi-artform	46%	54%	100%
Screen and radio	39%	61%	100%
Literature and publishing	59%	41%	100%
Total leaders	**46%**	**54%**	**100%**

Table 20 Gender of Cultural Leaders by Organisational Status, as at 2 April 2018

Organisational Status	Female	Male	Total
For-profit	34%	66%	100%
Government body	48%	52%	100%
Not-for-profit	49%	51%	100%
Total leaders	**46%**	**54%**	**100%**

Table 21 Gender of Cultural Leaders by Jurisdiction, as at 2 April 2018

Jurisdiction	Female	Male	Total
NSW	45%	55%	100%
VIC	48%	52%	100%
QLD	48%	51%	100%
WA	49%	51%	100%
ACT	38%	62%	100%
SA	45%	55%	100%
TAS	48%	52%	100%
NT	41%	59%	100%
Total leaders	**46%**	**54%**	**100%**

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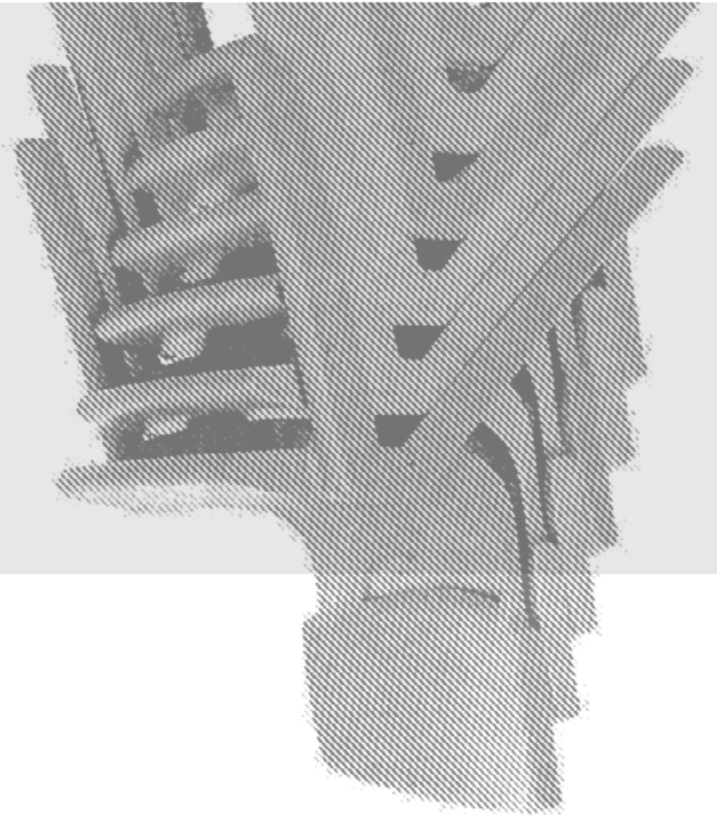
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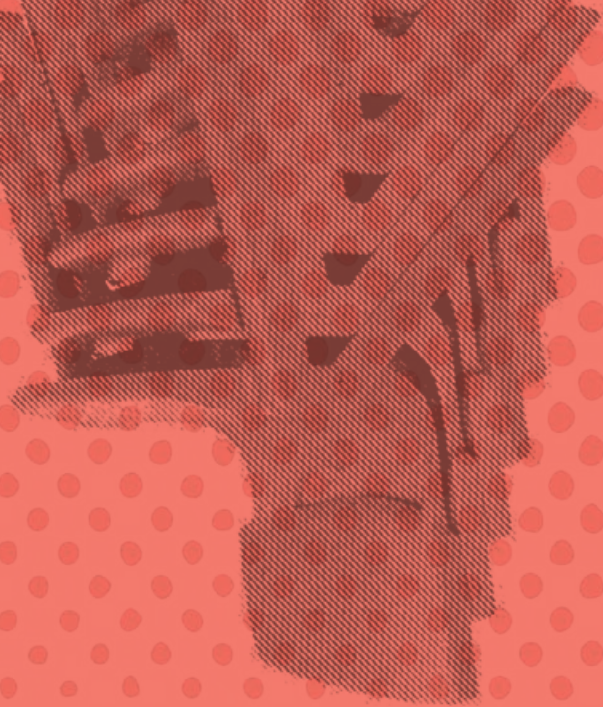
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