Freelands Foundation

Representation of Women Artists in the UK During 2021

Dr Charlotte Bonham-Carter

This report, commissioned annually by Freelands Foundation, evidences the seventh consecutive year of data on the representation of women artists in the UK. This year, it includes additional evidences that help to understand how artists sustain and develop their practices. It also continues the intersectional focus started last year, including further evidences that explore how gender, ethnicity, disability and socio-economic factors intersect and impact career outcomes and opportunities for artists.

Cover:
Mequitta Ahuja, *Notation*, 2017.
Image courtesy of the artist.

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Dr Charlotte Bonham-Carter

We first began exploring the representation of women artists in the UK in 2015. It is somewhat surprising to recall that the original report deemed it necessary to begin with a question: Are women artists under-represented in the UK? The intention of that first report – to present a body of evidence that would incite public debate about the lack of gender parity in the art world – was bold. For some readers, the evidence presented in that first report was eye opening – in 2015, just 25% of solo shows at London's major institutions were by women artists. For many women artists, however, these facts were already a part of everyday lived experience.

Due to developing awareness of systemic inequality, today it hardly seems necessary to begin with a question; we know that inclusion is one of the most pressing issues confronting the art world. We continue to publish the report each year because we continue to demand public accountability for, and transparency on, the lack of representation of women artists in the UK. By asking for data each year, we encourage others to collect it – and this is key to purposeful decision making and thus, change. The report is also an important opportunity to celebrate change. This year, 58% of solo shows at London's major galleries were by women artists (see evidence 10.2). This is one of our central statistics and it's promising to see such improvement over the years. But each year we develop our methodology to better understand the different experiences of women artists and how intersecting injustices interact to impact career outcomes. In doing so, we continue to build a more nuanced picture of inequality that helps us to better understand the injustices that impact women artists. Each year we find that there is still a great deal more work to be done.

Last year's report expanded the data collection methods to include information on how ethnicity and socioeconomic class, in addition to gender, impact career outcomes for artists. The report contributed important information about the additional obstacles confronting Black and Brown artists, as well as artists from lower socioeconomic groups.

One of the key developments of this year's report is the inclusion of additional data sets on disability. Despite being the largest minority group in the world, disabled people are frequently overlooked, and disability itself is often invisible. We have included information on disability when we could find it, but it was not always available. Again, we hope that by asking, we might encourage more galleries, institutions and organisations to collect this data, so that the evidence can increase awareness of the lack of representation of disabled people in the art world, and focus attention on redressing this.

To frame our inclusion of the experience of disabled artists, we invited writer, poet and artist Dr Khairani Barokka to contribute an essay. Barokka is a practice-based researcher whose work centres disability justice as anticolonial praxis. As Barokka explains in her 'Notes on This Essay' section, her contribution deliberately attempts to disrupt colonial knowledge systems, and pushes against Western disciplinary boundaries that discount so many non-Western and indigenous knowledge systems, including lived experience, as research and praxis. Barokka's essay is an important exploration of the lived experience of ableist racism and patriarchy, as well as interlinking and intersecting forms of

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structural injustices and violences – for as Barokka points out in her essay, the opposite of access is not what she calls 'the sanitised-sounding "exclusion"', but violence. Her contribution is not an easy read, and why should it be? The piece reflects the pain of intersecting marginalisation and we are grateful to Dr Khairani Barokka for sharing this experience, which we hope can inspire acknowledgement, understanding and change from within the art world.

Barokka's essay also acknowledges the context of the pandemic, which permeated all aspects of life in 2021. Artists, who often live without the safety net of a regular salary, or any form of contract, benefits, pension or labour protection rights, were amongst the hardest hit by the pandemic. Inequalities that existed before the pandemic worsened, and these were often along lines of race, class, gender and disability. At the start of the pandemic, Newham, one of London's most deprived and ethnically diverse local authorities recorded some of the highest Covid-19 mortality rates in the UK, up to three times higher than the nearby borough of Camden.[1] In museums and galleries, lower paid staff were let go, whilst the most senior staff kept their roles and salaries.[2] As the pandemic went on, employees were asked to ensure 'business continuity' by working from home. With many women doing the bulk of house and childcare responsibilities, women were disproportionately impacted: 55% of women said their professional lives became more stressful during the pandemic, compared to 36% of men.[3] In April 2020, 86% of women juggling a standard working week and childcare reported mental health problems.[4]

As we continue to come to terms with the deep scars left by the pandemic, the already-tired slogan of the 'new normal' rings hollow for many. For starters, many of the purported benefits of this 'new normal', such as working from home or in hybrid ways, were only ever viable options for a small percentage of mostly highly paid desk-based jobs. On top of that, as Barokka points out in her essay, disabled people had to come to terms with the fact that so many of the things they were told could never be implemented, in fact, could be. Now, they are having to endure the uncertainty of many of those changes rescinding as fast as they appeared. But perhaps most disturbing of all is the language in which such slogans manifest. The very concept of 'normal' has its roots in racist and ableist conceits. There is no 'normal'. Instead, we should be arguing for ways in which the working environment can become more adaptive and responsive, taking account of the variety of differentiated human experience.

The 'new normal', like many of the British euphemisms for enduring tough situations ('Keep calm and carry on' comes to mind), develops a sinister edge when considered alongside neoliberal policies that put profit and productivity above human life and experience. This seems to have infiltrated the human psyche in the way we obsess over metrics of success – be that awards, money or other markers of prestige. In recognition of this, this year's report has taken a number of steps to look not only at measures of so-called success defined in the narrow terms of rarefied achievement, but in the broader sense of being an artist – of having a

1 Edna Mohamed, 'As Omicron is detected in a deprived London borough, fears rise,' Aljazeera.com, 2 December 2021.

2 Bendor Grosvenor, 'Museums have hastily cut their staff to save money – what will happen when visitors return and they need them back?' *The Art Newspaper*, 4 February 2021.

3 Jon Henley, 'Pandemic hits mental health of women and young people hardest, survey finds', *The Guardian*, 23 November 2021.

4 Sarah Marsh, 'Women bear brunt of Covid-related work stress, UK study finds.' *The Guardian*, 9 October 2020.

practice, of being able to work creatively every day and make ends meet by doing so. For how many people is that an option?

As a result, this year's report features a number of new data sets, including information on the occupation of studios by gender. In the history of literature and art, from Virginia Woolf's *A Room of One's Own* (1929) to Ernest Hemingway's *A Clean, Well-Lighted Place* (1933), the privilege of a quiet and comfortable space in which to think, practice and make art cannot be overestimated (indeed access to 'space' was key to how the 'haves' and the 'have-nots' experienced the pandemic in vastly different ways). For many artists, having a space to work is essential to maintaining a practice. For this reason, we decided to focus on access to studio space and invited Jane Morrow to write an essay on the role of studios in supporting artists.

Morrow is an independent curator, writer and PhD researcher based in Belfast. Her essay explores the precarity of artists' studios and some of the reasons behind the continued under-investment in affordable and accessible studio provision, explaining how studios are vastly undervalued in the neoliberal, output-driven culture of investment in the arts, where the rhetoric of 'support for the arts' oddly, rarely includes support for artists. Her essay positions the studio not only as a site of production and individual growth, but also as an important part of civic infrastructure with the potential to resist neoliberal models of labour by prioritising care and collective organisation.

To better understand the lived experience of being an artist – including the many people who identify as artists, as well as the few who smash auction records – we looked at other mechanisms of survival, including funded residences, which can be a lifeline to artists needing time and space to work, but which can also be inaccessible to those with work or caring responsibilities, or who cannot travel due to mental or physical health. In addition, for the first time ever, we have included excerpts from a series of informal interviews that we conducted with practicing artists. This qualitative data set provides additional insight into the differentiated experiences of women artists, and what it means to live and practice amongst the facts of the quantitative data that we report each year.

The following summary of the 2021 evidences highlights some areas of improvement that are encouraging and exciting, as well as areas that are stubbornly resistant to change. In addition, the inclusion of data on disability points to the urgent need for more research in this area.

The evidence

As in previous years, the numbers of women studying Art & Design at GCSE, A Level and undergraduate are higher than the numbers of men, at 65%, 74% and 66%, respectively (see evidences 1, 2 and 3). This data has remained fairly consistent over the years and provides a baseline for understanding how women progress their careers as artists. For example, women make up 59% of studio occupancy in London (see evidence 6). So, it is reasonable to ask: Where have the women artists gone? It is also important to ask questions about why the percentage of women studying Art & Design drops so significantly between A Levels and undergraduate education. Here, the intersectional lens is important: the percent of Black and Brown students studying Art & Design at A Level is 33%, which falls to 18% at undergraduate level (see evidences 2.2 and 4.1).

To begin to understand this phenomenon, we might look at the A Level 'attainment' data, which we have included for the first time this year. The data shows that 44% of students who identified as 'White' attained A-A* in Art & Design at A Level, compared to 39% who identified as 'Asian or Asian British' and 29% for students who identified as 'Black or Black British' (see evidence 3.2). Similarly, just 31% of students eligible for free school meals (an indicator of poverty) attained A-A* in Art & Design at A Level, compared to 47% of students who were not eligible for free school meals (see evidence 3.2). Clearly, there is a problem with the way that students are taught and assessed, which does not provide an inclusive experience for all students. As several or our interviewees mentioned, the academic curriculum and role models within the institution are not always representative of the population, and this can create a hostile environment for students from diverse backgrounds. More work needs to be done to understand what can be done to support students from all backgrounds. This was the impetus for the Freelands Foundation and Runnymede Trust, the UK's leading race equality think tank, to work together to deliver the first major research commission into access to the visual arts for Black, Asian and ethnically diverse students in the UK.

In addition, in this year's report we note that roughly 23% of all accepted applications to undergraduate Art & Design courses in 2021 were from disabled students (see evidence 4.4). However, it is difficult to trace this percentage through key milestones in an artist's career, in the way we do with gender, because the data is often not reported. Many of the collections we contacted did not hold this data, nor did many of the organisers of the various other evidences we collected in this report. Where we could gather the data, for example in 'percentage of applicants selected to participate in New Contemporaries' (see evidence 8.2) or 'artists awarded grants by the Arts Council' (see evidence 9.2), the percentage of disabled artists represented – 19% and 18%, respectively – is considerably lower than the numbers studying undergraduate Art & Design. More needs to be done to evidence representation of disabled artists in the art world and to create inclusive working conditions.

A clear trend in this report, and in previous iterations, is the marked improvements in representation in public sector organisations. For example, it is encouraging that the percentage of solo shows by women artists in London's major non-commercial galleries rose to 58% (see evidence 10.2), a huge increase from the year before – although, we note, still far lower than the number of women who study Art & Design. It is exciting to report that 42% of all solo shows in 2021 were by Black and Brown women (and 68% by Black and Brown artists). In 2021, Tate Modern opened a major exhibition by the influential artist Lubaina Himid and Tate Britain staged the hugely popular *Life Between Islands, Caribbean-British Art 1950s – Now*. These critically acclaimed shows contributed to the fact that across four newspapers, 45% of reviews of solo shows were of exhibitions by Black and Brown artists, and nearly half of these were Black and Brown women (see evidence 15).

Slower to change, however, are the vastly under-represented numbers of women, disabled and Black and Brown artists in the UK's major collections. Whilst there is some good work being done, it is hard to understand how just 36% of the artworks acquired by Tate in 2021 were by women artists (see evidence 17). This is especially difficult to fathom given that just 37% of the artists in the contemporary collection (artists born after 1965), and 5% of the artists in the historic collection (works made before 1900), are women. Furthermore, although only four new works entered the collection of the National Gallery, there was not a single work by a woman artist, a Black and Brown artist or a disabled artist. As many of our interviewees noted, it is time to look back and rediscover the forgotten talents of the past – women artists are not hard to find.

Whilst awareness and acknowledgement of the importance of the representation of diverse artists in public sector organisations does seem to be taking hold, the private sector has been far slower to reflect change. The majority of artists represented by London's major commercial galleries are still men, at 67% – an increase of

2% from the previous year (see evidence 13). And while representation of women artists at key Christies and Sotheby's contemporary auctions is increasing (see evidences 22 and 23), there were no women artists in the top-ten highest growing sales across the key Christie's 20/21st Century evening sales in 2021. As the recent success of major institutional shows of women and Black and Brown artists demonstrates, there is a huge desire to encounter diverse practices. It is time decisions in the commercial market reflected the times. Many of the women artists we spoke to for this research commented on the obstacles they faced in the gallery system, and how this led to an uncertain and often precarious dependence on ACE grants for the continuance of their practice.

What can be done?

The collection and sharing of data on representation is an important part of the process to change. We've started that sharing here, but there is more to be done, on a larger scale. As this research demonstrates, the greater the intricacy of our intersectional lens, the more we know and understand about inequality in the art world – and what can be done to address it. A critical gap evident in our research is the lack of information, and investment in knowing more about, disabled artists. We would like to see greater acknowledgement of the continued under representation of disabled artists, and specifically, how disabled women artists experience intersectional marginalisation.

In addition, we have included some data on leadership of institutions and galleries – and the picture is not good. In London, just 36% of the directors of major, non-commercial galleries are women, and only 9% are Black and Brown (see evidence 27). Change must come from within, and institutions must reflect the diversity of the population and the practices they represent. This is particularly true for disabled artists, where there is still a great deal of institutional learning that needs to take place. We would like to see more diverse leadership across institutions in the UK.

Finally, as outlined by both Barokka and Morrow, we need to work against systems that predicate 'success' on normality, productivity and competitive notions of 'excellence'. Instead, we must support the myriad arts communities that exist as alternative ways of being, creating and caring, and as sites of collective action and resistance.

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Notes on terminology and methodology

This year, we have updated the title of the report to reflect more accurately its scope in looking at representation across the UK.

We have continued the methodology developed in previous years. We continue, too, to reflect upon that methodology. Is it right to 'count' protected characteristics – especially when we know that for many people, gender especially, is fluid and may change over time? We took as a starting point the importance of enabling a public picture of inclusion, and determined that we could respectfully do so by including anonymous aggregate data, therefore respecting individual anonymity. As in previous years, when we collected our own data sets, we used the NHS templates for recording ethnic group information as a framework,[5] and use the term 'Black and Brown' to describe 'Mixed', 'Black', 'Asian', and 'Other Ethnic Groups'. When we used pre-existing data sets, we sometimes had to adopt their terminology (for example, with the Higher Education Statistic Agency (HESA), as well as all our information on A Levels, GCSEs, etc.). We also sought methodological precedents from highly respected and influential research projects exploring similar territories, such as the Black Artists in Modernism (BAM) project, initiated by University of the Arts London (UAL).

We know that the language we use has impact, and that not all language works for all people. We held discussions about terminology and consulted colleagues at the Runnymede Trust. Doubtless though, all terms are limited and fail to encompass the nuance of individual experience. There will be room for improvement, and we will look to do so each year that we publish this report.

5 https://tinyurl.com/54zdw9dd.

In the Round: Women, Non-Binary, Trans and Indigenous-Gendered Disabled Artists

Dr Khairani Barokka

Around the world, artists who are women, non-binary, trans and/or of indigenous genders are more likely to be disabled than groups that are dominant. Disabled people, the largest minority group in the world, comprise 14.6 million people in the UK and are vastly underreported both in the UK and globally.[1]

There is a greater likelihood of disability in all stolen-from and oppressed communities in the world; this truth extends to the art world: various racialised populations, migrants, LGBTQIA+ populations, low-income populations, etc. This truth certainly extends to the world of women artists in all of these categories, who are impacted by art world sexism.

The compounding of multiple violences against majority world disabled people means that we are far less likely to self-identify in official paperwork as disabled, an identification that itself attracts violence, including stigmatisation. Anecdotally, I have observed that women in the art world are similarly reluctant to reveal disability due to fears that the revelation may lead to stigmatisation or less opportunities for advancement. According to Scope, whilst 82% of non-disabled people in the UK are employed, only 53% of disabled people are employed. 'Disabled people are almost twice as likely to be unemployed as non-disabled people, and 3 times as likely to be economically inactive.'[2]

In terms of artistic practice and career outcomes for disabled artists, 'disability art' is often seen as a sector for pity-based charity, rather than solidarity – sympathy rather than empathy. 'Disabled artists' as a category is frequently assumed to be associated with the production of art of a lesser value than 'abled artists', and is thus liable to be ghettoised. When disabled artists are represented – for example, in the work of Frida Kahlo, a disabled woman who painted herself as a wheelchair user – the work is often glorified and glamorised in ways that erase how fundamental disability was or is to their lives. Crucially, artists from the majority world who identify as disabled and/or express needs for access are routinely disbelieved, ignored and harmed. In my personal experience, I have faced innumerable instances of grievous bodily violence by arts institutions, whether refusing to put me up in step-free accommodation and thus causing painful paralysis, or having to experience microaggressions during a studio visit. Unfortunately, these experiences are commonplace.

It is important to state that the hegemonic structures of what constitutes the 'art world' in the UK can be, in themselves, deeply disabling. Racial minorities and working-class women in the art world face discrimination and hostility that create psychological and physical disability. Disabled authors and activists of colour Mia Mingus, Sandy Ho and Alice Wong say 'Access is Love', because the opposite of access is something far less benign than the sanitised-sounding 'exclusion'. The opposite of access is violence.

The opposite of that violence, in turn, lies in movements around the world of D/deaf and/or disabled artists – including many women, non-binary, trans and/or indigenous-gendered-led collectives – who have been organising for accessibility, making hybrid events online and offline (before the pandemic suddenly made our decades-long demands instantly available, as they affected

1 Family Resources Survey, 2020–2021

2 https://www.scope.org.uk/media/disability-facts-figures/.

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'abled' people), and truly creating cutting-edge art.

D/deaf and/or disabled artists have long been adept at practices of mutual aid, out of necessity. Commercial art worlds in various localities, predicated on capitalist timescales and metrics of 'success', historically have not been focused on the holistic well-being of the artist, on the advancement of disabled artists or on accessibility. It is often in spaces outside of the mainstream that disabled women, non-binary, trans and/or indigenous-gendered artists have been collectivising, sharing art and attempting mutual investment in their survival.

As a migrant in the UK, I have no access to public funds, and in this I am certainly not alone; laws do not favour the survival of disabled migrants here, and in fact actively work towards our destruction. We must therefore create spaces of sanctuary among ourselves – spaces where our conception of 'disability' is different from the one conceived by a white majority, and the usually masculine models of the concept – so that these philosophies of art are at a remove from the violent norm.

I come from a culture where there were disabled gods, in which disabled people are treated as closer to the gods, before Dutch missionary hospitals violently imposed the medical model on Java. These same forces of colonial capitalism – the Dutch East Indies Company was the first proto-megacorporation, created by the state – continue to ravage indigenous communities. The same forces that instituted a Western understanding of 'art' continue apace, colonial extractivism breaking apart innumerable communities where art making is tied to the spiritual, to community survival and cultural cosmologies.

The same funds that create access for disabled artists of the global majority in the UK, the US and other imperial nations are derived from plantations, mines, weapons manufacturing and other economic manoeuvres around the world that deprive, starve, poison, kill and maim (as per Jasbir Puar's book *The Right to Maim*) – in other words, disabling people in places where discriminative colonial infrastructure makes it less likely disabled people survive, let alone thrive.

Significantly, the concept of 'disability justice' itself in the Anglophone sphere came from artists of colour. 'Disability justice' as a term was coined by the queer crip artists of colour collective Sins Invalid in North America. It comprises principles including anticapitalism and an understanding of ableism and justice that are much vaster and steeped in centuries of history and pluriversal identities than dominant white models. Talila Lewis has summarised our conception of ableism in the following working definition of it:

> A system that places value on people's bodies and minds based on societally constructed ideas of normality, intelligence, excellence, desirability, and productivity. These constructed ideas are deeply rooted in anti-Blackness, eugenics, misogyny, colonialism, imperialism and capitalism. This form of systemic oppression leads to people and society determining who is valuable and worthy based on a person's language, appearance, religion and/or their ability to satisfactorily [re]produce, excel and 'behave'. You do not have to be disabled to experience ableism.[3]

This is a completely different conception of disability than 'disability rights' models, wherein states confer rights upon its disabled citizens. Disability justice models – and I use the plural here, including aforementioned precolonial understandings of disability justice – understand that state power and colonial borders as they stand are in themselves violence.

3 As a note at the end of this definition, Lewis notes: '"developed in community with Disabled Black and other negatively racialized people, especially Dustin Gibson.' Talila A. Lewis, 'January 2021 Working Definition of Ableism', 1 January 2021, https://www.talilalewis.com/blog/january-2021-working-definition-of-ableism.

This is an understanding that acknowledges how labels and treatments of disability are always intertwined with power dynamics: whether the historical criminalisation of homosexuality in the UK and its being defined as a psychological disorder, or the ways in which manifestations of colonised groups' grappling with violence has been categorised as 'madness', from Southeast Asia to North America.

Alice Wong says disabled people are modern day oracles. We have been here creating, living in ways that are life sustaining, not just for ourselves, but for everyone. If the genocides of disabled and ill people during this ongoing pandemic were properly prevented, more non-disabled people would have been saved as well. As mentioned, we were modelling flexible modes of working, ones attuned to different bodily rhythms and access needs, long before the Zoom boom. This is certainly true for the art world.

We are not niche, not a tiny, insignificant subsector. We are, and have always been, the avant-garde; grappling with matters of life, death and conceptions of 'health' in a way that is only now beginning to be recognised by the 'art mainstream'. Our ancestors, in D/deaf and/or disabled bodyminds, created with concepts of femininity and spiritualisms that far predate Western contemporary histories of feminism. Indeed, in the case of Indonesia, feminist artistic movements were literally killed off – the largest left-leaning feminist movement in the world in the 1960s was in Indonesia, until its members were killed in the 1965–66 genocide, with funding and arms from Western governments as part of the Cold War.

The creation of a commercial, global, capitalist art world continues to go hand in hand with disabling indigenous societies, including matrilineal societies. The very concept of 'art' was winnowed down to its commercial function and a creation's relatability with regards to the European male canon – though, of course, Picasso and his ilk stole many tenets of their work from African and Asian artistic practices embedded in spirituality and community.

This immaculately cloistered 'art world' in which we are not all enmeshed in histories and structures of disablement and discrimination against disability and D/deafness shuts ourselves off from reality. Women artists from hegemonic groups are in no way free of complicity in enmeshments of power that continue to cause injury to disabled artists – none of us are free of this complicity.

The path towards healing requires societal change. It requires divestment from social norms that disbelieve disabled women – including, overwhelmingly, majority world disabled women – about our needs and bar access to them; force us to disclose personal information about our bodyminds; break us down emotionally by slurs; threaten us with being reported to the police when we scream in pain; otherwise do not treat us as disabled because of overriding racism, ageism, classism and/or any other normative functions of supremacist societies.

We must centre disabled artists' work – particularly work by those from the majority world, particularly those from that world who are women, non-binary, trans and/or indigenous-gendered people. We must adopt accessibility and disability justice not as add-ons, but as fundamental parts of working as artists, curators and other participants in artistic ecosystems.

We must push for a citationality within various art worlds that acknowledges the work of disabled theorists of the majority world who were and are women, non-binary, trans and/or indigenous-gendered. (Much has been written by us; a great resource for Anglophones is Vilissa Thompson's 'Black Disabled Woman's Syllabus', for starters.[4])

4 Vilissa Thompson, 'Black Disabled Woman Syllabus', Ramp Your Voice!, 5 May 2016, http://www.rampyourvoice.com/black-disabled-woman-syllabus-compilation/.

There is no need to reinvent the wheel when the hard work, and perpetually generative theoretical insights, of disabled women, non-binary, trans and/or indigenous-gendered artists past and present are acknowledged.

This includes the necessity for more and more organisations to be D/deaf and/or disability-led, especially led by those of us in the majority world. In this hoped-for round, the art world is populated by more and more people who do not see us as a sector of 'community stakeholders' alone, as 'target populations', but as leading the way, as reshaping contours of art to fit all our lives.

This includes acknowledging all the different rounds, across the globe, where disabled women, non-binary, trans and/or indigenous-gendered artists and artistic groups have created as part of survival. We have made, and continue to make, art worlds of our own in exceedingly trying circumstances. We hope to continue to work towards art worlds that do not privilege such few people, measured by 'societally constructed ideas of normality, intelligence, excellence, desirability, and productivity'.

We hope to continue to create against. To create towards. The rounds we live in and through are pulsing with possibility.

Notes on This Essay

This essay was written outside the confines of Western academia, a space that is part of the art world, and which violently discounts thousands of non-Western knowledge systems, including lived experience as research and praxis, and indigenous knowledge systems outside of academia. Majority-world women in arts academia experience structural racism that explains why, in the UK, according to Kalwant Bhopal (writing in 2020), '[a]bout 23.9% of professors are white women; only 2.1% are black and Asian minority ethnic women'.[5] We often find ourselves unwilling to participate in a white-centric art world that enacts structural violences, and this is especially true of D/deaf and/or disabled women artists and arts academics, particularly those of us who are migrants or otherwise the target of structural violence. Majority-world knowledge systems are overwhelmingly denied, or have to be pruned to fit within very narrow, Anglocentric notions of knowledge production, or what 'counts' as academic output. Universities in the UK are themselves beneficiaries of colonial capitalism, and this is reflected in the hostile environments that the arts and arts academia create.

I am a practice-based researcher, whose artistic and intellectual work aims to centre disability justice as anticolonial praxis. Part of this is attempting to disrupt colonial knowledge systems that deem to confer 'legitimacy' upon our experiences and creations as knowledge, and working outside Western disciplinary boundaries, that are essentially colonial. It is also imperative, as a person living with c-PTSD, for neurodiversity to be acknowledged and embraced in the art world, and that involves breaking apart the policing of artistic output according to arbitrary measures of 'worth'. All of this is part of the essay above.

5 Kalwant Bhopal, 'UK's white female academics are being privileged above women – and men – of colour', *The Guardian*, 28 July 2020.

Taking Up Space: How Studios Can Support Artists across Intersections

Jane Morrow

For artists and studio providers, issues of affordability are inextricable from issues of access. This is particularly true for artists already facing barriers to labour, space or opportunities across class, disability, gender, race/ethnicity, or care-giver/parent intersections. This piece aims to outline how a lack of recognition and investment in studio provision create conditions that reinforce individual, collective and sectoral instability and injustice.

I research and write about the precarity of artists' studios in Belfast. Although my focus is hyper-local, much of the discourse around studios takes place more broadly against a backdrop of UK and Ireland-wide concerns: instrumentalisation, state disinvestment in culture, the privatisation of our public and cultural spaces, and the current social, economic and political crises of labour. The arguments made throughout my research are for increased recognition and valuing of artists' work, and of their workspaces as essential sites of artistic production and vital contributors to civic and cultural infrastructure. Studios form part of a support matrix which also include collectives, co-operatives, networks (online and off), artist councils and unions – all of which exist less visibly but in equal importance to artists' public or private commissioners or collectors.

Make no mistake: artists' studios are not always an easy sell to so-called stakeholders, including funders, city planners or the general public. It would help if, even within the visual art sector, we hadn't been debating their significance for many decades (and particularly in the face of increased digitisation, where, for many, the studio is now a laptop). But for what was once the preserve of the male, stale and pale, studios have gone through numerous iterations in finding their place as sites which enable individual growth and dynamic collective action. For many artists, the studio functions as a validation of their chosen career path; their studio augments their artistic identity, and offers a sense of professionalism in the face of societal and economic indifference towards the status of the artist.

In Northern Ireland, one of the reasons for studio precarity is the continued prevalence of outdated policy and metrics for measuring 'success' within the cultural ecology, such as ticket sales or audience figures. In London, studio provider Acme identify the problem as studios being 'considered, in policy terms, under the umbrella of creative workspaces, with value normally expressed in monetary terms…. the broader value of artists and artists' workspaces more specifically is less well understood'.[1] The value of studios lies elsewhere: through the provision of space and the communities that they create. They have a different kind of currency.

Affordability, as Acme point out, is relative, and that whilst 'in policy terms, workspace can be defined as affordable as long as it is a certain percentage below market rate, this is beyond the means of most artists'.[2] In Northern Ireland, where arts funding is a fraction of that of its neighbours (with only £5.38 per head spent on the arts[3]), it is also likely that studios are amongst the cheapest. There is undoubtedly scope for a comparative mapping exercise to establish exactly what constitutes 'affordable' studio space across the UK and Ireland, though following the loss of funding to e.g., the National Federation of Artists' Studio Providers (NFASP), in 2012, it is no longer clear who might undertake this work. Whilst Freelands Foundation's work takes place nationwide, most exercises in monitoring and sustaining studio affordability are undertaken in London, with dedicated networks such as London's Affordable Artists Studio Network (comprising Space, Second Floor Studios & Arts and ASC)[4] and research from Acme and ACAVA, amongst others.

In April 2022, Acme, in collaboration with the Bartlett School of Planning, University College London, published a research framework entitled 'Understanding the Value of Artists' Studios' which sought to bring together the numerous ways in which value is constructed and communicated by studio organisations. In this report, Acme outline the median studio size (325 square feet) and rent (£355.33 per calendar month) for their London studios, but also contrast this with the cost of commercial space in the city (£38–50 per square foot, to Acme's average £13.60 per square foot inclusive). Compared with the rent on a newly leased (badly dilapidated, meanwhile-use) subsidised space in Belfast, offered by one of the city's largest and most established studio organisations – which costs between £56 and £150 per calendar month[5] – this is still the upper end of what is, in relative terms, prohibitive for many artists in Belfast, given critically low levels of funding and the entire absence of an art market.

Throughout the UK and Ireland, in an overwhelmingly neoliberal, output-driven culture-within-culture, disinvestment often manifests not only through a lack of money and space for artistic production, but also a lack of time. More specifically, an ongoing project/opportunity/outcome cycle – which creates bottlenecks of activity throughout the year – inevitably leads to burnout when practitioners feel that they cannot say no. This is a trend enacted at a sector-wide level, with focus on festivals and animation projects that trickle down, deprioritising artistic experimentation, career longevity or genuine research and development opportunities, and, by extension, studio time, space, and money. (Whilst artists in other nations have long been encouraged to 'buy time' through funding opportunities, a statement and document on paying artists was only explicitly introduced to Arts Council of Northern Ireland's application guidelines in March 2022.[6])

Artist-led, EU-wide momentum is building for UBI, with a pilot scheme for artists already underway in Ireland. Conceived initially as a lottery, the scheme received over 9,000 applications for just 2,000 initial spaces, which will provide €325 per week to artists over a three-year period (2023–25).[7] Whilst Hito Steyerl and other artists who, in the 2010s, maintained that artists 'stubbornly resist settling into any entity recognisable enough to be identified as a class',[8] awareness has since grown of the spectrum

1 'Understanding the Value of Artists' Studios: Childers Street Studios', Acme and the Bartlett School of Planning, University College London, 2022, https://acme.org.uk/assets/originals/Understanding-the-Value-of-Artists-Studios-UCL-parternship-report.pdf.

2 *Ibid.*

3 'Response to the NI Executive, Consultation on the 2021–22 Draft Budget', Arts Council of Northern Ireland, 25 February 2021, http://www.artscouncil-ni.org/images/uploads/publications-documents/ACNI-Executive-Budget-Response-February-2021.pdf?utm_source=NewZapp&utm_medium=email&utm_campaign=24_Aug_2020.

4 https://www.laasn.co.uk/about.

5 I have chosen not to name the organisation. These figures are not widely available, and the poor state of the building – leased at short notice having received one month's notice on their previous space – is a source of concern for the organisation.

6 'Rates of Pay for Artists: Guidance', Arts Council of Northern Ireland, March 2022, http://www.artscouncil-ni.org/images/uploads/publications-documents/ACNI-Rates-of-Pay-for-Artists-March-2022.pdf.

7 More information is available on Ireland's Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media website: https://www.gov.ie/en/publication/29337-basic-income-for-the-arts-pilot-scheme-guidelines-for-applicants/#.

8 Hito Steyerl, 'Politics of Art: Contemporary Art and the Transition to Post-Democracy' in Friederike Sigler (ed), *Work*, Whitechapel Art Gallery and The MIT Press, 2011, p.123.

of inequality caused by poor remuneration for artists' labour, unpaid internships, crippling fees for higher education and rampant, engrained exploitation. UK-wide initiatives promoting greater socioeconomic equality for artists are gaining recognition, such as the Working Class Artists Group, along with organisations such as COMMON. Since 2010, Jerwood Arts have spearheaded a programme of employment opportunities for those from lower socioeconomic backgrounds, particularly those disadvantaged by gender, ethnicity and disability, to attain fair and equal access to working in the arts.

How might studios play a role? An argument that I return to regularly is that proclamations of 'support for the arts' do not refer to paying artists or arts organisations to deliver services. To do so is to provide (occasionally) adequate remuneration for work. To truly support the arts is to fund artistic labour – in all its 'incidental, undirected, peculiar' forms,[9] and in the studio spaces in which it takes place. The lack of visibility or recognition for artistic labour in a studio context has parallels with domestic, care-based and service workforces, which are also traditionally industries that employ women and artists, women artists in particular.

In 2019, Freelands Foundation published research undertaken by writer and art critic Hettie Judah into the impact of motherhood on artists' careers. Judah recently updated and reformatted this research into guidelines, with contributions from a group of artist-mothers and presented during the online discussion 'How Not To Exclude Artist Mothers' on 4 March 2021.[10] Whilst the guidelines specifically refer to institutions and residencies, the same principles must be applied to studio organisations. How can studios be more welcoming and accommodating towards artist-parents? In the 2006 article 'Female Artistic Identity in Place: The Studio', Alison Bain interviewed one artist for whom 'the studio was a space that her painter husband could not unconsciously intrude upon, a space she was not required to expend valuable time and energy on tidying, a space she could claim with the clutter of her own possessions interspersed among art projects in various stages of completion.'[11]

Whilst these or related concerns are undoubtedly recognisable for many women artists working today, there have since been shifts towards also recognising the reciprocal benefits of children and the studio. Models such as Mother House and V22 (both in London) aim to support people who bear children to practice during and beyond their pregnancies. Mother House is currently developing a toolkit for studios with similar aspirations. It hopes to roll out the toolkit nationwide, an idea founded on fostering 'wider cultural development and economic benefits in the area where the Mother Houses operate'.[12]

Artist-led and studio organisations increasingly need to adopt and adapt meanwhile-use spaces – often the only space on offer – and renovate it at their own expense or through limited grants available for capital works. The impact on these organisations' accessibility is profound, affecting artists with physical disabilities, mobility impairments and artist parents with prams, as well as the inclusivity of participants or partners. Beyond organisations in meanwhile-use space, those designated as supported/assisted studio models (facilitated by trained staff and mentors) occupy either purpose-built or specifically adapted buildings. Examples in the UK include Project Ability (Glasgow), Celf O Gwmpas (Wales) and Action Space, which operates supported studios at both Cockpit Arts and ACAVA's Barnham Park Studios (London).

Focusing on mobility impairment – just one facet of disability – reveals that only a small proportion of meanwhile-use studio spaces in older buildings meet the requirements for adequate turning space. Buildings that have been repurposed from commercial or corporate use tend to be well served by elevator access, occasional ramps and some accessible ground-floor spaces and toilets. However, it should not be the case that the arts – towards which so many people migrate because of its perceived culture of acceptance, or even therapeutic benefits – provides access only as an afterthought. This is despite these organisations' best intentions, and although funding bodies may insist on some degree of accessibility, they often do not provide the funds or support to make such renovations, pushing their clients into precarious positions, even possibly within breach of their funding agreements. It is unclear who should (or could) be held accountable in this Venn diagram of landlords, artist-led organisations and funders; of which the latter have responsibilities to promote, champion and oversee the inclusion of Protected Characteristics groups within the cultural ecology.

Best practice within meanwhile-use space is visible in the work of organisations such as Aire Place Studios (Leeds), which outline the accessibility challenges of their site in detail, including, for example, information about the approach to the building, which 'may be difficult to navigate due to potholes' and the availability of safe space and lighting which can be altered for neurodivergent people.[13] The extent of detail provided enables members and users with visible and invisible disabilities to at least make informed choices about risks that the organisation may not be in a position to repair. Whilst it is a gallery, and not a studio provider, Eastside Projects (Birmingham) offers an excellent visitor access guide, illustrated with pictures of the space, floor plans and portraits of staff, and a series of virtual tours.[14]

The barriers that already exist for artist parents or caretakers are amplified by meanwhile-use space. Turner Prize-winning Array Collective's studio, in Belfast's city centre, is only accessible via two-and-a-half flights of steep and narrow stairs. Emma Campbell, a member of the collective and an activist, researcher, and mother, explained the difficulties this can pose: 'I could only bring my son to the studios if I knew someone else would be there to help me with the pram, and it meant that I couldn't carry anything else to the studio with me. Once you are in the studios, you also must go down a further set of stairs to reach the toilet and the only sink. We can't bring any of our partners or community groups there because we can't guarantee access.'[15]

Access to networks – particularly for artists of minority backgrounds who are politically marginalised or new to a region (e.g., asylum seekers or refugees) – is even more difficult. Studio communities are particularly well-placed to support introductions and peer networks. However, as potentially tokenistic or easily instrumentalised, this work should be both significantly funded in non-interventionist ways and led by artists from these communities, so as not to function only in upholding established and institutional whiteness.

False equivalences should not be drawn across any of these intersections. In aiming to redress just some of the imbalances in the sector, I can be held to account, particularly for trying (and undoubtedly failing) to represent as many possibilities as I can within such a short piece of writing. Mine is just one

9 Graham Ellard, 'The Studio as a Noun and a Verb' in Arantxa Echarte, Graham Ellard and Jonathan Harvey (eds), *Studios For Artists: Concepts and Concrete*, Black Dog Publishing, 2015, p.44.

10 http://artist-parents.com and https://freelandsfoundation.co.uk/event/how-not-to-exclude-artist-mothers-a-conversation-about-artists-parenting-and-institutions.

11 Alison L. Bain, 'Female Artistic Identity in Place: The Studio', *Social & Cultural Geography*, vol. 5, issue 2, 2004, p.181. https://doi.org/10.1080/1464936041000169020 4

12 https://www.motherhousestudios.com.

13 https://www.aireplacestudios.com/accessibility/.

14 https://eastsideprojects.org/wp-content/uploads/Eastside-Projects-Access-Guide-V4-April-2022.pdf.

15 Emma Campbell, interview in Jane Morrow, 'Precarious People, Places, and Practices: Mapping, Mediating, and Challenging the Instability of Artists' Studios in Belfast,' PhD thesis, Belfast School of Art, Ulster University, 2022.

voice: white, with access to resources and networks and therefore power. Each distinct perspective contributes, to similar or differing extents, to the struggles for radically increased levels of recognition and infrastructure for artists.

Much of my research focuses on studio groups that operate collaboratively, around the commons and activist principles, posing alternatives to neoliberalist competitive individualism by prioritising collective care and organisation. As Alison Bain concludes in 'Constructing an Artistic Identity', the 'long-standing socioeconomic marginalisation of artists and their relatively weak position in the labour market can be attributed, in part, to the isolation of artists from one another'.[16] Studios can offer resistance to isolation and instrumentalisation across economic, social and environmental strata; their capacity to provide intrinsic community and resources for artists must continue to be an essential facet of their operations going forward. As theories of 'enoughness' emerge in response to decades of apparent growth, grind culture and constant evaluation, it *is* enough that we are (still?) here, in studios, cities and communities, contributing who we are and not simply what we produce.

Notes on This Essay

I am an independent visual art curator, writer and PhD researcher based in Belfast.

This essay brings together two fundamental tenets of my work. The first relates to how I position it within a field of expanded curatorial practice: an ideological and practical approach which reorientates the etymology of the word curator (as one who takes care) around people – artists – rather than objects.

Resourcing, nurturing and profiling others' practices has been a longstanding facet of my curatorial approach. Much of my work aims to challenge barriers to artistic labour – whether due to visible or invisible disabilities, class disparities, artists' status as parents or caretakers, or their intersectional, minority cultural or minority ethnic backgrounds (including, for example, Travellers, asylum seekers and refugees) – which inhibit routes to progression, exacerbate inequality and reinforce precarity.

Secondly, my practice-led PhD research focuses on the precarity of artists' studios and workspaces in Belfast, taking in artistic labour and practice, collective and collaborative models, and permanence and peripateticism. I believe in studios and know that most want to be more inclusive, if only they had the resources and stability to do so. I advocate clearly and repeatedly for an understanding – at a political and strategic level – that these are not simply buildings (or urban regenerators), but supportive communities of artists, who must be better recognised and resourced.

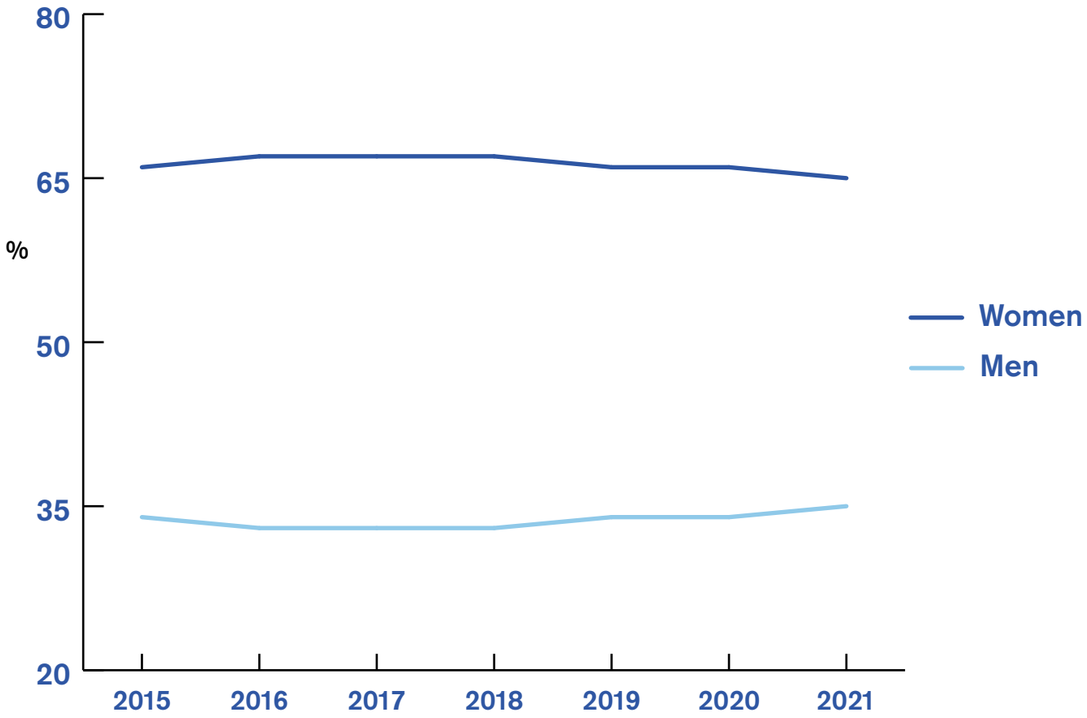
This essay aims to articulate how these two tenets can come together to form a core of intrinsic support for artists and their practices: eschewing neoliberalist agendas, resisting instrumentalisation and offering solidarity – ensuring that nobody is left behind.

16 Alison Bain, 'Constructing an Artistic Identity', *Work, Employment and Society*, vol. 19, issue 1, 2005, p.35.

Representation of Women Artists
in the UK During 2021
Essays

Evidences

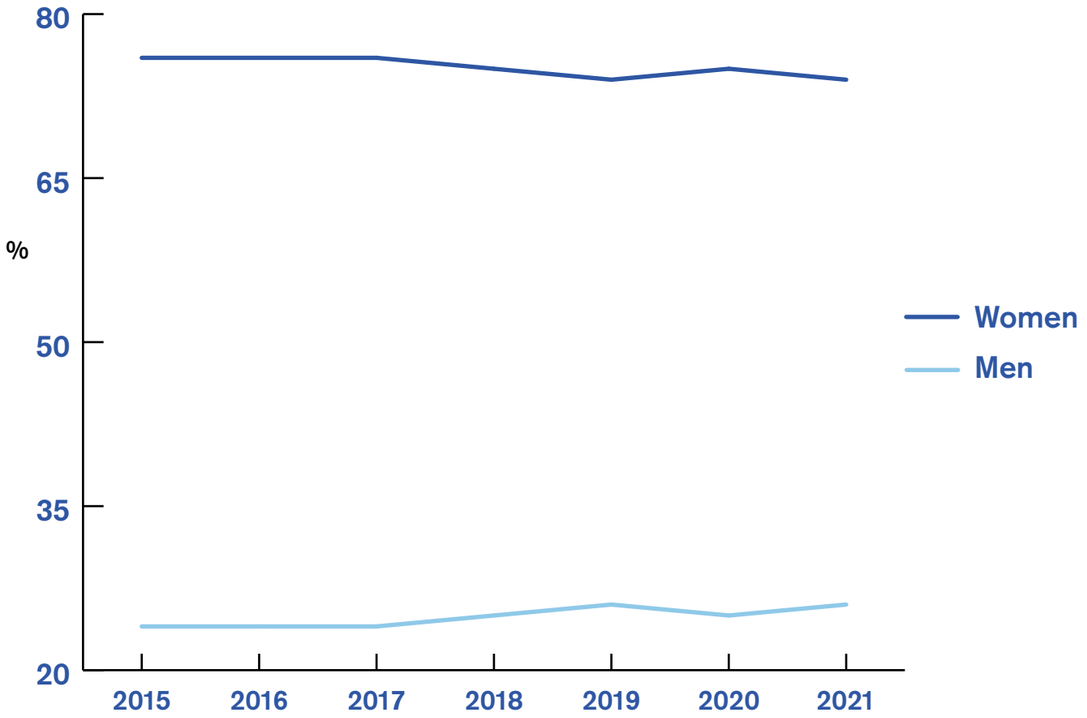
Evidence 1
Art & Design Subjects at GCSE
Gender



In the 2020–21 academic year, the number of students in England studying Art & Design for their GCSEs was 195,580, nearly 5,000 more than the previous year. This continues a trend; since 2017, the total number of students studying Art & Design for their GCSEs has risen each year. In 2020–21 there was a slight decrease in the percentage who were recorded as women, from 66% to 65%. This also continues a downward trend that began in 2017, when 67% were recorded as women.

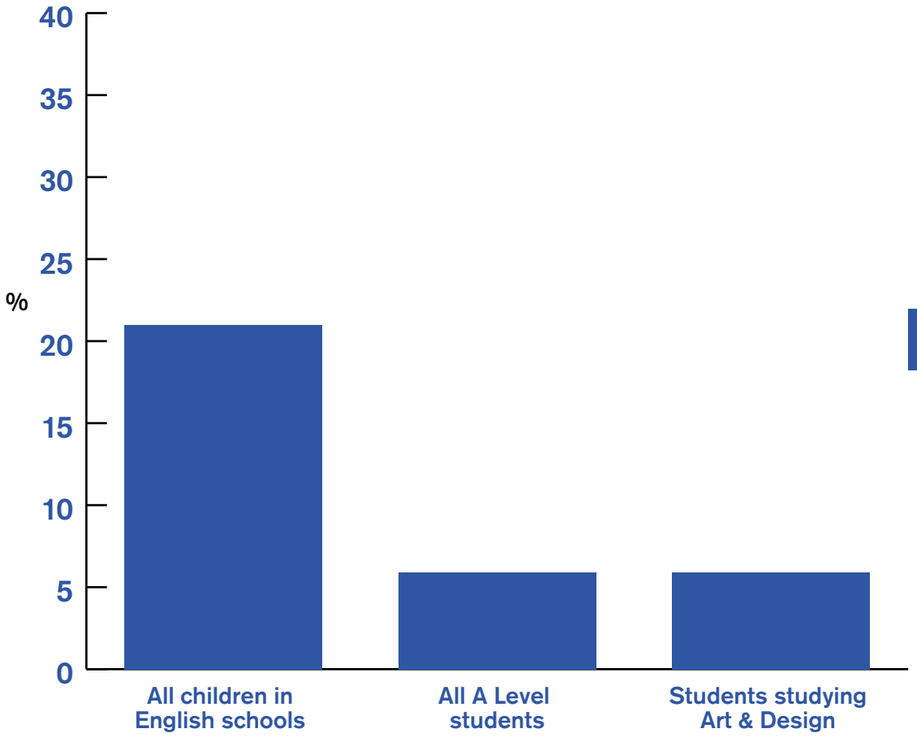
Representation of Women Artists
in the UK During 2021
Evidences

Evidence 2
Art & Design Subjects at A Level
Gender



In 2021, the total number of students studying Art & Design rose marginally, from 38,915 in 2020 to 39,925. However, this number is still down from the 41,710 students that were recorded in 2015, when we started collecting this data. The percentage of students noted as women dropped by 1%, from 75% in 2020 to 74% in 2021. However, that percentage has remained fairly constant over the last few years, with no significant movement upwards or downwards.

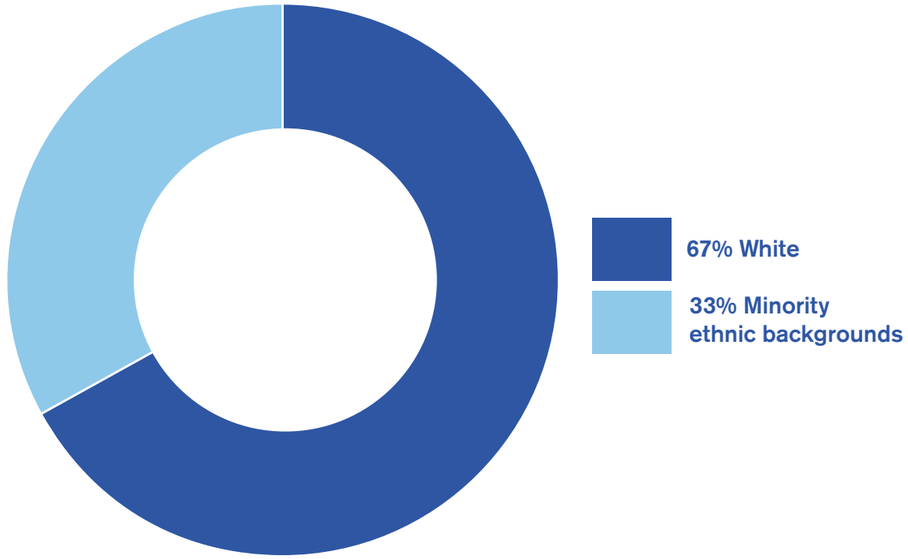
Evidence 2.1
Art & Design Subjects at A Level
Socio-economic



In 2021, 20.8% of all children in English schools – close to 1.9 million pupils – were eligible for free school meals (FSM), which means that their total family income was less than £16,190. The percentage eligible in 2021 significantly increased from 2020, when 17.3% were eligible. The percentage of students studying Art & Design who were eligible for FSM also rose from 4.97% in 2020 to 5.59% in 2021, which was still less than the percentage of students across all subjects (5.98%) but higher than the percentage studying Mathematics (4.73%). This challenges the perception that students from economically disadvantaged backgrounds select more traditional subjects. However, there is still a significant drop-off of students from economically disadvantaged backgrounds who go on to take A Levels. Since many artists will develop their careers through the university pathway, the fact that fewer students from economically disadvantaged backgrounds enter A Levels is a major obstacle towards equitable access to a creative career.

Representation of Women Artists
in the UK During 2021
Evidences

Evidence 2.2
Art & Design Subjects at A Level
Ethnicity



In the 2020–21 academic year, 67% of students studying Art & Design A Levels identified as white. This is similar to the figures reported in 2020, when 68% identified as white (due to an error in the data collection, last year's report mistakenly suggested that figure was 60%). In 2021, close to 33% of students studying Art & Design were recorded as coming from 'minority ethnic backgrounds', which is significantly lower than the percentage across all subjects, which is recorded at nearly 41%. More research needs to be done to understand why more Black and Brown students aren't studying Art & Design subjects at A Level, and what more can be done to support students from all backgrounds into post-secondary pathways in Art & Design. Freelands Foundation and Runnymede Trust, the UK's leading race equality think-tank, are working together to deliver the first major research commission into access to the visual arts for Black, Asian and ethnically diverse students in the UK.

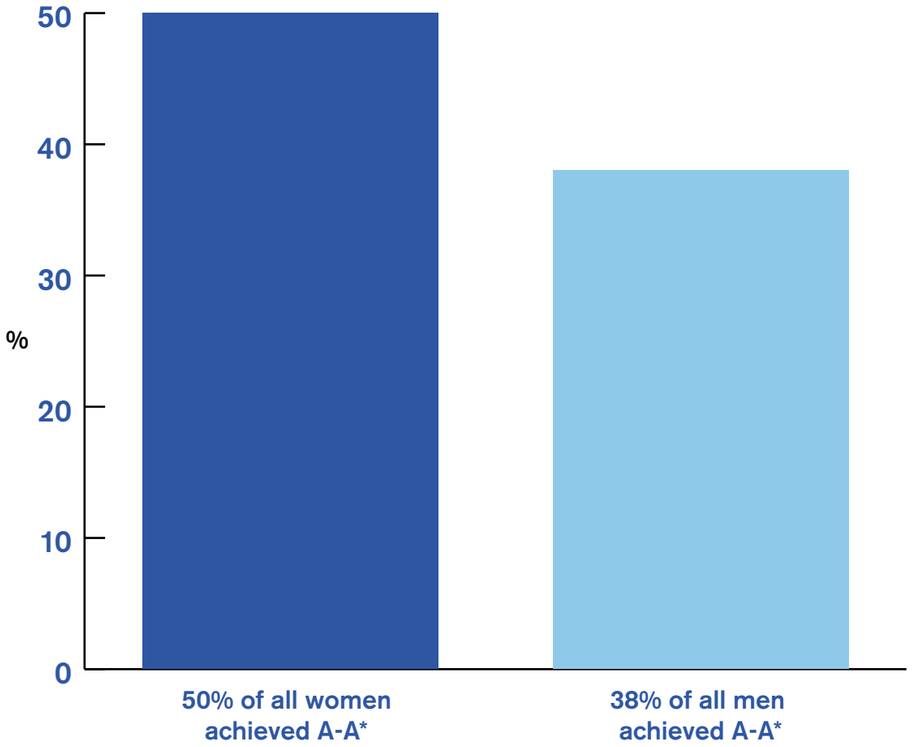
“I THINK IN OUR SCHOOLS... I THINK ART AS A SUBJECT... THERE IS SOMETHING KIND OF HOLISTIC ABOUT IT. IT’S NOT MATHEMATICAL, IT DOESN’T HAVE THE BLACK AND WHITENESS TO IT, IT’S ABOUT THE GREY, OR THE RAINBOW, IF YOU WILL, BETWEEN THE BLACK AND WHITE. AND I THINK THAT’S QUITE AN EXCITING PLACE TO BE AS A QUEER PERSON, AS A WOMAN, AS A PERSON OF COLOUR, AS SOMEONE THAT MIGHT NOT BE WITHIN A PARTICULAR WAY, OR FOR ANYONE THAT HAS THE SENSITIVITY TO LIFE, WHICH I THINK IS A REQUIREMENT OF BEING AN ARTIST.”

Interview with a practising artist, 2022

“THE BIGGEST BARRIER THAT I’VE HAD – AND MAYBE THIS HAS TO DO WITH BEING A WOMAN, AS WELL AS BEING A BROWN PERSON – ARE THE DEBATES AND ARGUMENTS AND SITUATIONS I’VE BEEN IN WHERE PEOPLE ARE JUST REALLY UPSET WITH ME ABOUT MY WORK BECAUSE IT’S NOT ABOUT IDENTITY POLITICS. ALTHOUGH IT OFTEN IS, IT’S NOT PERSONAL ENOUGH. AND HONESTLY, THAT WAS SOMETHING THAT MADE ME RETREAT FROM THE ART WORLD, BECAUSE I JUST KEPT THINKING, THIS IS MADNESS, THIS ASSUMPTION THAT I SHOULD BE MAKING A PARTICULAR KIND OF WORK.”

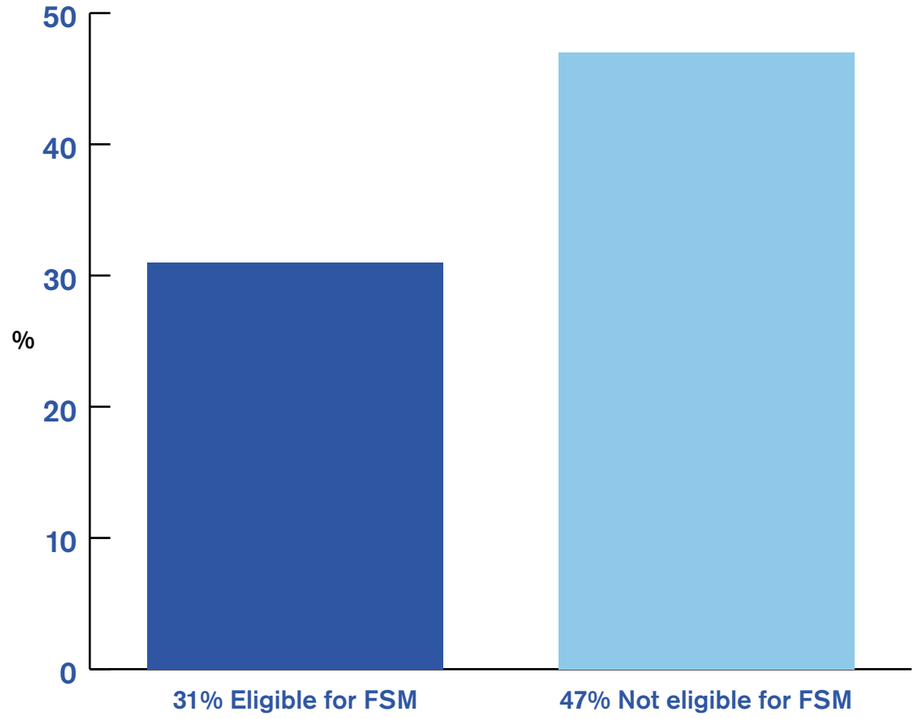
Interview with a practising artist, 2022

Evidence 3
A-A* Attainment of Students Studying Art & Design at A Level
Gender



In the academic year 2020–21, 50% of women and 38% of men achieved A-A* in Art & Design at A Level. This is an interesting statistic when considered alongside some of the evidence that appears later in this report, such as the percentage of men in gallery director positions or men artists in prominent collections.

Evidence 3.1
A-A* Attainment of Students Studying Art & Design at A Level
Socio-economic

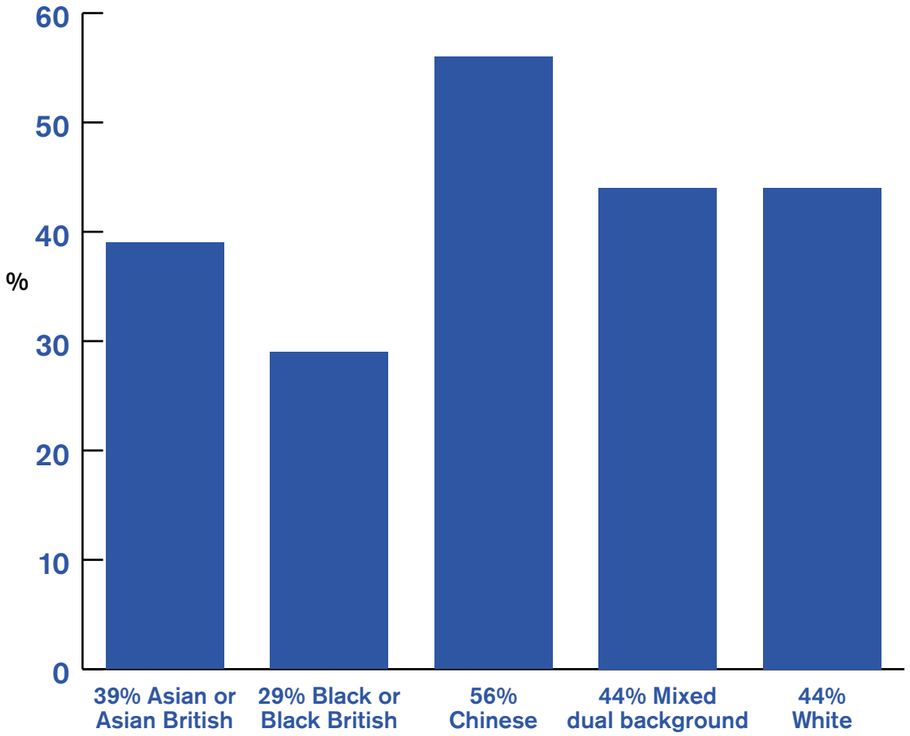


Filtering by eligibility for FSM shows that just 31% of students eligible for FSM attained A-A* in Art & Design at A Level, compared to 47% of students who were not eligible for FSM.

Evidence 3.2

A-A* Attainment of Students Studying Art & Design at A Level

Ethnicity

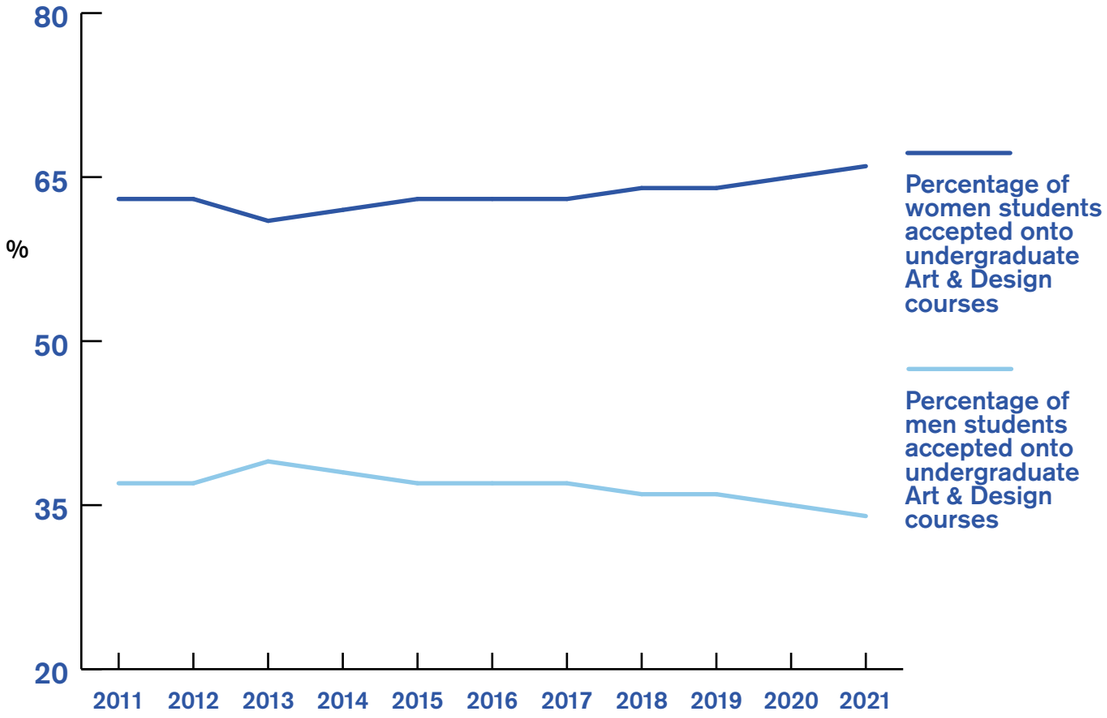


Filtering by ethnicity reveals that 44% of students who identified as 'White' attained A-A* in Art & Design at A Level, compared to 39% who identified as 'Asian or Asian British' and 29% for students who identified as 'Black or Black British'. Again, it is important to note that performance at A Level can have a significant impact on future study and career prospects. The data suggests that there is urgent work to be done to close these assessment gaps and create equal opportunities for all students.

Evidence 4

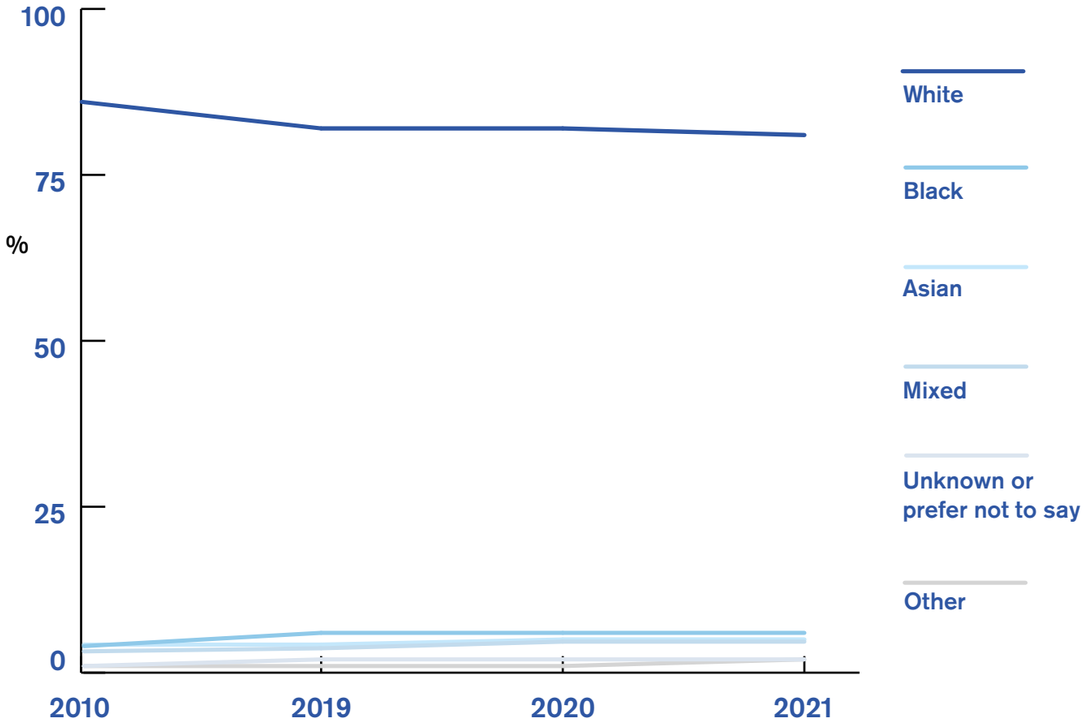
Undergraduate Art & Design Students

Gender



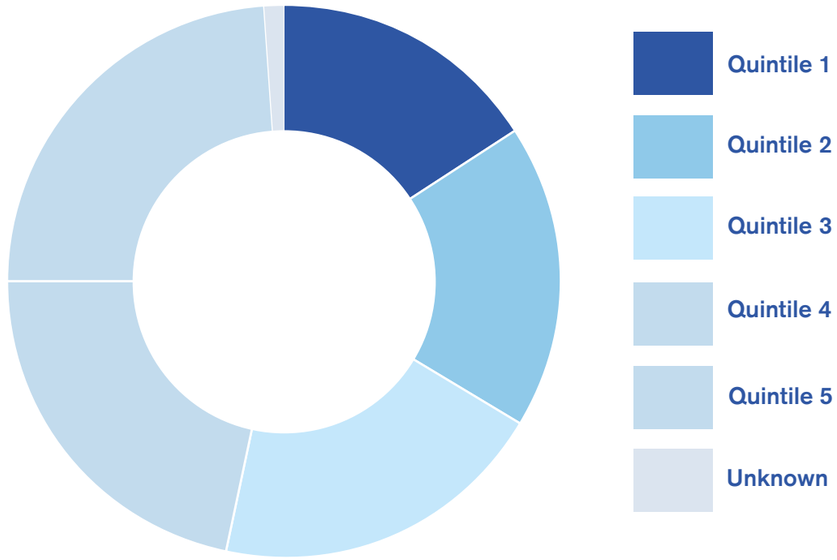
In 2021, 66% of students undertaking Art & Design courses in England were women. This represents a 1% increase from the previous year. In recent years, the percentage of women students studying Art & Design has increased slightly each year.

Evidence 4.1
Undergraduate Art & Design Students
Ethnicity



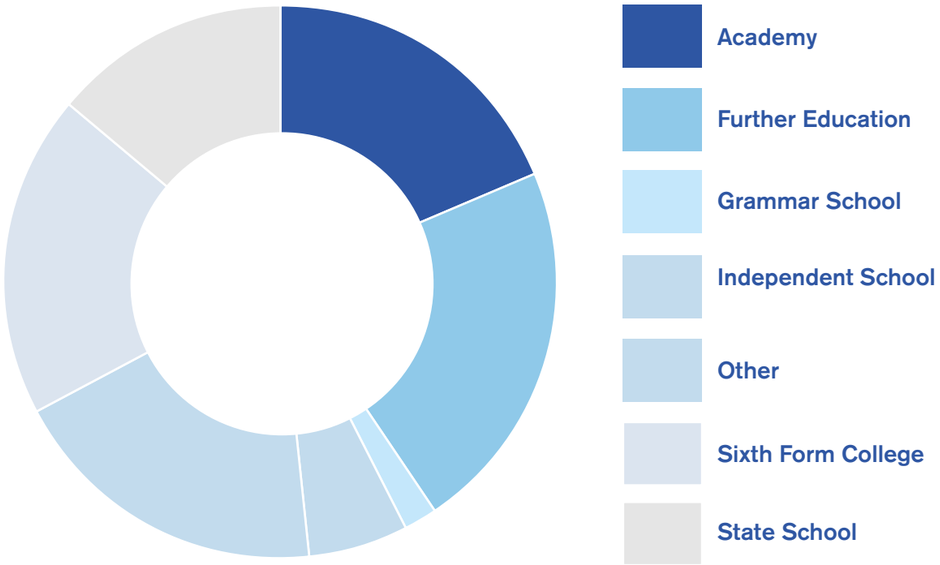
In 2021, around 18% of undergraduate students in Art & Design identified as Black, Asian, Mixed or Other. This is consistent with data from 2020. The only notable differences from 2020 are that the percentage of students identifying as Other has grown from 1% to 2%, and the percentage of white students continued to fall – from 86% in 2010 to 82% in 2020 and 81% in 2021. Whilst the percentage of Black and Brown students at undergraduate level has remained consistent in recent years, questions must be asked about why the percentage of Black and Brown students studying Art & Design subjects dropped from 33% at A Level to 18% at undergraduate level.

Evidence 4.2
Undergraduate Art & Design Students
Socio-economic



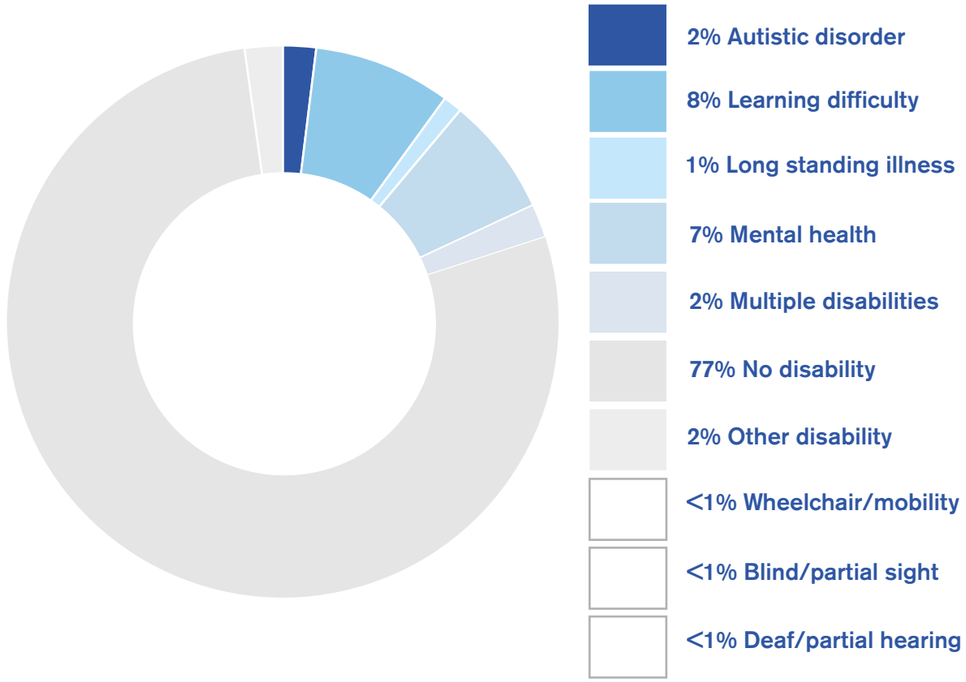
This chart shows relative deprivation based on postcode data that is collected on entry to Art & Design undergraduate programmes. Quintile 5 includes students who come from the least deprived areas, while Quintile 1 is students from the most deprived areas. In 2021, 16% of accepted applicants onto Art & Design undergraduate courses were identified as coming from the highest indices of multiple deprivation (IMD) – a statistic that is consistent with data from 2020. 23.5% of students come from areas with the least deprivation, a figure which represents little change from previous years.

Evidence 4.3
Undergraduate Art & Design Students
School Type



In 2021, around 6% of all accepted applications to undergraduate Art & Design programmes came from students who underwent their secondary education at independent (private) schools. This figure has not changed since last year, though it has increased around 2% over the last ten years. However, it is still lower than the national average of just over 9%. In 2021, the percentage of accepted applications coming from further education grew by 1% from 2020, while all other percentages remained about the same.

Evidence 4.4
Undergraduate Art & Design Students
Disability

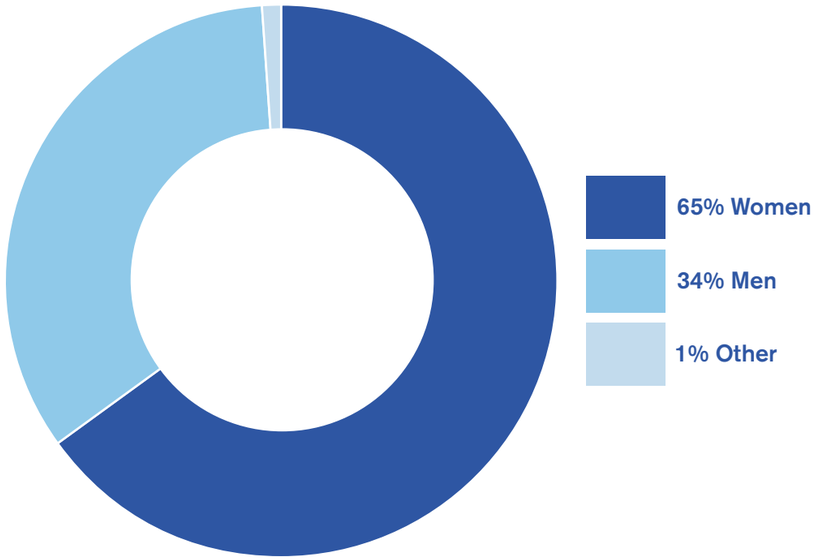


Since 2011, there has been a marked increase in the percentage of all accepted applications to undergraduate Art & Design programmes from disabled students, particularly with regards to ‘mental health’, which has increased from 1% in 2011 to 7% in 2021. In 2021, rates of reported ‘mental health’ and ‘learning difficulty’ were higher for Art & Design programmes than the averages across all subjects, which were 4% and 5%, respectively. In addition, the percentage of accepted applications to all subjects who reported ‘no disability’ was 86%, compared to 77% in Art & Design. More robust data and research is needed in order to understand how disabled students are supported in the development of their careers.

“WELL, WHAT I WOULD ACTUALLY SAY IS THAT I AM DISABLED WITH A CAPITAL D, WHICH MEANS THAT I AM DISABLED BY SOCIETY NOT ENABLING ME TO LIVE MY LIFE, AS OPPOSED TO I HAVE A DISABILITY, WHICH IS A DIFFERENT THING.”

Interview with a practising artist, 2022

Evidence 5
Graduates Studying Postgraduate Courses in Art & Design
Gender



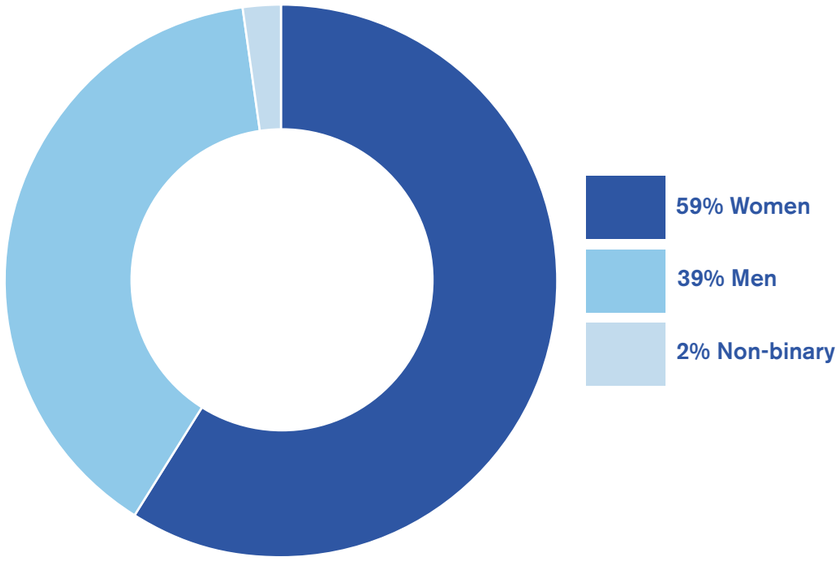
65% of students studying postgraduate courses in Art & Design are women. This is similar to the numbers at undergraduate level. We used a new data source this year and therefore cannot make comparisons to previous years.

Installation view, *Lubaina Himid*, Tate Modern, London, 25 November 2021 – 2 October 2022
Image courtesy of the artist, Tate and Hollybush Gardens, London. Photo: Eva Herzog.

“WHEN I LEFT UNIVERSITY THE FIRST TIME, IT WAS SUCH A EUROCENTRIC ENVIRONMENT. I JUST THOUGHT, OH MY GOD, I’VE GOT TO GET OUT OF HERE AND WORK WITH SOME PEOPLE THAT DON’T LOOK LIKE THESE PEOPLE HERE. SO THEN I WENT INTO THAT – I WENT INTO ADMINISTRATION.”

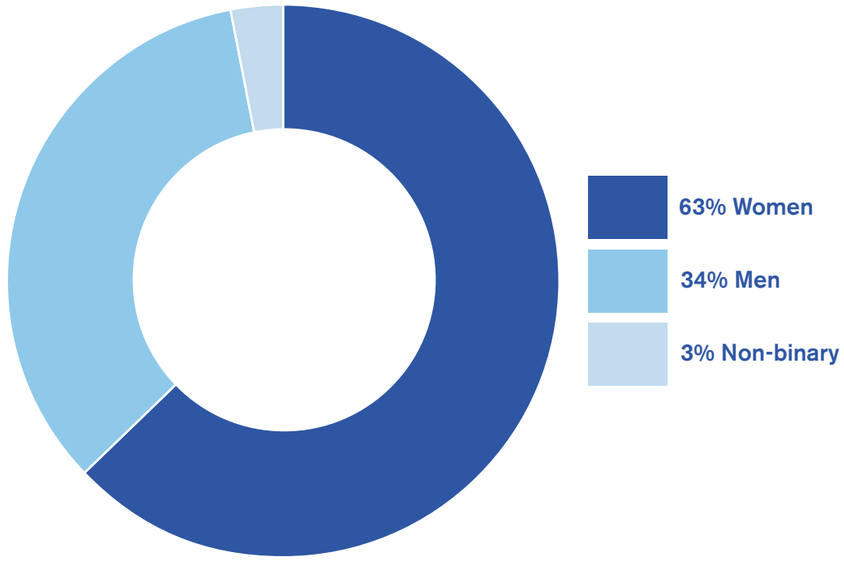
Interview with a practising artist, 2022

Evidence 6
Studio Occupancy
Gender



We analysed the occupancy of studios in the Creative Workspace Network – a UK-wide group of around 30 likeminded providers. We were able to gather information from roughly half of these providers and found that 59% of studios are occupied by women artists, and a further 2% by non-binary artists.

Evidence 7
Funded Residencies
Gender



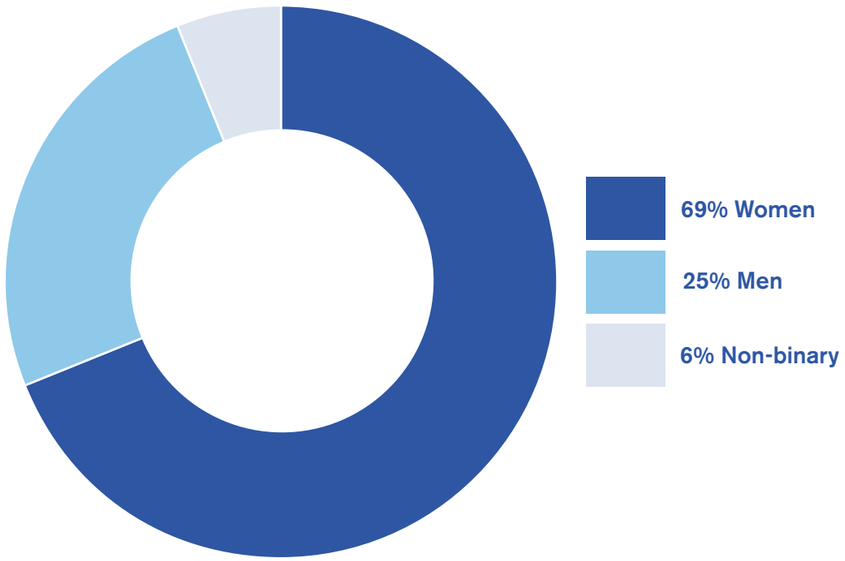
We analysed fully-funded residency programmes in the UK in the year 2021 and found that 63% of these residencies went to women artists, and a further 3% to non-binary artists. Interestingly, this figure is close to the percentage of women studying Art & Design at undergraduate (66%) and postgraduate (65%) levels.

Wilhelmina Barns-Graham, *Studio Interior (Red Stool, Studio)*, 1945, oil on canvas, 60 x 45.6 cm.

“I WOULD LOVE TO HAVE A PROPER SPACE... I REALLY LIKE TO THINK THAT MAYBE IN ANOTHER COUPLE OF YEARS, I MIGHT BE IN A BETTER FINANCIAL POSITION. BUT IT IS QUITE DIFFICULT. WHEN YOU’RE AN ARTIST, YOU DON’T HAVE A MONTHLY PAYCHECK. AND I THINK I’M QUITE NERVOUS ABOUT GOING WELL, I’LL COMMIT TO THIS STUDIO, BUT ACTUALLY, IN FOUR MONTHS, MY MONEY IS GOING TO RUN OUT.”

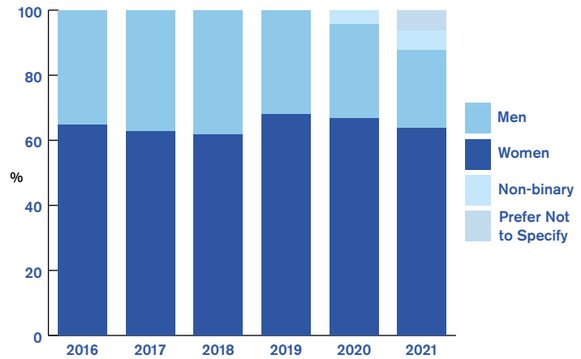
Interview with a practising artist, 2022

Evidence 7.1
British School in Rome Residency
Gender

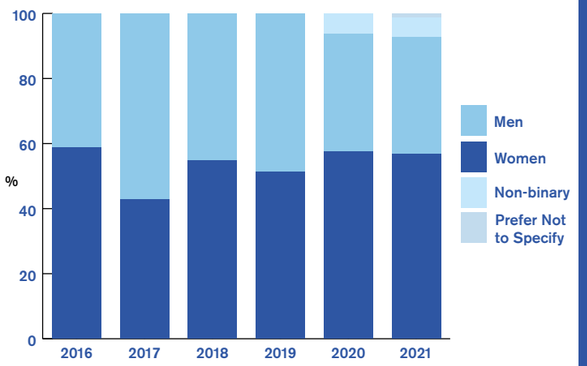


The British School in Rome offers a prestigious residency programme for visual artists from Britain and the Commonwealth. In 2021-22, 69% of the award holders in visual arts were women artists, and a further 6% non-binary artists.

Evidence 8
New Contemporaries
Gender



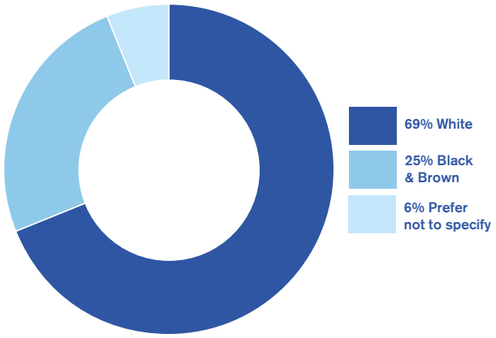
Number of Applicants



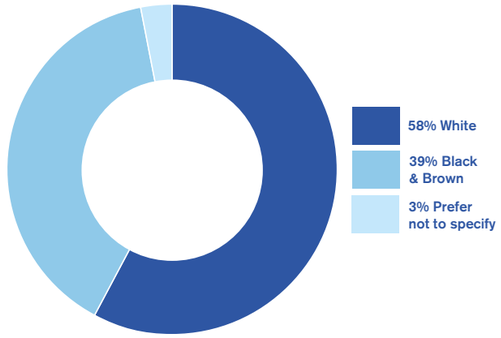
Number of Applicants Selected

There were 1,576 applicants to New Contemporaries and about 30% of these did not return a self-reporting form. Of those who did, 64% identify as women (down 3% from 2020) and 24% as men (down 5% from 2020). However, the percentage of applicants who identify as non-binary grew by 2%. In addition, this year, we included applicants who returned the form with ‘Prefer Not to Say’ (6%) as distinct from those who did not return a form. Of the selected applicants who returned a self-reporting form in 2021, 57% identify as women and 36% identify as men. These figures are broadly in line with 2020, when 58% of selected applicants identified as women and 36% as men.

Evidence 8.1
New Contemporaries
Ethnicity



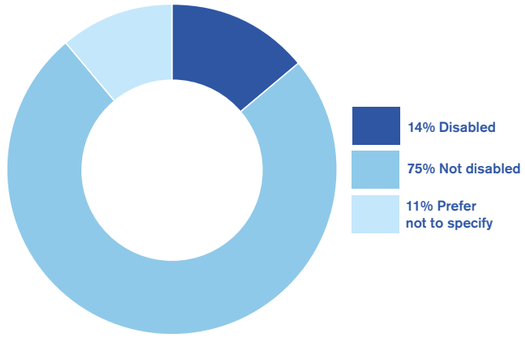
Number of Applicants



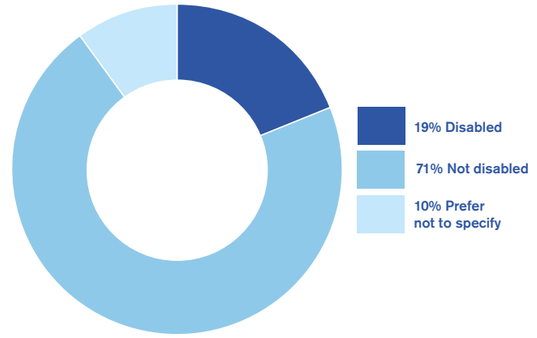
Number of Applicants Selected

The data reflects only those applicants that returned a self-reporting form – about 75% of the total number of applicants. In 2021, 69% of applicants identify as white, 25% as Black and Brown and 6% preferred not to say. This is broadly in line with previous years, though there was a drop off in both white and Black and Brown applicants, due to our inclusion of those that reported as 'Prefer Not to Say'. Of the selected applicants who returned a self-reporting form, 58% identify as white, 39% as Black and Brown and 3% as 'Prefer Not to Say'. The percentage of selected Black and Brown students was substantially lower than in 2020, when it was 51%.

Evidence 8.2
New Contemporaries
Disability



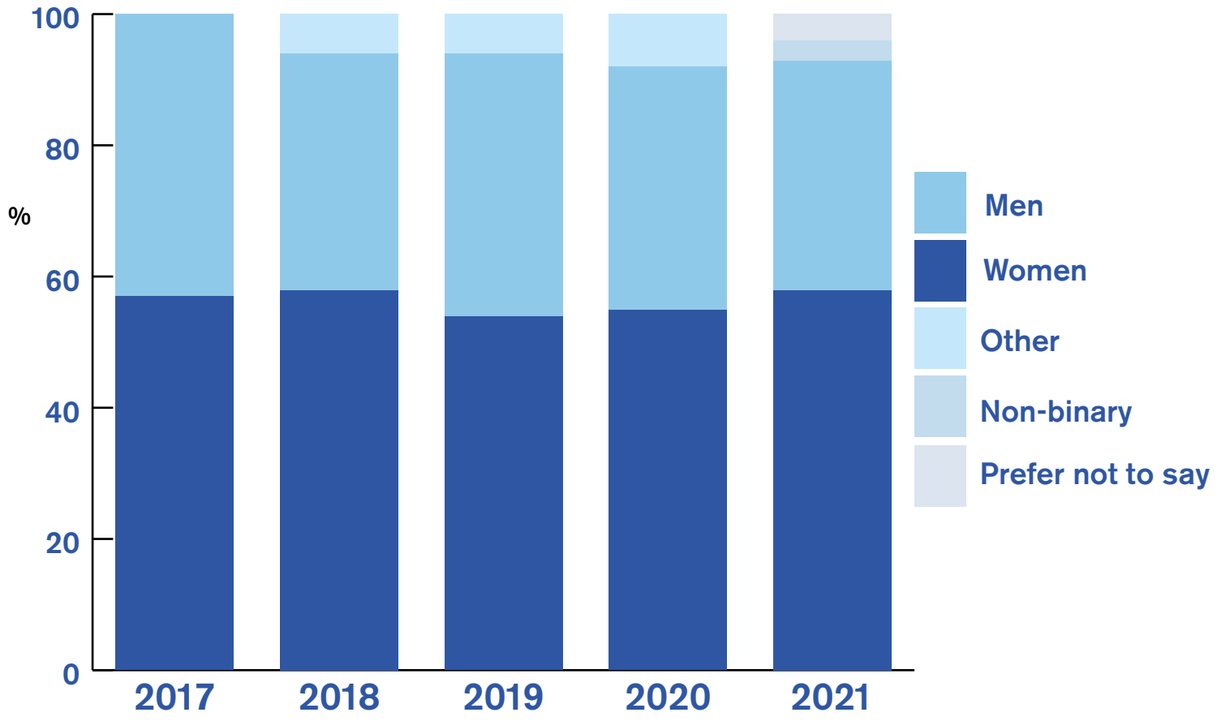
Number of Applicants



Number of Applicants Selected

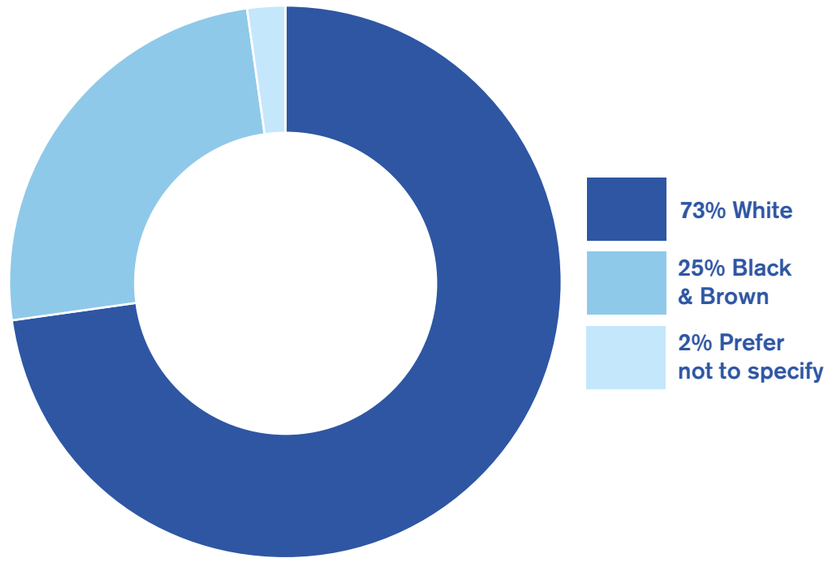
For the first time this year, we have information on the percentage of applicants to, and those selected for, New Contemporaries who are disabled. Of those applicants that returned a self-reporting form, 14% were disabled artists – considerably less than the 23% of undergraduates who are disabled. Of those selected artists who returned a self-reporting form, 19% were disabled artists. Again, more data and research are needed on outcomes for disabled artists.

Evidence 9
Artists Awarded Grants by the Arts Council
Gender



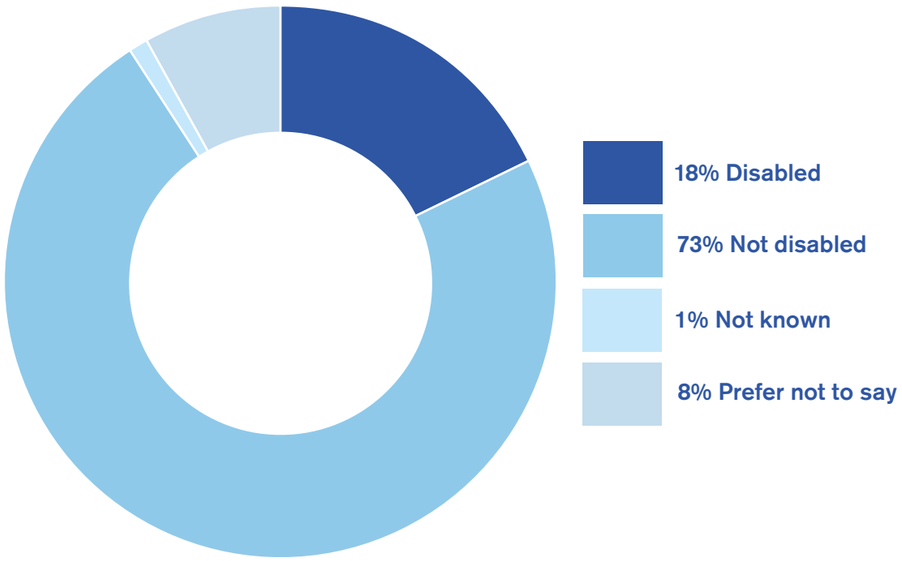
58% of project grants provided by ACE to individuals went to women, a 3% increase from 2020. 35% of grants went to men, down from 37% last year, and 3% went to non-binary artists, also down 1% from 2020.

Evidence 9.1
Artists Awarded Grants by the Arts Council
Ethnicity



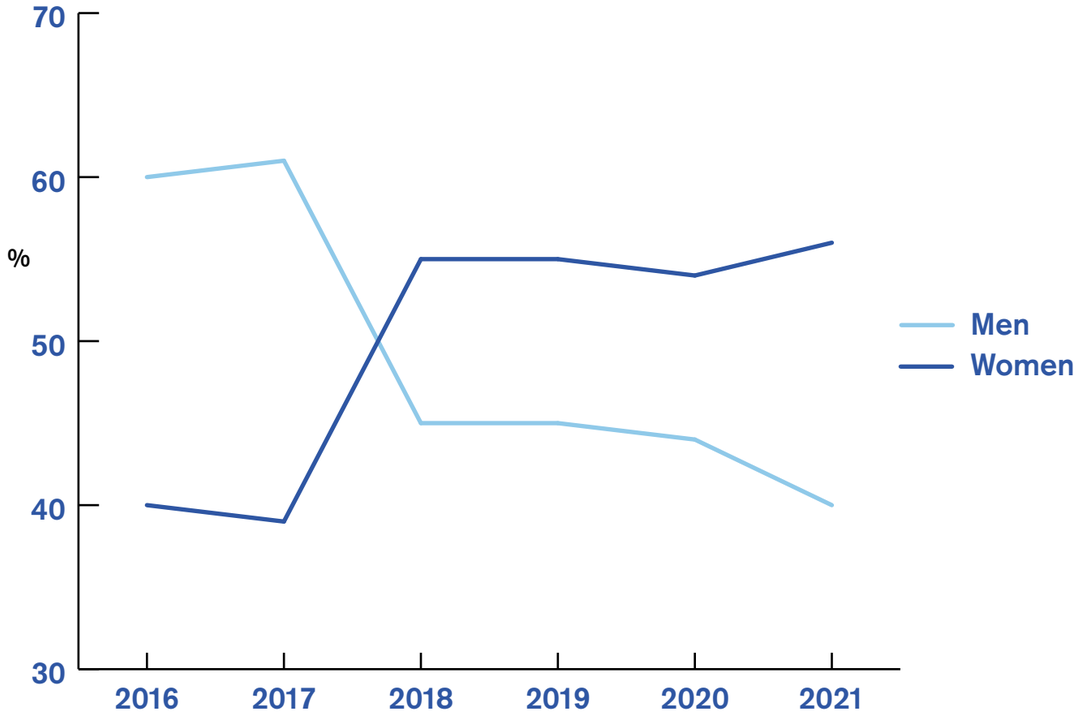
73% of project grants provided by ACE to individuals went to white artists, while 25% went to Black and Brown artists. These figures are broadly in line with the 2020 percentages.

Evidence 9.2
Artists Awarded Grants by the Arts Council
Disability

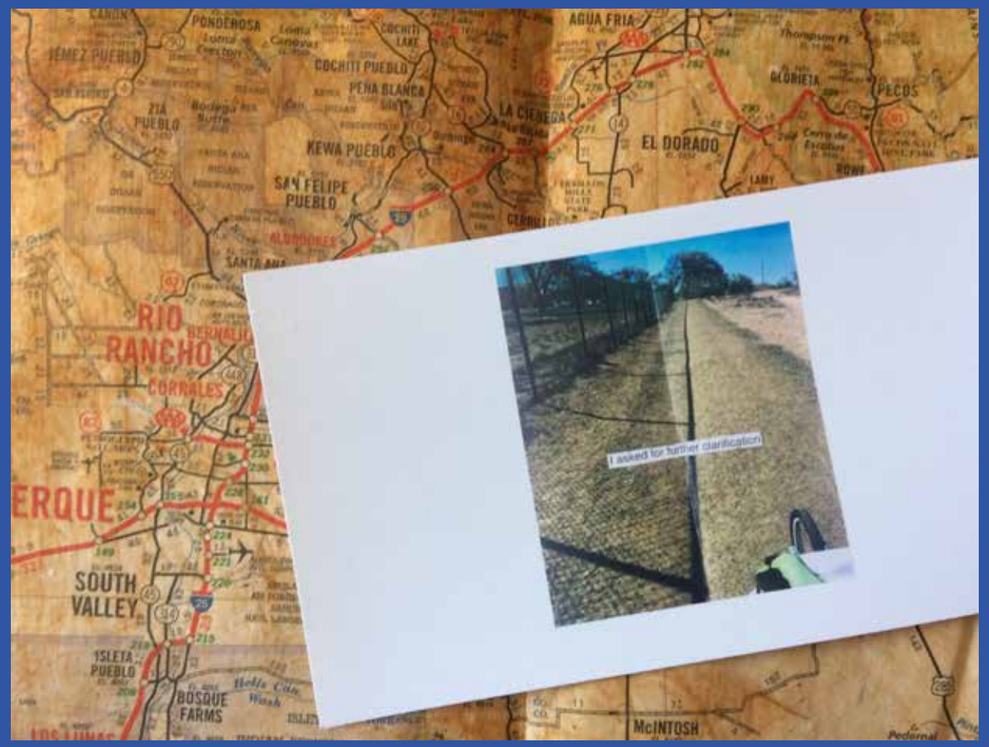


18% of project grants provided to individuals went to artists who are disabled. We did not collect this information in previous years, but for context, according to the Family Resources Survey (2020–21), about 21% of working age adults are disabled. As another point of comparison, our research suggests around 23% of accepted applications to undergraduate Art & Design programmes are by disabled students. The data strongly suggests that more research is needed to understand how to better support disabled artists in their careers and professional development.

Evidence 10
Solo Exhibitions in Non-commercial Galleries in London
Gender



In 2021, 56% of 108 solo exhibitions across 33 non-commercial galleries in London were by women. The overall representation of women was 2% higher in 2021 than in 2020 and there was a 1% increase on the two years before that. However, this percentage is still 10% lower than the percentage of women on undergraduate Art & Design programmes.



The Arts Territory Exchange's 'Residency by Correspondence' programme develops postal and digital communication between artists from all over the world. This image is from the exchange between Danila Rumold in New Mexico and Ana Seixas in Italy. Image courtesy of Danila Rumold.

"I THINK THERE'S A GENUINE DESIRE FOR PEOPLE TO BE MORE INCLUSIVE IN THE WAY THAT THEY WORK. BUT I THINK INSTITUTIONS DON'T UNDERSTAND WHAT THAT REALLY MEANS. SO THEY WOULD BE DELIGHTED TO TICK THE BOX ON THEIR ARTS COUNCIL – OR WHOEVER – FUNDING APPLICATIONS AND SAY, YES, WE'RE WORKING WITH THESE PEOPLE. BUT I DO THINK IT'S IMPORTANT THAT THEY KIND OF UNDERSTAND THAT, IF YOU'RE GOING TO DO THAT, THEN YOU HAVE TO TAKE A STEP BACK AND UNDERSTAND WHAT IT IS THAT PEOPLE REALLY NEED TO BE ABLE TO TAKE PART PROPERLY. AND I'M NOT SURE THAT ALWAYS HAPPENS."

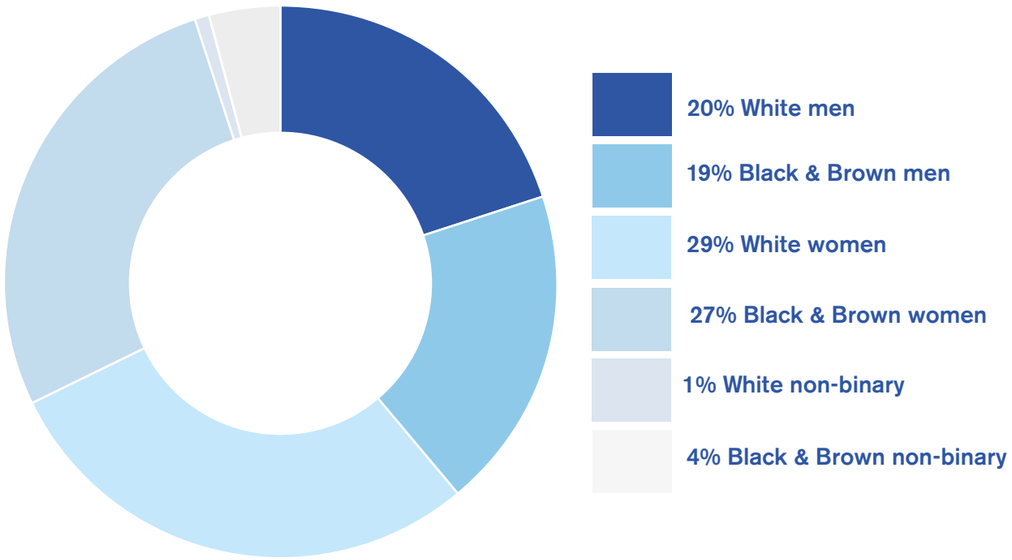
"I ABSOLUTELY HAVE NOT BEEN ABLE TO APPLY FOR JOBS BECAUSE I HAVE TO WORK PART-TIME FOR TWO REASONS: CARING RESPONSIBILITIES AND TO MANAGE MY DISABILITIES. I FIND THIS MAKES THINGS INCREDIBLY DIFFICULT, SO I'M REALLY ANGRY ABOUT THAT, ACTUALLY. I THINK THAT THERE SHOULD BE DIFFERENT OPPORTUNITIES."

Quotes from an interview with a practising artist, 2022

Evidence 10.1

Solo Exhibitions in Non-commercial Galleries in London

Gender and Ethnicity

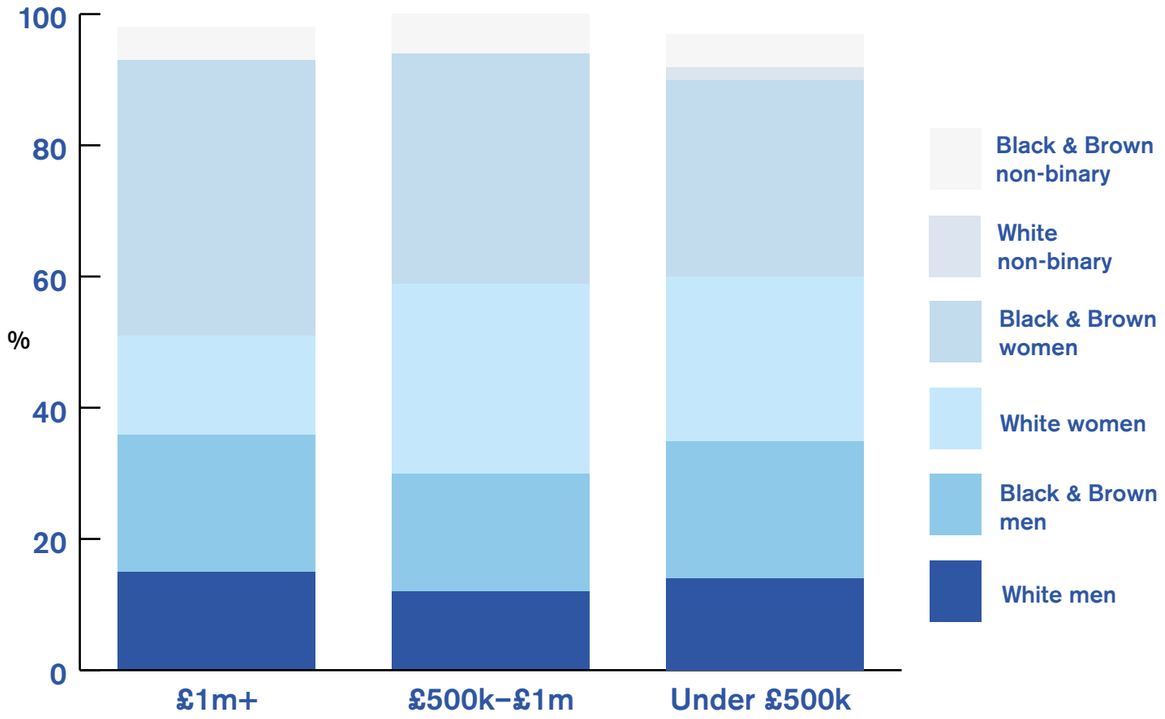


In 2021, there was an increase in the representation of Black and Brown artists, from 46% in 2020 to 50% in 2021. 27% of solo exhibitions were by Black and Brown women and there more solo shows for Black and Brown women than either white or Black and Brown men.

Evidence 10.2

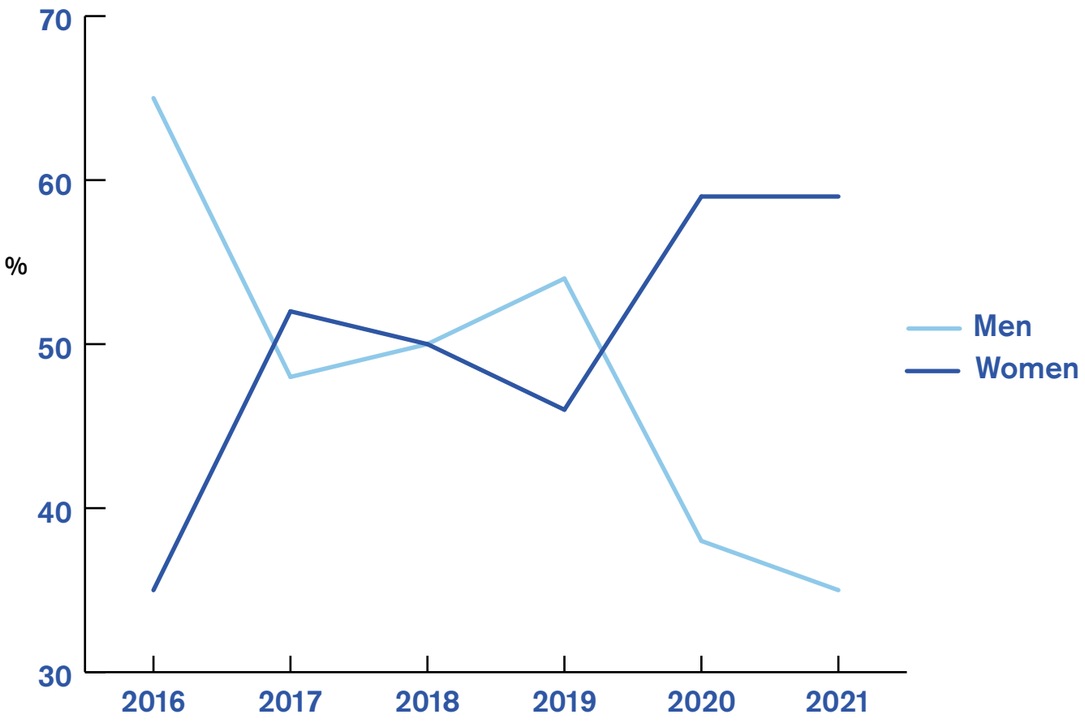
Solo Exhibitions in Non-commercial Galleries in London

Gender and Ethnicity



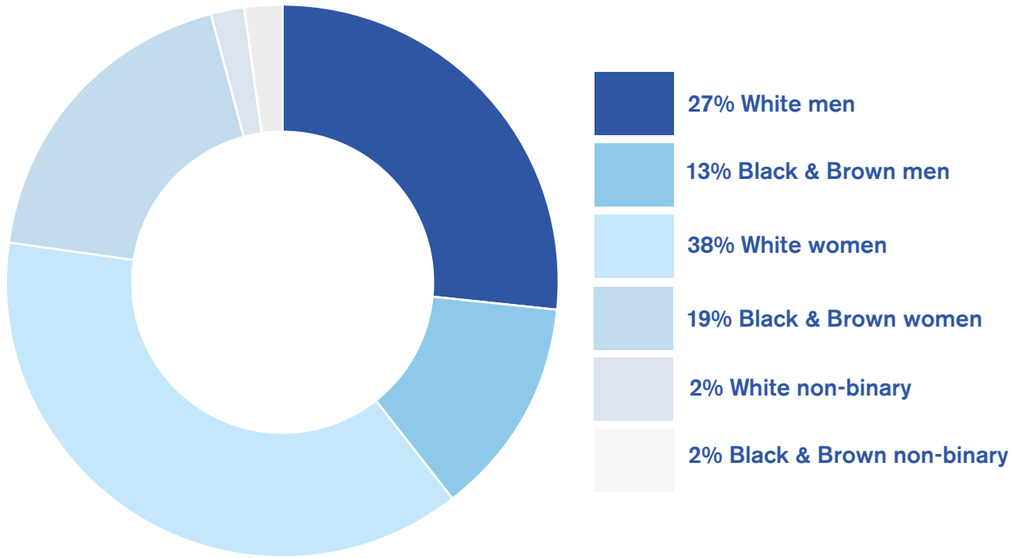
At London's major non-commercial galleries (defined as those receiving more than £1 million in funding), 68% of solo shows were by Black and Brown artists, a 25% increase from the previous year. 58% of solo shows in 2021 were by women artists, a 29% increase from the previous year. Of the 19 solo shows held across five galleries, 42% were by Black and Brown women, who became the most represented group. This was also true of the institutions receiving between £500,000 and £1 million of ACE funding, and those receiving under £500,000. In the mid-range organisations, 65% of 17 solo shows were by women artists, an 8% increase from 2020 and a 12% increase from 2019. Those organisations receiving less then £500,000 of funding held 44 solo shows, 57% of which were by women artists, a 5% increase on the previous year, though still 10% less than in 2019.

Evidence 11
Solo Exhibitions in Non-commercial Galleries outside London
Gender



We counted 124 solo shows in 39 non-commercial galleries outside London in England, Wales, Scotland and Northern Ireland. Overall, there was a 3% decrease in shows by women artists compared to 2020. Despite this decrease, women artists were still selected for 56% of the shows, and representation was higher than during any of the other previous years included in this report.

Evidence 11.1
Solo Exhibitions in Non-commercial Galleries outside London
Gender and Ethnicity

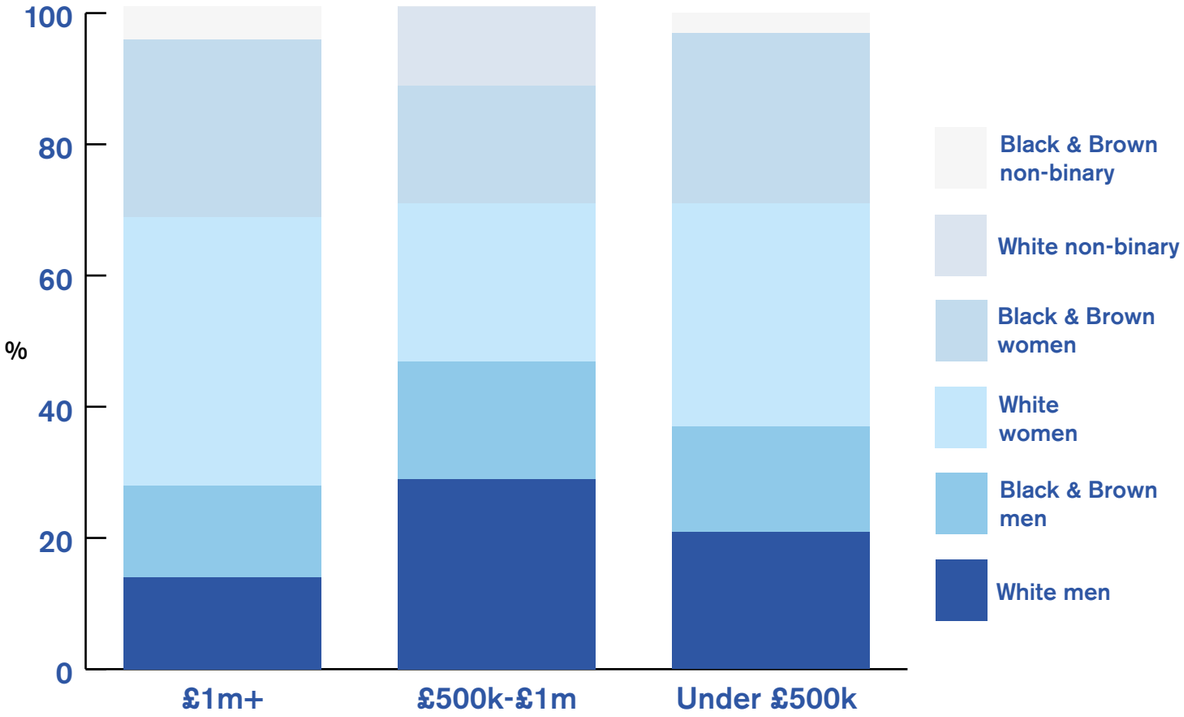


There was a 6% increase in solo shows by Black and Brown artists in 2021 compared to 2020, but still, 66% of solo shows by non-commercial galleries outside London were by white artists, with the highest percentage by white women.

Evidence 11.2

Solo Exhibitions in Non-commercial Galleries outside London

Gender and Ethnicity

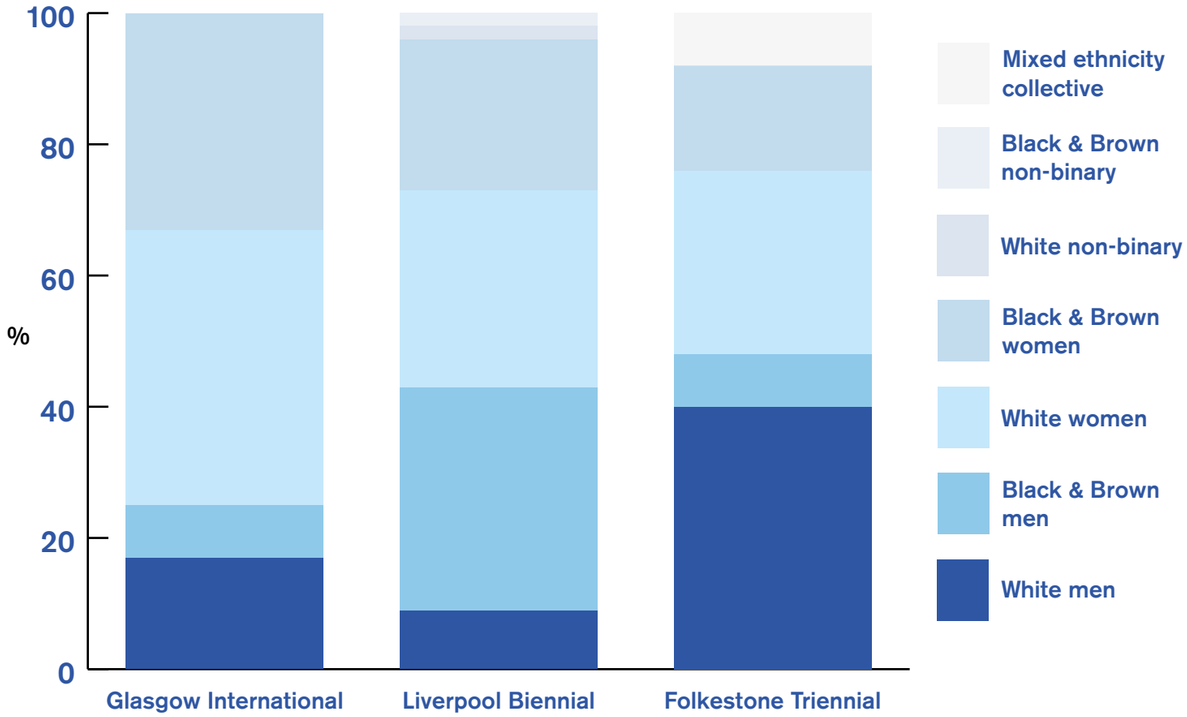


In both the organisations receiving more than £1 million of ACE funding and those receiving under £500,000, the representation of women in solo shows was more than that of men, at 68% and 61% respectively. However, the institutions funded between £500,000 and £1 million held 6% more solo shows by men than women. This latter figure (47%) was a 4% increase on the 43% of exhibitions by men in 2020. There was also a 16% decrease in shows by women in these mid-sized galleries, but a 12% increase in shows by non-binary artists. Across all 24 galleries and 77 solo shows counted in these three categories, there was an increase in the percentage of shows by Black and Brown artists compared to 2020. The largest increase was seen by organisations receiving less than £500,000, in which 45% of solo shows were by Black and Brown artists in 2021, compared to 23% in 2020. The percentage of solo shows by Black and Brown artists at major galleries remained about the same, at 46% in 2020 and 45% in 2021.

Evidence 12

Artists Selected for UK Triennials and Biennials

Gender and Ethnicity

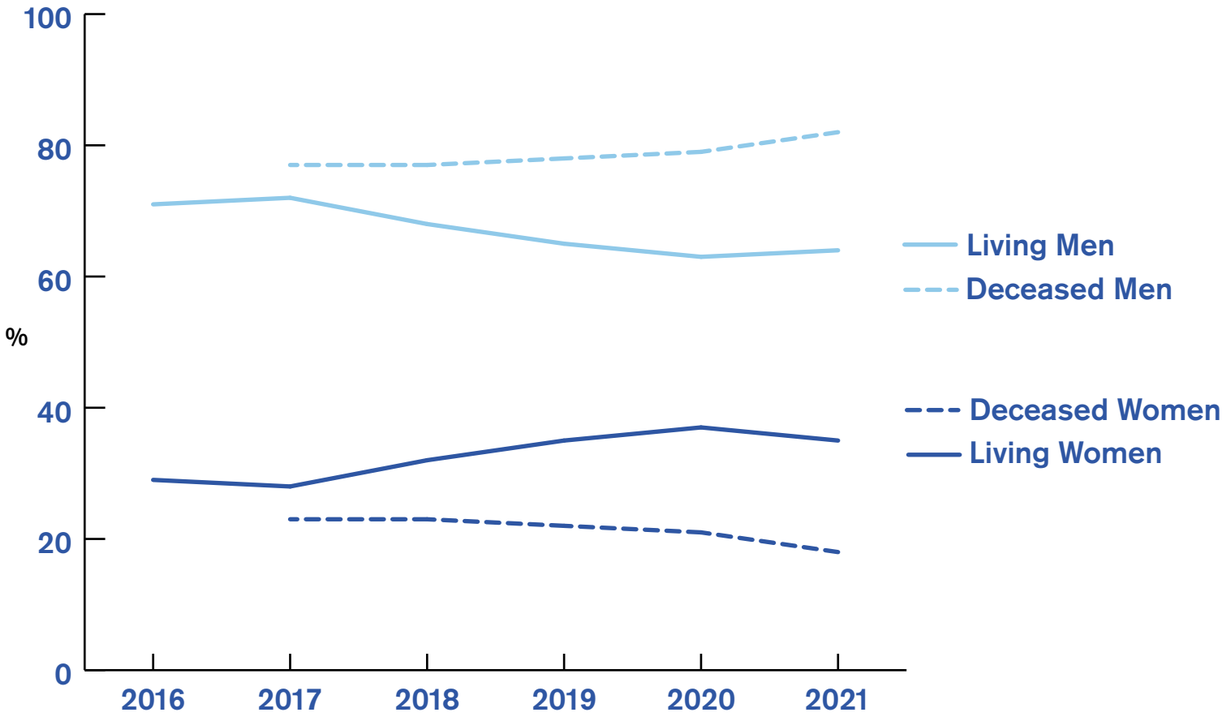


The three triennials and biennials that were programmed for 2020 were postponed to 2021 due to the COVID-19 pandemic. In the last iterations of both the 2018 Liverpool Biennial and the 2018 Glasgow International, more than half of the selected artists were women, while the 2017 Folkestone Triennial commissioned closer to 60% men artists. In 2021, 75% of the artists selected for Glasgow International were women and the representation of Black and Brown women artists was 33%. Overall, 58% were white. In the Liverpool Biennial, 59% of the artists were Black and Brown, with Black and Brown men representing the largest group of participating artists overall. The Folkestone Triennial still showed a majority of white men, however there was a small increase in the percentage of women artists compared to 2020.

Evidence 13

Artists and Deceased Artists Represented by Major Commercial Galleries in London

Gender

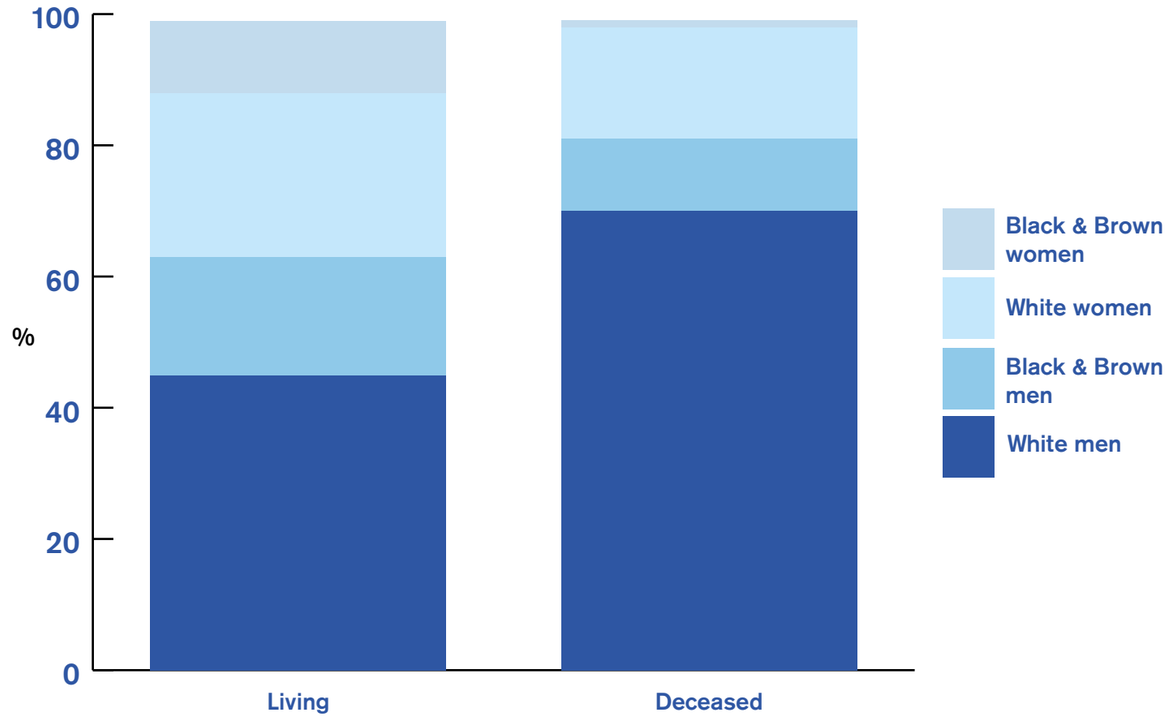


This year, we counted 1,663 artists (1,394 living and 269 deceased) represented by 36 major commercial galleries. Last year's report counted 40 galleries and a total of 1,471 artists. In 2021, the majority of artists represented (living and deceased) were men, at 67%, an increase of 2% from 2020. Men artists represent 64% of the living artists counted and 82% of the deceased. Since 2020, there has been a 2% and 3% decrease in representation of living and deceased women, respectively, which follows the trend of recent years. This year's report shows that non-binary artists now make up 1% of all artists represented, compared to zero in the previous year.

Evidence 13.1

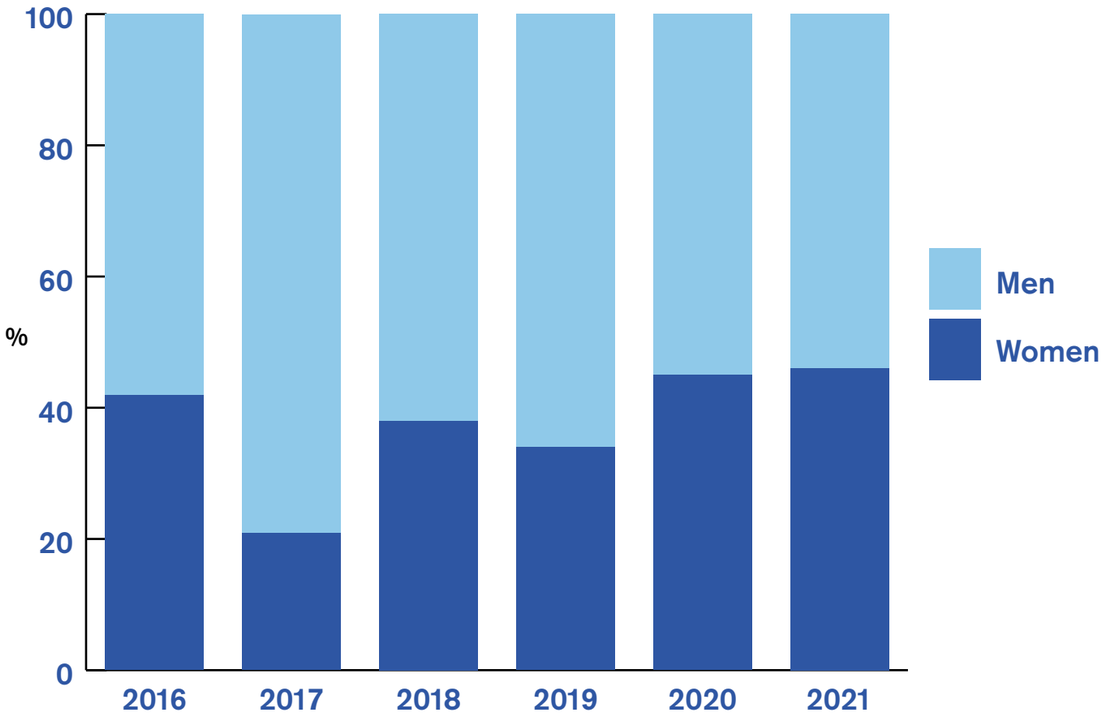
Artists and Deceased Artists Represented by Major Commercial Galleries in London

Gender and Ethnicity



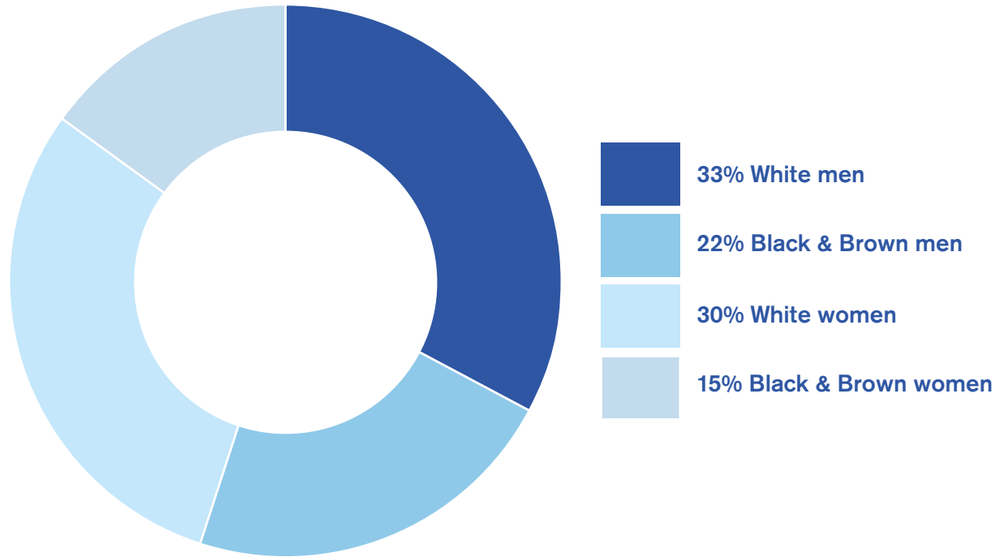
White men artists were the largest gender-ethnic group represented, at 49% overall. Black and Brown women artists were the smallest group represented, at 9%. However, representation of living Black and Brown artists has increased by 2% in 2021, to 26%.

Evidence 14
Solo Exhibitions at London's Major Commercial Galleries During Frieze
Gender



In 2021, 36 London galleries took part in the main section of Frieze, 32 of which held solo shows in their respective gallery spaces during the week. 46% of the solo shows that took place showcased women artists, 1% more than the previous year.

Evidence 14.1
Solo Exhibitions at London's Major Commercial Galleries During Frieze
Gender and Ethnicity

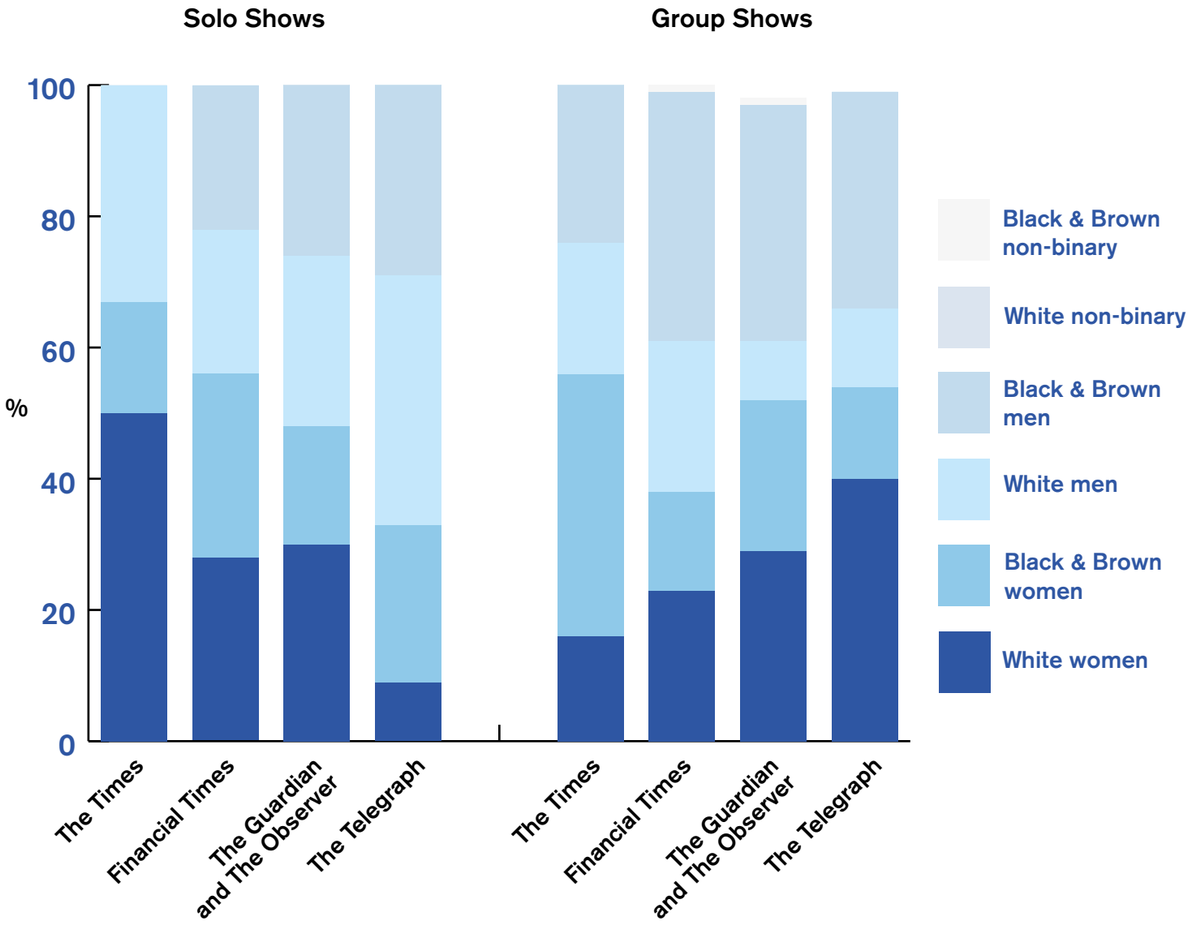


The least represented gender-ethnic group was that of Black and Brown women, at 15%, though this marked a 9% rise on the year before. 33% of solo shows were by white men.

Evidence 15

Artists Reviewed in National Newspapers

Gender and Ethnicity



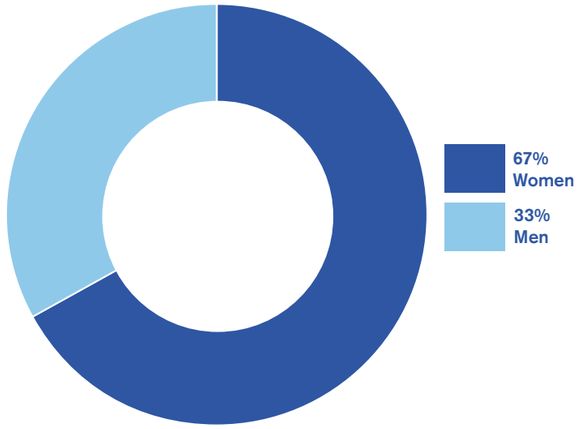
Of the 95 reviews of solo shows across the four newspapers we surveyed, the subject of 53% of these were men artists, down from 61% in 2020. 45% of reviews of solo shows were of exhibitions by Black and Brown artists, and nearly half of these were Black and Brown women.

Of the 39 group shows reviewed, 49% of the 301 named artists were women. Across all of the group shows, 57% of the named artists were Black and Brown artists and Black and Brown women made up 21% of all named artists.

Evidence 16

Turner Prize Winners 2009–21

Gender



Women	Year	Men
Array Collective**	2021	Array Collective**
Various[1]	2020	Various[1]
Various	2019	Various[2]
Charlotte Prodger	2018	
Lubaina Himid	2017	
Helen Marten	2016	
Assemble**	2015	Assemble**
	2014	Duncan Campbell
Laure Prouvost	2013	
Elizabeth Price	2012	
	2011	Martin Boyce
Susan Philipsz	2010	
	2009	Richard Wright

[1]Oreet Ashery, Liz Johnson Artur, Shawanda Corbett, Jamie Crewe, Sean Edwards, Sidsel Meineche Hansen, Ima-Abasi Okon, Imran Perretta, Alberta Whittle, Arika

[2]Oscar Murillo, Tai Shani, Helen Cammock, Lawrence Abu Hamdan

**Collective

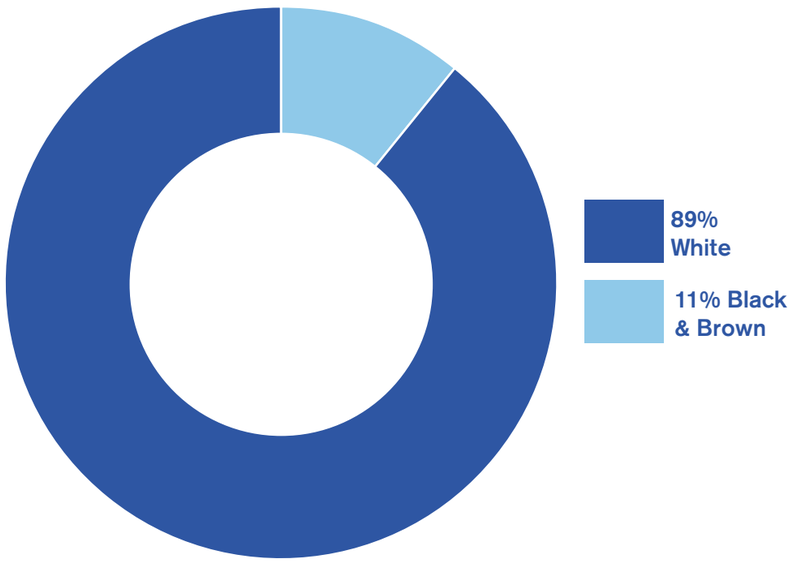
Since 2009, 67% of Turner Prize winners have been women. In 2021, the prize was awarded to Array Collective, a group of activist artists from Belfast. Since our methodology does not count collectives, there has been no change to the percentage of women artists since 2020.

58% of artists in the Liverpool Biennial 2021 were women, non-binary or collectives. This image shows Teresa Solar's, *Osteoclast (I do not know how I came to be on board this ship, this navel of my ark)*, 2021. Installation view at Derby Square, Liverpool Biennial 2021. Photo: Phil Noble.

"HOW DO YOU UNDERSTAND YOUR OWN SOCIAL ROLE WITHIN A SPACE, IF ALL OF THE TOP BRASS ARE WHITE MEN, YOU KNOW, AS A WOMAN, OR AS SOMEONE OF A DIFFERENT ETHNICITY? I THINK IT'S REALLY PROBLEMATIC. WE NEED TO UNEARTH OLD ART HISTORIES, BUT WE ALSO NEED NEW ARTISTS IN THERE TO BRING ABOUT THE CHANGE, AND WE NEED AN ALTERNATIVE VISION FOR HOW THOSE SPACES OPERATE."

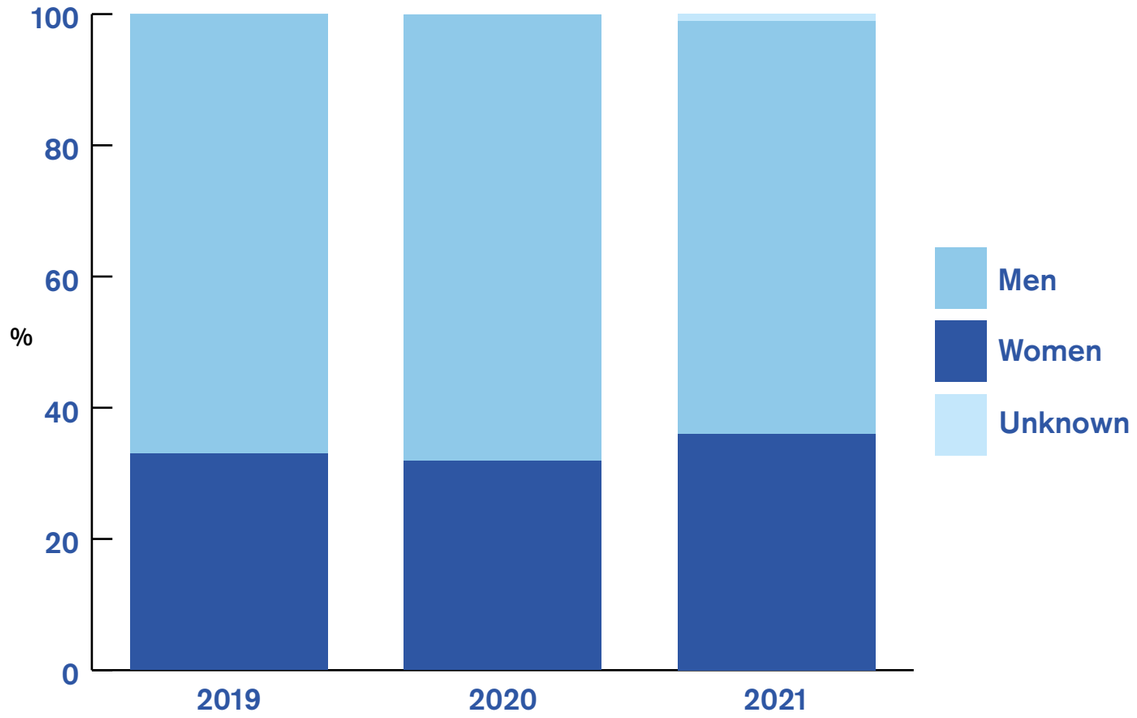
Interview with a practising artist, 2022

Evidence 16.1
Turner Prize Winners 2009–21
Ethnicity



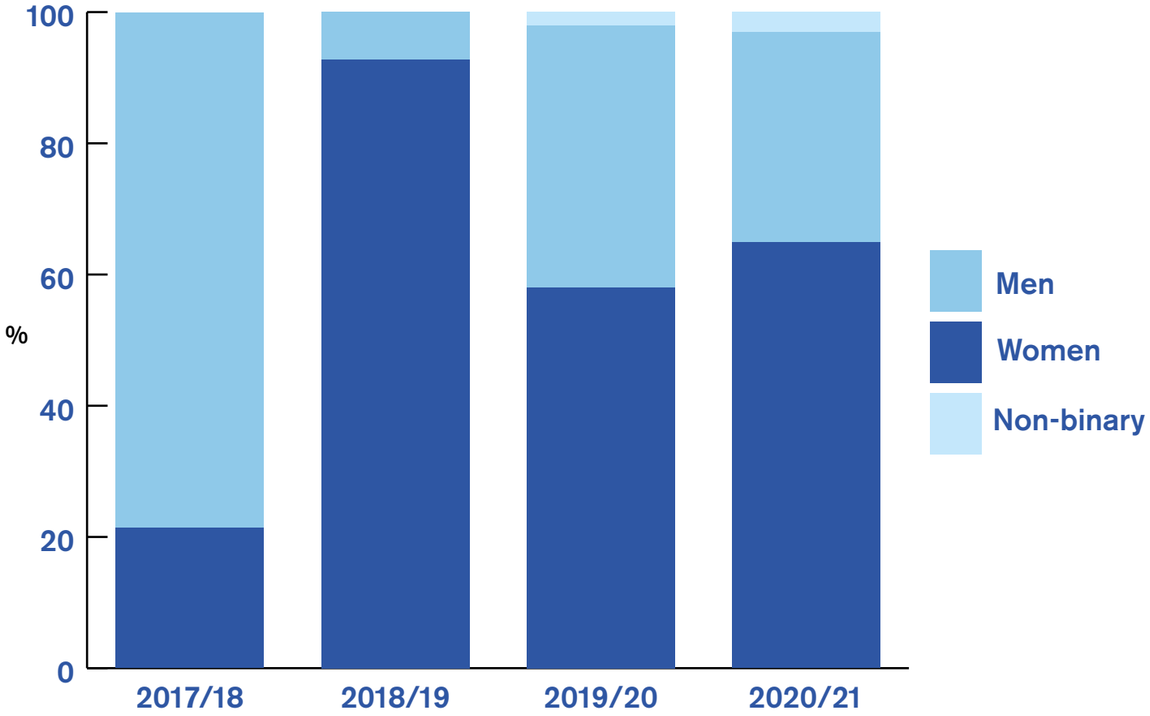
Since 2009, only 11% of Turner Prize winners have been Black and Brown artists. In 2019, four artists took home the prize and in 2020, ten bursaries were awarded in lieu of one. In 2021, the prize again went to a collective. Since our methodology considers individual winners, there has been no change in this statistic since 2018.

Evidence 17
Tate Collection
Artworks Acquired 2020–21
Gender



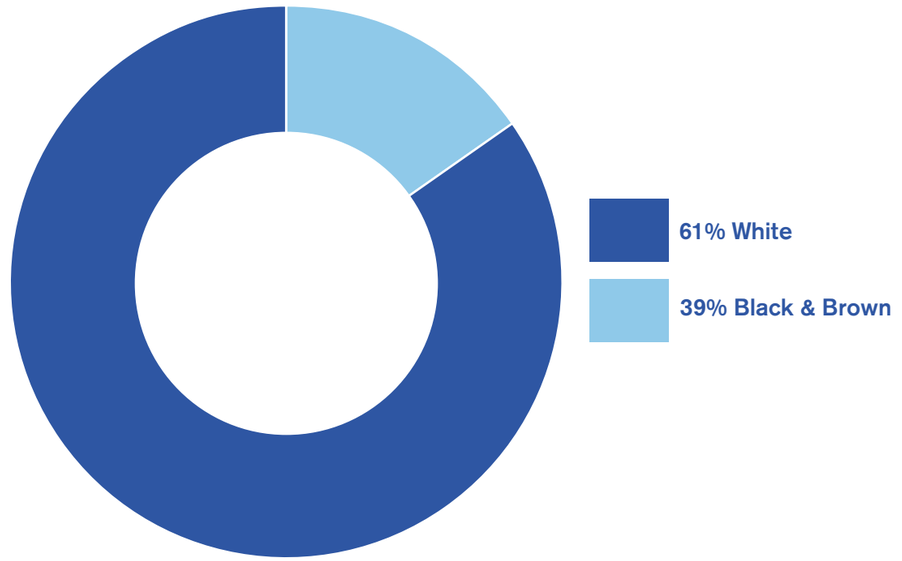
In the financial year 2020–21, Tate acquired 637 new works. 36% of the artworks acquired were by women artists. This is up from 32% in 2020. However, it is still not enough to begin to redress the existing gender imbalance in the collection. In Tate's historic collection (works made pre-1900), around 5% of the artists are women. In the modern collection (works made post-1900), around 20% of the artists are women. In the contemporary collection (artists born post-1965), around 37% of the artists are women.

Evidence 18
Government Art Collection Artworks Acquired 2017–21
Gender



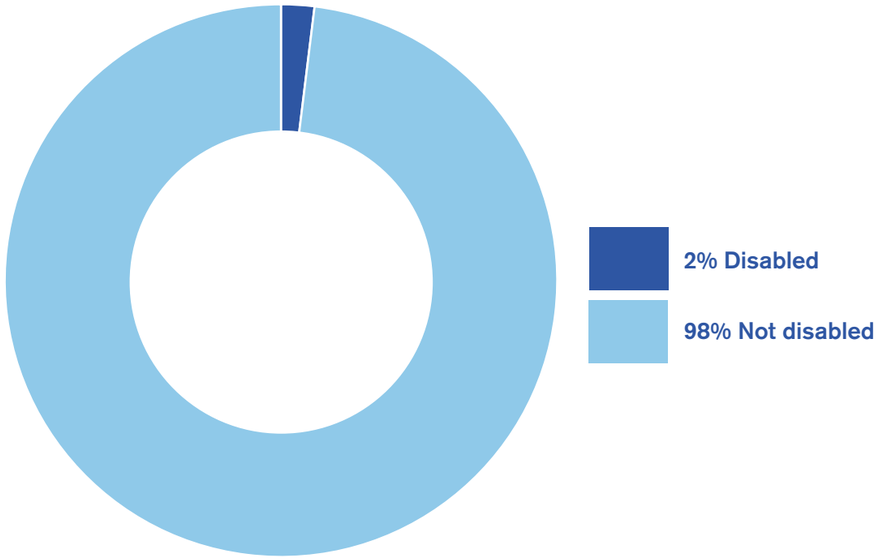
In 2021, the Government Art Collection acquired 123 works, 65% of which were by women artists, an increase of 7% from the previous year. However, of the 58 artists whose work entered the collection, 53% were women, a decrease of 8% from the previous year. Just over 88% of works in the Government Art Collection are by men artists, and 11.7% are by women artists. Last year, the percentage of women in the collection was 10.9% and the year before that, it was 10.7%, so while efforts are being made to address the gender imbalance in the collection, the percentage of women artists in the collection remains low.

Evidence 18.1
Government Art Collection Artworks Acquired
Ethnicity



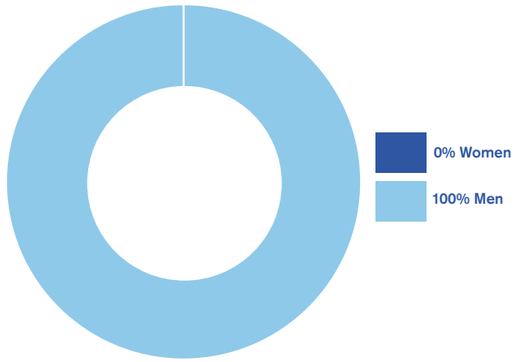
Of the 123 works that entered the Government Art Collection in 2021, 39% were by Black and Brown artists. This is the first year we have collected this information

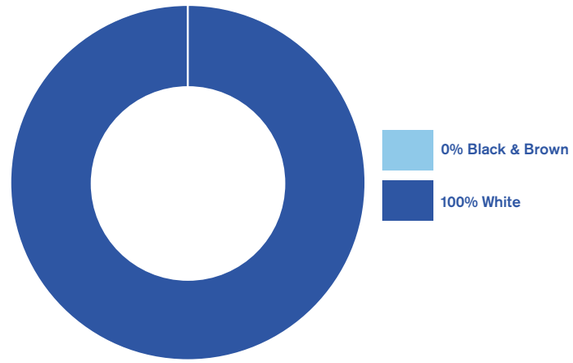
Evidence 18.2
Government Art Collection
Artworks Acquired
Disability



This is the first year that we have collected this data. Many galleries that we were in touch with expressed a desire to improve the information they capture about the artists they work with and that are entering their collection. It is important that we continue to ask for information about representation to encourage open and transparent conversations about equal opportunities and outcomes for artists.

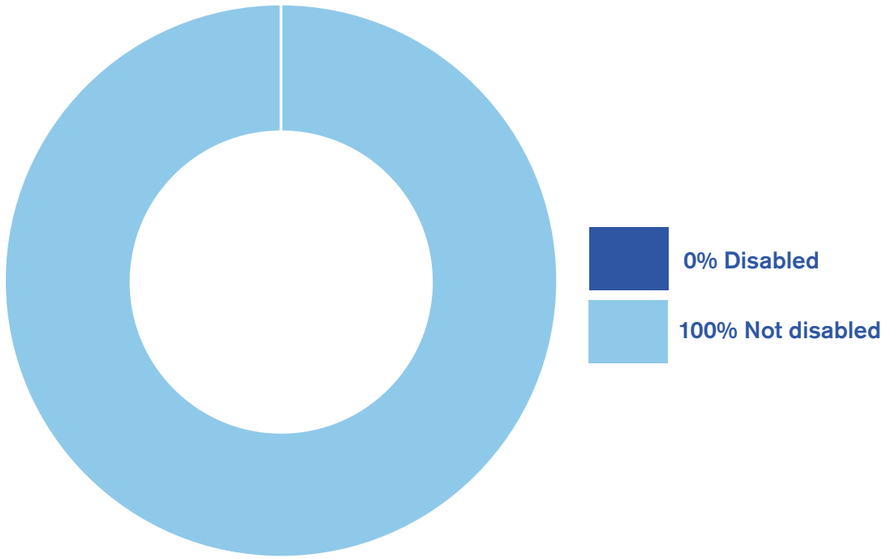
Evidence 19
The National Gallery Collection
Artworks Acquired
Gender and Ethnicity





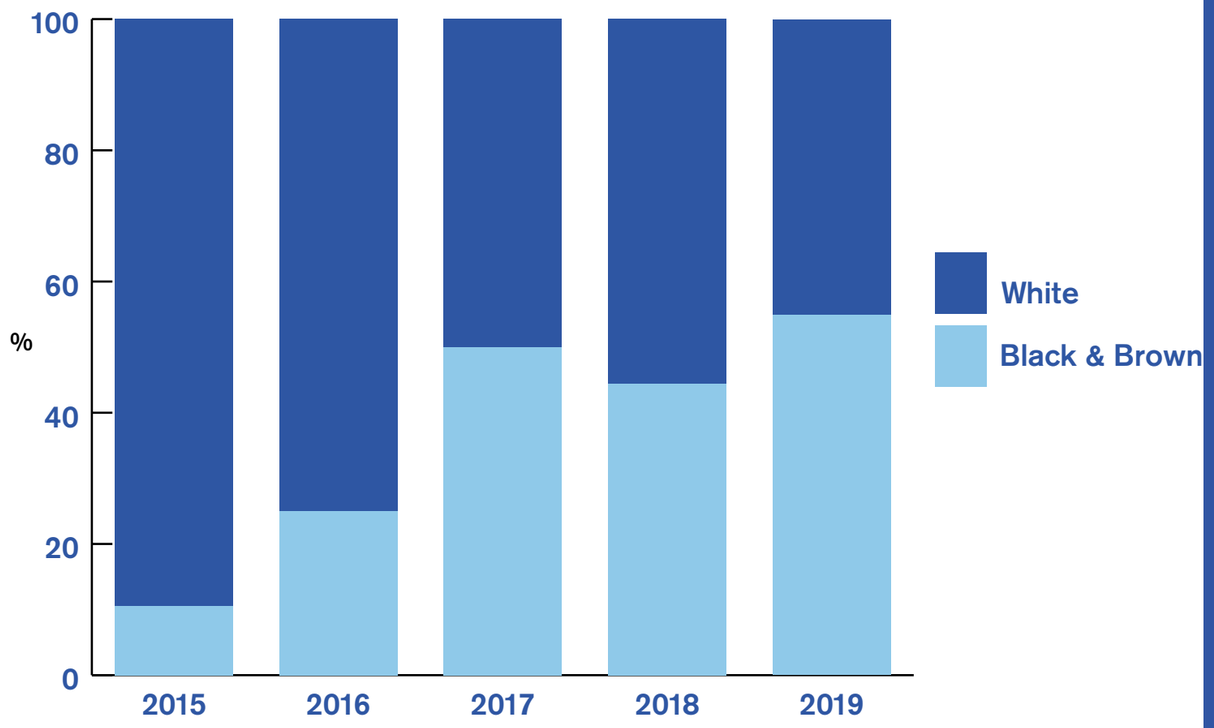
Despite the fact that only 1.2% of the works in the National Gallery Collection are by women artists, in the 2020–21 acquisitions year, the gallery did not collect a single work by women artists. Of the four works that entered the collection, none of them were by Black and Brown artists.

Evidence 19.1
The National Gallery Collection
Artworks Acquired
Disability



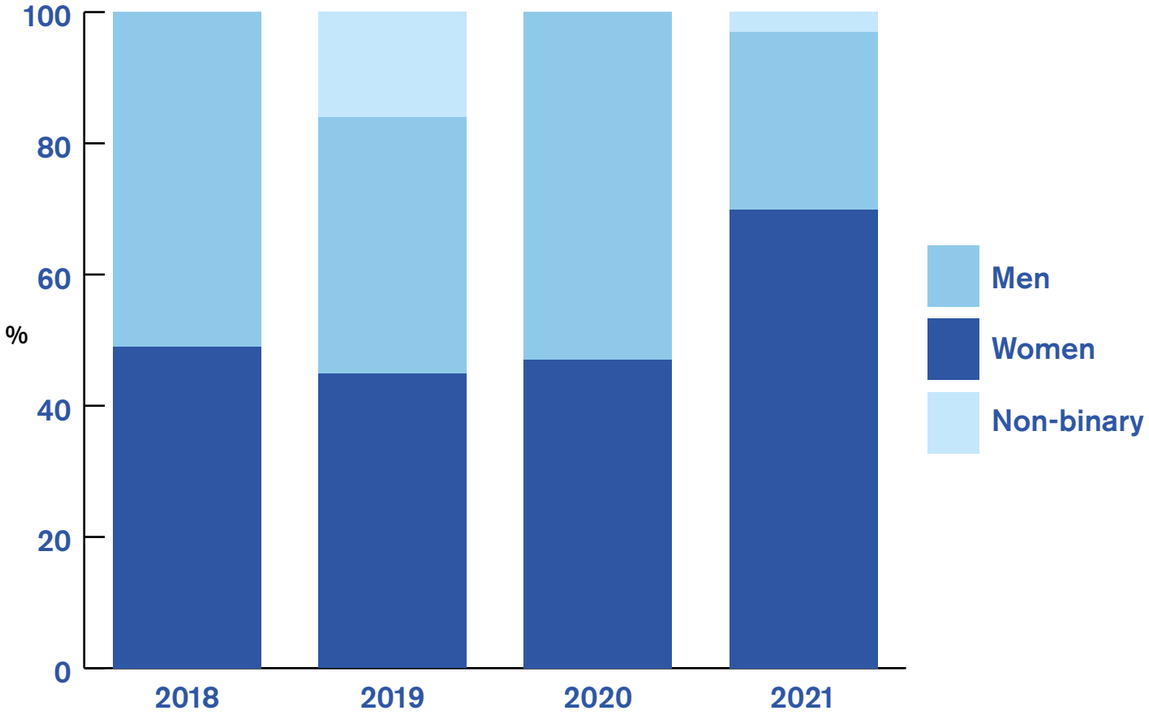
In the 2020–21 acquisitions year, the gallery did not collect any work from disabled artists.

Evidence 20
British Council Collection
Artists Acquired 2015–19
Ethnicity



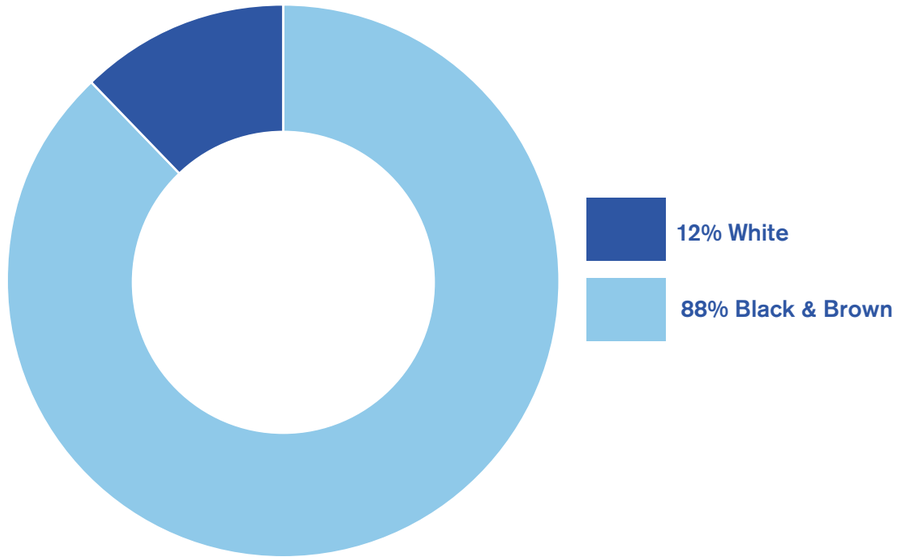
The British Council Collection did not acquire any new artworks in the year 2020–21. However, for the first time this year, the collection has provided information on the ethnicity of artists entering the collection, following from the Black Artists & Modernism (BAM) project's audit of artworks by Black and Brown artists in public/national art collections. The data shown here shows an increase in the percentage of artists who are Black and Brown entering the collection almost every year, over the last five years.

Evidence 21
Arts Council Collection Artworks Acquired 2018–21
Gender



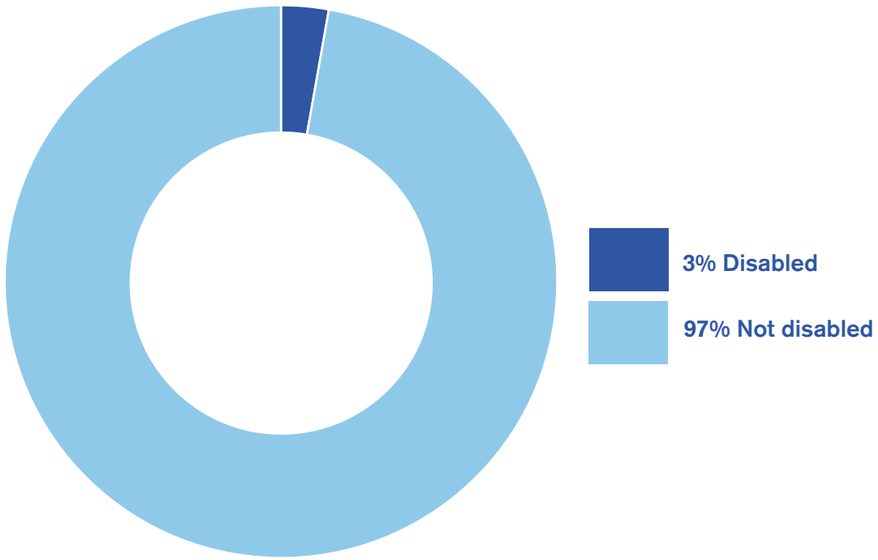
In 2020–21, the Arts Council Collection acquired 57 works and 33 of them were from artists who returned a self-reporting form. Based on the information available, 70% of this work was by women artists, up from 47% in 2019–20. Of the 15 artists who entered the collection (and returned a self-reporting form), 60% were women artists, compared to 67% in 2019–20 and 75% in 2018–19.

Evidence 21.1
Arts Council Collection Artworks Acquired
Ethnicity



Of the 33 works that entered the Arts Council Collection in 2021 and were attached to a self-reporting form, 88% were by Black and Brown artists.

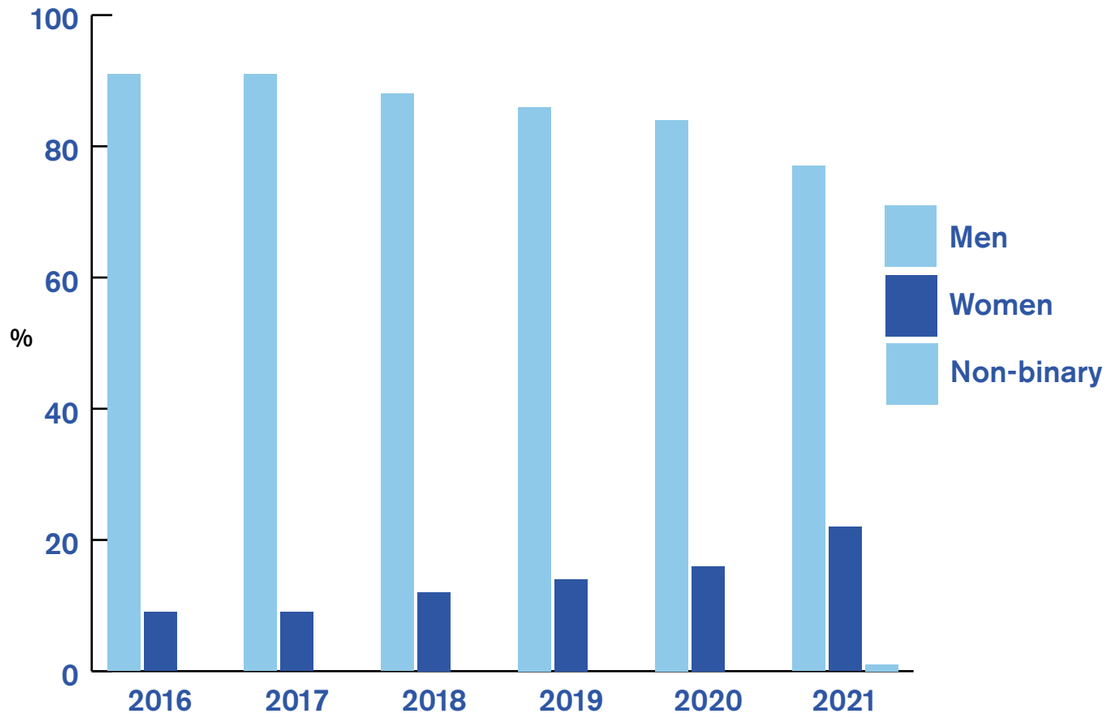
Evidence 21.2
Arts Council Collection Artworks Acquired
Disability



Of the 33 works that entered the Arts Council Collection in 2021 and were attached to a self-reporting form, 3% were by disabled artists. We do not have this information for previous years.

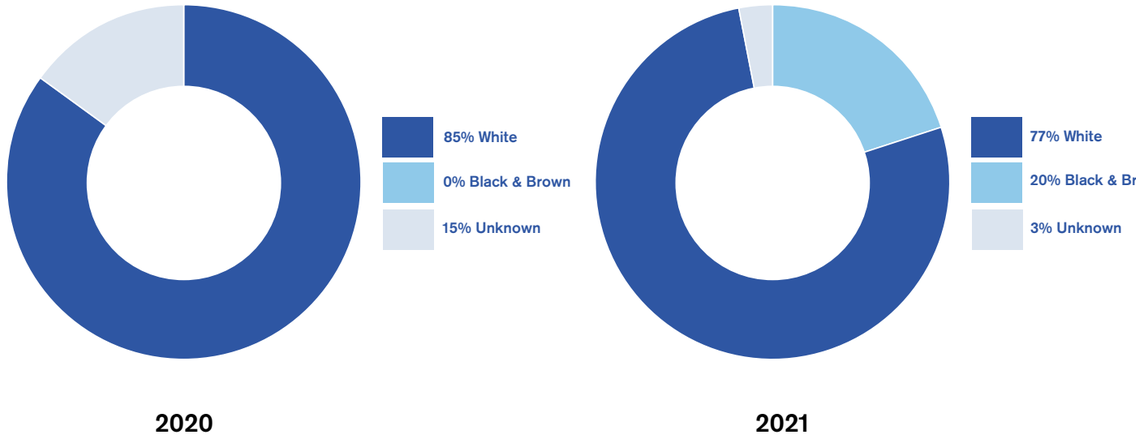
Representation of Women Artists
in the UK During 2021
Evidences

Evidence 22
Sotheby's Contemporary Art Evening Sales in London 2017–21
Gender



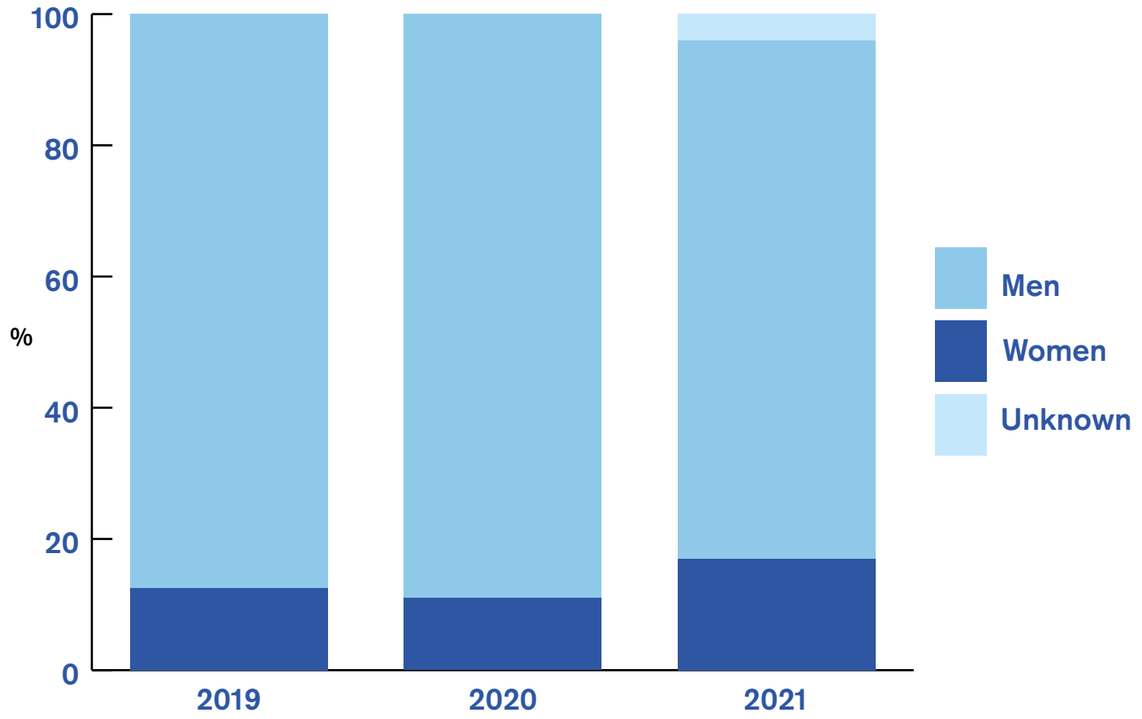
We counted 132 lots and 102 artists across the three contemporary art evening sales auctions held in 2021. 17% of all lots were by women artists, a 2% increase from 2020. However, men artists still made up 82% of all lots and constituted 77% of all artists. 22% of artists represented were women, a 6% increase from 2020, with non-binary artists also increasing to 1%.

Evidence 22.1
Sotheby's Contemporary Art Evening Sales in London 2017–21
Ethnicity



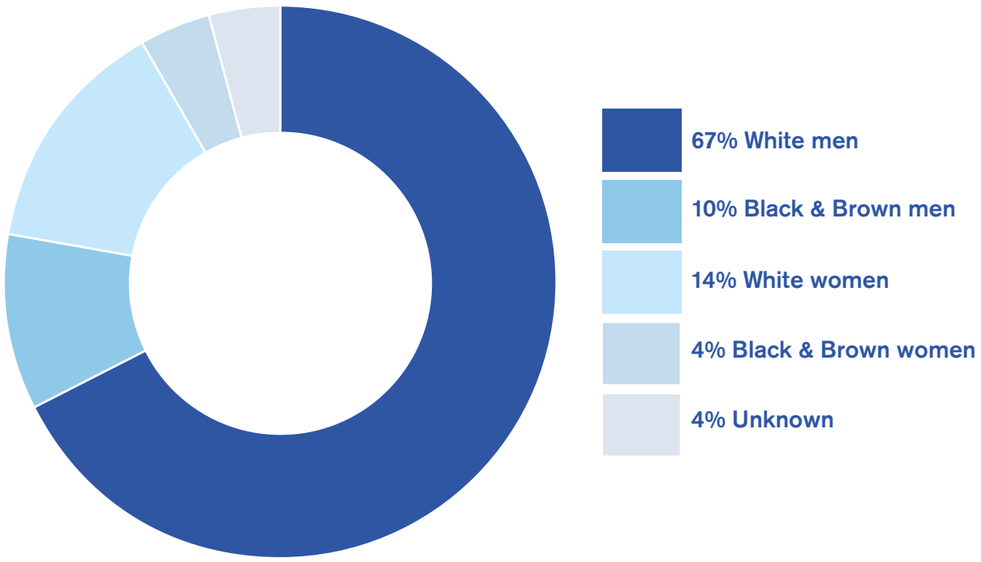
In 2021, 20% of artists represented in the contemporary art evening sales auctions were Black and Brown artists. However, nine of the top ten highest grossing sales in all of the auctions were works by white men artists – there was one artist in the top ten, Banksy, whose gender and ethnicity is unknown. This marks a decrease in the representation of women and Black and Brown artists; in 2020, 7% of the top ten highest grossing sales were work by women artists and 10% by Black and Brown artists.

Evidence 23
Christie's 20th/21st Century Evening Sales in London 2021
Gender



In 2021, Christies inaugurated its 20th/21st Century sales week, which updated the longstanding tradition of Post-War and Contemporary Art evening sales. There were two 20th/21st Century evening sales in London, both of which were live auctions. We counted 82 lots and 73 artists across both sales and found that 18% of the artists represented were women. This marks an increase from 2020, when just 11% of the artists represented were women.

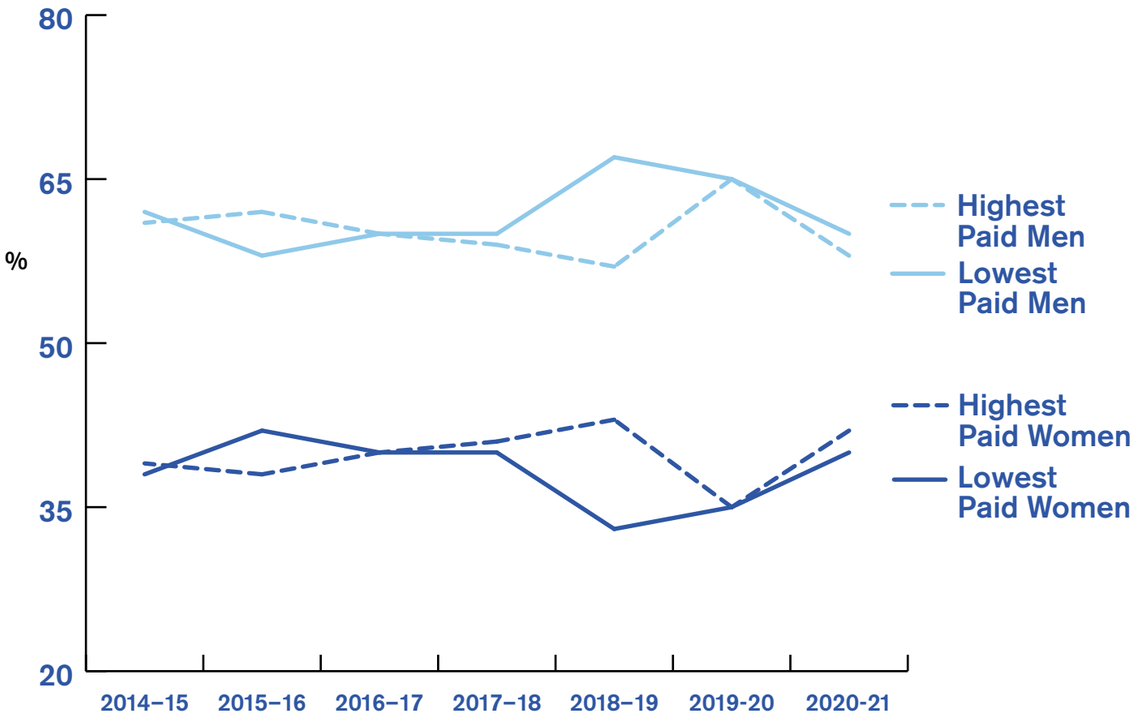
Evidence 23.1
Christie's 20th/21st Century Evening Sales in London 2021
Gender and Ethnicity



There were 82 lots across both the June and October 20th/21st Century evening sales, including work by 73 artists. 67% of the artists in the sales were white men, 14% were white women and just 4% were Black and Brown women. Overall, Black and Brown artists increased from 10% of the artists in the Post-War and Contemporary evening sales in 2020 to 14% of artists in the 20th/21st Century evening sales in 2021. However, there was little improvement for Black and Brown women who had represented 3.7% of artists in 2020. Of the top ten highest grossing sales across both auctions, three were by Black and Brown men artists. There were no women artists represented in the top ten highest grossing sales.

Yayoi Kusama's *Pumpkin* (2009) sold for £2,662,500 at Christie's 20th/21st Century Evening Sale in London. Image copyright amer ghazzal / Alamy.

Evidence 24
Academic Staff Teaching Creative Art & Design in Universities 2014–21
Gender

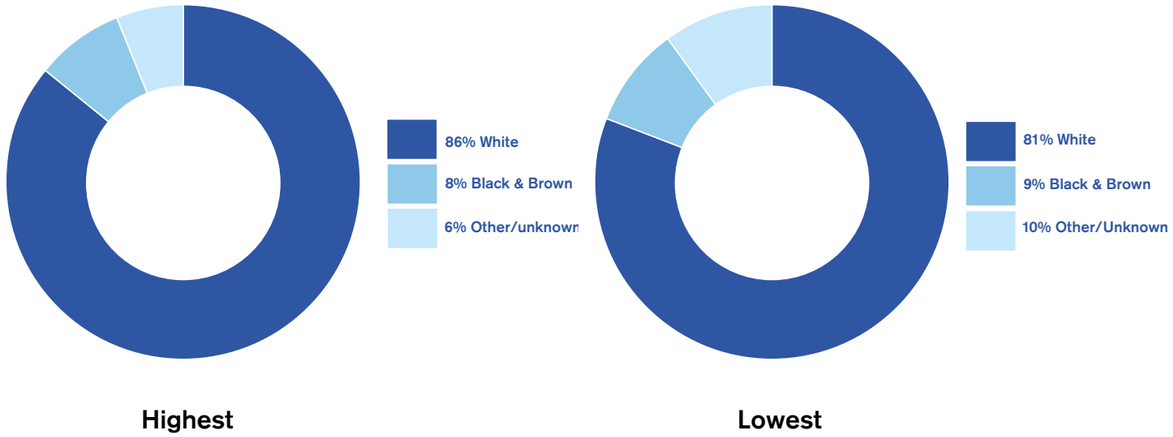


Women make up 53% of all teaching staff. However, men make up 58% of the highest paid staff. At the same time, men also make up 60% of the lowest paid staff.

“MY PARTNER AND I GOT MARRIED, AND THEN I GOT PREGNANT WITH MY FIRST CHILD. AND IT WAS VERY DIFFICULT BECAUSE I WAS REALLY CONSCIOUS THAT ACTUALLY, IF I TELL ANYONE, I’M GOING TO BE SHUNNED FROM THIS ART WORLD. I’D ONLY JUST GOTTEN INTO TEACHING AND IT WAS A PRECARIOUS SITUATION, BECAUSE IT WASN’T A PERMANENT CONTRACT. I CARRIED ON TEACHING DURING PREGNANCY, AND I WAS SORT OF ABLE TO MANAGE THAT AND IT WAS FINE. AND THEN I HAD MY DAUGHTER AND I TOOK A BREAK. I WAS RECOVERING. THEN I WAS CONTACTED BY THE UNIVERSITY TO TAKE PART IN A TEACHING COURSE, BUT IT REQUIRED A WEEK ABROAD. AND IT WAS JUST IMPOSSIBLE FOR ME TO GO BECAUSE I’D LITERALLY JUST HAD A CHILD. HOWEVER, I KNEW THAT IF I SAID NO, I WOULDN’T GET ASKED AGAIN. BUT I HAD TO MAKE THAT DECISION. AND I THOUGHT MAYBE I WAS BEING PARANOID. ANYWAY, I SAID NO, I CAN’T DO IT, BUT I WILL BE AVAILABLE FROM THIS POINT. I DIDN’T HEAR FROM THEM EVER AGAIN. IT WAS TOUGH. IT WAS REALLY, REALLY TOUGH AT THE TIME.”

Interview with a practising artist, 2022

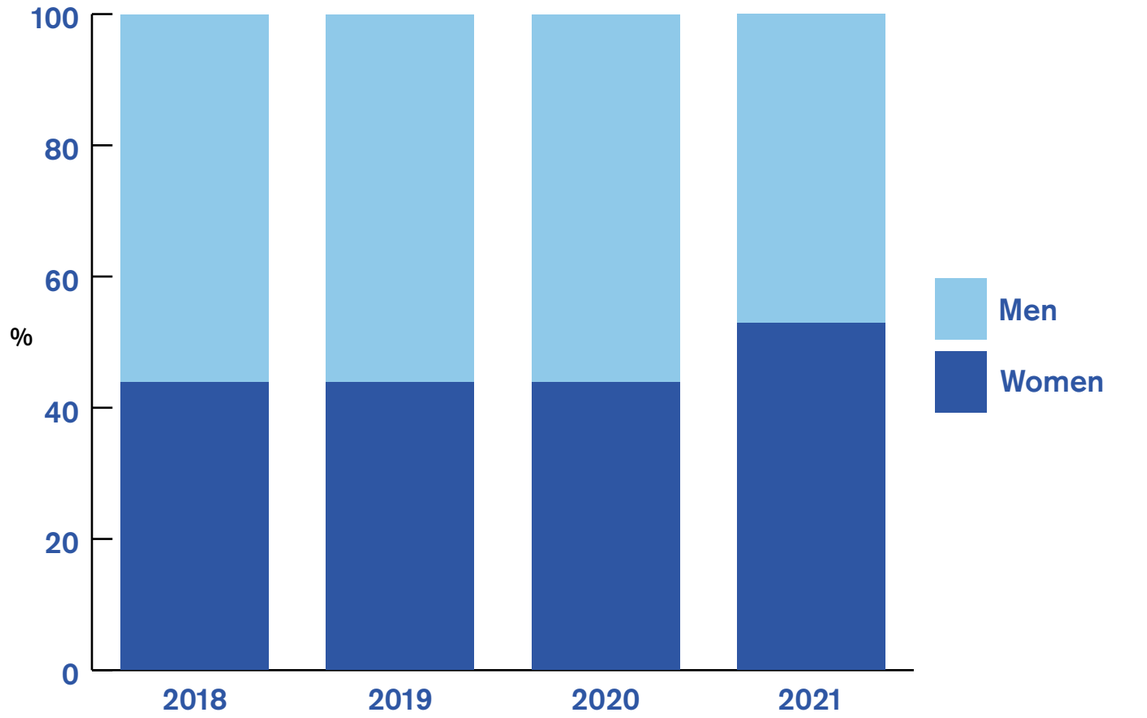
Evidence 24.1
Academic Staff Teaching Design, Creative & Performing Arts in UK Universities 2021
Ethnicity



Highest **Lowest**

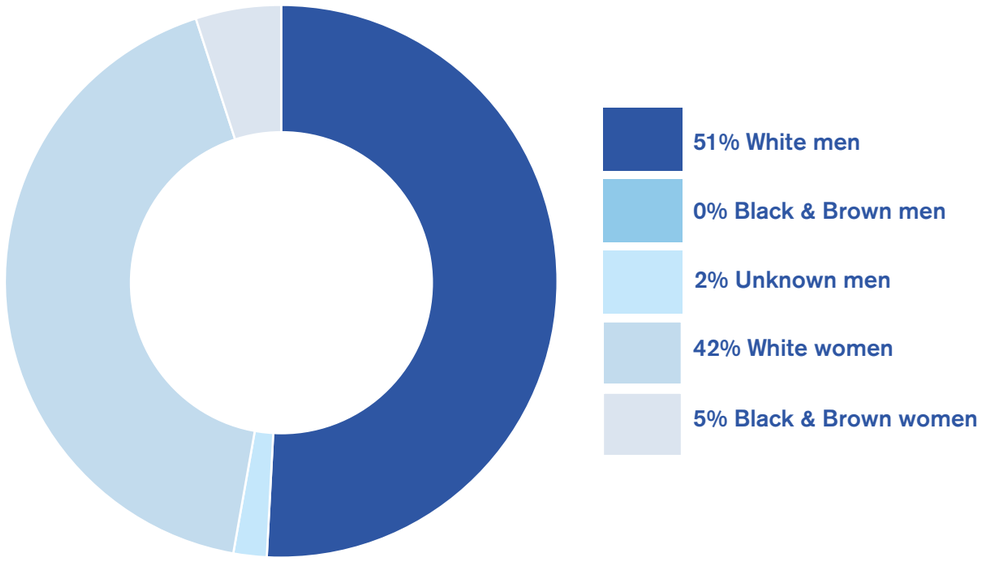
Overall, 84% of academic staff teaching Design, Creative & Performing Arts in UK Universities in 2021 were white. 86% of the highest paid academic staff teaching Design, Creative & Performing Arts were white, and 8% were Black and Brown. However, only 81% of the lowest paid academic staff were white, and 9% were Black and Brown. The ethnicity of the remainder was unknown.

Evidence 25
Commercial Gallery Owners in London
Gender



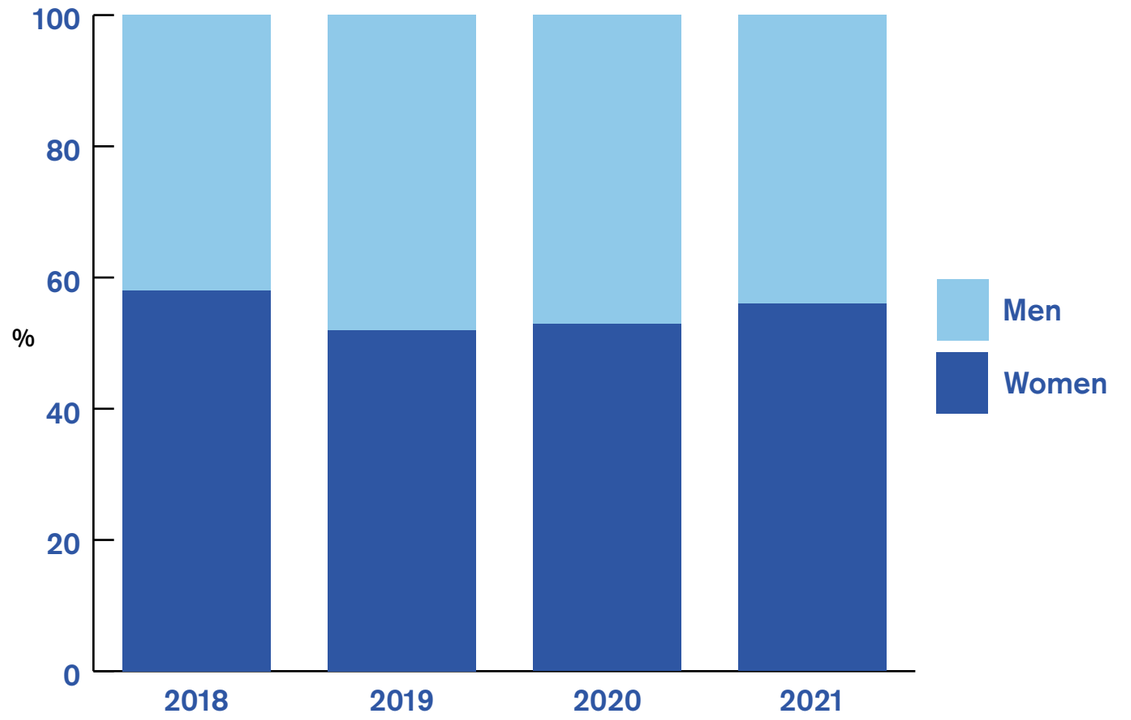
In 2021, we updated and expanded the list of galleries we analysed to align with the sample of galleries in other evidences in this report. We counted a total of 43 gallery owners across 36 galleries. Of these, 47% were women, a 3% increase from 2020.

Evidence 25.1
Commercial Gallery Owners in London
Gender and Ethnicity



5% of commercial gallery owners in London were Black and Brown women, compared to 0% in the previous year. However, it should be noted that this change might be down to updates to the methodology, rather than offering true evidence of progress in the sector. 93% of commercial gallery directors in London were white.

Evidence 26
Non-commercial Gallery Directors in London
Gender

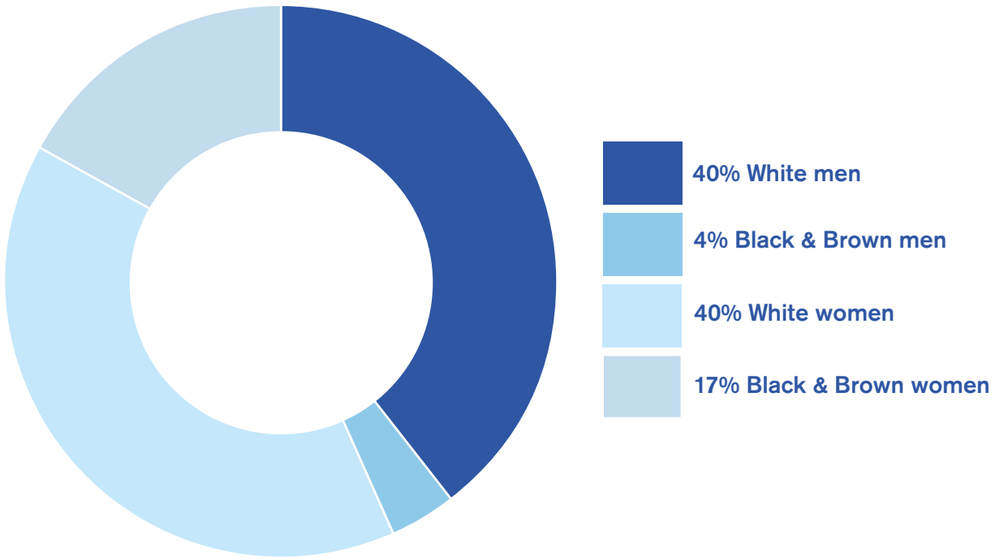


In 2021, 56% of all non-commercial gallery directors in London were women. This is up from 53% in 2020, but still down from 58% in 2018.

Evidence 26.1

Non-commercial Gallery Directors in London

Gender and Ethnicity

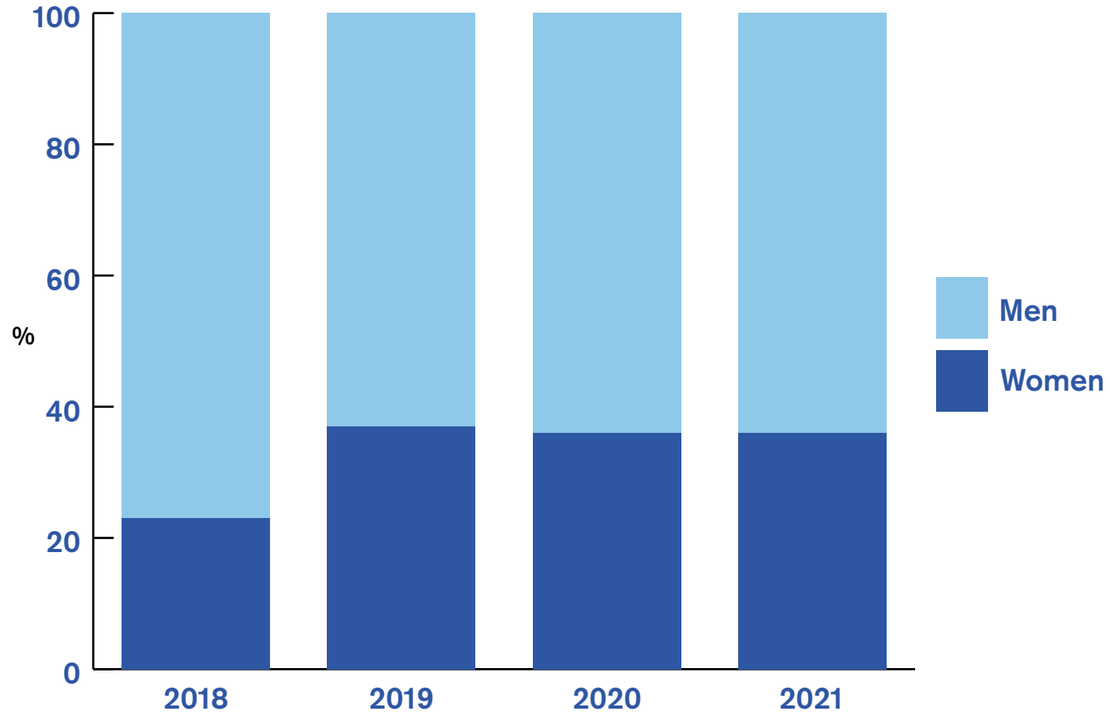


17% of all non-commercial gallery directors in London were Black and Brown women and 4% were Black and Brown men. The total percentage of Black and Brown directors increased from 20% in 2020 to 21% in 2021. However, white men still constitute 40% of directors at this level.

Evidence 27

Non-commercial Gallery Directors in Major Institutions in London

Gender

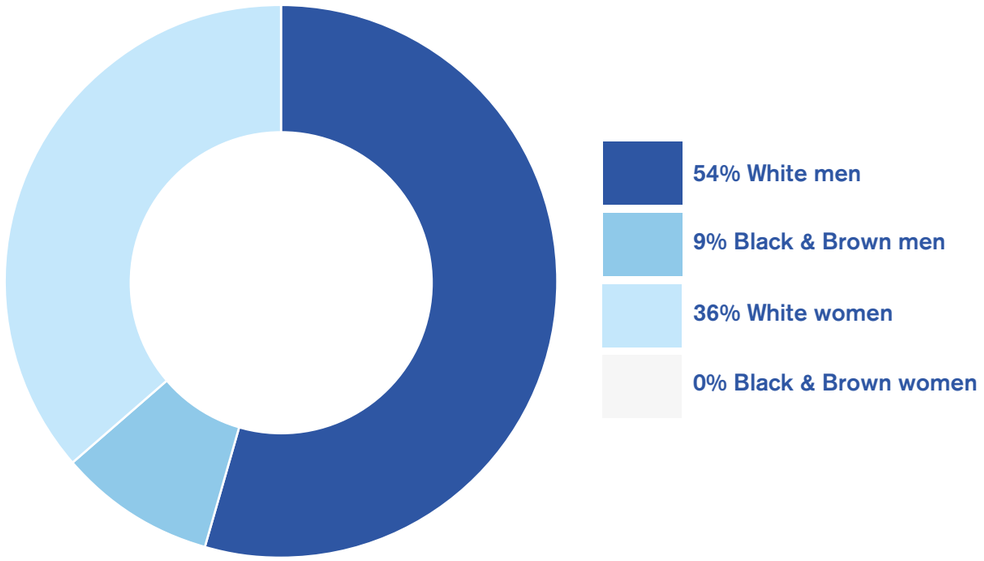


Only 36% of directors at the top 11 major institutions that receive more than £1 million in ACE funding were women. This figure has not changed since 2019, when it increased from just under 25% in 2018.

Evidence 27.1

Non-commercial Gallery Directors in Major Institutions in London

Gender and Ethnicity

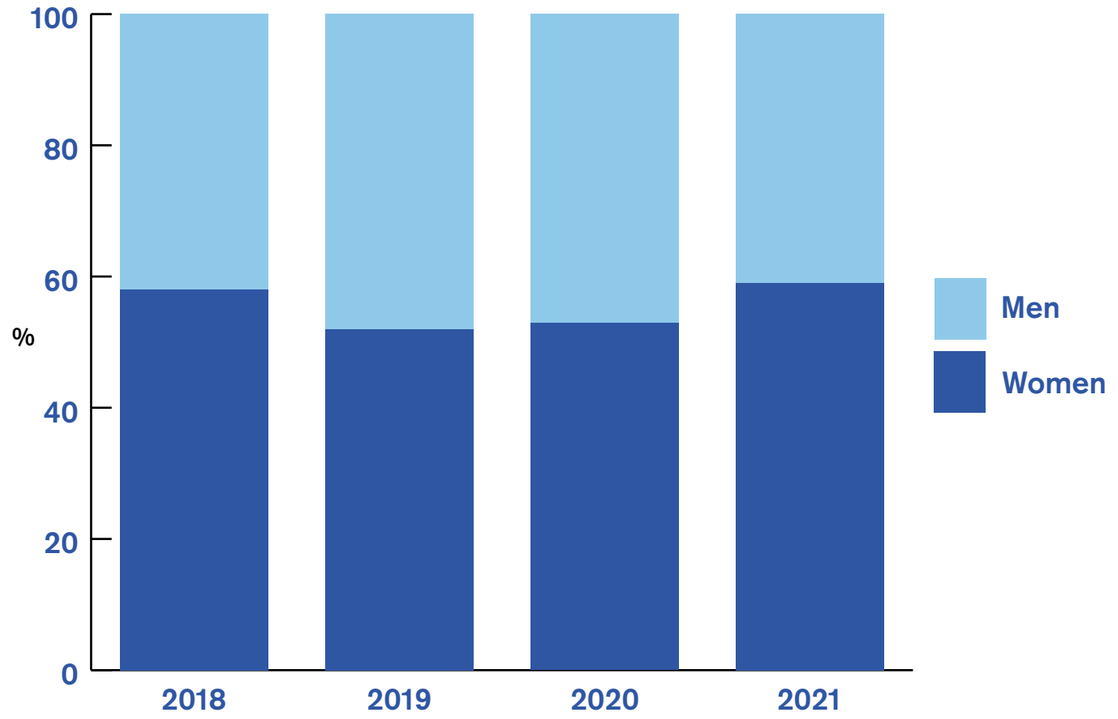


The percentage of Black and Brown directors at major non-commercial galleries in London has increased from 0% in 2020 to 9% in 2021. However, it should be noted that this figure represents just one institution, and in 2021, there were no known Black and Brown women at this level.

Evidence 28

Non-commercial Gallery Directors Outside London

Gender

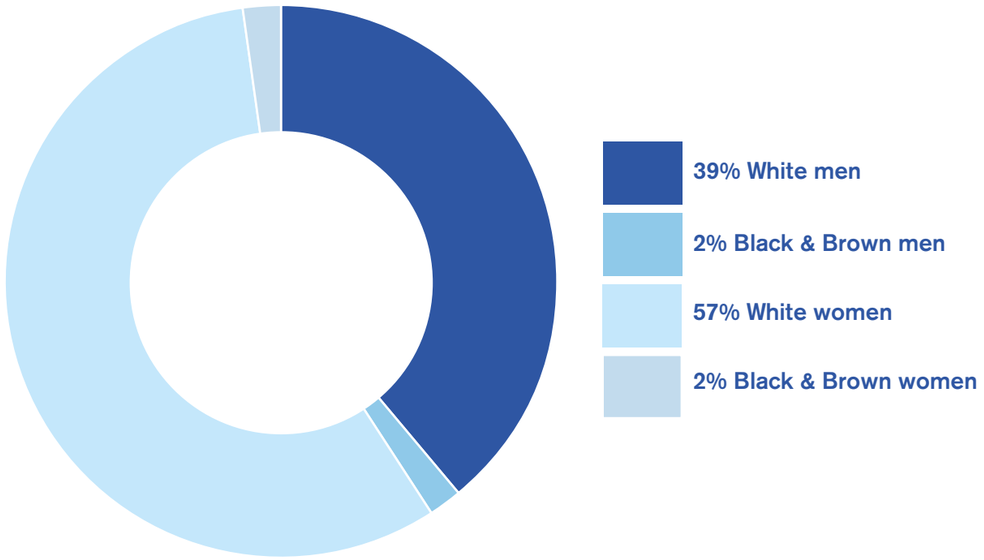


In 2021, we counted 44 directors across 41 galleries in England, Wales, Scotland and Northern Ireland, and found that 59% of directors of non-commercial galleries outside London were women. This is an increase from 2020, when 50% were women, and more in line with 2019 and 2018, when 56% were women.

Evidence 28.1

Non-commercial Gallery Directors Outside London

Gender and Ethnicity

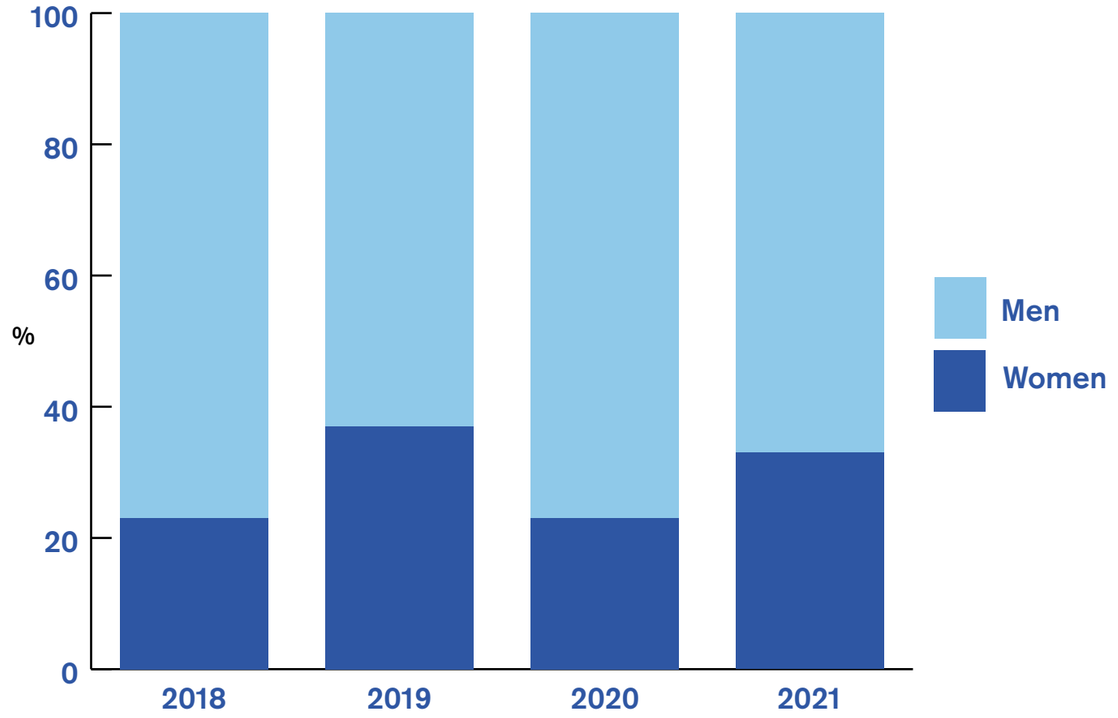


In 2021, only 5% of all non-commercial gallery directors outside of London were Black and Brown, and just over 2% were Black and Brown women. While this does represent some improvement – in 2020 there were no Black and Brown directors of non-commercial galleries outside London – there is still a huge amount of work to be done.

Evidence 29

Non-commercial Gallery Directors in Major Institutions Outside London

Gender

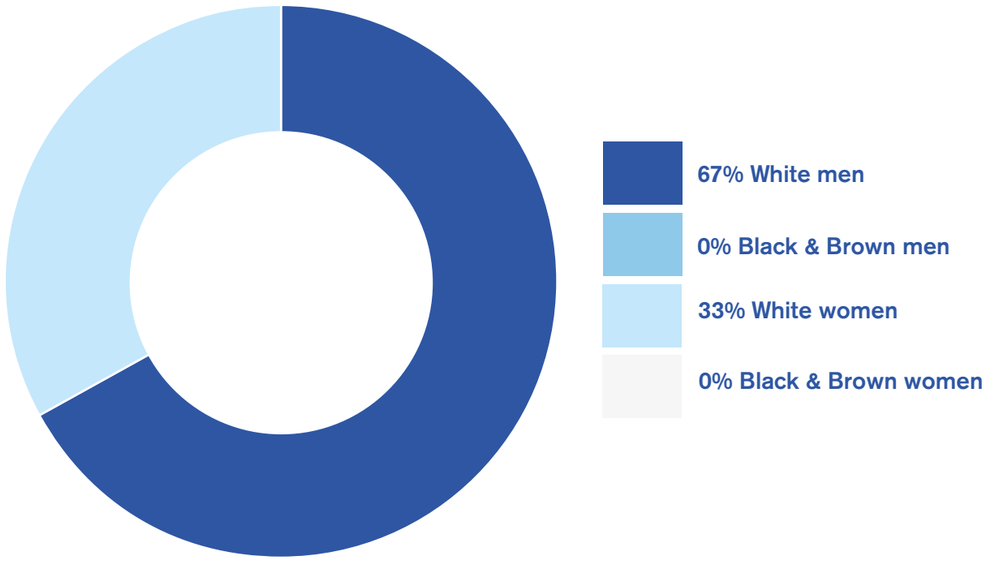


Of the 15 major institutions outside London receiving more than £500,000 in ACE funding, only 33% of the directors were women. While this does represent a 10% increase in the number of women directors from the previous year, it is still a long way from being representative of the population.

Evidence 29.1

Non-commercial Gallery Directors in Major Institutions Outside London

Gender and Ethnicity

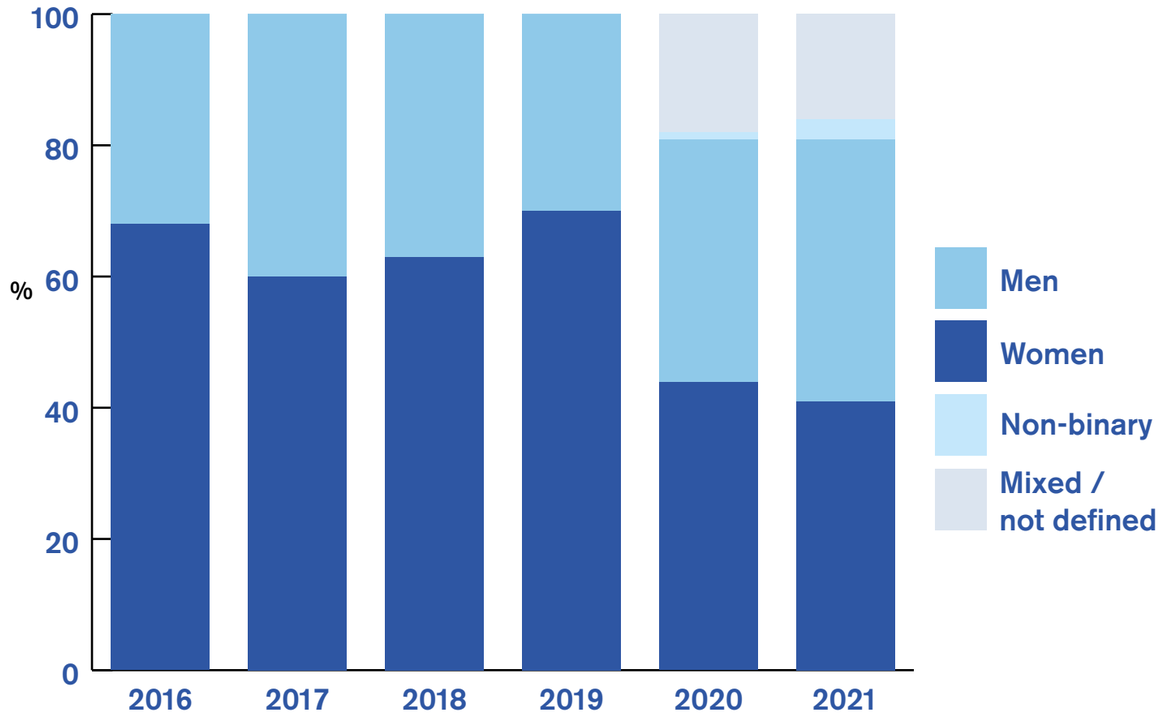


There were no Black and Brown directors at any of the 15 major institutions receiving more than £500,000 in ACE funding outside of London. Unfortunately, the situation is the same as last year.

Evidence 30

The *ArtReview* Power 100

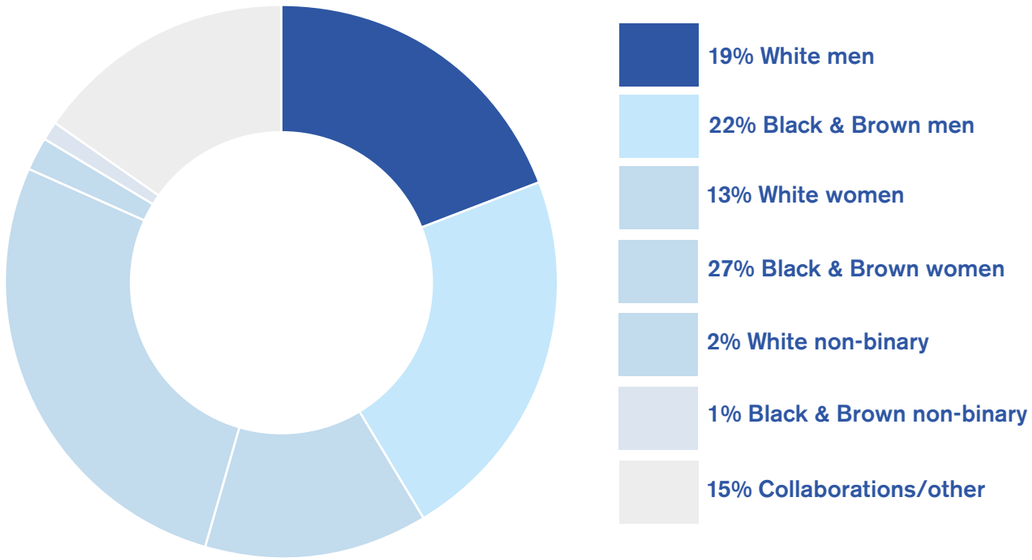
Gender



The 2021 *ArtReview* Power 100 showed increased representation of both women and non-binary people. In 2021, 40% of the Power Top 100 were women, up from 37% in 2020, and 3% were non-binary, up from 1% in 2020.

Representation of Women Artists
in the UK During 2021
Evidences

Evidence 30.1
The *ArtReview* Power 100
Gender and Ethnicity



Overall, Black and Brown people made up 59% of *ArtReview's* Power 100 list, a 13% increase from 2020. Black and Brown women constituted 27% of the entries on the list and were the largest single gender-ethnicity category represented.

This research was undertaken by Dr Charlotte Bonham-Carter (Independent Curator and Associate Lecturer, Central Saint Martins, University of the Arts, London) with assistance from Roshana Rubin Mayhew (Artist, PhD Candidate in the School of Arts & Humanities, Royal College of Art, London and Associate Lecturer, London College of Communication, University of the Arts, London). Further essays were commissioned and gratefully received by Dr Khairani Barokka and Jane Morrow. The report was designed by Gorm Ashurst from Bullet Creative.

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