



STRETCHING THE FLAG

MEASURING AND CELEBRATING THE DIVERSITY OF BRITISH CULTURE

JUNE 2019



Openness = Opportunity

Global Future is a fresh voice in the debate about our country's direction. We make the case for immigration, freedom of movement and building an open and vibrant Britain that looks out to the world and succeeds in it. We believe the dynamism of our economy and creativity of our culture depends on our country remaining open to people, trade and ideas from across the world.

In the emerging political divide between open and closed visions for the future, we reject the narrow nationalism of those who want to close us off or who live in the myths of the past. Instead, we believe that the only way Britain can succeed in the future is as a vibrant and open nation that reaches out to the world.

Global Future's mission is not only to help people appreciate the benefits of openness but also to understand the genuine issues that stand in the way of realising these benefits for everyone. We will explore new ways for people to take more control over what matters most in their lives without cutting themselves off from opportunities to succeed in an interconnected world.

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Foreword by Akram Khan

Britain is my home. I was born here, I have lived my whole life here, and I have pursued my life's passion here as a career. As a dancer, Britain has been my stage.

And what a stage it is. Some of the greatest dance companies in the world are based in this country. Our theatre, our film, our literature, our sport and even our food are world-renowned. It is our culture that makes me most proud to be British. And it is that same culture which has been a welcoming home for my own work. Perhaps only in Britain could a British dancer of Bangladeshi origin pursue a dance career blending the Indian kathak style with contemporary forms. Only in Britain would the artists shortlisted for the major national art prize in the last two years be of German, Fijian, Israeli, Zanzibari, Palestinian, Jamaican and Bengali heritage. Only Britain could play host to the Notting Hill Carnival.

Diversity is what makes Britain's culture great. But recently it has felt as though we have lost sight of this self-evident truth. Brexit, polarisation and the poisonous debate about immigration threaten to turn our diversity into division. That would be a historic disaster for the country.

And yet when it comes to our culture, we are not divided at all. We are united in our admiration for the acting of Idris Elba, the athleticism of Jess Ennis-Hill, and the artistry of Anish Kapoor. This report serves to remind us of that essential fact, at a time when our politics seems geared towards making us forget it.

We can – and should – always do more. There are still serious barriers to entry for people of a minority ethnic background into our major cultural industries. In some cases, exclusivity in the arts is increasing rather than decreasing. Our culture should be ours collectively, not reserved for a few – and we have to work tirelessly to make sure that is the case.

But let's never lose sight of what makes Britain so special. Our differences fuel our creativity. Our exposure to all the cultures of the world does nothing but improve our own. And as long as we keep that in mind, I feel sure we can get beyond this troubling period in our history. We should never forget to celebrate our culture in all its glorious diversity. That is what this report does, and I am happy to commend it.

In Brief

Britain's diversity is our strength. Immigration isn't just good for our economy - it has immeasurably enriched our culture, widening and deepening our national story and our sense of who we are. Polling shows the public agree, yet those benefits are rarely discussed. Our analysis brings it to life - and shows that nearly 40% of British cultural icons come from migrant and minority backgrounds.

Danny Boyle's London 2012 opening ceremony put the best of our diverse country on display - in all its complex and multicoloured glory, and for all the world to see. But in the years since, that story has faded from national debate. Instead, analysis of diversity in popular culture typically focuses on the problems: barriers to entry, and unrepresentative performers, patrons and support staff.

That's understandable - eliminating discrimination is a moral imperative. But we shouldn't forget the more positive story: in spite of those barriers, Britain's migrant communities have shaped our national culture to a remarkable degree. That's the story this report seeks to tell.

Our analysis shows:

- Almost 40% of our most celebrated cultural leaders are from multicultural backgrounds - well above the general population
- Our culture is getting more diverse every year: since 2014, migrant and minority representation at the top of the arts has shot up from under a third to almost 40%
- In most branches of our cultural industries, those from migrant families or ethnic minority backgrounds are over-achieving at the very top
- Art, dance, fashion and music are our most diverse cultural industries - while TV is a notable outlier

This impact is widely recognised by the public. Our polling shows:

- More than seven in ten of us believe our diversity has had a positive impact on our food (77%), music (72%) and sport (78%) - while less than one in 20 think diversity has had a negative impact
- 69% of the public agree that diversity has improved our culture, against 15% who disagree
- Young people are most likely to celebrate diversity in our culture - 18-45 year olds are less than half as likely to feel diversity has had a negative impact on British culture than those aged 55 and over

This report seeks to show how our diverse cultural icons have - to paraphrase the British actor Riz Ahmed - "*stretched the flag*". Their success has redefined and reshaped British culture. Our report demonstrates that fact, and celebrates it.

Introduction

The 2012 London Olympics opening ceremony feels like a long time ago. Danny Boyle's masterpiece put the best of our diverse country on display, in all its complex and multicoloured glory, and for all the world to see. The message was simple: our diversity is our greatest strength – it represents who we are, and who we have become. Never before had the cultural mash-up that is modern Britain been celebrated to such great effect. Never before had Britain seemed so self-confident.

In retrospect, that ceremony seems like a high water mark for the embrace of multicultural Britain. The 2014 Scottish independence referendum and 2015 general election opened up new divides in our family of nations. Then, in 2016 we split into two opposed and seemingly hostile camps over the question of our EU membership. And ever since, our politics has been dominated by a narrow, cramped vision of what it means to be British. In 2012, Britain could be summed up by Dizzee Rascal bounding on-stage and telling almost a billion people: "*I just think I'm free.*" But today, that positive, open attitude feels in retreat as our politics turns inward. Withdrawing Britain from the world is no longer a fringe pursuit, and with the proposed end to free movement, we are in danger of ushering in a new and infinitely more hostile era. Britain's diversity seems to have become a point for contention rather than celebration.

But have we really changed? Since that extraordinary moment in 2012, have we as a nation unexpectedly developed a habit of introspection and intolerance? And what about our culture? Have our food, our music, our sport and our arts suddenly become less diverse?

Culturally, Britain remains a superpower. Our creative industries are the envy of the world, we retain a global reputation for excellence across the arts, and our Premier League is the most watched competition on

the planet. None of this is a coincidence. Two waves of immigration – from Europe and from former Commonwealth countries – have made the UK one of the most culturally exciting places in the world.

In fact attitudes to diversity have improved in recent years. Instinctively, as a nation we sense that immigration has enriched our culture. According to the British Social Attitudes survey, in 2017 almost twice as many (44%) now say that migrants enrich Britain's culture as feel that they undermine it (23%).¹ And that is reflected in the strategic approach to diversity adopted by Britain's cultural industries. The Arts Council's 'Creative Case for Diversity'² explicitly promotes diversity not just as a question of representation and access but also as a vehicle for artistic excellence. This is recognition of the fact that when it comes to cultural output, diversity can only ever be a good thing.

Yet despite these trends, the positive story of our cultural diversity is rarely told. Inquiries into diversity in the UK arts, creative and cultural industries almost always end up being about how more must be done to increase accessibility for different marginalised groups. And that is an important, ongoing mission and a moral imperative. But we believe an equally important and much more positive story is not being told enough. It is the story told by Danny Boyle in 2012, but which is just as true and yet less prominent in our debate today. That story is: our arts and culture are unusually and brilliantly diverse because Britain is unusually and brilliantly diverse, and it is that diversity which is our strongest suit. In short, our diversity makes us great.

This report sets out to reconnect with that moment in 2012, and celebrate how that diversity has changed Britain and British culture for the better. To do that, we have sought to find out, for the first time, how much of

1 http://www.bsa.natcen.ac.uk/media/39250/bsa35_europe.pdf

2 <https://www.artscouncil.org.uk/how-we-make-impact/creative-case-diversity>

Britain's best cultural output is produced by those from minority ethnic or migrant backgrounds.

Our method for measuring cultural output is to take the awards which sit at the pinnacle of all the major branches of our culture – the Baftas, the Brits, Sports Personality of the Year and so on – and to quantify the number of award-winners who are from ethnic minorities, and who are migrants or children of migrants (for brevity referred to as those from culturally diverse backgrounds throughout this report). Of course, on the whole these awards will almost certainly retain a bias in favour of established faces and therefore against diverse winners. The 2016 Brits for example came under heavy criticism for the surprising homogeneity of its nominees in an extremely diverse industry.

Nevertheless our results are unambiguous. We have found:

- Almost 40% of our most celebrated cultural leaders are from multicultural backgrounds – well above the general population
- Our cultural icons are becoming more diverse: since 2014, migrant and minority representation at the top of the arts has shot up from under a third to almost 40%
- In most branches of our cultural industries, those from migrant families or ethnic minority backgrounds are over-achieving at the very top
- Art, dance, fashion and music are our most diverse cultural industries – while TV is a notable outlier

We also set out to show why diversity in our cultural and creative industries is so important for the quality of our cultural output. When different influences collide and fuse, that's when cultural magic happens. And it happens time and again across British food, music,

fashion, dance, literature, art, film and TV. The chapters below explore this diversity effect in each of the cultural sectors we have chosen.

We consider the transformational impact on Britain cuisine, now the most diverse in the world; how Britain's multicultural musicians are as popular and influential as any in the world; where trailblazers like Steve McQueen and Edward Enninfu have reset expectations for what is possible; and we look at how sporting heroes like Jess Ennis-Hill have helped bring our national story up to date.

This impact is widely recognised by the public. Exclusive polling for Global Future³ finds:

- More than seven in ten of us believe our diversity has had a positive impact on our food (77%), music (72%) and sport (78%) – while less than one in 20 think diversity has had a negative impact
- 69% of the public agree that diversity has improved our culture, against 15% who disagree
- Young people are most likely to celebrate diversity in our culture – 18-45 year olds are almost two and a half times less likely to feel diversity has had a negative impact on British culture than those aged 55 and over

This is not a story limited to metropolitan London. Belief that diversity has had a positive impact on British culture is widespread across regions, across age groups and across the Brexit referendum divide. Attitudes in London stand out only very slightly from those in Scotland and Northern Ireland, and nowhere in the country do less than 60% of people believe that diversity has been beneficial to British culture. Similarly, while there are differences along lines of age, ethnicity and political alignment, in no demographic does the figure dip below 50%.

³ Populus interviewed 2,075 UK adults online on August 22nd & 23rd 2018. Data weighted to be representative of the whole UK population.

FIGURE 1. RESPONDENTS WHO AGREE DIVERSITY HAS HAD A POSITIVE IMPACT ON BRITISH CULTURE, BY AGE

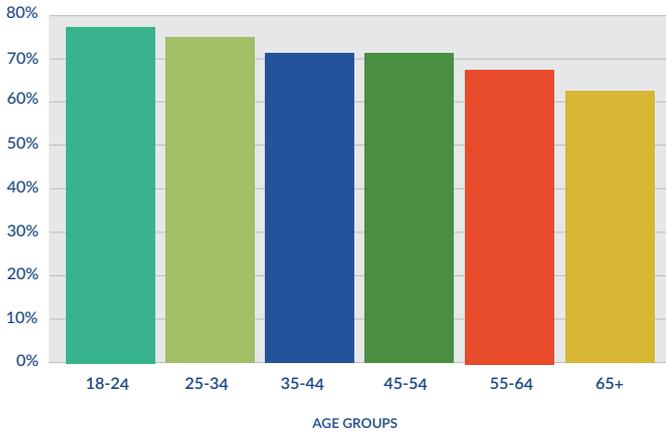
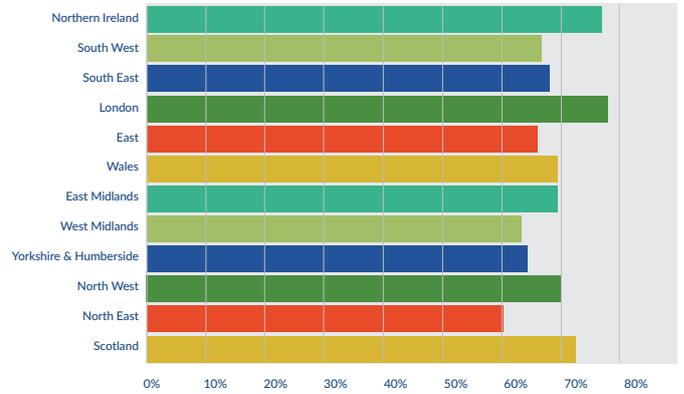


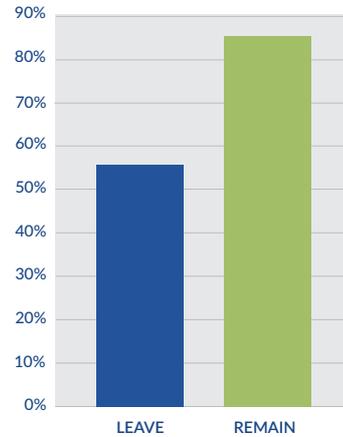
FIGURE 2. RESPONDENTS WHO AGREE DIVERSITY HAS HAD A POSITIVE IMPACT ON BRITISH CULTURE, BY REGION



The story we uncover is not completely one-sided. British TV has a lot of work to do on diversity, for instance. This isn't new. As we note below, some of Britain's best actors have been forced to leave the UK to look for work thanks to a general perception that there simply are not enough good parts for performers from diverse backgrounds in an industry dominated by historical costume drama. Similarly, the top end of much of Britain's culture – from fine dining to opera and theatre – remains relatively inaccessible to diverse audiences and consumers.

But overall the message of our analysis is clear. We are right to be proud of our creative and cultural industries. They represent everything that is good about Britain – and that should be celebrated.

FIGURE 3. RESPONDENTS WHO AGREE DIVERSITY HAS HAD A POSITIVE IMPACT ON BRITISH CULTURE, BY EU REFERENDUM VOTE



Part One The diversity debate today

Diversity's importance to arts and culture in the UK has been consistently emphasised, by government and the sector, over recent decades. It's widely agreed that promoting immigrant and minority artists, and tapping into the increasingly diverse population of the country as a whole, can only increase the richness and success of Britain's cultural life.

The value that diverse voices and backgrounds bring to British culture is recognised by the public – according to our polling, more than two-thirds of the population, and over three-quarters of those under 45, think diversity has had a positive impact on culture in the UK. And arts organisations and funders are taking active steps to promote diversity, so that migrant and minority contributions can continue to enhance life in the UK even more than they do today.

It's no surprise that arts and cultural organisations have been paying increasing attention to diversity – in their workforce and audience as well as their creative output. Greater diversity can help the arts reach new audiences and tell more relevant and compelling stories – and on a deeper level, Britain simply is increasingly diverse. This is not disputed in the cultural sector, and it reflects detailed research from the business world finding similar benefits. A 2013 paper from the Department for Business, Innovation and Skills examined the '*business case*' for equality and diversity.⁴ Equal treatment of minority employees and higher diversity help organisations attract and retain staff, broaden their target audiences, and find more creative approaches and novel solutions to their day-to-day challenges. These benefits are at least as applicable in the cultural sector as among businesses – arguably more so.

And they're especially important for the country because the arts are one of the UK's most important global assets. Research from the British Council has found that cultural attractions and the arts, respectively, rank first and third among factors that make Britain attractive to people living overseas.⁵ The same research found that interacting with British arts increased people's level of trust in the UK, making them more likely to be interested in trading with, investing in or moving to the country.

Figures published by the Department for Digital, Culture, Media and Sport show that in 2017 the cultural and creative industries made up 5.5% of the British economy, with a gross value added of over £100 billion each year.⁶ That figure encompasses creative industries that go beyond 'the arts' narrowly defined, but which all draw on the vibrancy of artistic and cultural life in the UK.

It's undeniable, given these facts, that diversity in the arts is not just nice to have, or even a matter of fairness – it's a central part of Britain's presence on the global stage.

But there's another, less positive story which – understandably – has attracted more attention from artists and campaigners: the continuing barriers to migrant and minority participation in arts and culture, at all levels.

The broad picture that emerges from recent data is one of continuing under-representation of the minority population in the arts. Arts Council England publishes an annual report with statistics on diversity in the organisations it funds. These reports have consistently shown arts organisations employing disproportionately few minority staff, compared to the overall BME share of the workforce of around 16%.

4 https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/49638/the_business_case_for_equality_and_diversity.pdf

5 <https://www.britishcouncil.org/sites/default/files/as-others-see-us-report-v3.pdf>

6 <https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2017-gva>

The 2017-18 report found the following figures for ACE's National Portfolio Organisations, with figures for the Major Partner Museums in brackets:

- Overall workforce: 12% (5%) of the workforce were BME, up slightly from 11% (4%) two years earlier
- Leadership: 15% (3%) of board members, 9% of Chief Executives, 12% of Artistic Directors and 10% of Chairs were from BME backgrounds
- Grants: 11% of Grants for the Arts awards were made to BME applicants

Also of note is the variation in diversity at different levels. Permanent staff are less likely to be from minority backgrounds than those on contracts, and the BME proportion of the workforce is substantially lower for managers than overall (See Table 1 & Figure 4).

A three-part survey conducted for Arts Professional in 2016 gives further insight into the sector's approach to diversity. It found that *"diversity in relation to audiences and artistic work are top strategic priorities for most arts organisations"*, with workforce diversity somewhat less prioritised but still valued.⁷ Respondents to the survey also identified the mutual support and connection between these three areas of diversity.

There is evidence in the survey, however, that the arts sector has not reached a common understanding of the main barriers to greater diversity and equality. On the issue of workforce diversity, there was a sense among many respondents that progress is slow primarily because potential minority candidates don't put themselves forward. There was a significant gap between senior and junior staff, with junior staff more than three times as likely to think that management are a barrier to increasing diversity. And BME respondents were more likely to support stronger steps, such as quotas or 'naming and shaming', to force organisations to improve.

The AP survey also revealed frustration about the approach arts organisations have taken to producing diverse artistic output.⁸ With some variation between disciplines – and a considerably lower level of positivity among those working in museums – respondents said their organisations did see the diversity of the art they commission and produce as important.

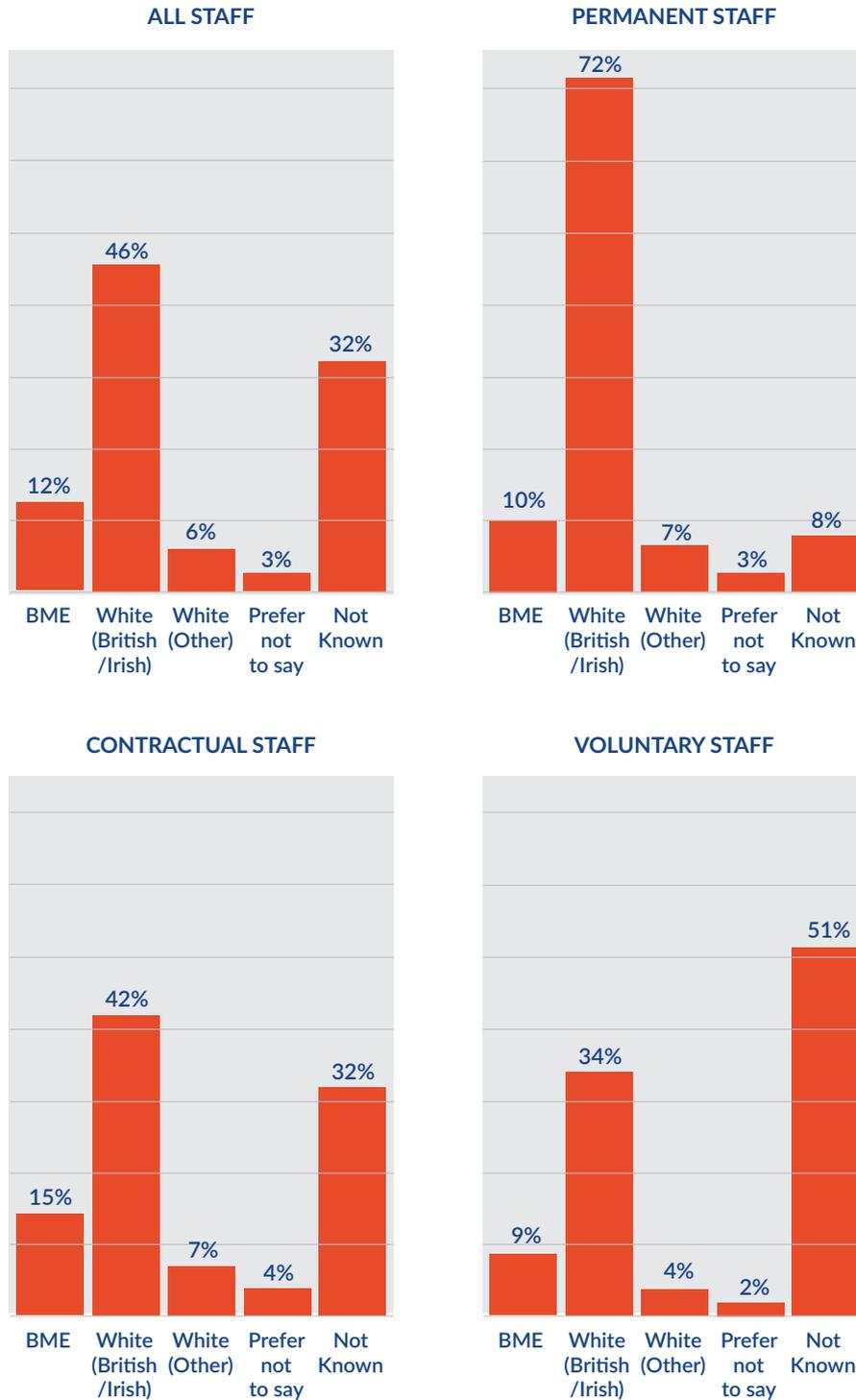
TABLE 1. DIVERSITY IN ARTS COUNCIL ENGLAND'S NATIONAL PORTFOLIO ORGANISATIONS & MAJOR PARTNER MUSEUMS

Ethnicity	% 15/16	% 16/17	% 17/18	% change 16/17-17/18	% change 15/16-17/18
White (British/Irish)	48%	47%	46%	1%	0%
White (Other)	4%	6%	6%	13%	49%
BME	10%	10%	12%	16%	21%
Prefer not to say	-	5%	3%	-37%	-
Not known	37%	32%	34%	11%	-5%

7 <https://www.artsprofessional.co.uk/pulse/survey-report/pulse-report-part-1-diversity-arts-workforce-what-needs-change>

8 <https://www.artsprofessional.co.uk/pulse/survey-report/pulse-report-part-2-diversity-artistic-work-what-needs-change>

FIGURE 4. DIVERSITY IN NPO & MPM WORKFORCE, BY EMPLOYMENT TYPE



However, comments in the survey suggested unease at the way some organisations ‘tack on’ diverse work to their existing portfolio through festivals and special events, rather than making it a consistent or integrated part of their

programming. This was viewed, variously, as amounting to tokenism which fails to properly value or promote diverse art, or even as perpetuating marginalisation and segregation of minority artists.

There was also substantial difference between disciplines in respondents' understanding of the barriers to great diversity. For example, while respondents overall clearly disagreed that a lack of quality work by minority artists hinders diversity efforts, those in the visual arts disagreed more strongly, while those working in theatre and music were roughly evenly split on the question. Support for quotas on artistic output, as well as being much higher among BME respondents, also varied across the art forms – support was highest among workers in theatre and the visual arts, while those in music and dance opposed them.

These patterns of variation and concerns about how diversity is promoted reflect a long-running debate in the British arts. Naseem Khan's 1976 report, *The Arts Britain Ignores*, highlighted the range of artistic work by black and Asian artists which was neglected by mainstream cultural institutions.⁹ In 1984, the Arts Council's ten-year strategy called for a strategy to promote more diverse art, alongside more equitable funding for the arts outside London.¹⁰

Even as it has become more widely agreed that greater diversity in the arts is valuable, participants in the debate have not agreed on what form that diversity should take or how it should be promoted. Critics have argued that arts institutions' pursuit of diversity has been based on 'othering' or exoticising the work of minority artists, and that young artists have been pushed towards work that

is easily recognisable to funders as drawing on their ethnic background.¹¹

An important development in this debate has been the movement towards what Arts Council England calls the "*creative case for diversity*".¹² The core of this approach is viewing diversity in the arts not (or not only) as something that is ethically required or socially beneficial, but as crucial to the excellence of Britain's artistic output. A 2014 speech by Peter Bazalgette, then chair of Arts Council England, announced and summarised the organisation's new strategy:

*"The Creative Case requires that diversity is not seen as an obligation but an opportunity – a long-term asset that will enhance talent, resilience and income."*¹³

The Creative Case has since become an important part of ACE's funding decisions and monitoring of its national portfolio.

These changes have seen some parallels in more popular parts of Britain's creative industries. As in the United States, increasing attention is being paid to the diversity of major industry awards. Perhaps the highest-profile campaign was the #BritsSoWhite backlash, sparked in 2016 when every nominee outside the international category at Britain's biggest popular music awards was white.¹⁴ But artists, performers, commentators and the public have also raised concerns about the lack of diversity in other

9 <https://eric.ed.gov/?id=ED182361>

10 <https://www.worldcat.org/title/glory-of-the-garden-the-development-of-the-arts-in-england-a-strategy-for-a-decade/oclc/11660065>

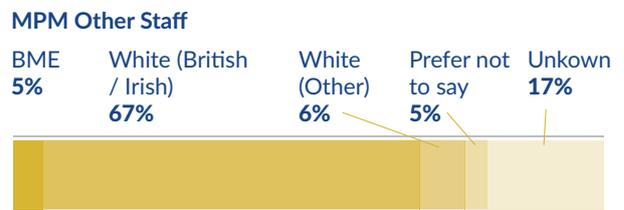
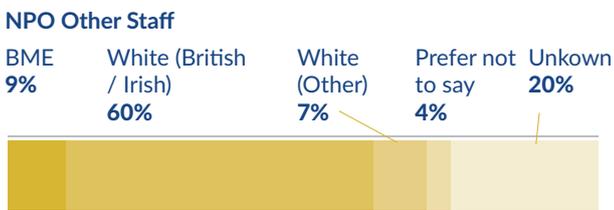
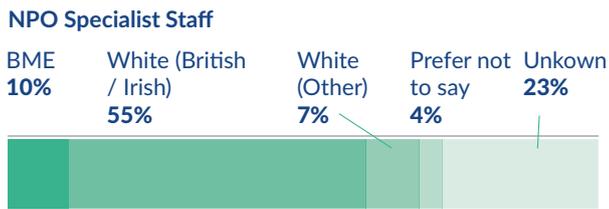
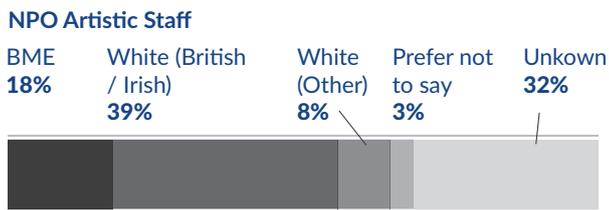
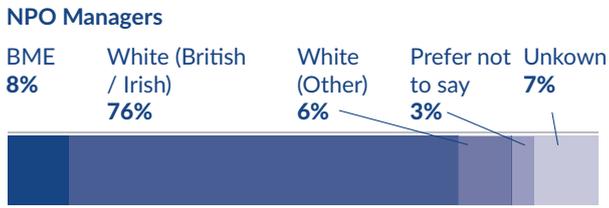
11 See http://thirdtext.creativecase.org.uk/?location_id=460, http://thirdtext.creativecase.org.uk/?location_id=461 and other articles in the same collection for examples of the critical outlook.

12 <https://www.artscouncil.org.uk/how-we-make-impact/creative-case-diversity>

13 https://www.artscouncil.org.uk/sites/default/files/download-file/Sir_Peter_Bazalgette_Creative_Case_speech_8_Dec_2014.pdf

14 <https://www.independent.co.uk/arts-entertainment/music/brits-2016-stormzy-criticises-awards-for-lack-of-diversity-among-nominees-in-new-song-one-take-a6832496.html>

FIGURE 5. DIVERSITY IN NPO & MPM WORKFORCE, BY JOB LEVEL



top awards, including for literature and theatre.^{15,16,17}

Increased awareness and campaigning has led to change in the way awards and nominations are handed out. After the heavy criticism of 2016, the Brits took major steps to increase the diversity of its voting body, to significant effect.^{18, 19} In the film and television industry, the British Academy of Film and Television Arts (Bafta) has introduced changes to its annual awards including new diversity eligibility criteria for some categories and steps to expand its voting membership.²⁰

The picture of diversity in the arts painted by these statistics, debates and reforms is undeniably complex. It shows the difficulty of coming up with any simple overview of the state of diversity in the British cultural sector. We do not pretend that our analysis in this report can capture all the nuance of a rapidly changing issue.

But we do think that, alongside highlighting under-representation and taking overdue steps to respond to it, it's important to tell the positive story of how diversity not just can or should, but already does make a huge contribution to the quality and vibrancy of arts in the UK. Remembering that story helps boost the creative case for diversity and reach people who might otherwise feel excluded.

At Global Future, we also hope that it can be a lynchpin of the broader argument for an open and diverse UK. As Arts Council England has put it:

“If we get this right, the arts won’t have to make the case for diversity – the arts will be the case.”

15 <https://www.independent.co.uk/arts-entertainment/theatre-dance/features/sheila-atim-interview-new-play-time-is-love-finborough-music-olivier-a8709891.html>

16 <https://frieze.com/article/whats-wrong-man-booker-prize>

17 <https://www.theguardian.com/books/booksblog/2017/oct/20/why-the-ts-eliot-prize-shortlist-hails-a-return-to-the-status-quo>

18 <https://www.theguardian.com/music/2016/nov/07/brit-awards-announce-voting-shakeup-after-britssowwhite-outrage?>

19 <https://inews.co.uk/news/brit-awards-2018-diversity-overhaul-shames-grammys-brits-become-cool/>

20 <https://www.theguardian.com/film/2016/dec/14/bafta-changes-rules-to-increase-diversity-in-awards-and-membership>

Part Two Our Analysis

Across all disciplines, we have focused on award winners and nominees who are from diverse backgrounds. Most reporting in this area focuses on ethnicity alone. While there are both substantive and methodological reasons for this, we believe there is value in taking a broader view.

The experiences of white immigrants in the UK are very different to those of BME people, whether migrants or not. For many policy purposes it is sensible and important to analyse these groups separately. But British culture would be scarcely imaginable without the contributions of migrants from America like TS Eliot, Jewish refugees like Lucian Freud and arrivals from Europe like chef Antonio Carluccio. Immigrants from all over the world enormously enhance culture and the arts in the UK. Just like the contributions of ethnic minorities, these are testament to the way Britain is enriched by being a welcoming, open and diverse society.

For the purpose of our analysis, we identified awards and prizes at the peak of each cultural discipline and then created a list of winners or nominees across the most relevant categories. A full list of the awards we selected, and the methodology for how we produced our lists and classified individuals on them, is in the Appendix.

Since we are looking at a wider group, the appropriate benchmark for comparison is different to the standard one used in analysis of ethnic diversity. It is difficult to specify with precision because second-generation migrants are rarely identified in surveys.

According to 2016 figures, the BME population of the UK is just under 14% of the total and the non-UK born share is just over 14%.^{21,22} There is significant overlap between these groups which is typically only measured in the Census. In 2011, people who were BME, born outside the UK or both made up 20.2% of the population of England and Wales.²³ Neither the BME nor the non-UK-born shares have changed substantially since 2011, so this figure is likely still a good estimate.

The only high-quality estimate of the number of people born in the UK to migrant parents comes from Understanding Society, also known as the UK Household Longitudinal Survey.²⁴ Data from this survey indicates that in 2010, 8.3% of the population were UK-born children of migrants. Around a third of this group is also part of the BME population. The total population share of migrants, non-white minorities and children of migrants according to the UKHLS is 20.9%.

It's not possible to draw a single benchmark figure from this analysis, because the UKHLS data suggests a significantly lower BME population than the Census found. Figures we have derived from the two sources are compared in the table below.

21 Ethnicity statistics are from an ONS research report and are not official statistics. However the research is primarily concerned with improving the accuracy of small-area estimates; the nationwide figures are not subject to the same uncertainty. The research report can be found at <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/methodologies/researchreportonpopulationestimatesbycharacteristics>.

22 ONS, 'Population of the UK by country of birth and nationality, accessible at <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/internationalmigration/datasets/populationoftheunitedkingdombycountryofbirthandnationality>

23 England & Wales Census 2011, accessed via Nomis at <https://www.nomisweb.co.uk/>

24 See the Understanding Society website at <https://www.understandingsociety.ac.uk/>

TABLE 2. PROPORTION OF UK POPULATION FROM CULTURALLY DIVERSE BACKGROUNDS

Group	Analysis of 2011 Census	Analysis of 2010 UKHLS
BME	14%	9.2%
Foreign-born	13.4%	12.2%
UK-born to migrant parents	-	8.3%
BME or foreign-born	20.2%	15.2%
BME, migrant or child of migrants	-	20.9%

Overall, the data are quite clear that the total population with either an ethnic minority or recent immigrant background is under 30%.

By any of these benchmarks, our analysis finds that diverse groups punch above their weight in Britain's most celebrated arts and culture. In seven of the ten surveyed disciplines, the BME/immigrant share of award-winners and nominees was clearly above the

UK-wide share. In all but one, television, the proportion who were from culturally diverse backgrounds was 25% or higher – in some cases, several times higher.

Overall, taking an average of the figures across each discipline, 38% of award-winners came from culturally diverse backgrounds and 31% were BME or immigrants themselves.

TABLE 3. PROPORTION OF UK AWARD-WINNERS FROM CULTURALLY DIVERSE BACKGROUNDS

	Migrant	Children of migrants	BME	BME or migrant	BME, migrant or child of migrants
Dance	46.8%	6.4%	23.4%	55.3%	55.3%
Books	14.3%	10.5%	11.4%	19.0%	26.7%
Theatre	17.7%	12.9%	17.7%	29.0%	37.1%
Sports	6.7%	16.7%	30.0%	30.0%	36.7%
Music	0.0%	36.0%	26.0%	26.0%	40.0%
TV	2.5%	15.0%	15.0%	17.5%	17.5%
Film	0.0%	29.3%	9.8%	9.8%	29.3%
Fashion	38.9%	8.3%	12.0%	47.2%	49.1%
Art	41.2%	17.6%	29.4%	58.8%	64.7%
Food	14.0%	10.0%	4.0%	18.0%	26.0%
OVERALL AVERAGE	18.2%	16.3%	17.9%	31.1%	38.2%

And even though our analysis is limited to the last five years, there is a clear picture of improvement over time. Looking at award-winners and nominees across all our cultural disciplines since 2014, the BME share has risen sharply from less than 8% to almost a fifth, while the migrant and minority share is now over 41%.

The trend is one of steady diversification – with an outlying spike in diversity in 2017, when every discipline but one saw a sharp uptick in migrant and minority representation. That, of course, was the year after the #BritsSoWhite backlash put a spotlight on the failure to recognise diverse talent in the music industry. From 2016 to 2017, the share of migrant and minority nominees in our music category shot from 10% – a single individual – to 70%. That effect spread across other cultural spheres, through campaigning in those disciplines and a growing recognition of the huge public appetite for and appreciation of diversity in the arts.

We have therefore set out short overviews of the diversity picture in each of the cultural areas we have studied – how diverse they are, where more work needs to be done and how diversity has had an effect on their output. This also gives us the chance to explore some of the debates which sit behind our analysis – the extent to which award-winners reflect the wider industry, and the question of whether certain cultural industries (TV in particular) have a diversity problem. And finally but most importantly, it allows us to celebrate what truly makes Britain's culture unique – the extraordinary range of influences brought by successive waves of migration into the country.

TABLE 4. AWARD-WINNERS' CULTURAL DIVERSITY OVER TIME

	BME	Migrant or child of migrants
2014	7.7%	31.9%
2015	9.7%	32.0%
2016	13.8%	33.0%
2017	32.3%	47.5%
2018	19.1%	41.5%

Our analysis suggests that British culture overperforms on diversity. But this is not just a numbers exercise. As Peter Bazalgette argues, there is a 'creative case' for diversity that goes beyond mere representation. Our culture is made better and stronger through its diversity – when different artistic or gastronomic traditions collide to create something new, or when we draw on all the available talents to support world-class sporting endeavours, for instance.

Literature

TABLE 5. PRIZE-WINNERS AND NOMINEES IN LITERATURE, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
105	15	11	12	20	28
	14.3%	10.5%	11.4%	19%	26.7%

British literature has always thrived through its openness to the world. As early as the 18th century, black writers like Ignatius Sancho and Olaudah Equiano – born into slavery abroad – spent large portions of their life in England, where their writings became popular and influential in the abolitionist movement.^{25, 26}

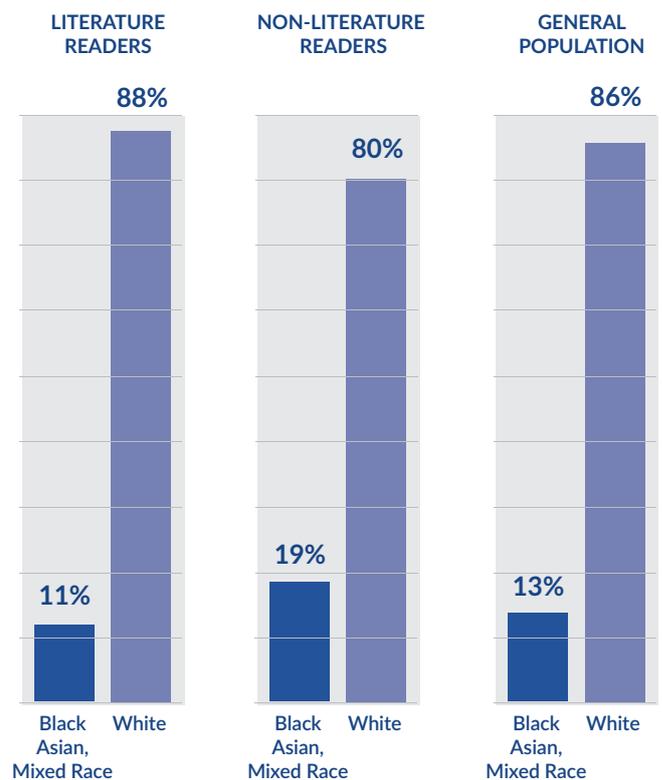
They are some of the earliest figures in a long tradition of diversity. Our analysis shows that tradition continues, with a quarter of nominees for major literary awards coming from migrant or minority backgrounds in recent years.

But it's easy to forget just how long migration and diversity have been central to British literature. Several of the UK's most famous war poets, such as Isaac Rosenberg and Siegfried Sassoon, were born into Jewish immigrant families. TS Eliot, so closely identified with British poetry that one of the country's most prestigious prizes bears his name, came to London from America as an adult. And British writing in the 20th and 21st centuries has reflected the increasingly multicultural character of the UK, with growing numbers of writers from Commonwealth countries in the Caribbean and South Asia.

That isn't always reflected in the way the British public engages with literature. There's often a sense that literature is a domain for privileged readers studying centuries-old books. An Ipsos Mori survey for the Royal Society of Literature in 2017 asked people to name

someone they considered a 'writer of literature'. Half the authors named were historic figures, no longer alive, and fully 93% were white. Only two minority writers (Zadie Smith and Haruki Murakami) were named by more than one respondent.²⁷ Given that perception, it's no surprise that people who read literature are also disproportionately white.

FIGURE 6. ETHNICITY OF READERS



Source: Royal Society of Literature

25 <https://books.google.co.uk/books?id=dJfpAAAAMAAJ>

26 <https://www.bl.uk/restoration-18th-century-literature/articles/african-writers-and-black-thought-in-18th-century-britain>

27 https://rsliterature.org/wp-content/uploads/2017/02/RSL-Literature-in-Britain-Today_01.03.17.pdf

There are several barriers that have historically made success difficult to attain for BME writers, contributing to this exclusionary image. A lack of diversity among agents and editors – driven by both bias and hiring practices like unpaid internships – has made it harder for non-white writers to get their work published, according to a 2015 report for Spread The Word.²⁸ Those who are published often report feeling culturally pigeonholed, and BME authors are much more likely to have literary fiction published than more financially reliable mainstream fiction.

The spotlight on these problems is growing brighter, and publishers are increasingly finding positive ways to respond. Criticism of the absence of minority writers on the 2016 World Book Night list was welcomed by its organisers.^{29,30} Discussion of diversity in poetry has moved from academic critique³¹ to mainstream attention.³² Spread The Word's report, *Writing the Future: Black and Asian Writers and Publishers in the UK Market Place*, has prompted a range of new initiatives from publishers and others in the industry.³³ Meanwhile, publishers like Peepal Tree Press and New Beacon Books are continuing in their strong tradition as leading homes for BME writers.

These changes reflect a consensus in British literature about the cultural value that can only be achieved through diversity. One prominent recent debate has been around the decision to open the Booker Prize, Britain's most prestigious award for fiction, to writers from anywhere in the world rather than only from the

Commonwealth. The main criticism of this move, which has been raised by large numbers of both authors and publishers, has focused on its impact on diversity.³⁴ The Booker has historically helped boost the profile and sales of minority authors in Britain and Commonwealth countries, who might otherwise go under-recognised, and many fear that if prominent American writers begin to dominate the prize that benefit will be lost. The Booker Prize Foundation, for its part, has defended the move by emphasising the importance of recognising diversity from all across the world, without restrictions based on nationality.³⁵

On both sides of the argument are people convinced that diverse voices and perspectives are crucial to literary excellence, and looking for the best way to promote them.

That reflects the rich contributions that immigrant and minority writers have made to British literature for generations. As the number of migrants to the UK increased through the 1900s, the new arrivals included many who would become internationally-renowned authors, such as CLR James, George Lamming and Sam Selvon. The story of an emerging new Britain, as told in Selvon's *The Lonely Londoners* and Lamming's *The Emigrants*, could only enter the national consciousness through the work of these pioneering writers.

By the 1960s a new generation of BME writers were flourishing, and Margaret Busby had become the first black woman to run a publishing house in the UK. More

28 <https://www.spreadtheword.org.uk/wp-content/uploads/2016/11/Writing-the-Future-Black-and-Asian-Authors-and-Publishers-in-the-UK-Marketplace-May-2015.pdf>

29 <https://www.thebookseller.com/blogs/why-world-book-night-2016-wasnt-able-include-bame-authors-317380>

30 <https://www.thebookseller.com/blogs/where-are-world-book-night-2016s-bame-writers-317041>

31 <https://www.tandfonline.com/doi/abs/10.1080/20519842.2017.1271639>

32 <https://www.theguardian.com/books/booksblog/2017/oct/20/why-the-ts-eliot-prize-shortlist-hails-a-return-to-the-status-quo>

33 <https://www.theguardian.com/books/2017/dec/09/time-for-sea-change-publishing>

34 <https://www.theguardian.com/books/2018/mar/28/top-authors-make-mass-call-on-man-booker-to-drop-american-writers>

35 <https://themanbookerprize.com/resources/media/pressreleases/statement-behalf-booker-prize-foundation>

recently, writers like Salman Rushdie, Zadie Smith and Kamila Shamsie have told unique and compelling stories that speak to the identity of a new Britain, home to an increasingly diverse population of immigrants and their children. Writing in 2004 about her novel *Small Island*, Andrea Levy – a daughter of the Windrush generation who passed away earlier this year – explained her approach to telling a story set during the Second World War:

*“Caribbean people got left out of the telling of that story, so I am attempting to put them back into it. But I am not telling it from only a Jamaican point of view. I want to tell stories from the black and white experience. It is a shared history.”*³⁶

Diversity in British literature has been essential to properly reflecting on that shared history. And as Britain continues to change, new writers continue to bring the voices and perspectives that help the UK interrogate its national life. Warsan Shire’s poetry shines a light on the marginalisation of refugees and migrants. Bernadine Evaristo’s novels foreground the stories of black and mixed-race Britons.

The importance for British cultural life of this kind of work, and the diversity which produces it, can hardly be summed up in numbers. But our analysis – which looked at leading prizes for fiction, non-fiction and poetry – shows one way that the contribution of migrant and minority authors is being recognised and celebrated.

36 <https://www.caribbean-beat.com/issue-70/was-not-small-story>

Theatre

TABLE 6. PRIZE-WINNERS AND NOMINEES IN THEATRE, 2014-2019

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
62	11	8	11	18	23
	17.7%	12.9%	17.7%	29%	37.1%

In 1820s London, among the sea of white faces you might imagine was typical for theatre of that era, a young actor named Ira Aldridge was making a splash. Fresh off the boat from New York, Aldridge soon made history with his portrayal of Othello – for the first time, this black character was played by a black actor. He subsequently became a nationwide attraction as he toured stages across Britain.

Aldridge seems to confound theatre's historic reputation as an exclusive domain for the white and privileged. But his tale is not an uncomplicatedly positive one. Most reviews of his performances in London were damning and openly racist.³⁷ His touring success was prompted by theatre managers' refusal to give him steady employment.³⁸ And it was over a century before Othello was again played by a black actor.³⁹

It's a story that neatly reflects the complex history of migrants and minorities in British theatre. Though they've long been present on the scene, these actors and directors have often struggled to break into mainstream drama and been confined to areas ignored by critics and funders. But that's beginning to change – and our results show that the UK's most successful theatre is built on and reflects the country's diversity.

At the 2018 Olivier Awards, the British production of Ham-

ilton – the record-breaking American musical featuring an all-minority cast – won in seven categories, even managing to have two of its cast nominated in the Best Actor in a Musical category.⁴⁰ It was won by Giles Terera, who afterwards expressed his conviction that diversity *“is not a box-ticking exercise, it is the best way to tell the story... Diversity is not a policy, it is life.”*

It's a message most in the sector agree with. Paul Roseby, artistic director of the National Youth Theatre, says that migrant and minority actors, writers and directors *“offer up the complexities and diversity of their own journeys, which in turn means that our content is suitably complex and not clichéd.”*

Another Olivier winner, Sheila Atim, took her opportunity at the 2018 ceremony to warn that those working in drama shouldn't *“get complacent”* and remind the audience that there is *“always work to do”*.⁴¹

That work is certainly happening. Theatre organisations have played a major part in Arts Council England's Creative Case agenda. Beyond its national portfolio, the Arts Council has promoted initiatives like the Sustained Theatre Fund, which gave out £2 million with the specific

37 https://www.huffingtonpost.com/ben-arogundade/first-black-othello-actor-_b_1651072.html

38 <https://www.bbc.co.uk/programmes/articles/5KBbcBqysXWg0QrmsCR47fl/the-actor-who-overcame-prejudice-to-win-over-audiences>

39 <https://www.theguardian.com/stage/2003/sep/03/theatre>

40 <https://www.theguardian.com/stage/2018/apr/08/revolutionary-musical-hamilton-takes-home-seven-olivier-awards>

41 <https://www.thestage.co.uk/news/2018/olivier-awards-2018-dont-become-complacent-diversity-warns-winner-sheila-atim/>

goal of ensuring that diverse actors, writers, directors and companies are not pigeonholed or siloed away from the wider theatre world.⁴²

Action has gone well beyond major funders. Prizes given at the UK Theatre Awards – which focus on theatre outside London, and make up part of our analysis alongside the Oliviers – include an annual award for promotion of diversity, and regional theatres are working hard to achieve a diverse roster of actors and writers.^{43,44} The National Theatre publishes annual reports on progress towards diversity targets it has set itself for 2021.⁴⁵ And in 2018 Bectu, the media and entertainment trade union, brought together 91 theatres across the UK to commit to a new diversity action plan.⁴⁶

What all these initiatives share is the underlying belief that diversity is not a burden but vital to relevant and powerful story-telling. Shakespeare's Globe recently produced *Richard II* with a cast entirely of women of colour, creating an incisive political message for today's Britain. The Guardian declared it "*a reminder that Shakespeare is available to everyone*" and "*pioneering*".⁴⁷

The idea of migration and diversity as creatively essential is not new. For more than three decades, the Talawa Theatre Company has toured black-led reinterpretations of classic plays around the country, creating theatre that represents, includes and tells stories from the black British community. Companies like Tara Arts have, similarly, championed Asian theatre that incorporates

the quite different perspectives of both immigrants and their British-born children. Even earlier, migrant and minority playwrights in the post-war era, like Errol John, wrote and produced plays that told stories from a rapidly developing new Britain, and "*language theatre*" enjoyed a vitality and popularity among immigrants belying mainstream theatre elites' total ignorance of it.^{48,49}

Of course, as Naseem Khan's landmark 1976 report highlighted, this diverse theatre has not always been recognised. There is still work to do on that front. But more than ever before, Britain is celebrating the vital part of minority and immigrant voices in producing theatre that properly tells the story of our modern society.

That's illustrated by our analysis, which shows that 37% of award winners in the last five years have been from migrant or ethnic minority backgrounds. And their work also has an important part to play in helping the UK understand and work through its often contentious debates about immigration and diversity. "*Drama's about conflict – that's what gives you good story-telling – but it's also about resolution,*" Roseby says. In the country right now, he suggests, "*we have a lot of conflict, and we need some resolution.*" Britain's flourishing, increasingly diverse theatre is well placed to help find it.

42 <https://www.artscouncil.org.uk/funding/sustained-theatre-fund>

43 <https://uktheatre.org/theatre-industry/news/winners-announced-for-uk-theatre-awards-2018/>

44 See, for example, the Belgrade Theatre in Coventry: <http://www.belgrade.co.uk/take-part/black-and-minority-ethnic/>

45 <https://www.nationaltheatre.org.uk/about-the-national-theatre/diversity/on-our-stages>

46 <https://www.bectu.org.uk/news/2914>

47 <https://www.theguardian.com/stage/2019/mar/07/richard-ii-review-lynette-linton-adjoa-andoh-sam-wanamaker-play-house>

48 <https://www.bl.uk/20th-century-literature/articles/black-british-theatre-1950-1979>

49 <https://www.tara-arts.com/articles/punjabi-theatre-in-britain-context-and-challenge>

Dance

TABLE 7. PRIZE-WINNERS AND NOMINEES IN DANCE, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
47	22	3	11	26	26
	46.8%	6.4%	23.4%	55.3%	55.3%

"Dance is non-verbal thinking and speaking out loud relying on the body as the chief storyteller," says producer Farooq Chaudhry of the Akram Khan Company. "So its mercurial porous nature makes it instinctively one of the more diverse performing arts." Certainly our analysis of the UK dance scene testifies to that fact, with 55% of British-based award-winners coming from culturally diverse backgrounds.

A big part of that story is the appeal of London as a global centre for dance. Many of the world's best dancers and choreographers choose London to live their lives and pursue their careers, mainly because of the excellent reputation of the main London-based companies like the English National Ballet and the Royal Ballet. But it is also about the welcoming and diverse quality of the city itself. "London attracts world talent because they can be themselves here," says Chaudhry. The implication is that other cities with equally fearsome dance reputations, like Moscow and Paris, do not hold the same appeal.

In fact, the Paris dance scene in particular is under a cloud after the Paris Opera Ballet's dance director, Benjamin Millepied, resigned in 2016 and later talked at length about the company's institutional racism.⁵⁰ And that controversy speaks to a wider concern about racism in the world of dance. The American Ballet Theatre executive director Rachel Moore sums it up:

*"There are people who define ballet in a very specific and historic sense and think it should look like the Mariinsky in 1950. I've heard from the mouths of dance professionals that black dancers categorically cannot become ballet dancers because they don't have the right body."*⁵¹

This controversy has played out in fierce debates about the correct apparel for ballet dancers. Last year Precious Adams, a black ballerina originally from the US who dances with the English National Ballet, announced that she would no longer wear standard pink tights as the change in colour from fabric to skin ruined the line of her body. While she was supported by the Spanish-born artistic director of the ENB, Tamara Rojo, Adams' decision was criticised by dance traditionalists.⁵² And it is only since the end of last year that ballet shoe manufacturers have started to offer pointe shoes in tones other than pink.⁵³

In this context of traditionalism bordering on racism, Britain's diverse dance scene should be celebrated. A survey by the Arts Council in 2017 found that dance organisations were among the most likely of all the cultural sectors to employ EU citizens.⁵⁴ And Chaudhry points out that of the five or six truly world-class choreographers based in the UK, one is a BME Brit (Akram Khan) and two are Israelis (Hofesh Schechter and Jasmin Vardimon).

50 https://www.huffingtonpost.co.uk/entry/benjamin-millepied-racism-in-ballet_us_58666c5ce4b0d9a5945afb7a

51 <https://www.pointemagazine.com/behind-ballets-diversity-problem-2412811909.html>

52 <https://www.telegraph.co.uk/news/2018/09/20/black-dancer-english-national-ballet-says-has-criticised-traditionalists/>

53 <https://www.telegraph.co.uk/news/2018/10/26/brown-ballet-shoes-made-first-time-uk-move-hailed-historic-diversity/>

54 <https://publications.parliament.uk/pa/ld201719/ldselect/lddeucom/182/182.pdf>

Khan's story in particular is a lesson in how a diverse society can be the seedbed for era-defining artistic output. Born in London to Bangladeshi parents, Khan's work – which draws on Indian 'kathak' as well as contemporary dance – has shaken the global dance scene to its core. It is only fitting that he and his company performed at the greatest ever exhibition of Britain's cultural diversity: the London 2012 Olympics opening ceremony.

At the heart of the global fashion industry is a tension

Fashion

TABLE 8. PRIZE-WINNERS AND NOMINEES IN FASHION, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
108	42	9	13	51	53
	38.9%	8.3%	12%	47.2%	49.1%

between openness and exclusivity. On the one hand, fashion is known – defined, practically – as a platform for experimentation, and therefore for being as open as possible to a broad sweep of cultural influences so that it can feed its insatiable desire for the new. On the other, the industry presents itself as a home for exclusivity and luxury – and a corresponding cultural narrowness. It can often seem too rich (and too white) to offer anything much to those who don't move in rarified social circles.

This tension can to some extent be found in the UK fashion industry. The biggest British fashion brand, Burberry, maintains a deep connection to heritage as the cornerstone of its offering. Its famous trench coat and signature check speak to a world of rigid class codes. It is worn by the Queen and other members of the Royal Family. And its popularity among the white working class in the early 2000s led to a series of outdated public debates about precisely who luxury brands should allow themselves to be associated with. This was an old argument about an old idea of Britain.

But if elements of the story of Burberry suggests a staid, hidebound version of Britishness, there is another side to it. UK fashion has a long history of shaking up established norms – and reshaping global fashion as a result. In the 60s and 70s Vivienne Westwood, Carnaby Street and the punk revolution reverberated around the world. From the 90s onwards, iconic fashion publications like *The Face*, *i-D* and *Dazed & Confused* redefined what it meant to look good. As a result of all this bottom-up energy, UK fashion has consistently challenged the prevailing industry norms

of exclusivity, luxury and cultural homogeneity.

That spirit of creativity and openness has been driven by the UK's world-beating higher education offer for fashion students. Central St Martin's (CSM), in particular, is the acknowledged global leader for fashion education and has launched the careers of countless global fashion superstars: Marc Jacobs, John Galliano, Alexander McQueen, Stella McCartney. If you've heard of them, they probably studied at CSM.

For a long time, CSM was based in London's Soho area. According to the school's fashion director Hywel Davies, its fashion programme's extraordinary success is partly attributable to the sense of 'anything goes' prevalent in the London art school scene in general and the Soho scene in particular. And that spirit of openness attracts students with a thirst for knowledge not just from all over Britain but all over the world – and from all sorts of backgrounds.

The new chief designer shaking things up at Burberry, the Italian Riccardo Ticci, studied at CSM. He is explicit about the appeal of coming to Britain to pursue his fashion career. *"When I was growing up, I saved money to come and live here. I was a baby, 17, and shy,"* he told the *Financial Times*. *"For me Britain was the place I could have a better life. Where I could express myself, my sexuality and everything... So, for me, I wish the young generation would take down more walls. They should be proud to be British. Without nostalgia. Just making a new era."*

What does this spirit of openness and vitality mean for diversity in UK fashion? To understand this, we have to

look at the wider debate in the global industry. Diversity in general, and ethnic diversity in particular, is a hot topic in fashion. And a great deal of focus tends to fall on the most visible element of the industry – the models. The evidence suggests that in recent years, the major fashion weeks have significantly boosted the proportion of models of colour on the catwalk, from 21% in Spring 2015 to 37% at the end of last year.⁵⁵ But there is a persistent critique of these efforts – that this is the industry responding to general disquiet about ethnic homogeneity by focusing only on the most visible part of their work. What about the designers, photographers, journalists and so on?⁵⁶

There is some concern that London Fashion Week has lagged New York Fashion Week in terms of diverse ethnic representation on the catwalk.⁵⁷ But beyond the catwalk, UK fashion is highly regarded for its role in promoting diversity, and every year produces another cohort of inspiring stories of success.

The designer Grace Wales Bonner is a Londoner whose mother is white British and whose father is Jamaican. She studied at CSM and quickly established herself as a global fashion leader, winning a whole suite of prizes including the LVMH young designer prize. Wales Bonner is explicit that her experience growing up mixed-race in a multiethnic society is at the heart of her work. *“People would say I was black, and black people would say I was white,”* she told the Guardian. *“It wasn’t something that held me back but it was definitely interesting. I had to negotiate an identity. I remember going past Streatham, and we’d stop at a mosque and we’d see people getting on and off with trainers, sportswear and traditional dress,”* she remembers. *“I would travel through these different mixes of people and that had quite a deep influence on my ideas*

about style.”

Edward Enninful, the current editor of Vogue UK, migrated from Ghana to the UK with his parents when he was a baby. His mother was a seamstress who made *“incredible colourful African garments”*, seeding his passion for fashion. He is the magazine’s first male, first gay and first black editor. Enninful learnt the ropes on an iconic UK fashion magazine, becoming i-D’s fashion director aged just 18. Now he is shaking up the UK imprint of the world’s most famous fashion publication, declaring explicitly that diversity is at the heart of his mission for the magazine, and that he wants to showcase Britain as an open and vibrant country.⁵⁸

These are just two of the many stories of diverse success in British fashion. But it’s not just about individuals. Our analysis shows that fashion in the round is one of the best performers for diversity across the creative industries. Nearly half of nominees for British awards at the UK Fashion Awards are BME or from a migrant background. There can be no clearer demonstration that when it comes to diversity, Britain is genuinely fashion-forward.

55 <https://www.thefashionspot.com/runway-news/786015-runway-diversity-report-fall-2018/>

56 See eg. <https://www.businessoffashion.com/articles/voices/what-can-the-fashion-industry-do-to-be-more-inclusive>

57 <https://www.bbc.co.uk/news/entertainment-arts-45548825>

58 <https://www.standard.co.uk/fashion/edward-enninful-vogue-a4044681.html>

Music

TABLE 9. PRIZE-WINNERS AND NOMINEES IN MUSIC, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
50	0	18	13	13	20
	0%	36%	26%	26%	40%

The popular music of the UK is the popular music of the world. Only the United States can seriously compete with the enormous global impact of our musical output.

Today, that tradition goes on, undeniably powered by the UK's unique cultural diversity – each wave of migration adding new texture and tone, each intermingling with Britain's own musical heritage to create fresh and compelling sounds.

Immigration from Ireland gave us Lennon and McCartney, the Gallagher Brothers, Johnny Rotten and the Smiths. Without Britain's black community there would be no Notting Hill Carnival, no jungle, garage or grime, no triphop, drum and bass or dubstep. British Asians created the daytime Bhangra scene and Asian urban music from Punjabi MC to MIA. And most recently, the wave of European immigration has given rise to a new generation of British global superstars – Kosovo alone gave us both Rita Ora and Dua Lipa.

Yet it would be a mistake to consider these developments in isolation. What is so compelling about the contemporary British music scene is the very fact of the melting pot in which disparate cultures combine to create something new. For decades, artists like Soul II Soul, Cornershop, and Wiley have developed uniquely British sounds which build on international influences. Brits from ethnic minority backgrounds powered some of the most influential guitar bands of the last 30 years from Bloc Party to Skunk Anansie while figures like Carl Cox, Maxi Jazz and the Prodigy's Maxim helped drive the British electronic sound that would dominate the world's dance music for generations.

At the same time white British artists, often in multi-ethnic bands, have embraced the disparate influences of our multicultural society giving us the music of Massive Attack, The Specials, and UB40. And some of the most dominant British pop acts of all time reflect the diverse society from which they emerged, from the Spice Girls and All Saints to One Direction and Little Mix.

British music, of course, isn't just a cultural behemoth. It's also big business, worth £4.5bn to the UK economy, including exports worth £2.6bn a year. It employs 90,000 musicians, and almost 150,000 people in total. Clearly, the impact and role of Britons from diverse backgrounds doesn't just come on the stage.

In December 2018 UK Music published its latest diversity survey. It found impressive results – BME representation across the industry is up to almost 18%, and among young people it is as high as 26%, up six points in just two years. And perhaps most encouraging of all, BME representation among senior managers has climbed from just over 11% in 2016 to almost 19% today. As UK Music CEO Michael Dugher has said, more can always be done – not least because greater access to people from diverse backgrounds means a bigger talent pool for the industry. It is also, of course, worth remembering that this survey makes no claims to provide a representative sample of the industry as a whole.

Our analysis of British music's cultural leaders centred on the best male and female artist categories in the industry's top awards night – the Brits. As noted previously, the Brits is perhaps home to the greatest controversy at a British cultural awards ceremony in recent years – the

#BritsSoWhite protest of 2016, awards covered of course within our five year sample. And indeed, 2016 does throw up a surprisingly homogenous group.

Nevertheless, music, as one would rightly expect, is one of our leading performers. Some 40% of our sample either came from immigrant families, BME communities or both.

Marginally more women than men from diverse backgrounds received nominations – in part thanks to the extraordinary decision to nominate no BME British male artists in 2015 or 2016, the year the Brits' lack of diversity came to head.

And of course, the Brits aren't the only game in town. The MOBOs (Music of Black Origin awards) have celebrated excellence in black music since 1996, championing influential British acts from Goldie and Estelle to Trevor Nelson and J Hus.

Ultimately, the story of minority and migrant communities in British music is one of tremendous success and global influence. Without immigration to the UK there would be no Beatles and no Queen, and artists like George Michael, Amy Winehouse and Stormzy may never have been born. The UK's multi-cultural society gave rise to them and many more. As a result our culture, and the music of the world, has been immeasurably enriched.

TV

TABLE 9. PRIZE-WINNERS AND NOMINEES IN TV, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
40	1	6	6	7	7
	2.5%	15%	15%	17.5%	17.5%

Note: the BAFTA Television Awards for 2019 were announced after this report was being prepared for publication, and are not included in our analysis.

“Stretching the flag so it's big enough to embrace all of us. I think that's part of what I'd like to do with my work, to contribute to this idea of stretching the idea of Britishness and of Asianness.” Riz Ahmed, Actor, speaking ahead of the broadcast of his new BBC comedy Englistan.

What we see on screen is a reflection of how we see ourselves as a nation – or at least how commissioning editors see the nation.

What makes diversity on television so important is that it has a double meaning – British fiction beamed into our home humanises the stories that it tells and builds empathy with the characters it portrays, and in turn with the communities they represent. But more than that, the very fact of its existence in such a powerful medium creates a wider meaning – it embraces those communities and tells them and the wider population that yes, this is our story and they are a legitimate and accepted part of it.

Think of the cultural power of the first Asian families on *Eastenders*, the first lesbian kiss on *Brookside*, the comedy of *Desmonds* and of *Goodness Gracious Me*, and most recently the new Channel 4 sitcom *Home*, which portrays the lives of Syrian refugees in the UK.

When Riz Ahmed talks about stretching the flag, he is talking about how art can remould how we see ourselves and the country that we live in. The Pakistani British

heritage of his youth is every bit a part of our modern national story as the playing fields of Eton, remote Shetland communities or the multi-ethnic melting pots of Leicester, Birmingham and London. But it is only through the representation of that experience in our national culture that those truths are truly cemented across the whole country.

There is, after all, no clearer representation of British culture than television. 95% of us have TVs in our home, and even in the age of the internet it is still the only medium truly capable of at once capturing and creating national moments.

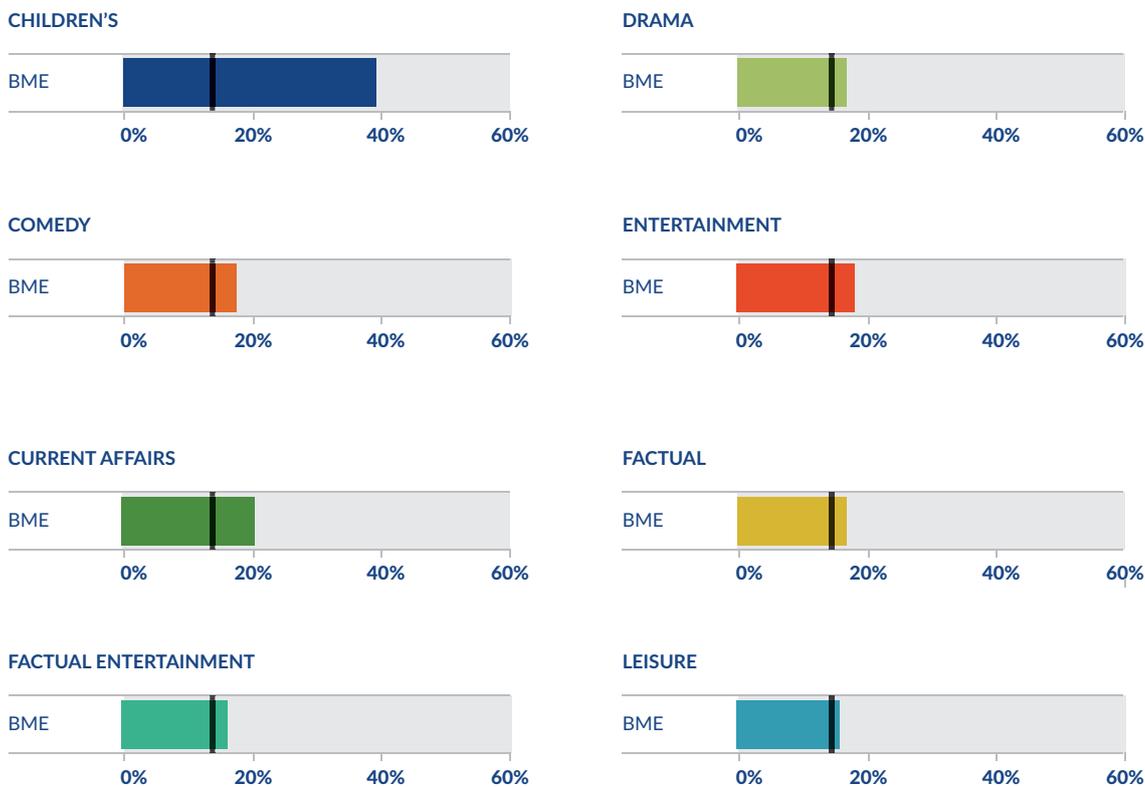
And on one level there is a positive story to tell. According to the Creative Diversity Network's Diamond report,⁵⁹ BME communities are in fact over-represented on screen in every category from children's and drama to factual and leisure programming. However, the same does not appear to be true at the very top of the industry.

Our data shows that just 14% of those nominated in the best television actor or actress categories in the last five years of the Baftas come from an ethnic minority background or are themselves migrants or the child of migrants. In 2014 not a single nominee in either category was from a BME or migrant family.

What's more, and perhaps just as instructively, Bafta's

59 http://creativitydiversitynetwork.com/wp-content/uploads/2018/12/TheDiamondReport_TheSecondCut_2018-FINAL.pdf

FIGURE 7. ON-SCREEN CONTRIBUTORS, BY GENRE



Source: Creative Diversity Network Diamond Report

History of Television⁶⁰ page features just one prominent black face in a sea of the great and the good of British television history. It finds space for three pictures of Michael Palin.

Indeed, if we look behind the camera it is clear that people from diverse backgrounds are under-represented in crucial roles such as commissioning – positions which are at once extremely influential and notoriously opaque and closed. Just 7% of senior roles are held by BME Brits, according to Ofcom.

As such, TV lags behind where we might expect. In recent years, a coalition of actors and industry heavyweights from Lenny Henry to Meera Syal and Stephen Poliakoff – himself the son of Russian Jews – signed joint letters arguing that “*diversity in important sections of the*

UK film and television industry is in crisis”.

We can see how this plays out in the number of prominent black and minority ethnic British actors who have moved to the US to seek more varied roles – and been clear in doing so that their decision is a direct result of the lack of opportunity in Britain. They include global icons such as Thandie Newton, David Hare and David Oyelowo. Idris Elba has made these points to parliament:

“The Britain I come from is the most successful, diverse, multicultural country on earth. But... you wouldn’t know it if you turned on the TV. Too many of our creative decision-makers share the same background.”

At the root of the problem lies two issues. First is the Britain that mainstream drama typically focuses on – namely the monochrome costume drama of *Downton*

⁶⁰ <http://www.bafta.org/heritage/features/moments-in-tv-history>

Abbey and The Crown, which sells a very particular vision of Britain to the world. And second, even within these confines, there is a misunderstanding of our national story. Black Britons are not new and yet audiences are seen to be resistant to black roles in these works - in part because of the pernicious feedback loops monochrome casting creates. As the Director William Oldroyd remarked of his decision to cast black actors in Macbeth, audiences expect white-only casts in the belief that that reflects the reality of the time - but *“when you say, ‘how do you know?’ it turns out their reference points are other period dramas.”*

This point is crucial because it underlines the importance of drama in our national psyche, which in turn speaks to the cultural dangers of casting ‘types’. The cultural significance and influence of type casting is well understood and not seriously contested: *“media use meaningfully impacts the cognitions, emotions, and behaviours of audience members.”*⁶¹

The role these stereotypes play in TV are a direct reflection of the role they play in society. Indeed they play that role because of the importance of the medium. TV represents who we are, and so the stereotypes that commissioning editors propagate influence society which in turn feeds back to commissioning.

Breaking the stereotyping on TV will help end stereotyping in the real world. Nowhere is this more important than television. Our story is so much richer than is often portrayed on our screens. It’s time to tell those stories. It’s time to stretch the flag.

61 <http://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-122>

Film

TABLE 10. PRIZE-WINNERS AND NOMINEES IN FILM, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
41	0	12	4	4	12
	0%	29.3%	9.8%	9.8%	29.3%

With the extraordinary renaissance in the quality of TV drama in the 21st century (The Sopranos, The Wire, The Crown etc.) and the rise of online streaming culture, the film and TV industries are increasingly difficult to tell apart.

Certainly from the UK perspective, the story of diversity in film tracks a similar path to the story of TV. The same stars of the small screen who have sought to break through the diversity barriers in UK TV by moving to the US are present in the film industry too. Idris Elba and Riz Ahmed are just as much film stars as TV stars.

And indeed the research on ethnic diversity in UK film tells a similarly disappointing story as in UK TV. According to an overview of workforce diversity studies commissioned by the British Film Industry, just 4.4% of the film sector workforce is from a BAME background.⁶² Another study by the Work Foundation found that in the production side of the film industry, just 3% of employees are from a minority ethnic background.⁶³

Our analysis of those in front of the camera tells a less pessimistic story. Around a third of British-based Bafta acting award-winners over the last five years are either BME, or 1st generation migrants or the children of migrants – or some combination of the above. That is roughly in line with the wider UK population. And that reflects the success of some of the UK's most talented performers, including Idris Elba, Dev Patel and Naomie Harris.

Our analysis does not capture similar breakthrough achievements by those behind the camera, including the director Steve McQueen – a Londoner of Grenadian descent who moved from fine art to film with a series of highly critically acclaimed movies including the Oscar-winning 12 Years a Slave.

But despite some stellar talent both behind and in front of the camera, and despite the broadly positive results of our analysis, there is no disguising the fact that film in the UK and beyond has a diversity problem. In the US, the debate has centred on an ongoing social media led protest against the ethnic homogeneity of the Oscars. The #OscarsSoWhite hashtag has been a feature of the discussion around the industry's premier awards ceremony since 2015 and has directly led to the diversification of the Oscars membership.⁶⁴

In the UK, film insiders tell us that the diversity debate centres more on class and barriers to entry than specifically on ethnic representation, although the two inevitably intersect. For aspiring film-makers, the enormously prohibitive cost of producing even a short film tends to exclude most who do not have financial support.

And then there are concerns about the industry's response to the diversity problem. Some believe that instead of doing the hard structural work to break down barriers to entry into the industry, executives tend to

62 <https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-workforce-diversity-in-uk-screen-sector-evidence-review-2018-03.pdf>

63 http://www.theworkfoundation.com/wp-content/uploads/2016/10/420_A-Skills-Audit-of-the-UK-Film-and-Screen-Industries.pdf

64 <https://www.newyorker.com/culture/cultural-comment/is-the-era-of-oscarssowhite-over>

prioritise projects which showcase their commitment to diversity but ultimately serve to 'other' or exclude those from minority backgrounds.

The BFI is clearly aware of the class issue, and has started to include socio-economic measurements in its monitoring of the film workforce.⁶⁵ But British film has some way to come before it can match the explosion of diverse talent seen in other UK cultural categories such as art, fashion and dance.

⁶⁵ <https://www.screendaily.com/news/uk-film-industry-has-class-divide-at-its-very-heart-say-experts/5133794.article>

Food

TABLE 11. PRIZE-WINNERS AND NOMINEES IN TEN, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
50	7	5	2	9	13
	14%	10%	4%	18%	26%

It's beyond clichéd to suggest that Britain has fallen in love with foreign food because of the paucity of its domestic cuisine. There are more than 150 Michelin-starred restaurants in the UK, and chefs across the country have been crafting delicious meals from high-quality ingredients for decades.

But there's no denying that the British taste for varied global cuisine has stepped up a notch in the new millennium. A BBC vox pop in 2001 found plenty of Britons expressing a strong preference for British food over anything more exotic.⁶⁶ (*"At least it's safe to eat,"* said one particularly unadventurous commenter.) That same year, though, foreign secretary Robin Cook highlighted chicken tikka masala as an exemplar of Britain's unique multiculturalism.

The food revolution of the last two decades has been driven by that kind of international experimentation.⁶⁷ As Henry Dimbleby, founder of Leon restaurants, put it in an essay for the Centre for London, *"it was Indian, Chinese, Turkish and Thai entrepreneurs who taught us that eating out could be informal, cheap and delicious."*⁶⁸ Diversity has helped drive a remarkable change in the

restaurant scene across the UK. By March 2019, British people enjoyed eating foreign cuisines more than people anywhere else in Europe, according to a major YouGov survey.⁶⁹

Migration has been essential to British food culture in recent years in much the same way that it's been vital to construction or the NHS. Immigrants have filled jobs all through the supply chain that ends at the dining table, from agricultural workers and truck drivers to waiters and chefs. Falling immigration has already squeezed many restaurants, and there are fears that ending free movement could make matters worse.⁷⁰

Of course, the importance of diversity and immigration to food in the UK goes far beyond a simple matter of labour supply. YouGov found that 17 different national cuisines were widespread enough that they'd been tried by over half of people surveyed in Britain. That variety has developed alongside the country's blossoming diversity, with over 50 ethnic communities of at least 10,000 people in London alone – substantially more than at the time Robin Cook gave his famous speech.⁷¹ Kitchens in the homes of millions of immigrant families are the birth-

66 http://news.bbc.co.uk/1/hi/talking_point/1148225.stm

67 <https://www.spectator.co.uk/2016/10/british-food-today/>

68 <http://essays.centreforlondon.org/issues/food/simply-the-best/>

69 <https://yougov.co.uk/topics/food/articles-reports/2019/03/12/italian-cuisine-worlds-most-popular>

70 <https://www.bloomberg.com/news/articles/2018-11-18/brexit-is-killing-the-great-british-curry-house>

71 <https://www.telegraph.co.uk/news/uknews/1316537/Cook-argues-for-immigration-into-tikka-massala-Britain.html>

place of the extraordinary shift in the quality and range of food in the UK.⁷²

It's led to Rahul Mandal winning the Great British Bake Off with curry tarts and mango and coconut donuts, and jollof and jerk becoming newly familiar to millions of Britons. If celebrity chefs' forays into more international cuisine are not always respectful (or even appetising), the demand for them shows a country eager to embrace its diverse food world. And the criticism of missteps - like that faced by Jamie Oliver over his 'jerk rice' in 2018 - illustrates an equally strong desire to properly value and respect that diversity in its own right, not just gorge on its products.

Unlike several of the other cultural spheres we've analysed, food has proven to be an area where diversity at the most elite end lags the wider culture. Our analysis focused on head chefs of the top 50 restaurants in the most recent edition of The Good Food Guide, a list dominated by a kind of ultra-fine dining which, though more experimental, is arguably less diverse than the British restaurant scene overall. (It includes only one Chinese restaurant, for example, though Chinese is one of the country's most regularly-eaten cuisines.)

Fine dining also faces some of the same problems with bias and stereotyping as all the arts. Ainsley Harriott told The Guardian in 2018 that black chefs are often perceived as not belonging in a gourmet setting or expected to cook only traditional ethnic cuisines.⁷³

Despite those challenges the level of diversity in Britain's top restaurants is still striking: more than a quarter of chefs come from diverse backgrounds. It's a figure that confirms what, for the vast majority of people in the UK, has become an obvious truth: that diversity and migration have been utterly transformational for this part of British culture.

72 <https://www.theguardian.com/lifeandstyle/2018/mar/08/little-taste-of-home-immigrants-food-defines-them>

73 <https://www.theguardian.com/food/2018/dec/06/only-two-black-head-chefs-in-uks-michelin-starred-restaurants>

Art

TABLE 12. PRIZE-WINNERS AND NOMINEES IN MODERN ART, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
17	7	3	5	10	11
	41.2%	17.6%	29.4%	58.8%	64.7%

If you look at the list of Turner Prize nominees in the last two years, just one – the 2018 winner Charlotte Prodger – is neither BME nor a migrant. The other seven are of Bengali, Fijian, Israeli, Zanzibarian, Palestinian, Jamaican and German heritage – among other nationalities. But all are either British or live permanently in Britain. And the variety of their ethnic background is matched only by the variety of their artistic output. They work with film, paint, newspaper, wood and everything in between. And they explore issues which resonate deeply with today's concerns. Filmed images from Gaza, re-purposed portraits of black people from the media, studies of police violence, layered iPhone footage representing the complexities of identity politics, narratives around migration – all have been represented in the last two years of the Turner Prize.

This full-frontal approach to diversity is partly testament to the Turner Prize itself, which has always seen itself as the primary vehicle for promoting British contemporary art and takes its role in pushing boundaries and staying relevant to immediate concerns very seriously. It was the Turner Prize, of course, which brought the Young British Artists (YBAs) of the 1990s to the attention of the wider public. This was the last time an identifiably British scene genuinely led the global art industry. And the vibrant legacy of the YBA remains.

The YBA superstars were not as ethnically diverse as

the more recent crop of Turner talent. But Tracey Emin, Damien Hirst et al self-consciously brought a freshness, youth and vitality – a sense of sweeping out the old – into the mainstream of British art. And British fine art since then has had some powerful stories to tell on diversity. Chris Ofili, born in Manchester into a Nigerian family, imprinted himself in the national psyche with his unforgettable elephant dung paintings. The British artist Anish Kapoor, born in Mumbai, is one of the most popular sculptors in the world. And the black artist and director Steve McQueen has achieved the singular feat of being both a Turner Prize and an Oscar winner.

The opening up of British art from around the 1990s onwards is reflected in the way art is experienced by the public. Many cultural sectors suffer from a sense of exclusivity. Opera, ballet, theatre, literary fiction – these can often seem the preserve of the middle classes alone. Art galleries, on the other hand, are enormously popular in Britain. There are almost 50 million visitors to museums and galleries every year,⁷⁴ 40% more than in 2002. While many of these are from tourists (London is now home to four of the ten most popular art museums in the world)⁷⁵ it is clear that art is increasingly a mass pursuit. There are several potential reasons for this explosion in art consumption. Perhaps the most powerful is the scrapping of admission fees to museums and galleries in 2001, which put rocket boosters under gallery visits. But another reason

74 https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/779841/REVISED_Sponsored_Museums_and_Galleries_Performance_Indicators_2017_18.pdf

75 <https://www.theartnewspaper.com/analysis/fashion-provides-winning-formula>

must be the opening up and accessibility of British art itself – led first by the YBA, and then by subsequent generations of artists which increasingly reflect Britain’s diverse society.

There is no better representation of this – nor the wider themes we explore in this report – than Yinka Shonibare’s work (at the time of writing showing at the Tate Modern). Entitled *The British Library* the piece, in the words of the artist, is “*an exploration of the diversity of British identity*” which places the names of Britain’s diverse cultural icons, from Rita Ora to Danny Welbeck, alongside the names of opponents of diversity such as Enoch Powell. The work, like this report, seeks to tell the true story of British culture, consciously connecting our diversity to our success.

There is a long way to go, of course – particularly to ensure art is enjoyed by all. For instance, according to a recent government survey BME people in the UK are almost half as likely to go to a museum or gallery as white people.⁷⁶ But our statistics tell a clear story about how excitingly diverse our art scene really is. A full 71% of UK-based Turner Prize nominees over the last five years are BME or from a migrant background. That astonishing statistic is reason enough to celebrate British fine art in all its diversity.

⁷⁶ https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/740242/180911_Taking_Part_Adult_Annual_Report_-_Revised.pdf

Sport

TABLE 13. PRIZE-WINNERS AND NOMINEES IN SPORT, 2014-2018

Total	Migrant	Child of migrants	BME	BME or migrant	BME, migrant or child of migrants
30	2	5	9	9	11
	6.7%	16.7%	30%	30%	36.7%

The greatest middle distance runner of all time was born in Mogadishu, the Heavyweight Champion of the world is a working class boy from Watford born to a Nigerian mother, and Formula One's first black driver and current world champion can trace his father's heritage back to Grenada. What links these three global superstars, of course, is that they are all British.

Britain is a sporting nation, and in the pure meritocracy of the sporting arena, Brits from immigrant and ethnic minority backgrounds have risen to the top again and again. Our sporting heroes reflect the nation we have become.

Dina Asher-Smith – the most exciting sprinter in Europe – was born in Kent to Jamaican parents, and she and every single one of her seven teammates that took home the men's and women's 4x100 Gold medals from last year's European Championships comes from an ethnic minority background.

Eleven of the 23-man squad which England sent to the World Cup were from BME or mixed race backgrounds, and Harry Kane, the team talisman and tournament Golden Boot winner is of Irish descent. As Gareth Southgate said at the time, *"We're a team with our diversity and youth that represents modern England and in England we've spent a bit of time being lost as to what our modern identity is, and I think as a team we represent that modern identity and hopefully people can connect with us. We have a chance to affect something bigger than ourselves."*

Southgate was right on both accounts – his team reflected the country England has become, and more than that, it spoke to a bigger question of national identity.

Just like the 2012 Olympic opening ceremony, that England team represented a positive cultural moment in what has been a pretty rocky decade for the UK. Each gave essence to a wider vision of the Britain we are at our best – confident, diverse, vibrant and open.

Of course the story of race and nationality in sport is far from an unblemished one. Even today, it is hard to square the persistent under-representation of ethnic minority Brits in management positions with the meritocratic ethos that runs across our sport. And research from the Sport and Recreation Alliance shows that black and ethnic minority people in the UK are three times more likely than white Britons to suffer negative experiences in local sport or physical activity settings.⁷⁷

But nowhere has the relationship between sport and diversity proved more fraught than in our national game. As discussed above, football so often reflects society. The overt racism in the stands of the 70s and 80s only began to fall away as society changed. The image of John Barnes back-heeling a banana is arguably as famous as his goal against Brazil. Today Raheem Sterling has rightly won plaudits for his outspoken critique of the inherent racism in the media's treatment of black British players.

⁷⁷ <https://www.sportandrecreation.org.uk/>

The story of race, nationality and diversity in our summer sport – cricket – is of an all together different order. The first immigrant from the Indian sub-continent to play for the England team, Kumar Shri Ranjitsinhji (Ranji) did so at the end of the 19th century – when the team was forced to play at Old Trafford because overt racism at the Home of Cricket prevented him from debuting at Lords. He scored a hundred.

But it was 70 years later that the game would perhaps see the most momentous confluence of sports and identity. The selection of Basil D'Oliveira (born in South Africa into what was known as the Cape Coloured community) in the England squad eventually picked to tour the country of his birth led to the global sporting boycott of the Apartheid regime, which is widely credited with playing a role in its demise.

Today, almost half of the 15-man squad who are favourites to win this summer's World Cup on home soil – in a tournament the sport hopes will capture the imagination of the entire country – were either born abroad or come from an ethnic minority background.

For our major sporting awards ceremony we have taken the BBC's Sports Personality of the Year awards as the leading cross-discipline body. The event has itself faced numerous accusations of discriminatory outcomes (not least on the basis of race and gender). However, in spite of any forces acting against our athletes from diverse backgrounds, our analysis shows that around 40% of those making up the top six over the last five years are from migrant or BME backgrounds, as well as two of the last five winners. In 2017, half of the top six was made up of the three athletes described in our introduction, Mo Farah, Anthony Joshua and Lewis Hamilton.

When it comes to wider participation in sport, official figures show wide variation by ethnic group,⁷⁸ and there is little disagreement that access remains a major issue for minority and migrant communities – and therefore sport and society itself. There is no major sport in Britain today without a diversity strategy⁷⁹ yet ultimately, sport reflects society itself. As is true elsewhere, a more level playing field means justice for all, and greater excellence at the top.

The story of migration and race in sport has not been plain sailing. Even today, England's Premier League – the most popular sporting competition in the world, and a multicultural melting pot whose best players are Egyptian, Belgian, Argentinian and Gabonese – sees pockets of racist chanting. The fight against that sort of behaviour of course goes on, but overwhelmingly British sport is a source of national pride, unity and enjoyment. At the centre of that story from Daly Thompson and Denise Lewis to Moeen Ali, are Brits from ethnic minority and migrant backgrounds whom the entire nation has taken to their hearts.

That was never more true than 2012. Every Olympics unofficially crowns a 'face of the Games' – the athlete that personifies the hopes of the host nation. In London it was Jess Ennis (now Ennis-Hill), the daughter of an English social worker and a Jamaican painter decorator. She won gold within hours of Mo Farah and Greg Rutherford on Super Saturday – arguably the greatest day in British sporting history. She was the face of the Games, they are the faces of modern Britain: diverse, positive, united. That is the country we can be at our best.

78 <https://www.sportengland.org/research/understanding-audiences/sport-and-ethnicity/>

79 <http://www.thefa.com/news/2018/aug/14/fa-announces-new-equality-diversity-and-inclusion-plan-140818>, <https://www.ecb.co.uk/inclusion-and-diversity>, https://www.englandrugby.com/mm/Document/General/General/01/32/66/92/Req2.1to2.3DiversityActionPlanFINAL_English.pdf, <http://www.englandhockey.co.uk/page.asp?section=1154>, <https://www.englandathletics.org/about-us/about-us/equality-diversity-and-inclusion/>

Appendix

For each discipline, we selected prizes that spanned the variety of roles and types of cultural output and produced a sufficiently large sample size. In different areas, this meant considering award-winners, award nominees, shortlists and longlists. With the exception of the restaurant category, we used data from the last five ceremonies. This meant data comes from the 2014-2018 period in most instances, and 2015-19 in three cases. In

the restaurant category we have instead used a single, top 50 list from 2019, as there is relatively little change in rankings from year to year.

A breakdown of the awards, eligible group and time period for each discipline is given in the table below.

TABLE 3.

Discipline	Award	Eligible group	Years
Literature	Booker Prize for Fiction	Longlist	2014-2018
	Baillie Gifford Prize for Non-Fiction	Shortlist	2014-2018
	T.S. Eliot Prize for Poetry	Shortlist	2014-2018
Theatre	Olivier Awards	Winners of Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Actor in a Musical, Best Actress in a Musical, Best Supporting Actor in a Musical, Best Supporting Actress in a Musical, and Best Director	2015-2019
	UK Theatre Awards	Winners of Best Director, Best Performance in a Play, Best Actress in a Musical, Best Supporting Actor in a Musical, and Best Supporting Performance	2014-2018
Dance	National Dance Awards	Winners in all categories, excluding dance companies	2014-2018
Fashion	The Fashion Awards	Shortlist for British Designer of the Year (menswear & womenswear), British Emerging Talent (menswear & womenswear)	2016-2018*
	British Fashion Awards	Shortlists for all categories related primarily to British fashion	2014-2015*
Music	BRIT Awards	Shortlist for Best Male Artist and Best Female Artist	2015-2019
TV	BAFTA Television Awards	Shortlist for Best Actor and Best Actress	2014-2018
Film	BAFTA Film Awards	Shortlist for Best Actor, Best Actress, Best Director, Best Supporting Actor, Best Supporting Actress	2015-2019
Food	The Good Food Guide	Top 50 Restaurants	2019
Modern Art	Turner Prize	Shortlist	2014-2018**
Sport	British Sports Personality of the Year	Top 6	2014-2018

* The British Fashion Awards were renamed The Fashion Awards starting in 2016, with significant changes in award categories including many more international categories.

** The five-year sample for the Turner Prize includes only twenty artists, several of whom are excluded. To check for robustness we also collected data on the 2009-2014 period, which is not included in our final analysis.

We created a full list of winners and nominees for these awards using either information published on the official award website or contemporaneous reporting. We then conducted research on each person on the list, in order to identify:

- Whether they live and work in the UK
- Their ethnicity
- Their migration background

None of these issues is entirely straightforward.

UK residence is important because some awards do not restrict their eligibility: for example, many BAFTA Film Awards are won by US-produced films. It's important to exclude these from our sample, to avoid either flattering Britain's diversity or understating it. For example, including US-based actors could overstate BME representation in British film by counting African-American actors, or conceal it by adding more white actors to the overall pool. But it's not always easy to draw this line. An actor who comes to London for one run of a musical is not living in the UK or affecting the diversity of the British arts; a Pakistani author who spends most of their time in London is; but what about a dancer who joins a company on a year-long contract? Any approach here will be somewhat arbitrary, but we chose a cut-off that a person must live in the UK for over a year to be counted.

Ethnicity is defined in official statistics by respondents' self-definition - what they choose to write or select in a survey - information which is not necessarily publicly available. Migration, too, has some conceptual complexity: for example, someone who moved to the UK as a child after being born abroad to British diplomat parents does not intuitively count as a migrant. In general we have recorded people who arrived in the UK as children as migrants only if at least one of their parents was not originally British.

For both ethnicity and family migration history, we sought publicly available information which explicitly refers to the ethnicity, heritage or national background of artists and their parents. This included official material promoting artists' work, online biographies supplied by organisations the artist is associated with, and press interviews and profiles. Where we weren't able to find anything, we have assumed artists are not from culturally diverse backgrounds. Our results are therefore a conservative estimate of diversity in the British arts.

In all cases, where an artist appeared more than once they were counted separately for each occasion - both in the overall sample size and, if applicable, in the migrant or minority population.