

Who run the arts? (Men.)

Social network analysis of directors & trustees of English arts organisations.

Motivation

Our previous work in cultural and creative industries highlighted significant inequalities in cultural consumption and labour. However, less work has focused on cultural governance: the diversity of boards of directors and trustees. This work aims to unpack the structures of shared directorships, within and beyond Arts Council England's (ACE) portfolio.

Methods

We developed the **uk-boards** python library to snowball sample board interlock networks from the Companies House and Charity Commission APIs. We excluded local authorities and filtered for active companies and board members. We compare 1-, 2- and 3-hop sampling, with approximate geocoordinates from postcodes and the **postcodes.io** API.

The map is a unimodal weighted projection of companies and charities from 1-hop sampling: a total of 517 components, as most ACE boards do not share directors (isolates). Ties are weighted. We investigated centrality for the 2-hop (largest component contains 83% of nodes) and 3-hop networks.

Find out more:

- [Handout](#)
- [uk-boards](#)

Interim findings

The majority of ties for both companies and charities are either within London or between London and other cities.

In the 2-hop sampled networks ScreenSkills and Manchester International Festival have the highest degree centrality, while the Royal Opera House and Bristol Old Vic are ranked highest by betweenness. The ten most central directors by degree are all either men or limited companies/partnerships.

Legend

- One institution ●
- Ten institutions ●
- One tie: charity —
- Ten ties: charity —
- One tie: company —
- Ten ties: company —