

Gender Pay Gap Report

April 2024

Leicester Theatre Trust Ltd

**About Curve**

Curve is one of the UK's leading producing theatres. We passionately believe everyone who lives, works and learns in our city should have access to great art and culture, and we have a very real opportunity to make a difference.

Looking back over the last 12 months, we feel immense pride in the incredible work delivered by our fantastic team of staff and freelancers; they really are the beating heart of Curve, and we would be nothing without them.

Throughout the last year we sold over 250,000 tickets across our three stages with performances playing to just under 75% average occupancy. We were delighted to present a dynamic slate of 11 Made at Curve 'homegrown' productions alongside a first-class visiting programme. From EVITA and MY BEAUTIFUL LAUNDRETTE, through to THE OWL WHO CAME FOR CHRISTMAS, SIX and Matthew Bourne's ROMEO AND JULIET; there really was something for everyone across the year.

Flying the flag for Leicester and Curve is now part of the DNA of our theatre, and in the last 12 months no fewer than 10 Made at Curve co-productions toured the UK and internationally – selling a staggering 1.2 million tickets and generating £46 million in domestic Box Office income. During 2023, three of our productions also took over the West End with 42nd STREET playing Sadler's Wells, THE WIZARD OF OZ enjoying a summer season at the London Palladium and GREASE returning to the Dominion Theatre.

We were also incredibly proud to see Curve so well represented at The National Lottery's Big Night of Musicals in January 2024, a flagship celebration of musical theatre which was performed to a live audience of tens of thousands at Manchester's AO Arena, before being broadcast on BBC One. Curve was the only regional theatre to have work showcased, with performances from A CHORUS LINE, THE WIZARD OF OZ and GREASE featured.

We believe the work of our theatre should be accessible for everyone and across the year 27,000 participants were engaged in Creative Programmes for schools, colleges, universities, community groups, young people, families, elders and artists. In partnership with Age UK, we continued to deliver weekly memory cafés and activities for our elder communities across the city. Each month over 200 participants took part in our programmes for elders led by Curve Community Practitioners.

We are passionate that every young person should have the right to engage with the arts and during the course of the year over 16,000 young people took part in activities both at Curve and in local schools. We also welcomed 392 schools, with 13,470 young people taking part in creative projects or attending performances in Leicester.

In the last year over 1,000 creatives, theatre-makers, practitioners and artists from the Midlands took part in development sessions, projects and performances at Curve. Our artists include those who identify as early career or leaving education, up to those who are established and experienced professionals. Through our Curve Connect programme, 490 local artists were able to gain free rehearsal room use and free or discounted tickets, with Team Curve members providing almost 1,500 hours of free support and guidance.

It is paramount that we take on board the results of the Gender Pay Gap to achieve our aim of our workforce reflecting the communities and diversity of Leicester.

Chris Stafford
CEO

**What is the Gender Pay Gap?**

The Gender Pay Gap (GPG) shows the differences in the average pay between men and women. An employer must comply with the regulations for any year where they have a ‘headcount’ of 250 or more employees on the ‘snapshot date’[[1]](#footnote-2) (5 April 2024). Although we do not have a headcount of 250 and therefore are not obligated to report it, we feel it is important to continue to report our Gender Pay Gap.

**Definition of Employee**

For the purposes of the GPG report, the definition of who counts as an employee is defined in the Equality Act 2010. This is known as the ‘extended’ definition which includes:

* Employees
* Worker and agency workers
* Some self-employed people[[2]](#footnote-3)

**Full-Pay Relevant Employees**

To be included as a full-pay relevant employee, the employee must be paid their full usual pay during the period in which the snapshot date falls. If the employee is paid less than their usual rate because of being on leave for that period, they should not be counted as a full-pay relevant employee[[3]](#footnote-4).

**Calculations**

As we don’t make bonus payments, we are required to report on 3 calculations:

* Mean gender pay gap in hourly pay. A **mean** average involves adding up all of the numbers and dividing the result by how many numbers were in the list.
* Median gender pay gap in hourly pay. A **median** average involves listing all the numbers in numerical order. If there is an odd number of results, the median average is the middle number. If there is an even number of results, the median will be the mean of the two central numbers.
* Proportion of males and females in each pay quartile. This calculation requires an employer to show the proportions of male and female full-time relevant employees in four quartile pay bands, which is done by dividing the workforce into four equal parts.

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| --- | --- | --- | --- |
|   | Female | Male | Difference |
| MEAN | £14.26  | £16.24 | 13.9% |
| MEDIAN | £12.36 | £13.53 | 9.5% |

GENDER PAY GAP

Full-Pay relevant employees on the snapshot date of 5 April 2024 was 57 females and 41 males.

The Office of National Statistics has reported that the gender pay gap for full time employees as reported at April 2021 at 7.7%[[4]](#footnote-5) (mean) and increased to 8.3%4(mean) at April 2022.

**Quartiles**

**Summary Context**

* The quartiles have been split as evenly as possible with 24 full-pay relevant employees in each quartile.
* The pattern that can been seen across the UK economy is reflected in the make-up of Leicester Theatre Trusts’ workforce, where the majority of front-line roles are women and the make-up of our technical and facilities teams are mostly men. There have been improvements in the gap between men and women in the Upper and Lower quartiles since 2021 however we are continually seeking ways to improve this across the organisation.
* Whilst unremunerated and not captured as part of the Gender Pay Gap report, it is important to note that on 5 April 2024, of our 13 Board of Trustees 7 are female (54%).

**Next Steps**

* Continue to work to attract and develop women into non-traditional roles within theatre, such as technical through apprenticeships and CYCC technical;
* Continue to embed revised recruitment process and practice including diversity on interview panels and evolvement of less formal interview practices;
* Review flexible working practices where possible to encourage a healthy work/life balance;
* Develop our management team across the organisation to support the development of talent within their teams;
* Attend Job/Careers fairs to raise awareness of the different career opportunities available within Curve (and the Arts);
* Continually monitor and review best practice across the industry to improve the Gender Pay Gap within theatre, looking at ways to work on initiatives with other industry exemplars;
* Continue to ensure all posts are benchmarked against industry standard.

I can confirm the data reported is accurate:

Chris Stafford
CEO

1. Managing gender pay reporting – Government Equalities Office [↑](#footnote-ref-2)
2. Managing gender pay reporting – Government Equalities Office [↑](#footnote-ref-3)
3. [www.gov.uk](http://www.gov.uk) guidance [↑](#footnote-ref-4)
4. [Gender pay gap in the UK - Office for National Statistics (ons.gov.uk)](https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/genderpaygapintheuk/2022) [↑](#footnote-ref-5)