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Tackling class inequality in the UK Screen Industries

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Creative Industries
Policy & Evidence Centre
Led by **nesta**

ScreenSkills

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As ever, any errors or omissions remain the responsibility of the authors.

About the Creative Industries Policy and Evidence Centre

The Creative Industries Policy and Evidence Centre (PEC) works to support the growth of the UK's Creative Industries through the production of independent and authoritative evidence and policy advice.

Led by Nesta and funded by the Arts and Humanities Research Council as part of the UK Government's Industrial Strategy, the Centre comprises of a consortium of universities from across the UK (Birmingham; Cardiff; Edinburgh; Glasgow; Work Foundation at Lancaster University; LSE; Manchester; Newcastle; Sussex; Ulster). The PEC works with a diverse range of industry partners including the Creative Industries Federation. For more details visit **www.pec.ac.uk** and **@CreativePEC**

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"I think that behind the scenes **we have by accident ended up editing people out**. Because **it's impossible for them to maintain a career in the creative sector**, because what you end up happening, and you know this the more you've spoken to people, is that you end up relying on your parents. And **if you can't rely on your parents, then you have no chance.**"

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1

Introduction

1.1 Class imbalances in the Screen Industries

> "The digital and creative industry sectors are a major success story for the UK, and a critical driver of innovation and growth."
>
> **HMT (2021) Plan for Growth**

The Screen Industries are a vital and vibrant part of the economy. The UK is recognised as one of the best places in the world to make films, high-end TV, animation and video games, making these industries a key area of competitive advantage for the UK, in a post-Brexit era. As part of the wider digital and creative industries, they are one of our greatest success stories, identified as central to the UK Government's Plan for Growth (HMT 2021). In 2018, Film and TV directly contributed £20.8bn in value added, and Computer Games added a further £2.6bn, to the UK economy (DCMS 2020). Over 200,000 people work in the Screen Industries across the UK, including those directly employed or working in a freelance capacity.[1]

But while the story of the UK Screen Industries is, in so many ways, hugely positive, the sector also faces challenges; and one of the greatest relates to diversity. There is now extensive evidence of barriers for women and ethnic minorities in the UK Screen Industries, with academic research presenting detailed analysis to explain the dominance of white men across almost every occupational role in Screen (Malik 2013, Nwonka and Malik 2018, Nwonka 2020a, 2020b, Conor 2014, Berridge 2019, Saha 2018, Dent 2019, Wreyford 2018, Cobb 2020, Cobb and Williams 2020, Galt 2021). Research by ScreenSkills also found that people with a disability are underrepresented; and that only 38 per cent of Screen businesses felt their workforce reflected the diversity of the UK population (ScreenSkills/ Work Foundation 2019).

Social mobility and social class has seen less extensive levels of research, at least until recently. In August 2020, the PEC published the first paper from an ongoing series exploring class and social mobility in the UK Creative Industries (Carey et al 2020). The work painted a concerning picture of widespread and persistent class imbalances across all sub-sectors (with the exception of Craft), which were particularly pronounced in key creative roles, including curators, authors, musicians, artists, actors and entertainers, and film-makers.

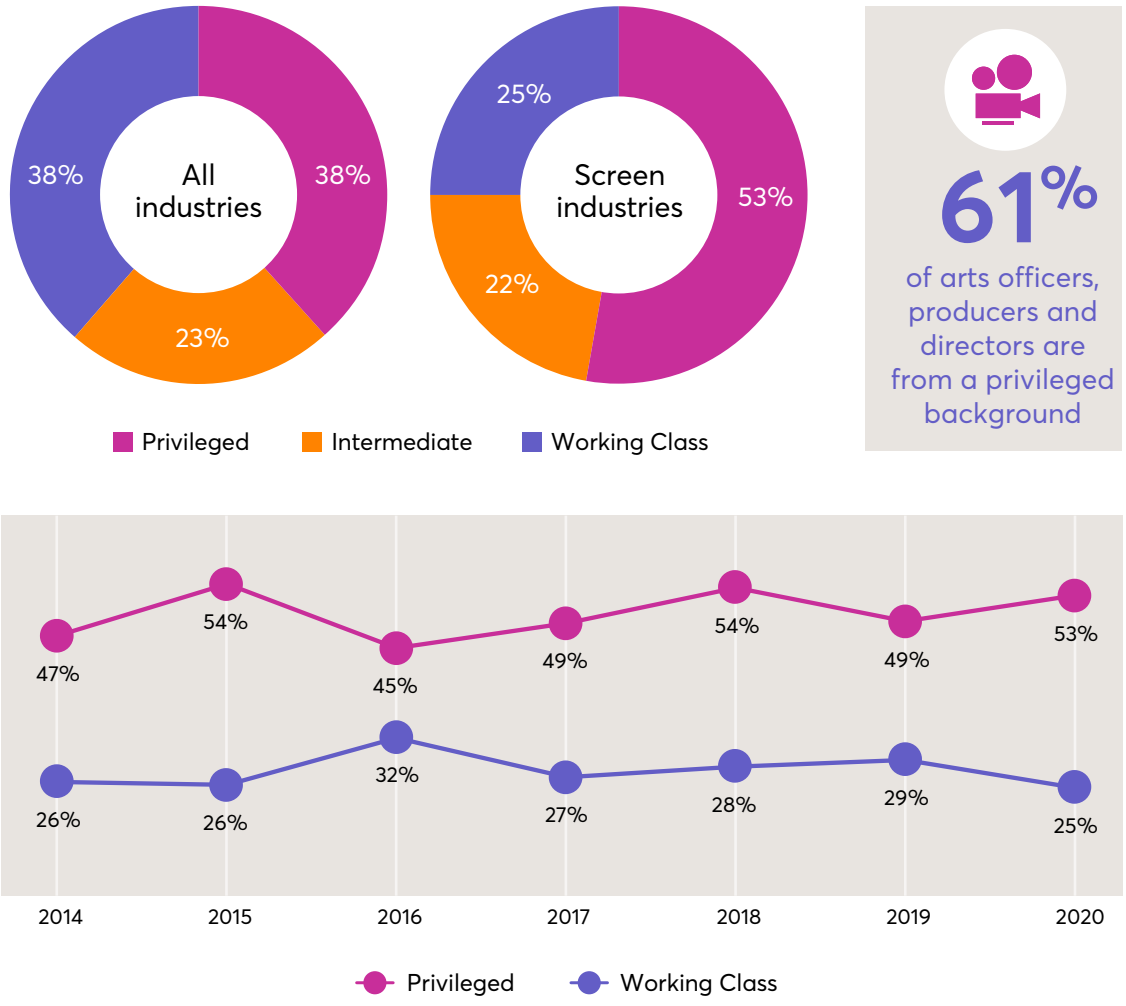
New analysis of the 2020 Labour Force Survey data only serves to heighten these concerns. In 2020, over half of those working in the Screen Industries were from privileged backgrounds (53 per cent), compared to 38 per cent of those working in any role (Figure 1.1

1. This figure is based on the DCMS Economic Estimates. Given challenges capturing the Games sector in the UK Standard Industrial Classification system, this figure includes Film and TV only.

overleaf). Class imbalances are particularly pronounced amongst 'Arts officers, producers and directors', where 61 per cent of those working in these key creative roles were from privileged backgrounds, making it amongst the most elite occupations in the Creative Industries, or indeed wider economy.

In contrast, those from working-class backgrounds are significantly under-represented in UK Screen. In 2020, only one in four of the UK Screen workforce came from lower socio-economic backgrounds, compared to 38 per cent of those across the economy – the lowest level since social mobility questions were introduced in the Labour Force Survey in 2014.

Figure 1.1: Class imbalances in UK Screen (percentage of workforce), 2020[2]



Source: Labour Force Survey

2. Figures may not sum to 100 per cent due to rounding. Class origins based on parental occupation aged 14 and coded to the National Statistics Socio-Economic Classification (NS-SEC) where Privileged = NS-SEC 1 and 2; Intermediate = NS-SEC 3 and 4; and Working Class = NS-SEC 5, 6, 7 or 8. Please see Annex A for further information.

This will, at least in part, reflect the longer-term shift in the UK labour market towards professional and managerial roles, which is leading to a decline in the share of the population of working-class origin (Goldthorpe 2016).

> "If you don't have working class voices, you don't get these amazing stories. So **there's a clear commercial, creative, and business case** why we need people from different backgrounds."
>
> **Screen employer**

Yet, given wider research suggesting COVID-19 is disproportionately impacting those already disadvantaged in the labour market (Hupkau et al 2020, Lawrence 2020, Eikhof 2020), and the fact the 2020 LFS data is only likely to capture the early impact of the first lockdown, this raises important questions as to whether the pandemic could have potentially worsened the (already pronounced) class-based inequalities evident in the Screen Industries.

As we look to the recovery, this represents an important moment to consider how we can rebuild the UK economy – and the Screen Industries as a vital part of this – for the better, in a way that benefits more people and places across the UK. Addressing significant and sustained class imbalances must feature as an important part of this discussion.

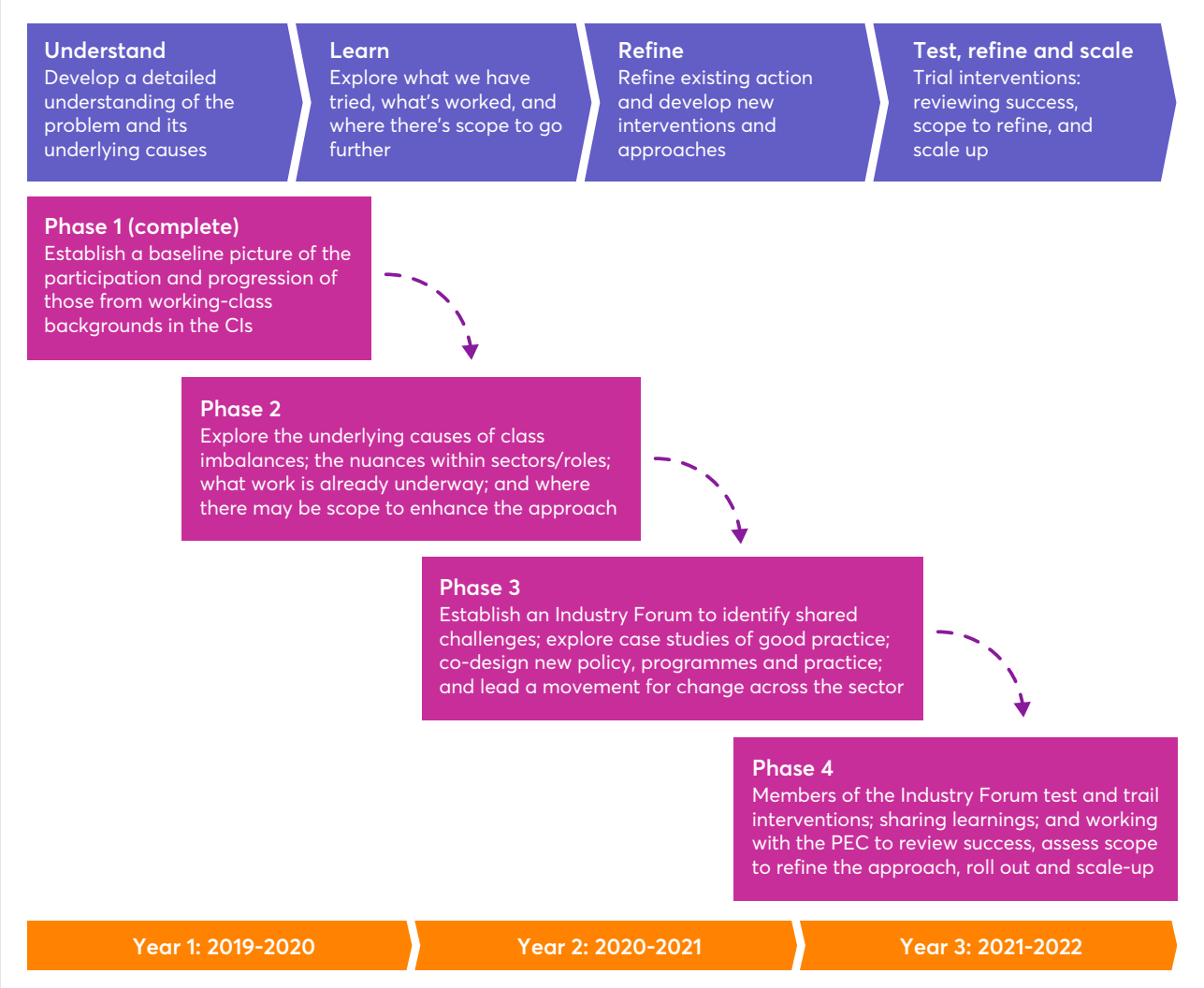
1.2 Research aims and methodology

The PEC is leading an ongoing programme of work, in partnership with the Social Mobility Commission, seeking to catalyse collaborative action – led by industry, trade bodies, wider stakeholders and Government – to test and trial new policy, programmes and practices that promote a more diverse and inclusive creative economy in the future; to show leadership as an industry on the vital issue of social mobility in the UK (Figure 1.2).

The second phase of the programme aims to:

- Establish a clear and coherent narrative of the underlying causes of class imbalances in the Creative Industries, building on existing research while also hearing from those that have lived experience of these issues.
- Consider the nuances that exist within this picture, in particular where and how obstacles may vary, depending on the job role, business, sector; circumstances of the individual; or stage they are in in their career.
- Explore what actions would help to overcome these issues; what work is already underway; and where there is scope to go further.

Figure 1.2: The PEC's Class in the Creative Industries programme



As part of this next phase of work, the PEC is undertaking 'deep-dives' into specific sub-sectors and occupations in the creative workforce.

This paper constitutes the first 'deep-dive' focussing on the UK Screen Industries, supported by ScreenSkills with National Lottery funds awarded by the BFI.

This 'deep-dive' aims to: develop rich insight and hear real-life stories from those working key creative roles[3] in UK Screen; surface the distinct circumstances and challenges evident in the Screen Industries; and explore what policy, programmes and practices might work best to enhance socio-economic diversity in the sector.

To meet these research aims, we have deployed a mixed-method approach. Our work commenced with a **desk-based review of existing research on the causes of class imbalances in the Screen Industries**. Given relatively limited evidence on socio-economic diversity in UK Screen, we look beyond industry literature to consider wider research on class and social mobility. We also draw on additional empirical evidence, including analysis of new data from the Labour Force Survey.

To test, refine and enhance findings from the desk-based research, we subsequently embarked on a series of interviews with stakeholders, businesses, and workers.

This included **20 telephone consultations with businesses from across the Screen Industries**. These discussions explored employer perspectives on the barriers to participation and progression of those from working-class backgrounds, what actions they are taking to tackle the issue within their own workplaces, and where they were interested in exploring new approaches.

The final aspect of the primary research entailed **40 fieldwork interviews to explore the lived experience** of those working in key creative roles in Screen that come from a working-class background. It is important to note that these individuals very much represent the socially mobile, by virtue of their class origins and the fact that the roles they work in now are considered professional, middle-class destinations. Participants were selected to ensure our sample included individuals working in a range of different sized businesses, in different parts of the UK, and at different stages in their career journey; and early screening questions were used to confirm participants' class origin. Annex A provides further detail of our research methodology.

Finally, we undertook a **review of the policy landscape**, considering existing policy and programmes that aim to enhance diversity and inclusion in Film, TV and Games, with a view to identifying where and how the Screen Industries can go further, in order to shift the dial on socio-economic diversity in a significant and sustained way.

3. Our work has focussed on Arts officers, producers and directors (SOC 3416), given the scale of class imbalances evident for this occupational group (Carey et al 2020). This occupational classification accounts for 22 per cent of the Screen Industries workforce and includes arts officers, producers and directors that assume creative, financial and organisational responsibilities in the production and direction of television and radio programmes, films, stage presentations, content for other media, and the promotion and exhibition of other creative activities (ScreenSkills 2019)

1.3 The structure of this paper

This paper summarises our findings:

Section 2 discusses the underlying causes of class imbalances in the UK Screen Industries, examining class-related disadvantage across the life course;

Section 3 explores what employers are currently doing to address socio-economic disadvantage in the Screen Industries;

Section 4 summarises the findings from our mapping of the policy landscape, considering the policy levers and programmes, already in place; and

Finally, **Section 5** draws high-level conclusions from the research and considers future policy direction for enhancing socio-economic diversity in UK Screen.

2

Examining class-related disadvantage

2.1 Introduction

The statistics presented in Section 1 paint a concerning picture of significant and sustained class inequality in UK Screen. But why are the UK Screen Industries the province of the privileged? Why does the job that your parents did while you were growing up impact your chances of landing a job in Film and TV almost as much of the qualifications you hold yourself? Does it, as the quote on page 3 suggests, all depend on access to 'the bank of mum and dad', or are there other factors that stack the deck in favour of the privileged? And what is it about UK Screen that makes these things just so important to getting in, and getting on?

This chapter seeks answers to these questions. In doing so, we build on the substantial literature concerning the causes of class imbalances and the factors that influence social mobility – both in a Creative Industries context and more widely in British society. Where possible, we also draw on wider empirical evidence where it serves to illustrate the issue at hand.

While this provides an important academic grounding to our analysis, much of what is documented in the coming pages seeks to do justice to, and draw common themes from, the stories we heard through our interviews with those working in the Screen Industries today that came from modest beginnings. In many ways, these individuals represent the successful few – those that have managed to overcome substantial obstacles to forge and sustain a career in the sector.

2.2 Examining class-related disadvantage across the life course

In articulating these obstacles, we take an approach that examines the points in which people experience class-related disadvantages throughout their life.

While some might argue our concern is with employment outcomes that happen later in life, we know that these outcomes are influenced by events that happen much earlier – for example, the school you went to or the adults who shaped your understanding of the world of work and influenced your careers aspirations for the future. We also know that disadvantages continue once in work, impacting retention and advancement into more senior roles. Hence, we argue that it is important to understand class imbalances holistically – so that we are better able to design policy interventions that treat both underlying causes and presenting symptoms.

A key challenge has been to take a complex set of interrelated factors, and construct a compelling, comprehensive and coherent narrative of the problem of socio-economic disadvantage in the Screen Industries that is commonly understood and widely accessible. Further, by analysing where in the life course class-related disadvantage occurs, we can subsequently consider the extent to which we are fully addressing the problem. This life-stage approach then forms the basis for our analysis of current policy and programmes.

Our work echoes that of others (Randle et al 2015, Eikhof and Warhurst 2013) in finding **those from a lower socio-economic background are at a profound disadvantage when it comes to getting in and getting on in the Screen Industries. We identify twelve primary points where class-based inequality or exclusions occur**. We find these start early in life; continue further into education; inhibit transition to work; and undermine opportunity for progression and advancement throughout one's career. These points are illustrated in Figure 2.1 below, and discussed further in the pages that follow.

While we articulate these as distinct factors, it is important to acknowledge that the causes of class imbalances are complex, multi-faceted and inter-related. For example, early access to cultural experiences impacts the accumulation of cultural capital[4] – the 'right' vocabulary, etiquette or cultural references (for example) – which later informs cultural matching in the recruitment process, and 'fit' in the workplace.

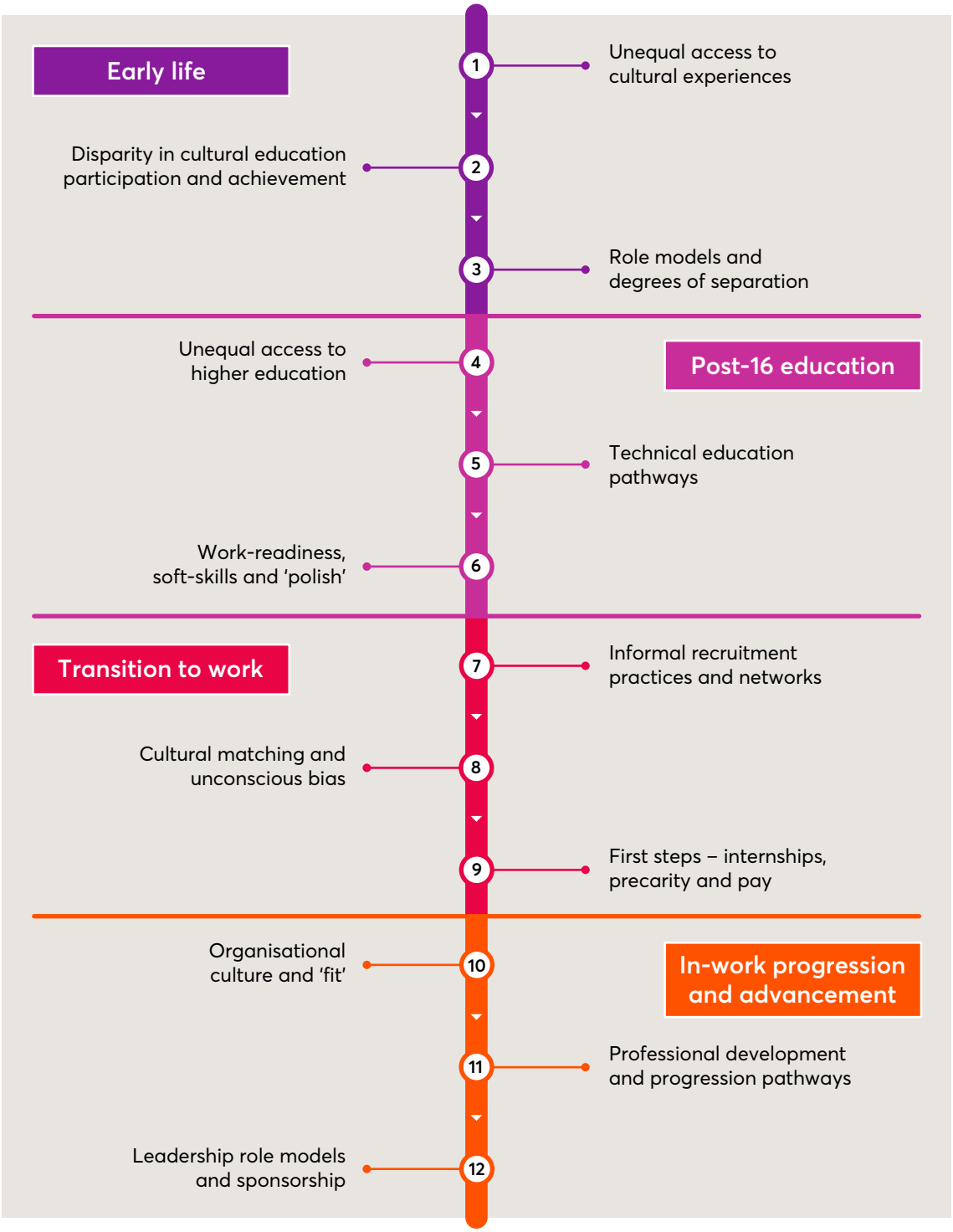
Indeed, there are common themes that run through our analysis. These themes are not necessarily unique to the Screen Industries, but we argue might be heighted in the sectoral context.

And while our focus is on the experiences of those from working-class backgrounds, in many cases – for example, when we speak of organisational culture or a lack of leadership role models – the same assertions are equally true for other marginalised groups, and where class intersects with gender, race, disability or sexual orientation, the challenges become multiplied and 'double disadvantage' occurs.

These important concerns are discussed further in Section 2.3.

4. Cultural capital, a concept popularised by French sociologist Pierre Bourdieu is a complex and contested term. For the purposes of our analysis, we are using the idea broadly, going beyond formal educational qualifications, to capture ease and familiarity with particular cultural forms that are important in the context of the film and television industries (see Friedman and Laurison 2020 for a more detailed discussion).

Figure 2.1: Mapping the primary points of class-related disadvantages across life stages



Early-life

1 Unequal access to cultural experiences

The cultural experiences available to children can have lasting impact on future success, yet access to culture is highly unequal (Reeves and de Vries 2018, Davies and Rizk 2018, Brook et al 2020).

Extra-curricular activities have been shown to increase the likelihood of remaining in education, improve confidence, extend social networks, and develop vital 'soft skills' including self-esteem (Zimdars et al 2009, Scherger and Savage 2010). Research suggests there are certain subjects that remain largely the preserve of the wealthy, in part because of the financial cost of participation, and shows that pupils in high-deprivation schools have fewer out-of-classroom learning opportunities (Cultural Learning Alliance 2018, Crenna-Jennings 2018, Donelly et al. 2019, APPG Music Education 2019).

> "I just remember television and watching films and television. I was talking about this recently. **It's like trying to get in film and TV, you always see every director is like, oh, when I was eight, my dad bought me a film camera and I started shooting the films and like that wasn't a possibility**. I talked to my mom about this as well as like I went to see like three films when I was a kid. And I remember them so vividly, but **it's so expensive to take kids to go and see a film.**"
>
> **Daniel,[5] Freelance Writer/Producer/Director**

Further, more recent work looking at the cultural sector and drawing on data from the Taking Part survey in England, suggests that those from working-class backgrounds are less likely to engage in most cultural activities and that the differences are particularly pronounced for plays/drama; art exhibitions; classical music; opera and book events – legitimised forms of 'high culture' – which affects the accumulation of cultural capital (Brook et al. 2020). Wider studies have demonstrated how the possession of cultural capital affords advantages in education and in work (Lareau 2003, 2015, Rivera 2015, Calarco 2018), in the creative and cultural industries (Brook et al 2020, Friedman and Laurison 2020), and, as we discuss later in this chapter, in the UK Screen Industries.

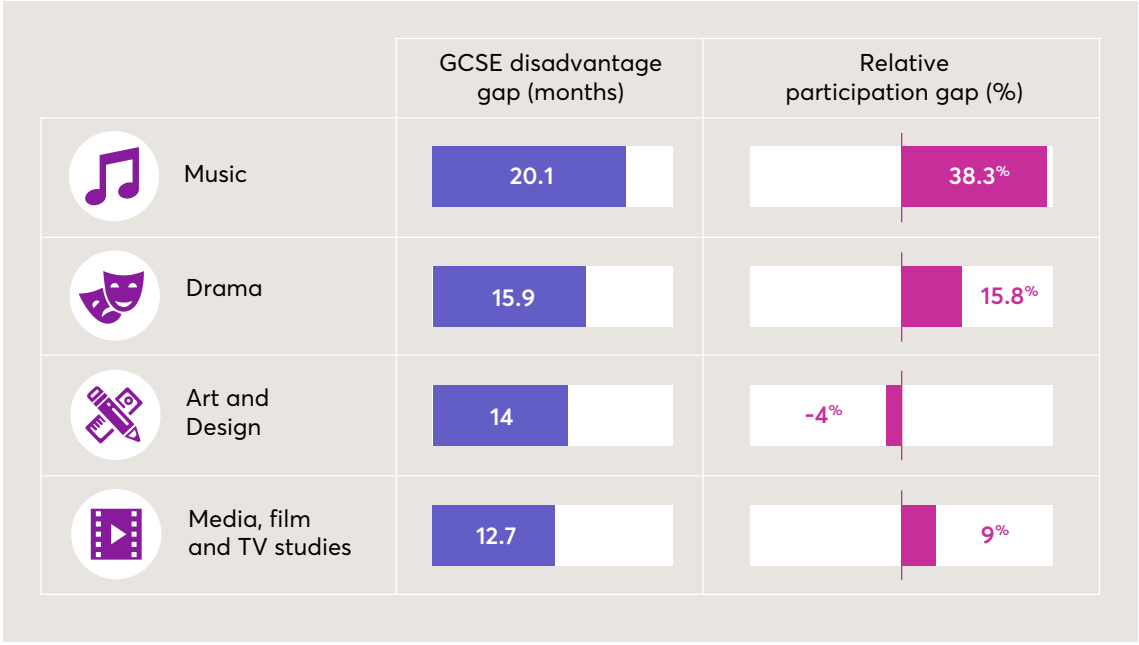
2 Disparity in cultural education participation and achievement

This issue is further exacerbated by disparities in cultural education participation and achievement. Disadvantaged pupils have been found to have more limited access to a broader curriculum than their advantaged peers (Creena-Jennings), are considerably less likely to participate in most creative subjects at GCSE-level, and there also exists significant gaps in attainment (Hutchinson et al 2020).

5. Throughout this report we use pseudonyms and have removed identifying characteristics from the quotes (where necessary) to protect the anonymity of participants.

Further, creative education has been declining in England over the past decade, including both the uptake of creative subjects at GCSE and A Level and the number of arts teachers and teaching hours (CLA, 2019; CLA, 2020).

Figure 2.2: Participation and achievement gaps in creative learning, England



Source: Hutchinson et al (2020) Education in England Annual Report 2020

Notes: Attainment gap at KS4, based on mean rank difference converted to a months of progress measure. 2 Relative participation gap the percentage point difference between the entry of non-disadvantaged and disadvantaged pupils within a given subject, divided by the percentage entry of non-disadvantaged pupils. Disadvantaged pupils refers to those who have claimed Free School Meals (FSM) in any of the past 6 years, and are compared to a reference group of those that have never claimed FSM over this period.

"When you when you start working in like TV, the arts, you know, they've got a head start **their schools, give them a head start when it comes to arts and culture**. But I think my love of reading as a kid probably saved me there. And my mum was happy for me to get books at the library…

You know, **I think my cultural life… looking back, I think that it was very rich, you know, but not in a way that would count in the you know, the London arts and media scene.**"

Joanne, Producer

"What really shocked me at the time was that they'd not only done game design, they'd done a bit of it in school, they'd been told what to get and what packages and what programs to use and how to get a game engine on their computer, and then they'd been gaming on computers. Which at that point to me was almost just not a thing, it was just consoles were the only thing that existed to me so I never could have dreamed of being bought a whole computer to mess about with. And then on top of that they'd gone to college and done game design courses. **I didn't even know those existed. I wasn't aware of it in the slightest. So I then realised I was four years behind them all, even if I did want to start."**

Luke, QA Analyst

In 2017, Ofsted's Chief Inspector voiced concern that social mobility was under threat for lower-attaining students at some of the schools Ofsted visited, where these schools did not offer lower-attaining students a chance to study certain subjects in the arts, and indeed these pupils were filtered into a different pathway (Spielman 2017). Simple things, like timetabling, were found to prevent students that have lower levels of attainment from accessing certain subjects to provide additional lessons in English and Maths, and in some cases, students' knowledge of arts and technology subjects could be limited, with creative subjects "sometimes marginalised" (Ofsted, 2018).

Whilst cultural education is not a direct and linear path into the Screen Industries, it plays an important role in the cultivation of cultural capital. As the comments above show, our socially mobile interviewees reported issues of access to cultural subjects and lower levels of resources in schools as compared with the experiences of their middle-class colleagues.

3 Role models and degrees of separation

Wider research has evidenced the important role that parents, family members and friends can play in sharing knowledge, guidance and contacts that can shape a young person's career aspirations and trajectory (Friedman et al 2017, Friedman and Laurison 2020, Brook et al 2020).

With key creative and senior roles across the Screen (and wider Creative) Industries dominated by the privileged, there are significant concerns that those from working-class backgrounds may lack visible role models (Brook et al. 2020; Carey et al. 2019; Bazalgette 2017; Eikhof and Warhurst 2013; Carey et al., 2016; Nesta 2018).

Our interviews with workers serve to reinforce these concerns. We heard many stories that emphasised how a lack of contacts and role models in Screen, resulted in limited awareness of the 'business' of Film and TV and the full breadth of roles on offer. And this applied not just to family or friends, but to networks in their widest sense. The 'degrees of separation' between those from working-class backgrounds and anyone, working in any job, in the Screen Industries, are so significant that many young people were unaware of the option of working in Screen.

Figure 2.3: The 'degrees of separation' between the screen industries and the working class

"100 per cent no I mean, **you didn't know anybody who worked in that sort of cultural** industries. I mean, it is comical, actually... the connection to there being anything like a role in it or TV existing as a career, is absolutely I don't think I even realised that until I was in my twenties, to be honest."

Emma, Managing Director of a Production company

"I never imagined that I'd be working in London or, you know, working with some of the people I have over the years, never entered my head. **I didn't know anybody who worked in these kinds of jobs**."

Katie, Script Executive

"It never even occurred to me that you could get a job working in that industry. You know, I didn't have any awareness that that was an industry anyway. I'm not quite sure how I thought these things came to screen. But, you know, there was no awareness. I didn't know anybody that wrote for a living. **I didn't know anybody that worked in film or TV, you know, so it wasn't anything I was exposed to at that age**."

Julie, Producer/Writer

"I knew people who did that but working in TV, just as it didn't occur to me that you could like, but I guess I must have known at some level that people did that, **but not people like me**."

Thomas, Writer

"It wasn't until I got that opportunity and started working in the industry I started to realise I had almost secretly, had wanted to do it all along, and **I just never admitted it myself or saw another person like me do it where I thought there like me, I could do that, too**. And that's why I think it is important that we have those kind of role models.

Claire, Actor/Writer/Producer

Even when our interviewees were aware of career opportunities in the Screen Industries, many pointed to a sense that these jobs were not "for people like me". In some cases, this was reinforced by the guidance of careers advisors. However, there were stories of the positive influence that careers professionals had had at crucial moments, helping to identify possibilities and pathways into the industry.

"I was just totally and utterly obsessed with working in TV. I think in school everyone thought it was a bit of a weird decision. I don't remember anyone else really thinking it was an option. We had a really good careers adviser. **I had a couple of careers advisers who basically told me it's not really an option. Then I had one that was at the crucial point in my teenage years**. I think I was around 16, 17, who basically said... She went away and had a look into it. She didn't know, but she went and looked into it and found that [university course] was one of the best places for going into the media industry, and so she helped me look into that."

Jessica, Head of Development

"I do remember actually one of the careers advice people coming in and saying, you know, I love all this stuff. And then they were pushing me towards like, well, maybe you could do an editing job. And it wasn't the exciting jobs, they didn't present it as an exciting option. But maybe you could do an edit job… **that world wasn't open to me, even though I was passionately interested about it**, always watching film and was just I loved it. **I can honestly say it didn't really present itself as a real option to me**."

Claire, Actor/Writer/Producer

Several of those we interviewed, spoke of how they had needed to overcome parental perceptions of the legitimacy of creative careers or the viability of establishing and sustaining a career in the sector.

There was also a strong spatial element to the narrative, where those living outside of urban centres and/or London and the South East, reported how the prospect of moving or travelling vast distances (often at significant financial cost) made it harder still to 'imagine' these as viable career prospects, echoing wider research (Allen and Hollingsworth 2013).

"I just went to uni to try…and do something completely different from the environment I grew up in. You know what I mean? The option of me being a filmmaker, I just wanted to make films, not thinking of it as a career. Everyone around me were going, **"What the f*** are you going to uni for, do film for? Nothing's going to come of it."** You know what I mean? "What are you doing?"

James, Director

"I came to London to [work in the sector], and that was quite tough on my family because people didn't move away from home in those times. So, there was a very much a, **"What's wrong with home? Why are you going to London to show off? It'll never work, you'll come in tears**. You could work in a care home here, why have you got to go to London?"

Margaret, Executive Producer/Commissioner

"I think the confidence I got in my mid thirties is what privately educated kids have in their twenties.

And I think that's, that is one of the biggest barriers of social mobility, because I think if you go to a school that builds you up, you have a family that builds you up, you feel like you've got all the options in the world and you've got room to fail at one, because there would be another option.

I think you are a different person, so that's not to say the people I'm speaking to in TV are necessarily maliciously trying to talk down the working class girl, it's just that they don't really understand why you wouldn't have that fight in you, I think is the truth. I think, you know, when you're from a working class background where you're kind of taught to know your place very well, it takes a long time to shake that. And in an industry that's full of people who are more confident generally and probably a bit, you know, a bit more middle class than you are. They don't, the exchange you have with them is always unbalanced because of you and your assumptions and you and your inability to be able to fight for yourself. So I think it starts really early on."

Margaret, Executive Producer/Commissioner

Taken together, these early life factors – unequal access to culture; disparities in participation and achievement in cultural education; and a lack of visible role models – mean that many of those from working-class backgrounds have no sense that a career in the Screen Industries is available to them, and where to begin to pursue one. That the sector is losing a countless number of talented young people simply because a lack of awareness, or a lack of belief, that a career in UK screen is a viable option.

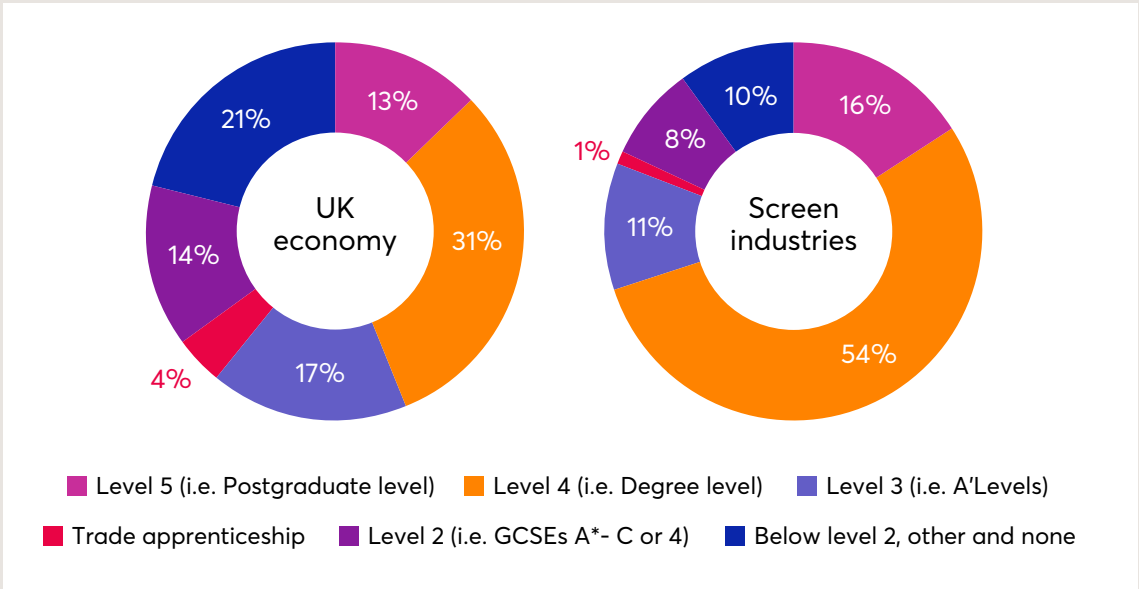
Others that do venture a career in the industry, do so at a disadvantage as compared with their privileged peers. Those from middle class origins, have, before even reaching adulthood, accumulated reserves of cultural capital that will give them a distinct advantage in getting and getting on in the Screen Industries.

Post-16 education

4 Unequal access to higher education

The Screen Industries depend heavily on highly qualified talent, where seven in ten workers are qualified to degree level or above, and 16 per cent hold a post-graduate qualification (Giles et al 2020, Screen Skills/Work Foundation 2019).

Figure 2.4: Qualifications profile of the UK Screen Industries, 2018



Source: Labour Force Survey 2018

Yet we know educational achievement in school, and relatedly class origin, is a significant predictor of access to university and in particular to elite institutions (Anders et al 2017). Research by the Sutton Trust found that students from lower socio-economic backgrounds and from state schools are much less likely to apply to Russell Group universities than their more privileged or private-school counterparts. This is the case, even when they had

comparable qualifications – including the same A-level grades and subjects (Wyness 2017). Similarly, analysis of data from the Next Steps[6] survey, found that the most advantaged students were twelve times more likely to attend a Russell Group university (Anders et al 2017).

"We don't want it [recruitment] to just be university, because there's a lot of reasons why people can't go to university and an awful lot of talented people who just won't be able to afford it or want to get that level of debt, because its just not something they're comfortable with in their life."

Employer, Games

Even when successful in making it into university, those from working-class backgrounds are reported to face exclusionary attitudes which can affect their experience and the value they derive from higher learning. Recent research demonstrated how students at the top UK universities face bullying and harassment because of their accents and regional dialects (Parveen, 2020). Research from the Screen sector, suggests a person's regional or class origins impacts whether they are accepted as 'one of us' by those in their chosen industry, observing a 'hierarchy of accents' that associated different accents with being 'posh' or being 'too strong' and not suited to roles like radio (Randle et al. 2015). This was also echoed in some of the stories we heard from interview participants, that regaled the challenges of 'fitting in' in the competitive environments evident in specialist screen institutions e.g. film schools.

"But with these kind of competitive, insane places, you can really get out of it as much as you want, because weirdly, you can't all this money that people have, you can't buy like originality, talent or the actual understanding of, knowing what you want to do, if that makes sense, sometimes that's just the most important thing, like having something to say, having lived the life, having actually considered that there's a pressure on you to achieve things, to support people and do stuff like that. So **that's what film school was like. And it was it was amazing for me. But I know people that had really horrible experiences because it's a lot of competitive people and lots of people with lots of money and it destroys some people** and they end up with huge debts and no career."

Daniel, Writer/producer/director

6. Next Steps was formerly known as the Longitudinal Study of Young People in England.

Further, while many roles in the Screen Industries require higher level skills, in reviewing the profile and entry routes for jobs in Screen, it is clear there are many occupations that do not require a degree and where vocational qualifications and/or practical experience can fulfil entry requirements.

Rather, our interviews with employers point to credentialism: where higher education, particularly from a prestigious institution, is being used as an indicator of a candidate's skills and capabilities when hiring, when, in many cases, a degree was neither necessary, nor a good signaller of creative talent.

> "There is no good reason why we need that proportion of people to be degree-educated. Yes, there are certain jobs like our software engineers and things like that, where the value of academic rigor is undeniable, but there's a whole raft of jobs, the vast majority of jobs, where that's not the case. **We just need people who are creatively talented, and that's nothing to do with having a degree.**"
>
> **David, Head of Production**

5 Technical education pathways

Technical education can offer a more inclusive route into professional occupations for those that do not want to pursue, or are unable to bear the cost of, higher education, yet our research suggests fractured and flawed technical education pathways into the Screen (and wider Creative) Industries undermine this potential.

Research by the Social Mobility Commission (SMC) emphasises how those from disadvantaged backgrounds have much to gain from Apprenticeship routes, who experienced larger boosts in earnings than those learners from more privileged backgrounds. Yet the same study finds that changes to the Apprenticeship system have had a more negative impact on disadvantaged learners, with learner starts amongst this cohort falling at a faster rate than their more privileged counterparts (36 per cent compared to 23 per cent, respectively) (Battiston et al. 2020).

Analysis by ScreenSkills and Creative and Cultural Skills found that Screen businesses paid in around £20 million to the Apprenticeship Levy, but were able to draw down only one quarter of these fund contributions (ScreenSkills/CC Skills 2018). Past research points to a multitude of implementation challenges associated with the distinct structural make-up of the Screen Industries, not least the dominance of small and micro businesses, short-term project-based working, and high propensity for freelance work (Carey et al 2019, Bazalgette 2017, Creative Industries Council 2016, ScreenSkills/CC Skills 2018).

These challenges were also echoed in our consultations with employers, who frequently cited Apprenticeships as an important lever for increasing the socio-economic diversity of UK Screen, while also acknowledging that in their current form (and notwithstanding recent policy announcements) they were unworkable in parts of the sector.

> "I think the apprenticeship scheme is a brilliant thing. I think it is underutilized by the creative industries because of the way it's structured, and doesn't fit the creative industries. We've got an apprentice levy that we don't spend. **If it could be much more fit for the business we do, we could have an apprentice on every single production, and we would be able to change the face of the industry really, really quickly**. It's sort of heart-breaking that we can't use it better to bring more people in."
>
> **Employer, Broadcasting**

6 Work readiness, soft skills and polish

Alongside schooling, further and higher education, there is a growing focus (across the economy) on 'work-readiness' and the need for 'soft skills' (such as communication, problem-solving, time management) in aiding a smooth transition from education to the world of work (Giles et al 2020).

Work placements while studying are often seen as integral to student preparedness, as well as being able to demonstrate 'get up and go' and developing industry connections that will serve them well in future. Yet, those from a working-class background are disadvantaged by a lack of resources to undertake such placements, due to a lack of financial capital, a lack of time (often linked to the need to sustain a part-time job while learning) and a lack of industry connections to present these opportunities (Allen et al. 2013, Brook et al 2020).

Our research echoes wider studies (Rivera 2012, Friedman & Laurison 2020) in finding educational and socio-economic background influences the soft skills of education leavers, and their 'polish'. This in turn impacts their likelihood of getting in, and getting on, in the Screen Industries. Most commonly, this related to the way in which people presented themselves. Through our fieldwork interviews and consultations with employers, we heard how those from privileged backgrounds were perceived to project confidence and competence, held the self-belief that they deserved to be there, and, armed with the right cultural references, benefitted from being a 'cultural match' with those making hiring decisions. This contrasted strongly with acute feelings of self-doubt amongst those from working-class backgrounds; who struggled to find the confidence to speak up and stand out.

"I spent my entire career observing people who went to much fancier schools than the one I attended. **What those schools do to you, even if you're not that clever, they'll polish you. You know, they'll get you through it. They'll instil you with confidence**. The kind of skill set that you need to get through a state comprehensive is not the kind of skill set that you need to get through one of these top private schools, not my school. Don't be too big for your boots, keep your head down, you had to get on with, like, lots of people from different backgrounds to you. **And the other thing is that these private schools, they give you a veneer of high intelligence**. You get a bit of Greek, a bit of Latin, and when you get into the creative industries, you meet the same people …I remember once being in the lift at [TV Station] and the posh lot were talking about expansionism and the Ottoman Empire."

Joanne, Producer

"I can watch people who come from privileged backgrounds get to where I am now in in two meetings because the industry is incredibly classist and in my experience, incredibly racist, … And then and it's in one way that **the entire process of how to get in the film and TV industry is prepped from the way that you are prepped at private school to Oxford, Cambridge, just the way you even hold yourself in the way that you have your own kind of self-belief and the ability to think that you instantly deserve to be there is the way that works**."

Daniel, Writer/producer/director

Taken together, our fieldwork suggests that the routes into screen are shaped by unequal access to higher education, flawed technical pathways, and the systemic failure to equip all learners with the confidence and soft skills needed for success in the world of work. These three issues mean that education is, as yet, failing to act as 'the great leveller' in addressing inequalities experienced early in life. In turn, much more needs to be done to create viable pathways into the Screen Industries.

Transition to work

7 Informal recruitment practices and networks

When those from working-class backgrounds seek to move from education into work in the Screen Industries, they face further obstacles.

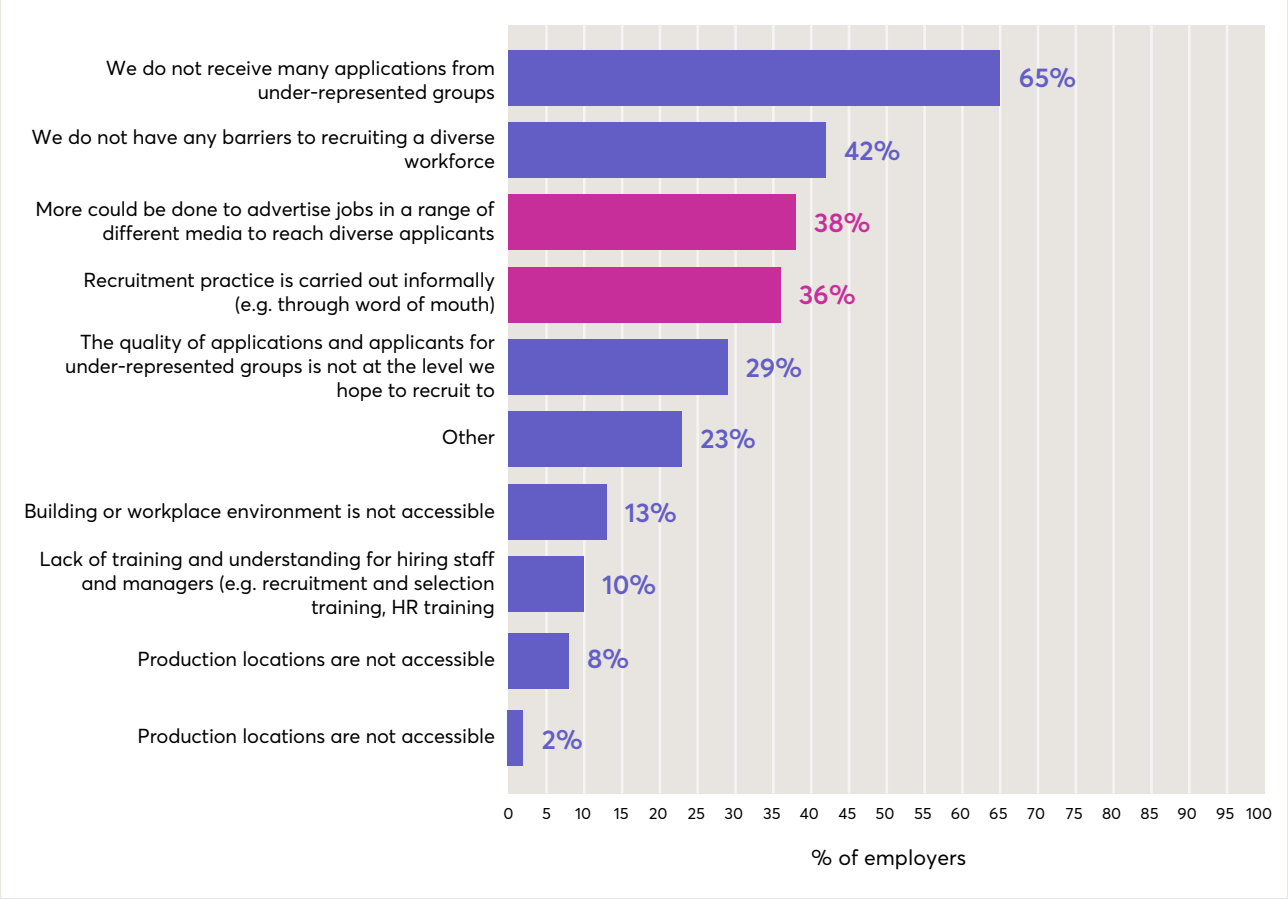
Once again, a lack of connections act as a considerable constraint. Many Creative Industry sub-sectors recruit through informal channels, via personal connections and 'word of mouth'. While professional networks are a common source of candidates across many areas of the economy, the project-based, freelance nature of work, particularly in areas of production, can mean significant proportions of jobs, and sometimes entire teams of workers, are hired without the use of any formal recruitment practices (ScreenSkills/Work Foundation 2019, Carey et al 2019).

> "The hiring practices of the creative industries are appalling because they've always had a surplus of people wanting to do everything. So when you've always had no problem attracting people, to then say to people, "You've got to go through a proper process of attracting people", they don't really want to do it. **It's like adding a whole process which they've never budgeted for, they've never had to do.**"
>
> **Employer, Broadcasting**

The impact of such practices on diversity has been widely acknowledged by Screen businesses. Findings from the ScreenSkills Employer Survey, for example, found that 38 per cent of employers in the sector felt more could be done to advertise jobs in a way that reached more diverse applicants, and 36 per cent suggested that informal recruitment practices were a significant barrier to recruiting a more diverse workforce.

Our discussions with employers reinforce these findings, yet also highlighted both the challenges of formalising recruitment processes in some industry contexts (e.g. when needing to 'crew up' quickly), where there exists significant skills gaps and shortages, but also a degree of resistance to change when the industry has always benefitted from very high levels of interest for the jobs on offer.

Figure 2.5: Barriers reported by Screen businesses in recruiting a more diverse workforce



Source: ScreenSkills/Work Foundation 2019

"I worked on a job with a friend … he phoned me, and he was just like put you forward for this big job… And then I didn't get a phone call … they went with someone who knew somebody. Yeah. So, like that happens. I mean, that's just like part of that's just natural, you know, that exists in any form of employment, I think. But there's just a slightly more measured like it's monitored slightly more with others because everyone still has to go through an application process. You still have to do interviews. Whereas in the film industry, that doesn't happen. You know, there's no minimum number of people you need to interview. You don't need to interview people from, you know, from different from diverse backgrounds. There's not that pressure on that kind of the infrastructure there of the business model that's there."

Christopher, Producer

Yet, such practices act as a significant barrier to entry for those from less advantaged backgrounds. Our socially mobile interviewees reported less extensive social networks and industry connections. This lack of social capital hindered them in securing a first footing on the career ladder and subsequently onto the next project, suggesting the advantages of networks and connections accumulated to reinforce exclusions found earlier in life (Brook et al 2020, Friedman et al 2016, Brook et al 2018, Lee 2011).

The power of networks was a recurring theme in our fieldwork interviews with workers. Some emphasised the invisibility of many opportunities, while others spoke of the challenge of getting their work seen by gatekeepers in the industry. Many highlighted how nepotism was still widespread in the Screen Industries, where those with family in the industry benefitted from 'leg ups' from their parents or their friends, while those without struggled to find any opportunity that would give them a 'foot in the door'.

"**If my work is seen in the right environments and I can get in front of these people properly**, when you sort of navigate your way through the dynamics…then I don't think I'll have many, many problems when I get to that point. **It's getting to that point, which is the difficulty and the problems.**"

Jack, Filmmaker

"I find it completely amazing that we will produce or spend a lot of time producing code of conduct contracts … And **yet everybody employs other people's children**. and I mean, it's not to say that I don't want these people that I work with, they're decent people, talented people. **Why they shouldn't want to give their children a leg up? I totally understand it. But it is absolutely everywhere.**"

David, Head of Production

"Before I even graduated, I'd done one of the big pitching sessions, so I was already sort of lining up relationships in the industry, but when I graduated, I remember one of my friends… I remember her saying to me, "**My dad got me work experience as an assistant director on [Hollywood film], but I don't really like that, so I turned it down.**" At that point, **I was literally begging people to give me unpaid work.**"

Jessica, Head of Development

8 Cultural matching and unconscious bias

Even when those from disadvantaged backgrounds have sight of and pursue opportunities in the Screen Industries, there is growing evidence of unconscious bias in the recruitment process and 'cultural matching' where those hiring are (often sub-consciously) drawn to candidates that share their tastes, interests and leisure pursuits (Eikhof and Warhurst 2013, Friedman and Laurison 2020, Koppman 2016).

While this is a challenge across all professions (Rivera 2015), research by Brook et al (2020) shows how those working in creative occupations have patterns of cultural engagement that are distinct from people working in other professional roles: being more likely to draw or paint; read books; write stories; go to performances, to the library, to museums while growing up. This is in stark contrast to the picture of cultural engagement discussed earlier in this Chapter, where we found those from working-class backgrounds are far less likely to engage in most cultural activities, and in particular 'highbrow' legitimised forms of culture.

> "You're not aware of your class until you step into a room and every single other person at that table is from the same school.
>
> And then you're going, why and how have I got here and **why is it that they are all from there, why is it that everybody's Oxbridge related?** Why is it so?"
>
> **Callum, Producer/Director**

Cultural experiences are only part of the story. The school you went to, how you speak, dress or your mannerisms all influence cultural affinity. What this means is that those in hiring roles in Film and TV are more likely to be drawn to those from more privileged backgrounds, reinforcing existing exclusions. Success, therefore, is often more associated with having 'the right' hobbies and interests or dressing in 'the right' way, than the highest ability or performance.

"I think I'd be lying if I said when I started telly I felt odd one out, I didn't feel alienated at the time. When I look back now I think it was a lot around my insecurities, so people would always say, "What university did you go to?" And I'd, "Shit, shit, shit." Actually when I went for the job [in TV] I just thought, "They'll never take a non-graduate… I just thought they won't take a grad, they won't take someone like me, so I've got nothing to lose.

So, I think the grad thing was quite a working class chip, but I think I developed that probably being going, because I had always wanted to go to university, I think that was my thing that I'd developed. So, I felt that keenly. I did feel that I hadn't been to the theater and opera… it was those sorts of things that I just felt, "Oh my god, I'm so out of my depth."

And then realizing that everyone had got their job through a friend or a friend or a friend, or uncle or somebody knew somebody. So that, I just felt it, I wouldn't say it knocked me or it felt oppressive, but I felt it around me in those early days I think."

Margaret, Executive Producer/Commissioner

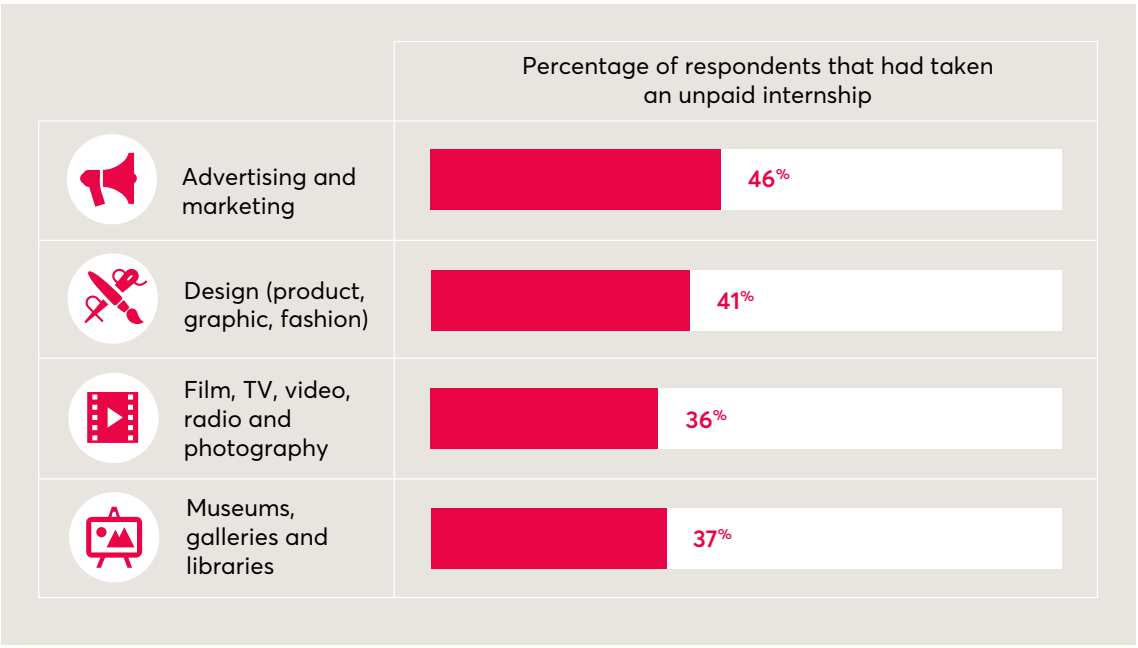
9 First steps – internships, precarity and pay

One of the most frequently cited but persistent barriers to entry for many aspiring screen workers is the need to work for low or no pay in order to establish and sustain a career in the Screen Industries. Research by IPPR (2017) highlighted how media industries are one of the sectors of the economy most dependent on internships. The problem is that research for Create London found 87 per cent of cultural workers surveyed had reported working for free in some way (including unpaid internships; profit shares; unpaid work on their portfolio and working for free while others are paid) and that nearly half of those under 30 had completed an unpaid internship. In Film, TV, video, radio and photography, 36 per cent of respondents had undertaken an unpaid internship (Figure 2.6). (Brook et al 2018).

The same study suggested that those workers who are just entering or recently joined the workforce were more likely to find doing an unpaid internship 'inescapable', echoing earlier work that found aspiring film and TV workers would work unpaid on projects in the hopes of finding their break, or they would create their own self-funded projects in lieu of being able to access more formalised entry to the sub-sector (Grugulis and Stoyanova 2009).

Even where workers from working-class backgrounds are able to enter the industry and receive payment, there exists significant pay gaps for those from working-class origins (O'Brien et al. 2016; Brook et al. 2018).

Figure 2.6: Unpaid work in the Screen, and wider, Creative industries



Source: Brook et al (2018) for Create London

During our research, interviewees suggested that the majority of internships are now paid, but many emphasised that few opportunities offered sufficient pay to offset costs of travel and accommodation, which posed a significant barrier to those without financial backing from parents or a place to stay with friends/family. Echoing wider work (Allen and Hollingsworth 2013), we find the mobility required to access opportunities in the Screen Industries poses additional challenges for those located outside of urban centres and/or London and the South East.

"The way you got into this industry was **unpaid internships**. They were never advertised, it was like this **cabal of secrecy. It made it utterly impossible for anybody who wasn't from pretty well to do middle-class**, really, to enter the industry. It is remarkable those people did manage it. So, **that is shifting** and I think everybody is aware that it needed to. And **pretty much to my knowledge now, all internships are paid**."

Industry stakeholder

Generally, pay and precarity were a recurring theme amongst our fieldwork interviews. Many spoke of the extreme difficulty they faced in achieving a stable income while working in the Screen Industries. Several considered the levels of pay to be exploitative. Others suggested it could take up to a decade before securing sufficient earnings to survive and support themselves. There was a universal sense – in both our discussions with workers and with employers – that the precarity of work, and pay made it incredibly difficult for anyone without the financial backing of family or a partner to sustain a career in the industry. For our interviewees, this was one of the primary causes of class imbalances in UK Screen.

"It's like **you only get paid proper money that you can live off after about ten years** or so of a consistent track record. And that's accepted. Throughout the arts and film industry, I feel. I mean, it's like you're proving your seriousness, like you're a good investment and things to the cultural landscape…I mean, it's unsustainable. **You can only really manage in the film industry if you have a partner that works full time, private money, family money and or like a second job** that you can actually put proper hours into. Otherwise, forget it, really."

Nicola, Freelance Producer

In-work progression and advancement

10 Organisational culture and 'fit'

Organisational culture can play a considerable role in influencing one's experience of work and sense of belonging (HSE 2021) and mastering behavioural codes can be vital in 'getting on' at work. Knowledge of this code can act as barrier to those from working-class backgrounds and can promote conformity rather than creating an environment where diversity and individuality is accepted and embraced (Friedman and Laurison 2020).

"At times I have felt like, um an imposter probably not the right word, but, you know, I'm 48 most of the people I'm on set with a half my age, but they've been to film school. They've been to university. And I attend neither of those things. So, **you always felt slight, like a bit of a fraud almost yet or slightly inferior maybe is a better word**, you know, in that, you know, they knew far more about film than I knew."

Julie, Producer and Writer

In the Screen Industries, where you went to school or what university you attended has been shown to open doors and help one 'fit in' (Randle et al 2015). Many of those we interviewed spoke of how the fact they hadn't attended private schools or prestigious institutions marked them as different – building feelings of inferiority or the sense they were an imposter, despite their evident successes.

For others, this difference was rooted in the way they spoke. We heard several accounts of how accent or regional dialect influenced how those from working-class backgrounds felt perceived or judged by others. Many of those we interviewed suggested that, while legally defined discrimination was rare, micro aggressions in the workplace, often characterised as 'banter' about accents and cultural knowledge, was a part of everyday life in the industry. This left people feeling they could not bring their whole self on to set, into project meetings, into the office.

"**I was quite mocked, to be honest with you mate, because of my accent**... I remember going in work with tracksuit bottoms on and the line producer's standing there and literally ripping the piss out of me. It wasn't playful banter. He was standing there being a bit of a knob. It's them things, isn't it? You have to deal ... For me, that's what I've had to deal with, the lack of working class people within the industry, to be honest…That's not discrediting the people, like people that work in industry and that, because some absolutely amazing, stellar people, but then... you do get mocked."

James, Director

"One thing that would always come up was my accent. **Some people would often, colleagues that were often quite high ranking, would joke about my accent and would always almost mock my accent next to me**. Despite knowing that I'm part of, not in a ... What do you call it? In a hateful way, but I had that a lot and that's when I really also realised that "Oh God, this is, people are really seeing me, much more so than I realised." **As soon as people hear me they make that judgment of where I come from and I'm a working class background and also still shocks me to a point**."

Stephanie, Editor/producer

"**The way in which working class people get mocked or put down, and a bias against accents even**, because obviously Britain, we've got a vast array of regional accents, even amongst just the English, let alone other races. And yeah, I've got a few people in the company with very strong Northern accents and it is definitely looked down upon and viewed that they might be a little bit stupid because they can't actually hear through the accent."

Luke, QA Analyst

Framing organisational culture and 'fit' as an influence on career development may obscure even more troubling issues. As the comments from our interviewees indicated, what some perceived as workplace 'banter' can also be read as class-based forms of discrimination. This is especially important when race and gender are taken into account alongside social mobility; women and ethnic minority interviewees reported incidents of discrimination, with clear evidence of a more hostile environment than that experienced by their white, male, middle class origin, peers (also shown in Brook et al 2020).

11 Professional development and progression pathways

Having the confidence to speak up when in a minority in the Screen Industries was a recurring theme, not only thought to influence 'fit', but also professional development and progression. We heard several stories of the insecurity that comes from being in a minority in Film and TV, and, as some of our interviewees described it, the *"fight to be heard"* when surrounded by *"Oxbridge-educated, white, middle-class men or women."*

> "The difference comes with, comes with the sense of authority, so being from a working class background you are often in brainstorms or in meetings with people, **you are often sort of dismissed, your ideas are dismissed more routinely than they're listened to**. Compared to a counterpart that comes from Oxbridge or from the more privileged background.
>
> You work, **you have to work a lot harder at making yourself heard** than those individuals do."
>
> **Callum, Producer/Director**

Progression pathways in the Screen Industries differ significantly from other parts of the economy: being defined not by a change in job title, but by having more creative control, access to larger budgets, work on high-profile projects, or the chance to work with experienced and respected teams and creatives.

Our interviewees emphasised the importance of seeking out work on bigger shows or projects likely to receive critical acclaim in influencing career success, but suggested that the ability to take a strategic approach to selecting the next contract was the preserve of those who had the financial security to take risks and potentially decline work that wouldn't necessarily support progression. Instead, many of those we spoke with told of the need to take whichever contracts came their way in order to pay the bills, even if that was potentially at the detriment of their career.

"You **have to just keep taking contract to contract, six weeks here, six months there because you have to pay your bills and you have to. And even that's a detriment to your potentially a detriment to your career** because you're only as good as your last project. So if you have to take something that's deemed less desirable in order to pay your rent, you're then not going to be no one's going to be looking at you for that 9pm, highly return, highly sort of successful [Broadcaster] series.

Even that in the industry is a problem that's all snobby snobbishness around what you've worked on. It's not necessarily how good you are and your skill set, it's how good, how well the program was received. Which is, **which is difficult because the ones that win awards are few and far between and also dominated by those privileged Oxbridge sort of workers in the industry**. They're the ones that get the awards, they're the ones that win the BAFTAS, which then in turn brings more high-profile commissions, and then they have their own sort of little talent pool of people who dot around. And breaking into that is virtually impossible."

Callum, Producer/Director

A further obstacle to progression for those from working-class backgrounds lays in the importance of networks, and networking, in securing development and advancement opportunities.

Most commonly, this related to the cost of travelling to major cities (and London in particular) in order to meet with those hiring or commissioning.

However, others spoke of how they lacked the funds, time or wider support to enable them to exploit informal networking opportunities (e.g. drinks after work) or participate in 'away trips' that would likely present opportunities for career progression.

"I couldn't sit here and say I think I faced barriers or discrimination. I think there were times I never networked out of telly, I've never done the go skiing with X, or the family cottage in the Cotswolds, I've never done that sort of networking.

And **perhaps that would have been the moment when I would have catapulted to the next level**, so I think not being able to do that level of networking in telly is perhaps a barrier."

Margaret, Executive Producer/Commissioner

12 Leadership role models and sponsorship

It is no surprise then, that those from working-class backgrounds have been found to be significantly under-represented in key leadership roles in the Screen Industries (Carey et al 2016, DirectorsUK 2018). This has important ramifications for company culture and leadership, and for the presence of diverse and visible role models in leadership positions in the sector.

Another key area of concern lies in 'sponsorship' – a concept that takes networking and mentor relationships that can develop from work experience a step further. Friedman and Laurison (2020) describe sponsorship as a social support from senior leaders given to young or rising junior workers. The relationship benefits workers through informal behind-the-scenes processes that help 'fast-track' their career.

Sponsorship is important in the Screen Industries. Several of those we spoke to emphasised how many of those now in senior positions in the industry had benefitted from the helping hand of a sponsor who opened doors, offered advice, provided mentorship and acted as an advocate.

> "At a high level, at a senior management level (and there are exceptions to this), **there is still a predominantly white private school educated, Russell Group and above educated coterie of those running the industry**. And therefore, **in terms of creating those pathways of talent in the See It To Be It argument, it is very, very difficult.**"
>
> **Industry Stakeholder**

Yet these relationships are often predicated on shared tastes, interests and leisure pursuits and hence disproportionately benefit those who have cultural affinity with those already in senior positions (Friedman et al 2016, Friedman and Laurison 2020, Brook et al 2018).

Given informal hiring practices in the Screen Industries, the lack of networks and sponsorship act as a significant constraint for those from working-class backgrounds looking to progress in the sector.

> "If you've seen most people's career paths, particularly in the informality of our industry, **most people have had quite a significant backer or sponsor that has opened doors for them, and often repeatedly.**"
>
> **Employer, Broadcasting**

2.3 Identifying common themes

While we have sought to identify key points of class-related disadvantage over the life course, the underlying causes of many of these issues lies in disparity in the financial, social and cultural capital of those of different class origin. These issues are well-documented in wider literature on class and social mobility in British society (Buscha and Sturgis 2018, de Bellaigue et al 2019, Bukodi and Goldthorpe 2018, Lawler and Payne 2017).

However, the value of economic, social and cultural capital is always context-specific. What matters for success in the Screen Industries is different and distinctive from other professions with similar social mobility issues, such as law or professionals. Our research suggests there are a range of industry-specific factors that influence the chance of someone from a working-class background 'getting-in' and 'getting-on' in UK Screen.

"I remember being about 18 and I applied for like an internship… thinking like **if I get this internship, I've got to come to [Northern city] every day** and it takes an hour and a half because you have to get three buses. How am I going to do that? Like, this is just not feasible but I really wanted to do something like that, but **it felt like physically out of reach** as well as like I just don't know how you get into something like this."

Thomas, Writer

"The second I got out of that very little bubble of countryside [county], **I realised the rest of the country had been doing a little bit of code or things here and there and they were all aware of these industries well before I was**. They were all aware of the video game industry well before I was. Because I wasn't educated on it, I didn't even consider how games were made. I just sort of thought it was a few blokes who did them or something that were kind of cool dudes"

Luke, QA Analyst

These relate to the spatial concentration of parts of the Screen Industries in urban centres across the UK, and in London and the South East in particular (Nesta 2018, ScreenSkills/ Work Foundation 2019). This influences a person's 'degrees of separation' from the Screen Industries, where those living in Screen clusters are more likely to have someone within their social network that works in the industry, than those that live elsewhere. The spatial

patterns of the sector also impacts the geography of opportunity and requires mobility, which in turn incurs financial cost and an emotional toll (Allen et al 2013). However, even where prospective entrants are based in London and the South East, geography and the need for mobility does not fully explain Screen's social mobility problem.

The structure of the sector also makes a difference. Being dominated by small and micro-sized enterprises (Giles et al 2020) makes collective action all the more challenging, and many Screen businesses lack formal HR structures. The use of freelance workers is also pervasive in parts of the Screen Industries, who often lack agency and support. Past research has highlighted how the lack of regulation and protection often means bad practice goes unchecked (Wilkes et al 2020). In many ways, current industry practices – ranging from the way the industry finds and advances talent, to workplace culture, add greater weight to a person's networks and their 'cultural capital' – acting to undermine diversity, impacting access, retention and progression.

In parts of the sector, pay is low, work is insecure, and some degree of upfront investment is required to develop a portfolio or back a new project. Moreover, returns on these investments are also far from guaranteed. For those from working-class backgrounds, and their parents, the Screen Industries can appear a high-risk game, where the stakes are high, pay-outs are rare, and the deck is stacked in favour of the privileged.

Consequently, countless numbers 'opt out' of pursuing opportunities in the Screen Industries because of a sense that these jobs are not 'for people like them' or in anticipation of the (very real) obstacles they may face in securing and progressing in work in UK Screen; while others self-sort out of key networks, into less prestigious, creative, or high-profile roles.

While this narrative speaks of how the Screen Industries can be inhibitive for those from lower socio-economic backgrounds, many of these points ring true for women, those from ethnic minority backgrounds, or people with a disability. Where class, gender, race and disability intersect, double disadvantage occurs.

The important point to take away here, is that tackling class inequality in UK Screen will be as much about addressing the value the industry places on financial, social and cultural capital, as it is about redressing the inequalities in the accumulation of these assets amongst privileged and working-class people. What is needed is systemic change and a profound shift in how particular individuals and social groups are given value and assumed to have the talent and ability for key roles, whilst others are marginalised.

Alongside the specific changes in business practice and policy recommendations that follow, the Screen sector must reassess who it assumes, whether consciously or unconsciously, is the right fit for the sector. Otherwise the negative experiences of those from working class backgrounds, compounded by labour market and industrial geography structures, will just continue to reinforce Screen's social mobility problem irrespective of the sector and policy interventions to which this report now turns.

3

Reviewing business practice

3.1 Introduction

Having established a picture of the underlying causes of class imbalances in the Screen Industries, we now turn to what the sector can, and is doing, to address these issues.

Employer leadership will be vital in shifting the dial on diversity, so, we first turn to business – to explore what employers are currently doing to address socio-economic disadvantage in the Screen Industries. In doing so, we draw on desk-based research of current practice and our consultations with Screen employers.

These consultations sought to understand business perspectives of class imbalances in the Screen Industries and their causes; current activities to enhance socio-economic diversity and inclusion; future priorities and plans for their own organisations; and reflections on the need for industry-wide action, programmes and policies. They included a range of organisations – large and small – selected to ensure coverage across different parts of the Screen Industries and the UK. Further details are included in Annex A.

While our discussions focussed on socio-economic diversity, given the clear intersections with other characteristics such as gender, race and disability, our consultations with employers looked at diversity and inclusion in this broader sense.

3.2 Business practice: what are screen employers doing to address class imbalances?

Our review of current practice and future plans is structured around key areas where business activity can have real 'purchase' in addressing inequality and promoting inclusion.

Here we draw on key themes identified by the Social Mobility Commission in their Toolkit for employers. This guidance is offered to employers across all parts of the economy and provides a useful framework for us to consider business practice within the Screen Industries.

Figure 3.1: SMC Employers' toolkit: Key themes to enhance socio-economic diversity

The Social Mobility Commission's Employers' Toolkit focusses on six key areas when it comes to improving socio-economic diversity and inclusion.

Leadership: Ensure a compelling, shared vision across the organisation

- D&I a priority, discussed at board-level, with explicit KPIs.
- Clear narrative on why D&I is important, co-developed with and understood throughout the organisation.
- Dedicated, senior, D&I lead.
- Public commitments and published plans.

Data: Understand the current situation; inform activities; evaluate change

- Measure socio-economic diversity.
- Capture data for freelancers and place. requirements on supply chain.
- Regularly analyse data inc. by function, occupational groups, grades and exploring intersectionality.
- Set targets, monitor and report on progress.

Outreach: Maximise engagement with a wide range of prospective applicants

- Clear strategic plan detailing activities and success measures
- Focus on outcomes and seek to develop sustained relationships with participants, with genuine pathways
- Proactively target outreach at under-represented groups/cold spots
- Work collaboratively with other employers, intermediaries and educators.

Hiring: Ensuring practices are accessible and equitable to all applicants

- Offer a range of routes, inc. paid internships, traineeships and apprenticeships.
- Advertise widely, seek potential, reimburse costs and offer fair pay.
- Proactively target cohorts/cold spots and work with intermediaries.
- Inclusive assessment and selection e.g. anonymous assessment, diverse shortlists etc.

Progression: Support all staff to access opportunities to develop

- Analyse data to understand progression rates and rewards for diverse groups.
- Explore staff views on workplace culture and take steps to educate, celebrate diversity, and make the work environment feel more inclusive.
- Invest in activities to support progression of diverse talent and monitor their impact.

Advocacy: Share practice, support peers and drive sector-wide change

- Publish diversity data, targets and a detailed plan to achieve them.
- Be visible and vocal, speaking at events, advocating change in the media, share and celebrate good practice.
- Collaborate, convene and lead pan-industry programmes to inform and drive positive change.

Source: Adapted from Social Mobility Commission (2020).

In recent years, we have seen sharpened focus on diversity and inclusion in the UK Screen Industries. In 2016, Government published a report on diversity in broadcasting (House of Commons 2016), which was closely followed by research by Ofcom, identifying significant and systemic inequalities (Ofcom 2017). Shortly after, findings of widespread sexual harassment and the MeToo movement pushing for gender equality, led to a significant shift in the UK film industry.

Today, most TV broadcasters (BBC, Channel 4, Channel 5, ITV and Sky), and many film businesses, have well-established diversity commitments and strategies to enhance the representation of diverse and minority groups amongst their workforce (Ofcom 2019, ScreenSkills/Work Foundation 2019). Our research has sought to explore the extent to which these extend beyond the protected characteristics, to include socio-economic diversity.

> "**The world is missing out** on brilliant stories of brilliant people."
>
> **Claire, Actor/Writer/Producer**

> "The problem is the most interesting filmmakers will never be filmmakers because **they won't ever have the opportunity**."
>
> **Daniel, Writer/Producer/Director**

> "If you don't have working class voices, you don't get these amazing stories. So **there's a clear commercial, creative, and business case** why we need people from different background."
>
> **Employer, Broadcasting**

Culture and leadership

All businesses interviewed – large and small – acknowledged class imbalances in the Screen Industries, and many identified those areas of class-related disadvantage surfaced by our desk-research and interviews with those with lived experience.

Businesses generally acknowledged the importance of diversity and inclusion – including socioeconomic diversity – to the success of their business, and the industry at large. All those we interviewed suggested that diversity and inclusion (in its broadest sense) was a priority for their business, discussed at the highest levels. Some businesses had a clearly defined diversity and inclusion strategy, while for others the approach was more organic and led by an individual. Some (particularly larger) employers had a dedicated lead for diversity and inclusion, though in most cases this was an 'add-on' to someone's full-time role. As might be expected, the smallest Screen businesses didn't have anyone with specific responsibility for D&I, or indeed in some cases, HR.

Our consultations suggested stronger focus on diversity and inclusion over the past year, in light of BlackLivesMatter. Indeed, several large screen businesses have in recent years made public commitments or published a plan to advance diversity and inclusion, including the major broadcasters, large film businesses and games companies that have signed up to the UKIE Pledge Raise the Game.

Yet, in contrast, many employers acknowledged that the conversation around class imbalances was a relatively new development. Few screen businesses identified socio-economic diversity as an explicit priority or had a formal strategy or planned approach to specifically address the representation of those from lower socio-economic backgrounds, albeit many were able to cite examples of wider D&I initiatives that would support socio-economic diversity.

> "There is a recognition that actually not only is it women who are being underserved, not only is it people from ethnic backgrounds who are being massively underserved, actually there's a whole load of people being underserved and we've been sat in our own bubble not really thinking about it."
>
> **Employer, Film and TV Production**

There are, however, signs of enhanced focus on class imbalances amongst the Broadcasters. Following research in partnership with LSE and Pact, Channel 4, for example, made improving socio-economic diversity a key organisational goal, with clear targets, training, mentoring and other programmes launched as part of their social mobility strategy (Channel 4 2018). There is also growing emphasis on enhancing diversity amongst the Broadcasters' supply chain and commissioned programmes. The BBC have recently announced that, from April 2021, they will require production companies to commit to at least 20 per cent of their production teams being from three under-represented groups: BAME, Disability, and lower socio-economic background (see Case Study).

BBC Content Diversity and Inclusion Commissioning Guidelines

For all new commissions after April 2021, the BBC will require production companies to commit to at least 20 per cent of their production teams – from executive producer, to craft roles and post-production – being comprised of those from Black, Asian or minority ethnic (BAME) backgrounds; with lived experience of a disability; or from lower-income backgrounds.

The Broadcaster has confirmed that they will be using 'parental occupation at age 14' as the key factor to determine socio-economic background.

Production companies must ensure that the 20 per cent is made up of at least two of these three under-represented groups but will have flexibility in how the overall percentage is achieved across these categories, depending on the subject matter, location and talent requirements of the programme. Producers are expected to outline how they plan to achieve this target in the 'diversity conversation' captured as part of the commissioning specification, and progress will be monitored via Diamond and production progress reports.

www.bbc.co.uk/commissioning/diverse-productions

Data

In 2020, Ofcom published its fourth Diversity Monitoring report, which suggested that while an increasing number of the Broadcasters collect information about the socio-economic diversity of their workforce, a significant data gap remained and there was a need for "new effort to understand and measure representation by class and geography" (Ofcom 2020).

Our research suggests this data gap is evident across the Screen Industries and found the majority of those interviewed did not systematically measure the diversity of their workforce, although there were notable exceptions, particularly amongst larger businesses. Instead, companies tended to assess the diversity (gender and ethnicity) of their workforce informally, by looking around the office and speaking to people. Our interviews were undertaken at a time when funders and commissioners were bringing forward new diversity targets, and this was undoubtedly sharpening focus on representation and measurement, but understanding of what the targets were for, who was imposing them and how they would be enforced was limited.

"I do think there's a realization in television that class is really important. But **people don't understand, one, how to define it**, we haven't got an understanding in how we measure it and how we understand it. And also, what we're actually measuring. Because **what are we measuring?** Are we measuring where people start, or are we measuring where people get to, what are we sort of measuring? So **I think there's some sort of confusion around that**."

Employer, Broadcasting

> **"I'd like to ask about class, but it's finding the right question isn't it?** What do you ask that **isn't going to make people feel uncomfortable?"**
>
> **Employer, Film production**

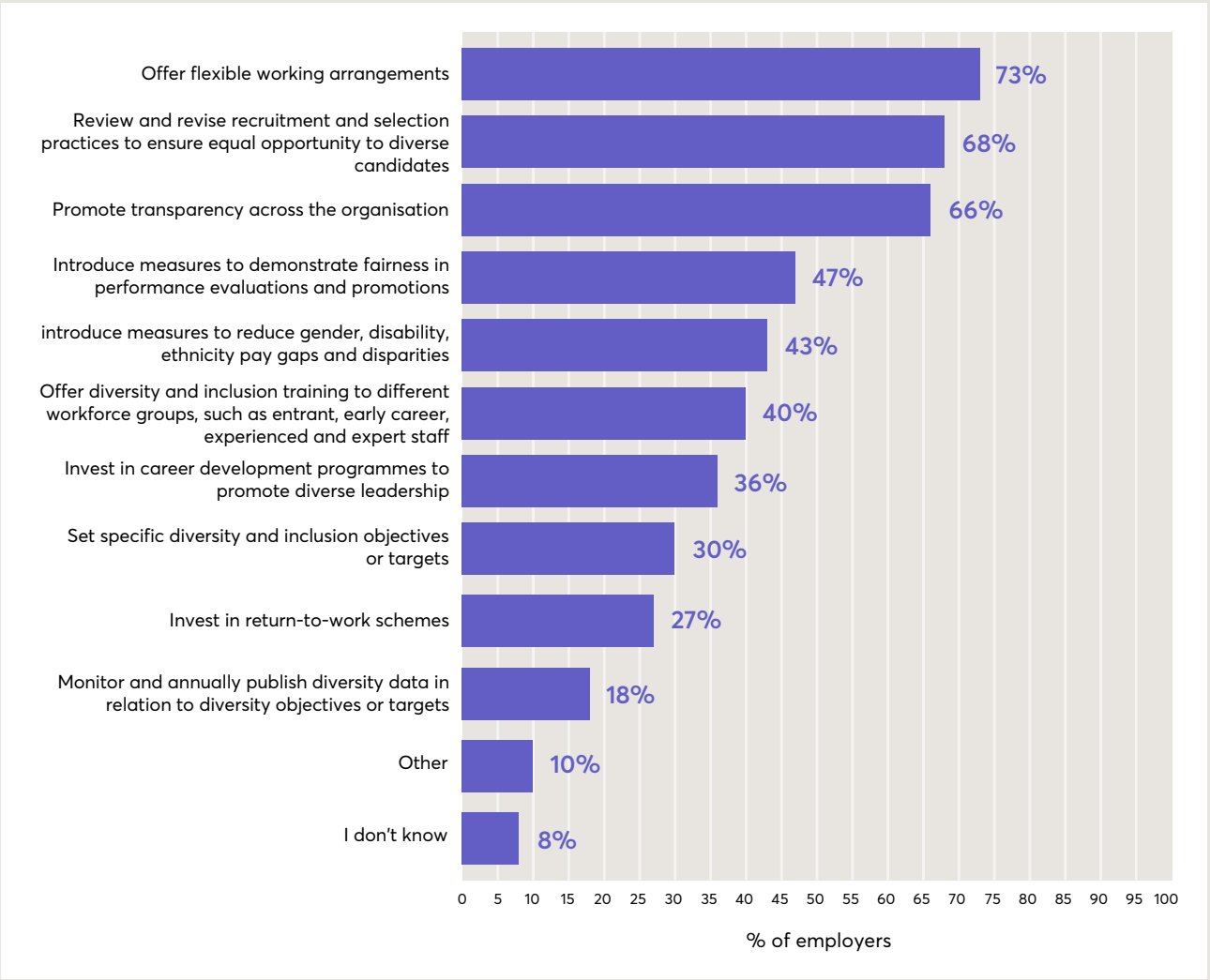
Businesses pointed to the difficulty of assessing, measuring and categorising a person's socio-economic background. This related to a lack of visibility, confidence in how best to approach potentially awkward discussions, and uncertainty of correct questions to ask to discern class origin. In many cases, this uncertainty in how to approach measurement seemed to hinder businesses from taking action to explicitly enhance the socio-economic diversity of their workforce.

Inclusion and Diversity Survey, Visual Effects (VFX), Animation and Post Production

"If you can't measure it, you can't change it." As the famous quote suggests, the need for accurate and timely workforce diversity data are essential in instigating positive change. In 2019, the VFX, animation and post-production sectors found that available data were out of date, inconsistent or simply unavailable. In response, a cross-sector partnership led by the UK Screen Alliance, Animation UK and Access:VFX was formed to fill this gap with regular accessible statistics about the workforce in these sectors.

The resulting survey, launched in July 2019, identified levels of representation across key measures of workforce diversity, including social mobility. Across all three sectors levels of the workforce that were privately educated, educated to degree level and with parents holding degree qualifications were significantly higher than national averages. These findings along with those across all diversity characteristics provided a focus that was previously absent, companies now knew where to focus their resources and what actions to take. This step-change was reflected by Tom Box, MD of Blue Zoo and Access:VFX board member, *"ACCESS:VFX is all about 'getting stuff done' but we didn't have any way to define what 'done' means, or measure our progress towards that goal. This report provides the agenda and then guides us towards solving workforce inequality."*

Figure 3.2: Actions taken by Screen employers to maintain a diverse workforce



Source: ScreenSkills/Work Foundation 2019

Hiring

One area where businesses were acting to promote diversity and inclusion was hiring. This echoes wider research by ScreenSkills which found that one of the most common ways screen businesses were acting to maintain a diverse workforce, was to re-evaluate recruitment and selection processes to ensure equal opportunities, cited by 68 per cent of Screen businesses (ScreenSkills/Work Foundation 2019).

A number of companies were reviewing their hiring practices at the time of interview, suggesting this is a current area of focus in the industry. This was particularly the case amongst larger businesses in TV production and Games, where several were looking to formalise recruitment by ensuring interviews take place, job descriptions are produced, having interview panels, and openly advertising vacancies/opportunities.

All companies we spoke to offered some form of paid work placements, though the majority were not placed using any diversity criteria and were generally recruited by individuals contacting companies. The employer consultations surfaced several examples of innovative and/or successful practices aimed at promoting more inclusive hiring. This included targets or financial incentives for recruitment of those from diverse backgrounds (though rarely from lower socio-economic backgrounds); training for hiring managers (including unconscious bias, correct approaches and terminology and diverse recruitment strategies); prioritising portfolios or competencies over qualifications; and improving the quality of job opportunities, for example, by paying the London living wage for all entry level roles or offering a bursary to cover accommodation costs or driving lessons.

ITV News and Media Trust: Breaking into News

News media is amongst the professions with the highest rate of independent school attendance in the UK, with almost six times the national average in senior roles (Sutton Trust 2019). Breaking into News, an initiative developed by ITV News and Media Trust aims to identify the top broadcast journalists of the future from diverse backgrounds. The competition offers aspiring journalists with little or no experience from across England, Wales and Northern Ireland training and mentoring from experienced journalists working in ten of ITV's regional newsrooms.

Since its inception in 2011, 71 finalists have been selected to take part in the competition across ten ITV News regions. Many participants go on to jobs across broadcast media with 14 out of the 20 finalists between 2018-2019 going on to work in mainstream newsrooms or study for journalism qualifications. The first ever Breaking into News winner Sophia Kichou was homeless and living in a hostel when she applied in 2011. Now working as a Programme Assistant on Good Morning Britain, Sophia was clear that *"Every young person should have the opportunity to fulfil, their potential regardless of their family's financial background. I was inspired to study journalism because I believe everyone should have a voice. Initiatives like Breaking into News are much needed."* The life-changing qualities of the programme were echoed by 2019's winner Toby Winson, a 29 year old builder from Kent who was adamant that he was *"going to do everything I can do to make this my full-time job as this is what I want to do now."*

Breaking into News reflects ITV's dedication to improving social mobility by opening up opportunities to people from socially diverse backgrounds as stated in their commitment to the Government's Social Mobility Pledge and Social Mobility Business Compact.

Sources: www.itvplc.com/socialpurpose/diversity-and-inclusion#:~:text=ITV per cent20announces per cent20Diversity per cent20Acceleration per cent20Plan,ethnic per cent20and per cent20other per cent20underrepresented per cent20groups and mediatrust.org/youth-programmes/breaking-into-news

Apprenticeships were widely seen to offer great potential in diversifying the pool of new entrants beyond graduates. However, whilst Apprenticeships offered by major broadcasters, and companies working in games and post-production were reported to be successful – with a number of examples of businesses investing in Apprenticeship schemes or developing new standards – they were viewed as unworkable for film and TV production in their current format.

"**A lot of the work that I've been doing with others in the sector is to introduce apprenticeships back into the industry**. And I say back, because actually in the early days that is how a lot of people got their jobs, they weren't formalized, they weren't called apprenticeships, but that's what they were…

For my money, it's one of the big ways that we can change the profile of who's coming into our businesses, particularly from a social mobility point of view, because university just isn't practical for a whole number of young people across society.

We have seen a significant change in who is joining us through our apprenticeship programs versus internships and graduate programs…"

Employer, Post-production and VFX

The recently announced flexi-job apprenticeships and investment in Apprenticeship Training Agencies (ATAs) (HMT 2021) will, in future, go some way to addressing challenges to operationalising the Apprenticeship model in parts of the Screen Industries, so to open up technical pathways into the sector.

"What's much much more of an issue, for us, is that we just don't get anyone. Like 99 per cent, 100 per cent that apply, are white, middle class people… **We very rarely get someone from a diverse background, people of colour, applying. We never get anyone from a hugely diverse class background**…"

Employer, Animation

Overall, many businesses emphasised a shortfall of diverse candidates applying for positions was a key constraint and several reported working with diversity-led organisations/intermediaries to find work placements, experienced and permanent staff, referencing a range of organisations including Mama Youth, Iconic Steps, Future frontiers, SPEAR, Creative Access, RTS Bursaries, The Network, Grierson Doc Lab, Pact, BAFTA and ScreenSkills (discussed further in Chapter 4). Others cited the use of existing talent databases, but highlighted that the majority of candidates were London-based, they didn't include socio-economic background, and, if at a senior level, you have to get the commissioning editor sign-off and there was sometimes a reluctance to hire outside of established networks (echoing points made in Section 2.2).

Outreach and advocacy

Another area where screen businesses were acting to enhance diversity and inclusion was outreach and advocacy. Channel 4, for example, launched a series of early outreach activities to increase the socio-economic diversity of applicants, including free workshops for young people as part their C4Talent grassroots social mobility drive, including six 'C4 pop-ups' in areas of high social disadvantage, and an annual programme of 60 work experience placements for those from less privileged backgrounds (Channel 4 2018). Similarly, the BBC ring-fence work experience opportunities for unemployed young people working with Job Centre Plus and provide pre-employment opportunities, training sessions and traineeships targeting those from lower socio-economic backgrounds (BBC 2018).

The majority of Screen businesses we spoke to through this research undertake outreach with schools and colleges. However, this was almost universally small scale, informal, local and led either by the school or college contacting the company or personal contacts.

There was a feeling amongst consultees that interaction with schools was limited in terms of its impact and many suggested the need for a centralised organisation or strategy and coordinated approach to be successful. Several companies were involved with the Speakers for Schools and Rise Up programmes. Most companies referenced Screen Skills and/or Pact as the forums for cross-industry discussion and action regarding diversity and inclusion (in its broadest sense).

Sky Writes

The metropolitan concentration of the TV industry is often cited as key barrier to greater socio-economic diversity in creative roles. An initiative developed by Sky Studios and New Writing North seeks to address this through nurturing TV writers whose stories are not being widely told on our TV screens and whose backgrounds are underrepresented in broadcasting.

Taking place in Blackpool, Gateshead and Rotherham from April – October 2021, Sky Writes will offer people from those areas with little or no TV writing experience the chance to learn from experienced TV writers and programme producers at a series of open-access sessions. Following these sessions some writers will be invited for a second phase of more thorough workshops supplemented by masterclasses featuring specialist guest speakers.

Sky Writes' creators hope that the initiative will help diversify the pool of TV writers in the UK by addressing some of the commonly identified barriers for writers from areas outside of the major cities. Such barriers include a lack of role-model writers who reflect under-represented characteristics; the scarcity of entry-level access opportunities for people writing for television; and the challenges of gaining insider knowledge about scriptwriting, development and commissioning faced by those outside the industry.

Sources: newwritingnorth.com/projects/sky-writes and www.bbc.co.uk/writersroom/opportunities/new-writing-north-sky-writes

Progression

Despite sharpened focus on diverse hiring, outreach and advocacy, the majority of businesses consulted suggested class-related disadvantages were rooted mostly in barriers to entry, with far fewer acknowledging challenges associated with retention or progression of socio-economically diverse talent.

Diversity and inclusion training, for example considering unconscious bias, was widely available and could offer value in promoting more inclusive workplaces (generally), yet many suggested this often felt like a 'tick box' exercise. Others, particularly those in production, emphasised a lack of leadership and management capability (in itself linked to a lack of diversity amongst those in senior positions) as a barrier to progression for all diverse groups.

C4 Indie Accelerator

Devised in partnership between Channel 4 and The TV Collective, the Indie Accelerator scheme offers an innovative approach to developing diverse leaders in the UK TV industry. The Accelerator supports production companies where the main shareholders, leading decision makers or creative leaders comprise those from a BAME background, and forms part of Channel 4's commitment to doubling the number of BAME-led producers it works with by 2023.

Eligible companies will receive development money, face to face support and tailored advice from Channel 4 Commissioning Heads of Department. Participants will also gain an enhanced understanding of Channel 4 through unprecedented access and support from the channel's senior leadership team and form lasting relationships as they are networked across the channel.

The Accelerator will not only support diverse leaders and their teams but also bring an array of different perspectives and stories to our screens. As Babita Bahal, Head of Creative Diversity at Channel 4 points out *"This is not a one-off initiative, it is about establishing business relationships with new production partners. We want to work with producers who bring bold ideas with mainstream appeal, and greater breadth of voices and stories to the channel. We know that by supporting BAME producers we effectively support more underrepresented talent across the industry."*

Sources: www.channel4.com/press/news/channel-4-reveals-ten-black-asian-minority-ethnic-led-indies-selected-its-accelerator and www.broadcastnow.co.uk/channel-4/c4-to-partner-with-20-bame-indies/5151585.article

Most of the companies interviewed offer some form of mentoring, with many connecting with industry mentoring schemes, but often with a BAME and/or gender focus, and very rarely targeted at those from lower socio-economic backgrounds. The BBC's recently announced 'Creative Allies' programme is a new addition to this landscape, focussing on how to unlock the potential for leaders in the UK screen sector to enhance diversity through 'allyship'.

BBC Creative Allies

"The industry has come to a standstill at a time when the world needs it's creativity most." This was the view of June Sarpong, the BBC's Director of Creative Diversity and provides the context for the BBC's Creative Allies initiative launched mid-pandemic in November 2020. The initiative offers guidance to those in positions of influence to improve diversity in the creative sector. Leaders will learn the tools to engage and develop diverse aspiring creatives from underrepresented backgrounds through allyship.

The Ally Track, a free digital training tool created by the BBC Academy, enables anyone to identify the type of ally they will commit to being and demonstrates how through allyship, you can create a culture of helping others around you at work. Based on the Better Allies concept developed by Karen Caitlin there are seven types of ally from which to choose. These range from the champion, who will openly defer to colleagues from underrepresented groups in meetings, events and conferences; to the amplifier who ensures a wide range of voices are always heard; to the upstander who is someone who sees wrongdoing and acts to combat it.

Many organisations and leaders from across the creative industries have already signed up to be Creative Allies Champions. For David Joseph, Chairman and CEO of Universal Music UK, the benefits of the initiative were clear *"I'm a firm believer that allyship is a powerful way of breaking down barriers and nurturing the next generation of industry leaders, both of which are essential if we are to diversify and futureproof our creative sector."* His sentiments were echoed by another Creative Allies Champion, LinkedIn's Josh Graff, *"Allyship is a vital means of driving change by embracing diversity everywhere, building a culture of belonging and enabling all to thrive. Everybody can be an ally. Great allies support others through a host of different behaviours and are able to pivot from one to another – be it advocacy, championing marginalised voices, or a commitment to continuous learning."*

Source: www.bbc.co.uk/creativediversity/creative-allies

Similarly, organisational diversity networks that organised internal discussions, events and activities were cited as examples, particularly amongst larger businesses, but these tended to focus on gender, ethnicity or sexuality. There are comparatively fewer groups or networks focussed on socio-economic background, the BBC's RAISED (Real Action In Social and Economic Diversity) network being a notable exception.

3.3 Summary critique of business practice

Overall then, it is clear that there is much work underway, particularly amongst the major broadcasters, with employers across the sector prioritising diversity and inclusion within their own businesses. This activity is very much welcome and needed to address well-established inequalities linked to gender, race and disability.

Yet our research suggests that when it comes to socio-economic diversity, we are much earlier on the journey, and that businesses in the sector point to a number of barriers, in particular relating to:

- **Prioritisation**: Including a lack of focus on socio-economic background in the industry diversity conversation and strategies, with current focus on gender, race and disability, although many noted this was changing.
- **Data and measurement**: The vast majority of businesses pointed to the difficulty of assessing, measuring and categorising a person's socio-economic background. This related to a lack of visibility, confidence in how best to approach potentially awkward discussions and uncertainty of correct questions to ask to discern class origin.
- **Pipeline of diverse talent**: Where several screen businesses referenced a shortfall of diverse candidates applying for positions was a (the) key constraint.
- **Apprenticeships**: Were widely seen as the best way to diversify the pool of new entrants beyond graduates, but were viewed as 'unworkable' in parts of the Screen Industries e.g. Film and TV production.
- **Fragmentation**: Where many businesses emphasised that while support was available, they found this to be fragmented and difficult to navigate.

4

Mapping the policy landscape in Screen

4.1 Introduction

In addition to reviewing business practice, the research has also sought to map the policy landscape, considering the policy levers and programmes, already in place, that could serve to enhance socio-economic diversity in the UK Screen Industries.

In doing so, we consider the foundations for better understanding the problem and driving commitment to change, in particular reviewing the measurement of class origin of the Screen Industries workforce and targets and incentives for enhancing socio-economic diversity.

We then turn to interventions – existing policies or programmes – that aim to promote greater diversity and inclusion in UK Screen. We include activities targeting both individuals and businesses: covering (as termed in earlier work by CAMEo for the BFI (2018)) those that aim to 'empower' under-represented groups to enter and progress in the sector, and those that seek to 'transform' industry practice so to enhance equality.

As we emphasise in Chapter 2, it is important to understand diversity and inclusion intersectionally and holistically. As such, our mapping of the policy landscape includes programmes that explicitly seek to increase socio-economic diversity; those that aim to enhance diversity and inclusion more widely, that could benefit individuals from working-class backgrounds; and interventions that help to address the underlying causes identified in the earlier chapter.

Our focus has been on UK-wide activities, but we also seek to capture the distinct policy landscape in the devolved nations, identifying interventions in Scotland, Wales and Northern Ireland. While it is outside of the scope of this research to undertake a comprehensive review of place-based initiatives, it is clear that there is much local innovation underway in creative clusters across the country, that serves to extend, complement and nuance national programmes.

We find, however, a dearth of robust evaluation evidence and hence this chapter should be viewed as a mapping of existing interventions, rather than an assessment of their efficacy and collective impact.

4.2 Measurement, targets and incentives

When we seek to understand the socio-economic make-up of specific creative sub-sectors or occupations, or explore the intersectionality of class with other characteristics, data from national surveys becomes less robust, hampered by limited sample sizes (Carey et al 2020). To better understand the picture and causes of class imbalances and track progress against targets to enhance socio-economic diversity, we therefore need more robust, consistent, granular and regular insight collected from individual screen businesses and aggregated at an industry-level.

Yet many of the challenges reported by businesses in this endeavour – in particular related to the dominance of small and micro businesses, project-based working and the dependence on a large freelance workforce – are mirrored when we consider industry-wide activities.

Alongside business-led efforts to measure the diversity amongst their workforce, there has been growing recognition of the need to capture information about diversity across the Screen Industries. One prominent example is Diamond.

Creative Diversity Network DIAMOND

Delivered by the Creative Diversity Network (CDN) and supported by Pact and Screenskills, the Diversity Analysis Monitoring Data (Diamond) was launched in 2016 to provide a single online system to capture consistent diversity data on programmes commissioned by the major broadcasters.

Having now delivered its 'fourth cut' of data, a growing number of Broadcasters have adopted the system, currently used by the BBC, ITV, Channel 4, Channel 5/ViacomCBS, and Sky. The fourth year of data collection accumulated 36,000 diversity forms relating to more than 740,000 TV production contributions (similar to a programme credit, where a single contribution relates to a single programme or episode), taking the total number of contributions captured by Diamond since its inception to over 1.9 million.

Diamond collects data on the protected characteristics of people on and off screen – including gender, age, ethnicity, disability and sexual orientation – but does not (yet) include questions relating to socio-economic background.

In 2018, the British Film Institute (BFI) included socio-economic background in their Diversity Standards, leveraging control of their funding mechanisms to shape and expedite the adoption of inclusive practices by the organisations they fund (see case study).

ScreenSkills collects a range of diversity and inclusion data to inform its investment decisions and as part of its mission to improve inclusion in the industry. There are different targets for different programmes and different funding streams with the aim of improving inclusion. For delivery of the BFI Future Film Skills strategy, five targets have been adopted for the representation of diverse groups, including for women (50 per cent recipients), Black, Asian and minority ethnic (20 per cent), Disabled (10-12 per cent), LGBT (10 per cent), and based outside of London and the South East (75 per cent). A figure for parental occupations from a lower socio-economic background is under review.

BFI Diversity Standards

The Standards are a contractual requirement for all BFI funding, including fiction and documentary films funded via the BFI's partners. To achieve the standards, projects must demonstrate commitment to inclusion and meet the criteria in at least two of the following four areas:

a. On-screen representation, themes and narratives.
b. Creative leadership and project team.
c. Industry access and opportunities.
d. Audience development.

Themes B and C are particularly relevant for workforce diversity, both explicitly and in addressing underlying barriers faced by under-represented groups. While the focus is primarily on the protected characteristics, the Standards also seek to address under representation in other areas, including regionality and socio-economic background, albeit explicit targets are yet to be applied for these areas in the way they have been for protected characteristics.

Having been adopted by the Film 4 and BBC Films, the Diversity Standards are now a requirement for the major of public funding for film in the UK, and are increasingly an eligibility requirement for major awards such as BAFTA and BIFA awards.

Similarly, in their recent Equality, Diversity and Inclusion Action Plan, Ffilm Cymru established explicit socio-economic diversity targets, including a target of 15 per cent of individuals who come from or are in socio-economic disadvantage, for their awards, outreach, training and events to address gaps in representation (Ffilm Cymru Wales 2020).

Ffilm Cymru Wales: Equality, Diversity and Inclusion Action Plan 2018-22

Ffilm Cymru Wales works to build and sustain a thriving film industry in Wales. Diversity and inclusion have been placed at the centre of their activities, through D&I policies and an explicit Equality, Diversity and Inclusion Action Plan 2018-22.

> We recognise that there are barriers to an equal, diverse and inclusive film industry. For this reason, we have introduced an Equality, Diversity and Inclusion Action Plan, to guide both our own activities and those in receipt of our funding. The plan demonstrates our commitment to transparency and reflects our belief in the value of sharing data, knowledge and networks.
>
> **Ffilm Cymru Wales, 2020**

The EDI Action Plan establishes a set of diversity targets, including for socio-economic background/status, for awarding funding; offering training; holding events; and operating their own organisation. Targets are measured against ONS data (where available), and progress towards these is monitored annually, including a breakdown of diversity statistics for new, emerging and established talent. The plan also includes a suite of actions to make the process of applying more accessible and require ongoing monitoring of the diversity of above-the-line talent and supporting crew.

Additionally, Ffilm Cymru Wales offers funding and training to those who are just getting into film and those more advanced in their careers, including various programmes, such as:

- **Foot in the Door** – a programme that aims to help more people see the film industry as a viable career option. By working with various partners including Housing Associations and Local Authorities, the programme creates local opportunities to identify, transfer and apply skills such as carpentry, costume, hair and make-up on film and TV sets in Wales, and it provides support with transport and childcare costs to enable those lacking financial resources to participate. The programme goes further than bursaries, with recognition of social and cultural barriers that can accompany financial disadvantage. It aims to build aspirations, peer networks and confidence, providing pastoral and industry specific support over repeat production-based placements.
- **Connector: Cinema Golau** – a newly formed platform for emerging Black and Minority Ethnic filmmakers, enabling connection and sharing opportunities.
- **Connector: FireParty Lab** – a mentoring and coaching programme for writers, directors and producers either born or living in Wales.

However, despite progress made over the past couple of years to better measure, monitor and target socio-economic diversity, we are far from having a unified approach and there is a need to further incentivise and support measurement of social mobility; to promote consistency in measurement amongst industry stakeholders and businesses across the sector; and to develop tools and approaches that capture class origin of freelancers, and workers throughout the supply chain.

4.3 Interventions to enhance socio-economic diversity

Enhanced measurement, monitoring and targeting will need to go hand in hand with additional interventions to address the underlying causes of class-based exclusions, if the industry is to prove successful in enhancing socio-economic diversity.

While our review suggests there are very few interventions that explicitly target those from lower socio-economic backgrounds, we find a 'patchwork' of programmes that are open to all under-represented groups, or that seek to address some of the underlying causes of class imbalances. Here we seek to map existing interventions across the same life stages we used to frame our analysis of class-based disadvantage in Section 2. While reviews of this nature can never be fully comprehensive – for example, capturing every small-scale programme in every sub-sector or geography – this approach allows us to consider where current efforts are focussed and whether we are addressing class-based disadvantage to the full extent.

Early-life

Several of these activities are targeted at early-life experiences, in particular seeking to enhance awareness amongst young people of the broad range of career pathways in the Screen Industries, build belief and confidence that these roles are open to everyone, and support the development of cultural capital by participating in a range of cultural experiences.

There are several schemes that provide **creative learning and resources** or offer **extra-curricular clubs** in schools. In the Budget 2020, the Chancellor announced £90m per annum for the Arts Premium, channelling additional funding to secondary schools to support arts programmes and extra-curricular activities; adding to the £85m package for music, arts and cultural education, which includes the BFI Film Academy (discussed subsequently). Similarly, as part of their new Cultural Strategy, the Scottish Government also launched Arts Alive, a new creative residencies pilot in schools, education and early years settings which is targeted towards areas of multiple deprivation across Scotland and aims to improve confidence and wellbeing, and narrow the attainment gap (Scottish Government 2020).

One of the longest-running UK-wide schemes for the Screen Industries is Into Film, launched in 2014, which provides Film Clubs, learning and teaching resources, and training and Continuing Professional Development (CPD) for teachers, festivals and awards, amongst 'special projects' (see Case Study). Importantly, diversity and inclusion is an explicit priority for Into Film. Its Annual Review for 2019/20 reports that over 40 per cent of Into Film Clubs in England and Wales were located in schools with a higher than average take up of Free School Meals, and many clubs in Northern Ireland and Scotland were run in schools where more than 50 per cent of pupils live in areas of economic and social deprivation. Further, its Get Into Film programme enabled 'Young Reporters' to produce a series of Instagram vlogs on film genres or important social issues, including LGBT in Film and Black Lives Matter; its Youth Advisory Council enables young people to directly shape the programme; and its Spring Screenings (run in partnership with the BFI Film Audience Network) focussed on a range of issues from gender, sexuality and representation to climate change.

Into Film

Into Film support teachers and educators to achieve a wide range of effective learning outcomes in their use of film. The programme is funded by the BFI, National Lottery, Cinema First, NI Screen and includes a network of extra-curricular Into Film Clubs, resources for use in film clubs and in the classroom, training opportunities, a cinema-based film festival and annual Into Film Awards.

At Into Film, we're committed to equality and inclusion and are proud to report that a high proportion of our film clubs in 2019-20 were based in areas of disadvantage.

It has been designed to meet the needs of all four nations in the UK. In response to COVID-19, Into Film has launched new digital products, including a streaming service Into Film+ and online CPD courses. They also have plans to develop a Learning Management System, with the first course on 'Teaching Literacy Through Film' planned for launch in 2021.

In addition to its core programme, Into Film also pursues 'special projects', including (for example):

- **Careers in Film** – providing resources for 14-17 year olds that demonstrate the varied career paths in the Screen Industries, linking these to everyday school subjects, delivered in partnership with ScreenSkills to mark National Careers Week
- **Screenworks** – funded by the Department for Communities through Northern Ireland Screen, this project offers 3 to 5 day work placements to 400 young people in 110 different schools in Northern Ireland, providing hands on experience across five screen sectors and a range of disciplines
- **Scots Language through Film** – developed and delivered in Scotland since 2015, in partnership with Education Scotland, these events include a reading of the Scots version of stories and writing activities using Scots words, to celebrate their linguistic and cultural heritage

In 2019/20, **over 7,500 Into Film Clubs created opportunities for 228,000 pupils**. The scheme also provided training and CPD courses for 5,000 people; there were 105,000 downloads of online teaching and learning resources; and the **Into Film Festival was attended by 425,000 young people and 4,000 school and colleges**.

The same year also saw the launch of Digital Schoolhouse. Offering UK-wide support through 50 'Schoolhouses', the initiative was launched in response to recommendations of the 'Next Gen' skills report (Nesta 2011) and uses play-based learning to engage pupils and teachers with the new Computing curriculum in England's schools introduced in 2014. Delivered by Ukie together with Nintendo, and with sponsors including PlayStation®, SEGA, Ubisoft and Outright Games, Digital Schoolhouse enables primary schools to experience free creative computing workshops and immersive careers education, while also offering teacher CPD and inspiring classroom and careers resources. This includes 'One Minute Mentor' which uses short videos, hosted on their YouTube channel, to inspire pupils and build awareness of the breadth of roles available (Ukie 2020).

The BFI has also launched a programme of film clubs across England, adding to those offered through Into Film, to provide high quality learning about film and wider screen media to aspiring young people aged 12 to 15 from disadvantaged backgrounds. These BFI Film Clubs will offer online experiences, alongside more traditional face-to-face learning where possible, in locations identified as 'Opportunity Areas' by the Department for Education (DfE) due to social and economic challenges. Northern Ireland Screen also support three Creative Learning Centres in targeting those experiencing social exclusion.

Northern Ireland Screen: Creative Learning Centres

Northern Ireland Screen supports three Creative Learning Centres (CLCs) in Northern Ireland, in Derry-Londonderry; Belfast; and Armagh. Part of their Opening Doors strategy to transform the Screen Industries in Northern Ireland, the CLCs aim to embed creativity and the arts into STEM subjects, in particular reaching more schools in rural areas.

The CLCs deliver skills development programmes in digital literacy, creative technologies and new approaches to classroom learning, as well as support across the curriculum. A key objective has been to target learning programmes at the most disadvantaged young people and those experiencing social exclusion. In 2015/16 CLC programmes reached **5,000 teachers and 8,000 young people**, with over 80 per cent of activity taking place in schools with high numbers of disadvantaged pupils.

In 2020/21, the CLCs will be running a series of Screen Academies aimed at young people aged between 16-19. This includes the BFI Film Academy (see separate case study) and the Foundation Academy for Animation, which will provide targeted training in 2D animation, as well as wider information on the animation production process and job roles in the industry, working in partnership with animation studios in Northern Ireland.

www.northernirelandscreen.co.uk/education/creative-learning-centres and www.northernirelandscreen.co.uk/education/academy-programmes

There has been a sharpening of focus on **careers information, education and inspiration activities** in recent years, reflecting growing concerns about the impact of a lack of awareness of career pathways on the talent pipeline to the sector (Carey et al 2016, Bazalgette 2017, Skills Development Scotland 2015). The Sector Deal for the Creative Industries (HM Government 2018) saw the launch of the Discover! Creative Careers – a multi-faceted programme of support. Importantly, the programme is closely aligned with cross-sectoral initiatives, such as Speakers for Schools and the work of the Careers and Enterprise Company, working collaboratively to support schools in developing industry-relevant careers strategies. Alongside the Discover! Creative Careers website, the programme includes several 'inspiration' activities for pupils aged 11+, including bringing leaders from industry into schools, offering work experience, and immersive events through the Discover! Creative Careers week.

Discover! Creative Careers

The Creative Careers Programme (CCP), a partnership between The Creative Industries Federation, Creative & Cultural Skills and ScreenSkills, is an integrated industry-led programme of activity that is working to ensure there is a larger and more diverse intake of talent via a broader range of routes into the creative industries. Launched initially in England in 2019 via funding from DCMS, the programme developed through engagement with a range of businesses, industry bodies, schools and teachers. Arts Council England and the Welsh Government via Creative Wales funded further developments of the 2020-2021 programme.

Its flagship event, Discover! Creative Careers Week is a call to arms for the creative industries to open their doors, physically and online, to introduce students from all backgrounds to the various job roles that exist. In 2019 hundreds of employers hosted thousands of students in their buildings to take part in tours, workshops and tasks and provide immersive, hands-on experiences.

Discover! Creative Careers Week has recently adapted to a digital delivery model with two online Discover! weeks, for Wales and England respectively, consisting of filmed interviews, tours, live panel discussions and teaching resources for schools and colleges.

The CCP has also facilitated regional training for Careers and Enterprise Company Enterprise Coordinators and provided specialist Enterprise Advisors to support school leadership teams with their Careers Strategies.

Key CCP activities include:

- 400 work experience opportunities supported via a partnership with Speakers for Schools.
- 317 employers engaged as speakers reaching over 72,000 students.
- Website for Discover! Creative Careers launched as a key tool and resource for young people – along with teachers, parents and guardians – to find information about creative careers.
- 250 'Enterprise Advisers' enlisted to provide support to school leadership.
- 28,000 students participated in immersive employer-led opportunities.
- Engagement of over 1,000 creative employers and leaders.
- Over 120,000 students participated in recent online Discover! Creative Careers activities.

Discover! Creative Careers website.

The Discover! Creative Careers programme operates in England and Wales, alongside careers resources in Northern Ireland (e.g. Careers A-Z) and in Scotland, where My World of Work features job profiles, using real sector insight and intelligence on jobs, terms, roles, routes and progression.

These pan-Creative Industries initiatives are complemented by screen-specific careers information, events, short introductory courses, and other resources provided by ScreenSkills. This includes learning resources for primary and early secondary education, and a series of web pages featuring career maps and job profiles in Film and TV drama, VFX, Games, Animation and Unscripted TV, which received nearly 1.25m unique views in 2020/21. In the last two years, ScreenSkills has also engaged directly with **2,000 careers**

advisors and teachers, and 3,000 11-18 year olds, while supporting National Careers events across the UK and working in partnership with other organisations that provide careers advice to young people, including Teentech, BBC Young Reporter, Into Film, Escape Studios, Ukie, Access VFX, Native Creative (Manchester), Digital Cities, Girl Tech (West Midlands), CDi and CEC (amongst others).

Our review also identified several other careers events, run in different parts of the UK or focussing on specific Screen sub-sectors. The Royal Television Society's 2-day Annual Careers Fair, for example, hosts a vast number of exhibitors from across the TV industry, providing information, advice and networking opportunities for those looking to land their first job in TV. BGI, Grads in Games and Into Games also run Games Careers Week, which similarly seeks to build awareness of the large number of well-paid, creative tech jobs in games and with a strong focus on signposting pathways for people from every background to explore careers in Games. This includes foregrounding diverse developers, highlighting key issues of education and diversity and showcasing inspirational programmes being run across the UK, alongside providing careers advice.

Access:VFX similarly aims to enhance diversity and inclusion within the VFX, Animation and Games industries, working with a range of companies, industry stakeholders and educators to offer careers information, events, and networks (see case study). Ukie's Video Games Ambassador (VGA) programme further enhances the landscape of early-life interventions, providing careers talks, masterclasses and games jams in schools, colleges and universities using a network of ambassadors. **There are 466 VGA's across the UK and the programme has reached 30,000 young people and 146 education institutions**. While open to all educational organisations, VGA aims to collaborate with youth organisations that specifically work with underrepresented groups in the games industry, including young women, BAME and those from disadvantaged areas.

Access:VFX

Access:VFX is a global movement that is "actively pursuing and encouraging inclusion, diversity, awareness and opportunity under its four pillars of Inspiration, Education, Mentoring and Recruitment". Led by 40 companies, education providers and industry bodies within VFX, games and animation, it provides outreach events and mentoring globally but with a focus on the UK, USA and Canada.

The organisation has held over 50 events led by more than 100 people working in the industry, reaching thousands of young people and prospective workers. Access:VFX also helps those aspiring to work in the VFX, games and animation industries to access mentors employed within more than 40 award-winning companies and studios. These links help establish networks for those without existing contacts in the industry.

Beyond the outreach and mentoring, Access:VFX participates in wider advocacy in the sector, including supporting the UK Screen Alliance and Animation UK Inclusion and Diversity report for visual effects and post-production. Access:VFX also collaborates with organisations working to improve diversity in the sector, like This Ability, Into Film and We Are Stripes.

Source: Access:VFX website and 2019 Diversity and Inclusion Report.

These sit alongside place-based programmes, such as the Skills Development Scotland funded collaboration between New College Lanarkshire and the Outland training programme, which aims to build understanding and employability skills relevant to often less well-known roles in Film and TV (see case study). Similarly, in Yorkshire, Beyond Brontës provides a tailored training package of masterclasses, CV and interview workshops, mentorship training provided by ScreenSkills, one-to-one support, careers information, and (where possible) internships and work experience placements for young people from diverse backgrounds, including those from lower socio-economic backgrounds.

New College Lanarkshire and Starz/Left Bank Outlander Productions

New College Lanarkshire and Starz/Left Bank Outlander Productions have developed a new project, funded by Skills Development Scotland, that aims to capture, playback, animate and amplify "real" conversations on careers, experiences, opportunities and ambition between young people from all backgrounds and practitioners.

Consolidating and further developing links between New College Lanarkshire and the Outlander training programme at Wardpark Studios in Cumbernauld, the project aims to provide an insight into the Film & TV industry, with a view to establishing a pathway to future collaborations and work placements.

A key feature is the production of Job Role Videos introducing entry-level roles within Film & TV, particularly less well-known roles (e.g. Location Assistants, Data Wranglers, Construction & Set Building), as well as Video Interviews with people who have undertaken traineeships on Outlander. Crucially, a wide inter-disciplinary range of students will be directly involved in the production of high-quality video content, working in collaboration with the Outlander training programme, to enhance their learning experience and employability skills.

The project will also develop a range of high-quality learning materials, including Resource Packs based on the traineeship videos and featuring a range of questions around the various roles within Film & TV, with particular focus on developing an understanding of the core soft skills required to work in the industry. These materials will be made available online to the Foundation Apprenticeship in Creative Digital Media Provider Network – a national forum of providers across Scotland – and via MyWorldofWork and Screen Scotland, to ensure they benefit both those involved in the project and future students in Lanarkshire and across Scotland.

Finally, Student Voice Videos will seek to gather student views on the perceived barriers in gaining a foothold into the industry and their experience of participation in the project, to enhance understanding of the challenges amongst lecturers, training providers and people in industry, and to inform the future design and delivery of work placements and apprenticeships.

In 2019, ScreenSkills also launched Skills to Screen, a programme targeting career changers who have skills and experience transferable to roles in Film, TV and Games. These place-based initiatives are run in several locations across the UK, often in partnership with local organisations, (e.g. Pinewood Studios in Buckinghamshire and Bottle Yard Studios in Bristol), and provide free training, masterclasses, Q&A sessions and interactive workshops. During COVID-19, specific iterations of the scheme were run targeting those at risk of losing their

job because of the pandemic, including schemes in the Midlands, and surrounding the aviation industry (and its supply chain) around Heathrow. The scheme explicitly welcomes interest from under represented groups, and **over the course of the past two years has engaged nearly 550 career changers** from other industries.

Post-16 Education

Alongside these career programmes, sits **outreach activities, scholarships and bursaries**, often offered by specialist providers of screen education. The London Film School (LFS), for example, runs a Virtual Film Club, provides interactive film-making activities which see LFS alumni working alongside teachers, and offers free talks and bursaries to cover the cost of short filming courses for young people and under-represented groups in Film and TV. AccessNFTS, by the National Film and Television school, similarly aims to find, inform and inspire a new generation of film, TV and games talent, including virtual open days; training courses; free masterclasses; online bite-sized courses; and pop-up events across the UK. Helping those from under represented groups or disadvantaged backgrounds is an explicit priority, with NFTS working in partnership with other organisations such as the BFI, Ghetto Film School, the Bucks Skills Hub and London Screen Academy.

Alongside outreach activities, many specialist providers of screen-related education offer scholarships that partially or fully cover tuition fees and bursaries for wider costs, in order to widen participation. BAFTA also run scholarships for students in need, offering between £5,000 to £12,000 towards their annual course fees. While small scale (in total there are **nine scholarships** on offer), beneficiaries also receive mentoring support from a BAFTA member, winner or nominee and free access to BAFTA events around the UK.

The Screen Industries has also seen significant investment in **strengthening technical and vocational pathways** into the sector over a long period of time. This has included the creation of new specialist centres of excellence and institutes of technology; the development of new college-based technical qualifications and Apprenticeship standards.

For example, over the past decade, the Scottish Qualifications Authority (SQA) has complemented its suite of Modern Apprenticeship frameworks with new Foundation Apprenticeships in Creative and Digital Media for young people in the senior phase of secondary school. Designed and developed with industry and delivered through partnerships of schools, local colleges or learning providers and local employers, these FAs provide technical routes into screen and other creative roles (Skills Development Scotland 2019). In Northern Ireland, CCEA developed the Moving Image in Arts qualification at GCSE and A-Level, in parallel with Northern Ireland Screen's 2004 Wider Literacy strategy, which sets out a vision for moving image education for all young people across the country, with 1,900 pupils taking the qualification in 2016.

In 2017, ScreenSkills were commissioned by the BFI to deliver the Future Film Skills Programme, encompassing training and skills programmes designed to build a skilled and inclusive workforce and meet current and future industry needs. This includes ScreenSkills Select – an endorsement programme of FE and HE screen-related courses that aims to help students identify high-quality, industry-relevant courses that will best prepare them for work in the Screen Industries, and new Centres of Screen Excellence (with the pilot being in Yorkshire) to enhance the skills infrastructure and create learning opportunities for local talent outside of London and the South East.

The NextGen Skills Academy is another such example, launched in 2014 again as a recommendation of the 'Next Gen' skills report (Nesta, 2011) to bring together industry and educators to develop new qualifications tailored to the current and future needs of businesses in games, Animation and VFX, and delivered through a network of industry-selected colleges across England (see case study). ScreenSkills has similarly been developing new Apprenticeship standards with industry, and is also leading an innovative pilot programme, with funding from DCMS, and in partnership with Netflix and Warner Bros. specifically designed in response to the challenges of operationalising the Apprenticeship model in the Screen Industries. The pilot will see twenty apprentices in high demand roles, directly employed by ScreenSkills, who will organise initial training to ensure 'set readiness' before placements across multiple productions being led by the programme partners.

Plans for new Flexible Apprenticeships and Apprenticeship Training Agencies recently announced in the Government's Plan for Jobs should add further weight to these existing initiatives (HMT 2021b) and Skills Development Scotland, Screen Scotland and Edinburgh College are working on a new flexible apprenticeship model for Screen that will launch later in 2021.

Next Gen Skills Academy

NextGen Skills Academy offer a variety of training options and work with industry to develop industry vetted qualifications and new routes to enter the VFX, Games and Animation industries for students across England. These include the eight-week NextGen Futures Bootcamps, one-week short courses, Apprenticeships and Diplomas, such as a new Level 3 Extended Diploma in Games, Animation and VFX Skills. NextGen developed this with major companies in the industries, such as Blue Zoo, Imaginarium, Framestore, Centroid, Ubisoft Reflections, Microsoft, Sony Interactive Entertainment Europe and MPC.

"By developing vocational studies at Level 3 we hoped to keep a more diverse pool of young people in our talent pipeline, while also hoping to expose young people to diverse role models at this younger age that might help them to perceive the industry as inclusive and supportive."

- Amy Smith, Head of Talent at Framestore, from a blog

Apprenticeships offer an 'earn as you learn' approach and therefore can be an accessible route for some deterred by university fees. VFX industry employers have worked with stakeholders like ScreenSkills to develop five different apprenticeship standards, including Junior 2D Artist and Assistant Technical Director. Developing these alongside industry partners, they aim to address the skills shortages identified by employers in a way that makes entry to the industries more accessible to those from a variety of backgrounds.

Across England, 14 colleges now offer their AIM Qualifications Level 3 Diploma. Alumni from NextGen programmes have been successful at securing VFX Apprenticeships at major studios, receiving 46 per cent of placements at one recruitment round.

NextGen Skills Academy recently worked with ScreenSkills and animation studios to develop a ten-week after school programme called 3Dami for 13 to 18 year olds totally new to 3D animation.

3Dami after school club

VFX Apprenticeship starts news piece

"We have students who have moved on [from the Level 3 Extended Diploma] to HE, apprenticeships and even directly into industry, and we are seeing more and more diverse young people coming through. Our latest apprenticeship cohort was 50/50 male/female and about a third BAME. There is still lots more to do but our goals are largely being realised and we have proved that working together as industries has had far more influence on the educational landscape than any of us would have had individually."

- Amy Smith, Head of Talent at Framestore, from a blog

Alongside investment in structured technical pathways into the industry, the sector benefits from a wide range of **short courses and mentoring to enhance soft skills and work readiness**.

ScreenSkills offers a broad portfolio of free introductory courses, skills labs, and bootcamps, covering a wide range of careers – from producing and directing to editing and 3D animation, and for specific software packages – where young people and early careers professionals can find out more about job roles, skills needed and routes in, often featuring panels of experts from industry. The BFI Film Academy is a UK-wide programme that offers short courses to inspire and equip aspiring young filmmakers with commercial and cultural knowledge and skills.

BFI Film Academy

Since 2012, the BFI Film Academy has offered course to help train and inspire the next generation of UK filmmakers, supporting young people aged 16 to 19 to develop the commercial and cultural knowledge and skills to help make a career in film.

The BFI Film Academy offers nearly fifty courses via a network of organisations across the UK, as well as six specialist residential programmes covering: animation, documentary, programming and audience development, screenwriting and visual effects, a one week Craft Skills course in Edinburgh and a two week craft skills residential programme at the National Film and TV School in Buckinghamshire.

There are now around 6,000 alumni of the BFI Film Academy. There is also a strong diversity lens to the programme: in 2019/20, around 77 per cent courses are outside London, 25 per cent of the participants were from BAME communities, 19 per cent in receipt of free school meals, 16 per cent have a disability and there is 53 per cent female representation. While courses can be chargeable, applicants are encouraged to apply and fees may be waived. Bursaries for travel and childcare are also available.

Source: BFI Film Academy website

In 2019, the British Games Institute developed a four-week online course for young people looking to start a career in video games, working with the Open University's social learning platform 'Future Learn'. The course features a series of videos, discussions, tools, quizzes and articles, foregrounding diverse senior producers and young developers, and 5,800 people had enrolled at the time of writing. Further, the Into Games Digital Mentor programme connects industry professionals directly to young people (16+) looking to get into the Games Industry using Slack (free digital communications tool), where mentors offer career guidance and help with games-related projects, with a view to building confidence, skills and networks of mentees.

In addition to training and development, there are several schemes that provide **work experience and traineeships or short placements** with employers in the Screen Industries. One example cited by many of the employers we referenced was MamaYouth, who provide 'real-time' work situation in broadcasting, film and digital media (see case study). Another example is the Equal Access Network who, working in partnership with HBO, offer two-week placements for six trainees from underrepresented backgrounds across a range of departments (costume, sound, production, camera, post-production). The organisation also works with UKTV on the 'All Voices' initiative which gives new entrants (as well as mid-level professionals and returners) the opportunity to work on multiple UKTV productions over twelve months, as well as the 'Getting into Film and TV (GiFT)' programme for **17 young people** who are Not in Education, Employment or Training (NEET) in four London Boroughs.

Mama Youth

A registered charity, the MAMA Youth Project has been training young people from under-represented backgrounds to succeed in the TV and media industry for well over a decade. **Since 2007, 547 people have been through the training programme**, 96 per cent of which are in sustained employment a year after completing the training.

The Project recruits, trains and nurtures young people between 18-25 years of age from under-represented groups or with limited educational or employment opportunities, including unemployed graduates. MAMA Youth's core training model puts participants into 'real-time' work situations producing shows for Sky 1 and Sky Arts such as What's Up TV and Unmuted. Despite requiring no experience, participants are placed in a variety of roles across research, production management, camera, lighting, sound and editing. Once the 14 weeks of intensive training is complete trainees are recommended for work placements with the project's sponsoring organisations who include the BBC, Sky, Warner Brothers, Channel 4 and Netflix amongst others. In addition to this core offer, MAMA Youth also provide career support for alumni, mentoring opportunities, specific training and even launched a COVID-19 hardship fund for alumni.

The MAMA Youth Project was the initiative most frequently cited by screen employers interviewed as part of the research and its founder, Bob Clarke believes the key to its success is the way it recruits, "We do what companies cannot do when recruiting new talent and go beyond the competency-based interview and take each person on an individual basis". As Clarke points out, no single characteristic drives the project's recruitment strategy, *"Class is a big factor, no matter of your colour. But we also work with middle class young people from all different backgrounds who do not have a contact in the industry. Every one of our trainees have faced challenges which have affected the way they see life and society."*

Sources: www.mamayouth.org.uk and Article written by Bob Clarke for IBC on 23 November 2018.

While such schemes are often open to all under-represented groups, there are a small but growing number of programmes that demonstrate **proactive outreach to socio-economically disadvantaged groups** with the specific objective of enhancing social mobility. In 2019, ScreenSkills launched the First Break with the explicit aim of 'demystifying' entry into jobs in the Screen Industries for individuals for socio-economic backgrounds (see case study).

ScreenSkills First break

First Break is a social mobility programme targeted at individuals from socio-economically disadvantaged backgrounds aimed at explaining and de-mystifying the industry and offering paid work experience opportunities.

The first iteration launched in 2019 in partnership with ITV. A group of **150 people were given the chance to learn about the basics of working in TV** and hear first-hand about the variety of behind-the-camera jobs available in screen. Following this general introduction, people were encouraged to apply for a place on follow-up bootcamps with more information on what is required to succeed when working in TV. This iteration concluded with **ten candidates offered three weeks paid work experience on Coronation Street and ten offered a similar opportunity on Emmerdale**. They also received further help with improving interview techniques, CV writing and job applications.

The programme has since run in partnership with Tiger Aspect on the new drama Viewpoint with Noel Clarke. The next iteration is running in May in Wales with Sky and Urban Myth, two more signed off for Greater London in the summer, one is in early discussion in Scotland and ScreenSkills are planning to collaborate again with ITV in Leeds and Manchester in the autumn.

A key element of the bootcamp and the subsequent placement programme is the active recruitment of individuals from diverse cultural and socio-economic backgrounds, by working with local social inclusion agencies such as job centres, apprenticeship hubs, local authority employment and skills outreach networks, care leavers charities and other local networks.

Ffilm Cymru Wales' 'Foot in the Door' programme works with Housing Associations, Local Authorities and Job centres to reach people from less advantaged backgrounds, providing paid placement opportunities, with training and shadowing, in studios and on set on a variety of productions across Wales, coupled with financial support for transport and childcare and specific needs such as software, driving lessons and wet weather gear, for example. Productions that trainees have been placed on include Un Bore Mercher/Keeping Faith, Craith/Hidden, Eternal Beauty, Apostle (Netflix) and Dream Horse (Warner Bros) – the latter hosting the largest cohort of **35 participants**.

Indeed, while our work has not explicitly sought to local interventions, our research has surfaced some further examples of place-based employability programmes. This includes 'Creativity Works' run by Create Jobs in London since 2011, providing six-weeks of intensive training, with a salary, support and networking opportunities, to help **100 under-represented young people** to 'break-in' to the creative and digital industries or start-up their own business, including in the production of branded content, moving image and film.

Further, in Yorkshire and Humber the Screen Industries Growth Network has launched a new 'Placements, Internships and Insights' programme offering **five SMEs** in the region the chance to host fully-funded placement, internship or insight (work shadowing) opportunity for underrepresented groups, including those from lower socio-economic backgrounds.

Transition to work

Alongside short-term work placements, there are several schemes operating in the Screen Industries offering **paid internships** to support transition to work. Often run by industry trade bodies, working in partnership with businesses (as noted in Section 3), these schemes offer paid placements between six and 12 months in duration, often coupled with workplace-based training, networking opportunities and mentoring.

ScreenSkills' Trainee Finder is a year-long trainee programme operating in film, high-end television and children's television supporting around **250 candidates a year**. Successful applicants, who must have some but not extensive industry experience, undergo an induction programme which includes information on set etiquette, health and safety, operating as a freelancer and so forth, and are then matched with placements subsidised by ScreenSkills. There is ongoing advice and support. While the programme is not reserved for under-represented groups, it aims to meet and exceed ScreenSkills' inclusion targets (as outlined above).

Northern Ireland Screen regularly works with productions to identify needs and support skills development, and through their Aim High 18-month new entrant training scheme offers **ten participants** the chance to work on local and network television and radio programmes and in animation and games (NI Screen 2017). The Pact Indie Diversity Training Scheme is another such example, which offers approximately **30 internships** across a range of independent producers across Film and TV and also provides a degree of 'pastoral care', providing networking and further support for alumni, beyond the initial six-months placement.

Pact Indie Diversity Training Scheme

Established in 2012, the Pact Indie Diversity Training Scheme aims to encourage and support diverse talent to enter the Film and TV industry.

Trainees undertake a six-month placement with an independent production company, allowing them to develop their talents in a thriving business environment. In addition, each participant is partnered with a senior-level mentor from within their company and receives bespoke training from the Indie Training Fund in areas such as copyright, storytelling, and camera operating. Members of the Pact team also offer ongoing networking opportunities and additional support (where required) for alumni of the scheme.

The Scheme is aimed at entry-level diverse talent (including graduates and non-graduates). It is run both in London and in Scotland, with approximately **15 placements in each location**, per annum. Since its inception, it has been supported by a wide variety of independent production companies, including All3Media, Endemol Shine Group, FremantleMedia, Hat Trick Productions, Raise The Roof, RDF Television, STV, Warner Brothers (Ricochet and Wall to Wall), Twofour and October Films.

diversity.pact.co.uk/indie-diversity-training-scheme.html

Screen NETS is a six-month apprenticeship programme providing on-the-job training in technical, production and design roles for high-end film and TV drama in Scotland, coupled with networking opportunities to enable trainees to develop contacts in industry. The programme is explicitly targeted at under-represented groups who lack the financial support to establish themselves as freelancers, including people from low-income backgrounds, those without a degree, and those who are the first in their family to enter the industry.

In Northern Ireland, the Creative Employment Programme (NICEP) provides part wage grants to employers in the creative and cultural sector who create new internship job opportunities for **40 young people** aged 16-24. Alongside national schemes, there exists place-based initiatives, for example the Bristol and Bath Creative Workforce for the Future programme. This scheme, funded through the European Social Fund and West of England Combined Authority, offers 48-week paid placements for those from ethnic minority or lower socio-economic backgrounds, including opportunities for training and access to a network of industry experts.

There are also several **project-based opportunities** or awards that offer those from marginalised groups a chance to work on specific commissions or showcase their work. BAFTA Young Games Designers, for example, is a competition for young people offering a prize of games goodies, exclusive masterclasses, online networking with industry professionals and digital mentorship and careers advice from Into Game. Right Here is a similar talent initiative, run in association with Screen Scotland and the BBC, that offers three emerging Scotland-based directors the opportunity to create a 30-minute creative documentary for broadcast on TV.

Given the large numbers of freelance and contract workers in parts of the sector, organisations and intermediaries have also sought to develop **databases and other resources to support for inclusive hiring**. Channel 4, for example, has in its 360 Diversity Charter the aim to develop an industry-wide Industry Talent Database, and has since produced such resources for unscripted and scripted TV, working with the Creative Diversity Network, albeit not yet including socio-economic background.

Other organisations, such as Creative Access, offer assistance with applications, interview advice and support for diverse candidates, including those from lower socio-economic backgrounds, to help improve their chance of securing internships (see case study).

Creative Access

Creative Access is a social enterprise that works to enhance diversity across the creative workforce. They do this by helping in the recruitment process, training employers and giving candidates support, and they work across the entire creative industries. Working with industry partners, they have currently placed 1,993 candidates, worked with 433 employer partners, had 89 per cent of those in placements end up in full time employment and provided wider employability support to 48,712 candidates.

Set Access is a new collaborative programme run by Creative Access and Guy Ritchie to make the British film industry more inclusive. This programme is aimed at those who are young; Black, Asian, or Minority Ethnic origin, or otherwise under-represented in the British film industry. The programme offers paid internships with the aim of creating a 250+ pool of under-represented workers over a five-year period. Interns also receive mentoring, masterclass training and peer support. A further development programme is offered to help progress workers from under-represented groups to progress to senior roles by ensuring access to raises, promotions, and training. The programme has rolling admission.

Source: The Set Access announcement and Creative Access website

The Creative Mentor Network is another organisation working across the Creative Industries, including Screen, with an explicit focus on those from lower socio-economic backgrounds. It offers a mentor development programme; Break the Wall membership for small businesses; Accelerate 1-1 training for senior teams in coaching and inclusive leadership to help retain diverse talent; Talent Finder; and consultancy.

A range of other stakeholders provide **information or training for screen businesses** to enhance their capacity and capability to build more socio-economically diverse workforces, through better hiring practices, as well as talent development and cultural change. This includes online portals and microsites bringing together information and resources to support diversity and inclusion, hosted by the Creative Diversity Network, Ofcom, Pact, BFI, ScreenSkills and Ukie (among others).

ScreenSkills has also created a range of materials to support employers in creating a better, fairer working environment, including leadership and management training and free online learning modules on unconscious bias and tackling harassment and bullying, with future modules set to include inclusive hiring practices. These sit alongside other programmes run by BECTU, the Film and TV Charity and the BFI, that aim to tackle bullying and harassment, support more inclusive workplaces, and retain diverse talent once in the industry.

Film and TV Charity Bullying and Harassment Guidance

The Film and TV Charity has launched a suite of new services to support people who work behind the scenes in UK film, TV and cinema, who are experiencing or witnessing bullying or harassment. The need for increased support became clear following research commissioned by the charity and published in 2020, which found that 84 per cent of over 9,000 surveyed workers in the industry had experienced or witnessed bullying or harassment.

The new services have been launched through the Whole Picture Programme, the charity's strategy to improve mental health across the industry and provide urgently needed support for workers. The charity is working closely with companies and organisations across the sector to ensure that everyone can access the support that is available and start a movement for change in the industry. The British Film Institute in partnership with BAFTA and following consultation within the film, TV and games industries have also recently issued an update to their Principles and Guidance around bullying and harassment as a simple, easy to use Action List. Together with the charity's new services this represents the latest advice for both employees and employers.

The charity's newly-launched services include a Bullying Pathway Service, a free first-of-its-kind support for people who work in the industry, providing industry-specific legal, HR and mental health guidance and information. Available through a confidential 24-hour Support Line, the service connects people with an expert to offer support. This is alongside an online tool called Spot, a place where people can anonymously record experiences of bullying and harassment and organise thoughts quickly and easily and an Anti-Bullying Directory to help make the process of navigating existing information as simple as possible.

FTC website announcing the suite of new anti-bullying and harassment support.

Charity's Whole Picture Programme for mental health in the industry announcement.

ScreenSkills anti-bullying and harassment Training.

The industry also has a series of **employer pledges** that seek to garner commitment from business to enhance diversity and inclusion amongst their workforce and the wider industry, including the Creative Industries Council Diversity Charter and Ukie's Raise the Game.

Raise the Game

In 2020, Ukie's census of the UK games industry was for the first time able to determine that people from privileged backgrounds were overrepresented in its workforce: more than three fifths (62 per cent) of the workforce came from households where the main earner worked in a managerial professional role, compared to 34 per cent nationally. In addition, the workforce also over indexed individuals that were educated to degree level and those that were privately educated. Conversely, women and those from BAME backgrounds were underrepresented in the games workforce compared to the national average. In response to the findings, Ukie launched #RaiseTheGame, a pledge to improve equality, diversity, and inclusivity in the industry.

Games companies committing to #RaiseTheGame pledge to make meaningful change and implement initiatives in the following three areas:

1. Creating a diverse workforce by recruiting as fairly and widely as possible.
2. Shaping inclusive and welcoming places to work by educating and inspiring people to take more personal responsibility for fostering and promoting diversity and inclusion.
3. Reflecting greater diversity in everything we do, from game design and development, through to marketing and other support services.

In the year since the pledge was launched 110 organisations have signed up. Signatories receive guidance around how to approach diversity and inclusion and are annually reviewed to monitor progress and share best practice. The impact of the pledge has been inspirational as summed up by Ukie's CEO, Dr Jo Twist OBE, *"For those who signed up to the pledge, and even for many who haven't, #RaiseTheGame increasingly feels like a door that's opening to a new pathway to a better industry."*

Sources: raisethegame.com
#RaiseTheGame One Year on.

In-work advancement and progression

Training and professional development programmes also serve an important role in supporting the progression of diverse talent in the Screen Industries.

The Screen Scotland Professional Development Fund, for example, provides flexible financial support to cover the cost of professional development activity, nationally and internationally, for those from under-represented backgrounds. Similarly, the Northern Ireland Screen Skills Fund offers financial support for training and development courses for individuals with a minimum of one year experience working within Northern Ireland's independent film, television and digital sector.

ScreenSkills offers a suite of training courses to support professional development, progression, and the development of business and leadership skills, as well as 'Make a Move' – a High-end TV Skills Fund programme providing targeted funding for on-the-job training in areas of skill shortage, for crew ready to 'move up' into more senior role – which, through their diversity targets for beneficiaries, will benefit those from lower socio-economic backgrounds.

These training programmes and professional development funds are complemented by six to 12 month (plus) **development and mentoring programmes**. The ScreenSkills Mentoring Network provides e-learning modules and mentoring resources for mentors, mentees and organisations that want to participate in mentoring, supporting a community of 600 mentees. BFI NETWORK x BAFTA Crew and BBC Writers Room provide on ongoing series of masterclasses, roundtables, networking and mentoring opportunities. And the BAFTA BFI Film Academy Alumni Programme provides masterclasses and careers surgeries and one-to-one mentoring for young people that have been through the BFI Film Academy.

Another such example is 'Set Access', run by Creative Access in collaboration with Guy Ritchie, which blends paid internships with ongoing training, development opportunities and mentoring, providing sustained support to advance underrepresented workers into senior roles in UK Film. BAFTA Elevate shares similar goals, providing a 12-month programme of tailored support to help underrepresented groups to progress in their careers, providing support for **50 individuals over three years**.

ScreenSkills is also launching a new scheme in 2021 called Fast Track – a three-year high-end TV inclusion programme offering support to mid-level crew who are progressing to the role of head of department or any other leadership role. The programme is committed to providing support to individuals of a diverse range of backgrounds from across the UK.

Overall though, our analysis found far few examples of programmes, available to those from lower socio economic backgrounds, that focus on advancement and progression.

BAFTA Elevate

The BAFTA Elevate programme aims to enhance inclusion in the screen industries by supporting the career progression of talent from under-represented backgrounds. In 2019, BAFTA Elevate was in its third year, and it has provided **bespoke support to over 50 people across the three years**. The programme takes a different focus each year. The 2017 programme supported 15 female directors looking to progress within features and high-end TV. 2018 supported 20 writers working throughout Film and TV and from a wide range of backgrounds. 2019 focused on actors in high-end TV drama, features and comedy, supporting 21 actors with a variety of learning and development activities, including masterclasses, panel discussions, mentoring, networking, introductions to key people and workshops.

> "By developing vocational studies at Level 3 we hoped to keep a more diverse pool of young people in our talent pipeline, while also hoping to expose young people to diverse role models at this younger age that might help them to perceive the industry as inclusive and supportive."
>
> **Quote from BAFTA 2018-2019 programme brochure.**

BAFTA Elevate website.

4.4 Summary: mapping the policy landscape

It is clear from the very many pages this summary follows, that there is much work underway. Our analysis of the policy landscape suggests that, while **there currently exists very few programmes that explicitly focus on supporting those from working-class origins, there are several that seek to enhance diversity (in its widest sense) or help address the underlying causes of class imbalances**, that offer benefits for those from lower socio-economic backgrounds.

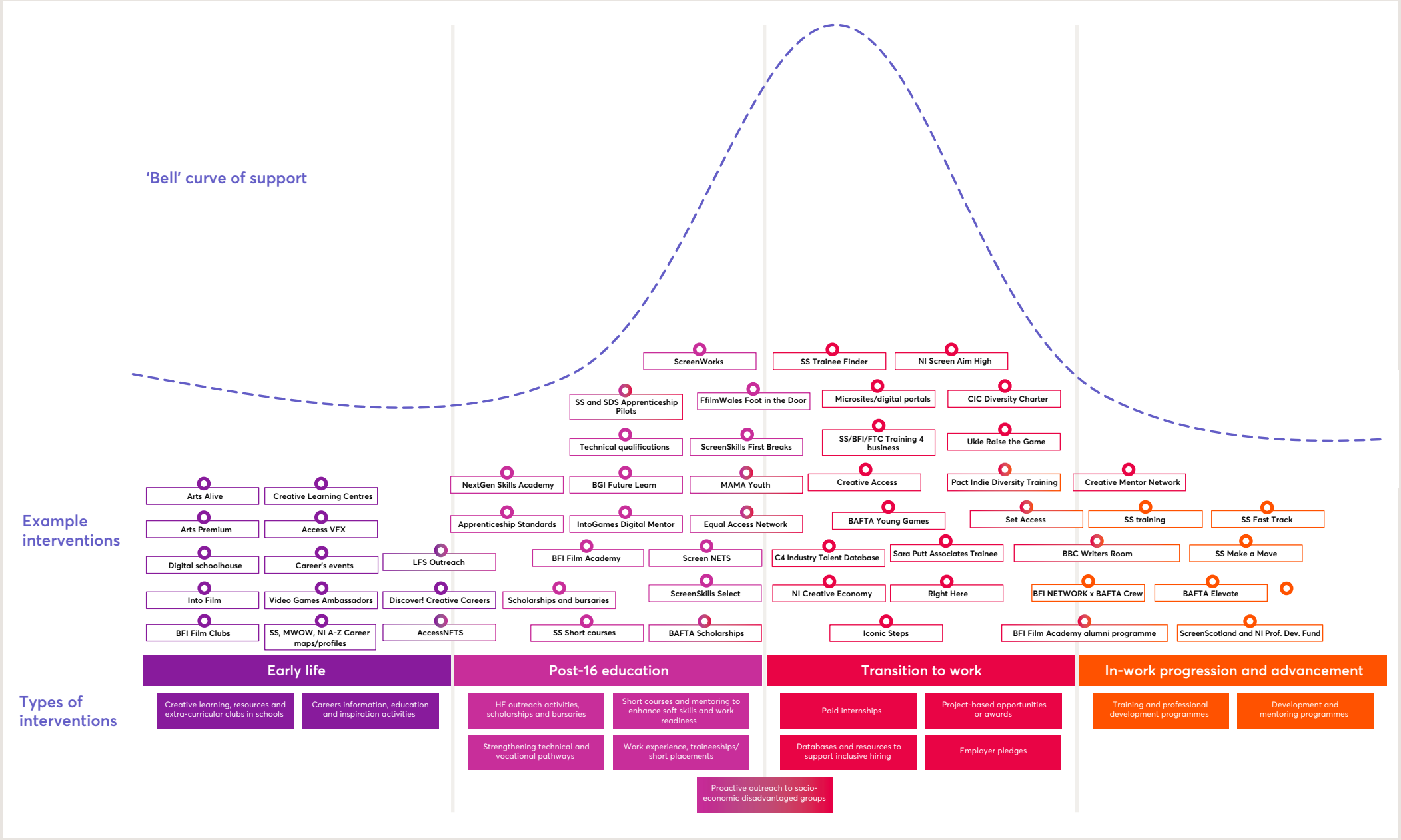
Our analysis identified well over fifty different schemes that meet this criteria, and we acknowledge there are likely to be many other small schemes or place-based initiatives which we are yet to capture. However, our intent is that by better understanding the types of interventions the industry is currently deploying to promote diversity and inclusion, and considering the extent to which these address the underlying causes of class imbalances at different life stages, we can then identify ways in which we might enhance the current approach.

Figure 4.1: Types of interventions at different life stages

Life stage	Types of interventions	Examples (national schemes)
Early-life	Creative learning, resources and extra-curricular clubs in schools	Arts premium; Arts Alive; Creative learning Centres; Into Film; Digital Schoolhouse; BFI Film Clubs;
	Careers information, education and inspiration activities	Discover!Creative Careers; MWOW/ Careers A-Z; ScreenSkills events, courses and resources; RTS Career's Fair; Games Careers Week; AccessVFX; Video Games Ambassador; ScreenSkills Skills in Screen
Post-16 Education	HE outreach activities, scholarships and bursaries	LFS Outreach, AccessNFTS; Scholarships and bursaries at specialist institutions; BAFTA Scholarships
	Strengthening technical and vocational pathways	ScreenSkills Select; New apprenticeship standards & college-based technical qualifications; NextGen Skills Academy; ScreenSkills & SDS/Screen Scotland Apprenticeship Pilot Programmes
	Short courses and mentoring to enhance soft skills and work readiness	ScreenSkills intro courses/skills labs/ bootcamps; BFI Film Academy; BGI/Future Learn online course; Into Games Digital Mentor
	Work experience, traineeships/short placements	ScreenWorks; MamaYouth programmes; Equal Access Network/HBO and /UKTV All Voices
	Proactive outreach to socio-economic disadvantaged groups	ScreenSkills First Break; Ffilm Cymru Wales Foot in the Door
Transition to work	Paid internships	ScreenSkills Trainee Finder; Aim High; Pact Indie Diversity Training Scheme; Screen NETS; NI Creative Employment Programme
	Project-based opportunities or awards	BAFTA Young Games Designers; Right Here
	Databases and resources to support inclusive hiring	Channel 4 Industry Talent Database; Creative Access; Creative Mentor Network; various D&I microsites/online portals; ScreenSkills/BFI/FTC/BECTU training
	Employer pledges	CIC Diversity Charter; Ukie Raise the Game
In-work advancement and progression	Training and professional development programmes	ScreenScotland Professional Development Fund; NI Screen Skills Fund; ScreenSkills training; Make a Move
	Development and mentoring programmes	ScreenSkills Mentoring Network; BFI Network x BAFTA Crew; BBC Writers Room; BAFTA/BFI Film Academy Alumni; Set Access; ScreenSkills Fast Track; BAFTA Elevate

When we consider the distribution of interventions across life stages, we identify what a appears to be a 'bell curve' of support (Figure 4.2 overleaf).

Figure 4.2: Mapping interventions across life-stages (national schemes)



Our analysis suggests that **current activities tend to cluster around 'Post-16 education' and 'Transition to Work'**. Here we find several (generally) small-scale interventions: particularly schemes offering work experience, short placements, and paid internships that tend to be limited to around 20-30 participants. While acknowledging that these programmes carry higher costs per participant and hence can be difficult to scale, this leads us to question whether the collective weight of these interventions is commensurate to the scale of the diversity challenge in UK Screen.

The picture at each end of the 'bell curve' is interesting too, and a story of contrasts. Our review of the policy landscape finds a relatively robust set of early-life interventions – which, though smaller in number, are greater in scale. In contrast, **our analysis found far fewer programmes that seek to support the in-work advancement and progression of under-represented groups**. It is possible that such interventions are less visible – often the undertakings of individual businesses – but, when coupled with our review of businesses practices, this seems to be an area where more work could be done.

The final point to note relates to **sustainability or 'short-termism'**, and we mean this in two senses. Firstly, find very few schemes that are well established – having been operating for more than c. five years. In some ways, this demonstrates the sharper focus on diversity and inclusion in recent years, which is undoubtedly a positive development. Yet, **a tendency towards introducing 'new' interventions and policy landscape in constant flux is difficult for both screen businesses and diverse talent to navigate**, and (as we saw in the previous chapter) several employers pointed to fragmentation in the picture of support.

The second point relates to what this fragmentation may mean for those from socio-economically disadvantaged backgrounds. Most policy interventions only interact with these individuals for a short-spell: for example, at a careers fair, through a four-week work placement or a 12-to-18-month development programme. In contrast, we find very **few programmes (though there are some exceptions) that support under-represented groups across multiple life stages or that aid the transition from one scheme to the next to provide greater continuity of support**.

This creates a landscape where diverse talent can 'fall through the cracks': where we might prove successful in inspiring a young person to pursue a career in Screen, only for them to struggle to find a placement locally that would enable them to get a foothold on the career ladder. Or where someone is successful in 'breaking in' to Screen, only to subsequently find that being unable to bear the travel costs of those important meetings in London or evening networking drinks, stunts their chance of securing the next opportunity or a 'step up'. This raises the question of how can better address those enduring underlying constraints: capital, chances, confidence – through more coherent and sustained support.

5

Shifting the dial on socio-economic diversity: policy priorities for the Screen Industries

5.1 Introduction

Much work is underway to enhance diversity and inclusion in the UK Screen Industries. Our review of business practices shows how employers across the sector are prioritising diversity and inclusion within their own businesses; changing recruitment practices; investing in educating their leaders and workers; and working to promote more inclusive workplaces. Our mapping of the policy landscape suggests that industry stakeholders are acting too: to improve the measurement of diversity amongst the Screen workforce; to establish new standards and conditions; and advance programmes that support under-represented groups (including those from working-class backgrounds) and to overcome some of the underlying obstacles faced in 'getting in' and getting on' in the UK Screen Industries.

All of this work is vital. But the fact class-based exclusion is both pronounced and persistent raises important questions, not least: Is there scope to enhance the current approach so to shift the dial on socio-economic diversity in a significant and sustained way?

In pondering the answer to this question, our focus has been on redressing inequalities and tackling the points at which people experience class-based disadvantage in the Screen Industries. In doing so, we have tried to avoid the tendency for neophilia: looking first at how we can enhance existing interventions before advocating for new policy or programmes. We also consider the need to strike a balance between interventions that drive greater commitment and action on this agenda, with those that support and enable change. Indeed, while policy makers and industry stakeholders have a vital role to play, success will only be achieved if the industry itself – Screen businesses large and small – take the lead. Significant, systemic and sustained action will be required to address the profound class-related disadvantages.

While phases three and four of the PEC's Class in the Creative Industries programme will seek to work collaboratively with industry to inform specific interventions, our Phase 2 deep-dive points to six high-level strategic priorities for UK Screen.

5.2 Strategic priorities in addressing class imbalances

1. **Take a holistic view of diversity and inclusion: that embeds socio-economic diversity within the EDI agenda and acknowledges and acts on intersectionality.**

   Our research points to a welcome sharpening in focus on diversity and inclusion in UK Screen. Tackling class imbalances must become a more central part of this 'diversity conversation' in the Screen Industries. There needs to be **more explicit strategic commitment to advancing socio-economic diversity**, alongside addressing disparities linked to protected characteristics like gender, race and disability.

   There is also scope to take a more intersectional and holistic approach to tackling disadvantage and exclusion. For example, in addition to the programmes documented in the previous chapter, we found several others that could potentially benefit those from working-class backgrounds, but for which these individuals would not currently be eligible. Adjusting the eligibility criteria of existing diversity programmes to include socio-economic background could, therefore, prove effective in extending the support available without adding to an already busy policy landscape with new programmes.

   But this cannot come at the expense of support available for other marginalised groups. Rather, we need to **take more nuanced and holistic view of the barriers faced by individuals, particularly where gender, race, disability and class intersect, to direct and tailor support to those that need it most to overcome the distinct set of barriers they face**.

2. **Put the fundamentals in place and create stronger incentives: enhancing the measurement, monitoring and targets for socio-economic diversity**

   Beyond high-level strategic commitment by industry, there is clearly much to be done to ensure the fundamentals for change are in place. Our research has highlighted a lack of confidence within the industry about how to talk about or measure class; and this is acting as a significant inhibitor to progress.

   A short-life, task and finish group on class measurement could prove a useful vehicle for addressing this challenge. In addition to facilitating agreement across the industry on a consistent approach to measuring socio-economic background, this group could provide technical and operational guidance to overcome implementation challenges. This should include the question of how to **embed socio-economic background measurement within existing diversity monitoring systems**, including industry-wide measurement systems (e.g. Diamond), surveys, standards (e.g. the BFI Diversity Standards), programme monitoring, and organisationally – within individual businesses and education institutions.

   This would create strong foundations on which **establish explicit, ambitious but attainable targets for socio-economic diversity**, wherever possible exploiting funding levers – Government, industry-specific, supply-chains – in order to sharpen focus on class-related exclusion and drive a commitment to change. This should go hand-in-hand with robust evaluation of the efficacy and impact of different interventions – including by individual businesses and those funding and delivery programmes – to enable the industry to understand 'what works', refine the approach, and roll-out and scale-up successful activities.

3. **Catalyse and enable industry leadership on social mobility, connecting the 'bright spots', promoting collaborative action, and bolstering the 'scaffolding' of support for SMEs**

   Our consultations with employers suggest that any new targets must go hand in hand with additional information and resources to support businesses in rising to this challenge. Lessons could be drawn from other parts of the Creative Industries and wider economy,[7] to **develop a Social Mobility 'toolkit' for Screen businesses**, enabling them to exploit – to the full extent – the ways in which they can act to enhance socio-economic diversity, including through data measurement; hiring; advocacy and outreach; culture, leadership and progression.

   We are already seeing 'bright spots' of action on socio-economic diversity in the Screen Industries. But we need **more leaders of industry – including the Broadcasters and major film and games businesses – to work proactively, and collaboratively, to advance social mobility in UK Screen**, embedding best practice principles identified in the Toolkit. It will be important to consider how existing diversity forums could be used to create space for experimentation, peer-to-peer learning, and continuous improvement in this regard.

   With 85 per cent of Screen businesses employing less than ten workers (ScreenSkills/ Work Foundation 2019), we will also need to explore how to **promote action beyond the largest employers in the industry**. Enhancing the practical infrastructure of support for businesses, particularly SMEs, will prove vital in this endeavour. This should focus on how to extend and enhance the accessibility of existing resources available from organisations like the ScreenSkills, the CDN, Ofcom, BFI, Pact, Ukie and other industry trade bodies, as well as **co-designing new resources or digital platforms that bolster the 'scaffolding' of support for SMEs, where this is needed**.

4. **Pump prime the diverse talent pipeline: sharpening the targeting of existing support towards social mobility cold spots, and widening access to screen-related learning (at all levels);**

   Our research suggests there is already a strong platform of learning resources, careers and inspiration activities and investment in enhancing careers guidance, but **if we are going to unlock their potential to 'level up' early-life experiences, we need stronger, proactive targeting of these assets towards social mobility 'cold spots'**.

   This approach could also guide the outreach activities of both businesses and specialist providers of further and higher education in Screen. It is important that **socio-economic diversity is viewed as a central part of the diversity and inclusion (and indeed widening participation) agenda of higher education institutions**. This could be achieved through explicit monitoring and targets for admissions, achievement and outcomes of working-class students; exploring the scope for expanded bursary and alumni schemes in order to address financial barriers; and extended support for the development of soft skills and networks of these students. Further, there may be scope to leverage and extend the shift to online and blended learning during COVID-19, to widen and extend access to specialist provision for those outside of urban centres and London and the South East.

7. See for example the Jerwood Arts Employer Toolkit and Social Mobility Commission Employers Toolkit.

Strengthening technical pathways into the Screen Industries is clearly a high priority, making the ongoing work led by ScreenSkills, DCMS, DfE and the CIC Technical Education group (amongst others) and newly announced pilots of flexible Apprenticeships and ATAs, absolutely vital in promoting greater social mobility into UK Screen. Our research suggests, however, that **new skills models will need to go hand in hand with activities to change perceptions of technical routes**, to raise their status amongst the business community as a viable and valuable alternative to HE.

5. **Bring forward a new wave of diverse future leaders of industry: accelerate the advancement of those from lower socio-economic backgrounds through programmes that support progression and inclusive entrepreneurship**

   In addition to supporting diverse new entrants into the Screen Industries, our research suggests **an important priority is to enhance focus and investment in interventions that support progression and advancement**. Not only will this serve to redress the balance of socio-economically diverse talent in leadership positions, but it will create a new wave of diverse future leaders, to act as role models that inspire the next generation.

   This could include widening the focus of existing progression programmes to include those from lower socio-economic backgrounds, as well as bringing forward new schemes that offer **flexible financial support for professional development activities and programmes providing sustained sponsorship of working-class talent**, that so often only benefits those with strong reserves of social and cultural capital.

   There is also a need for **new research exploring how to promote inclusive entrepreneurship and the scale-up of minority-led businesses in the Screen Industries**, exploring national and international good practice, and identifying how to enhance and better target existing enterprise policy and funding in the sector.

6. **Explore place-based approaches to promoting equality, diversity, and inclusive growth of screen clusters across the UK, that unlock the potential for the Screen Industries to support levelling up and promote shared prosperity.**

   Our review of the policy landscape highlights growing interest in place-based initiatives and suggests much local innovation is already underway in creative clusters across the country.

   There is scope, therefore, to **bring together researchers, policymakers and industry in creative clusters outside of London and the South East, to consider how to embed diversity and inclusion within the creative cluster growth agenda**. So that investment in spatially rebalancing the sector delivers both value and fairness; generating social dividends alongside economic returns. Such a programme could seek to work through existing local communities of practice to enhance, scale, develop and test place-based interventions to advance equality and diversity, across multiple policy domains: enterprise, innovation, education and skills, cultural policy.

   There also lies further opportunity in connecting the Screen (and wider Creative) Industries with wider developments, including the Community Renewal Fund and forthcoming National Skills Fund and UK Shared Prosperity Fund. This could build on existing initiatives, such as ScreenSkills 'First Break' and 'Skills to Screen' and Ffilm Cymru Wales 'Foot in the Door', that **work through local intermediaries to support career transition and connect those from disadvantaged backgrounds and located outside of urban clusters with opportunities in the growing Screen Industries**.

While we articulate these as six distinct policy priorities – each individually important – **they must be viewed as a coherent and complementary set of activities: the sum greater than the parts**. We need action on both the demand and supply side, with employers proactively driving the recruitment, retention and advancement of those from lower socio-economic backgrounds, at the same time as we address early-life obstacles and inequalities in education so to attract more diverse talent into the Screen Industries.

Change will take time, so the industry needs to make a long-term commitment to socio-economic diversity. It is also **important to recognise the need to act at different spatial, sectoral and strategic 'levels'**: looking at national policy interventions alongside placed-based approaches; advancing sub-sectoral programmes that complement activity across the Creative Industries; and treating both specific issues and underlying structural weakness.

This final point is important. It is clear from this work that there is a vital need for targeted interventions to address the specific obstacles faced by those from lower socio-economic backgrounds, in getting in and getting on in UK Screen. However, **many of the causes of class imbalances speak to underlying systemic issues, many of which are shared with other parts of the Creative Industries or indeed, the wider economy**.

Low levels of pay in parts of the Screen Industries – which acts as a significant obstacle for those from lower socio-economic backgrounds – speaks to the very economics of the sector, and how technology has driven changes in consumption that have, in turn, had a significant impact on the sustainability of commercial models – something evident in other creative sectors (see the recent DCMS Committee examining the impact of streaming on the future of the music industry, for example (DCMS 2020)). The flexible, freelance, project-based nature of work that characterises parts of the Screen Industries is in step with the rise of modern working practices across the economy and growing concerns about job quality and worker agency, raised in the Taylor Review (HM Government 2017), and exemplified by the recent, landmark ruling challenging the classification of Uber drivers as self-employed (UK Supreme Court 2021). The need to spatially rebalance the Screen Industries and ensure that all people and places share the benefits of growth, speaks to the very heart of the Government's 'levelling up' agenda (HMT 2021).

So, **while we seek to enhance and advance policies, programmes and businesses practices that promote socio-economic diversity in UK Screen, it will be important to ensure alignment with this wider policy agenda and to explore how the Screen Industries – in so many ways at the vanguard of some of these issues – can play an important role in enhancing social mobility and promoting shared prosperity across the UK**.

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Annex A: Methodology

Measuring socio-economic diversity

Our approach to measuring socio-economic diversity has been updated, to align with the recommendations of the Social Mobility Commission, in their guidance Simplifying how employers measure socio-economic background published in November 2020. This means that the data contained in this report is consistent with the SMC's national benchmarks, but deploys a slightly different methodology to that used in the first paper from the PEC's Class in the Creative Industries series.

We draw on data concerning the parental occupation when the respondent was aged 14 from the Labour Force Survey. Carried out by ONS on a quarterly basis, the LFS is a highly regarded UK data source that is used to underpin key labour market statistics. It provides data at a level of precision not matched by any other surveys, interviewing approximately 60,000 households, comprising 150,000 people, each quarter. The survey covers both payroll employees and the self-employed – which is of vital importance to the Screen Industries given the propensity for freelance working.

Parental occupation is then used to place an individual's class origin within the National Statistics Socio-Economic Classification (NS-SEC). NS-SEC clusters occupations together into eight groups, from I (higher managerial and professional, which includes doctors, CEOs and lawyers) to VII (routine occupations such as bar staff, care workers, and cleaners), while VIII is those who have never worked or who are long-term unemployed. We then collapse NS-SEC classes further into three classes:

- Those from 'privileged' backgrounds, who had at least one parent whose job was a higher or lower managerial, administrative or professional occupation (NS-SEC 1 or 2).
- Those from 'intermediate' origins, whose parents worked in intermediate or were self-employed (NS-SEC 3 or 4).
- Those from 'working-class' backgrounds, whose parents were employed in lower supervisory and technical occupations, routine or semi-routine occupations, or who were long-term unemployed (NS-SEC 5, 6, 7 or 8).

Figure A1: Class origins of the workforce, employed and self-employed, Aged 16+

		2014	2015	2016	2017	2018	2019	2020
Screen Industries	**Privileged**	47%	54%	45%	49%	54%	49%	53%
	Intermediate	27%	20%	22%	24%	18%	22%	22%
	Working Class	26%	26%	32%	27%	28%	29%	25%
All Industries	**Privileged**	33%	33%	35%	35%	35%	37%	38%
	Intermediate	25%	25%	24%	24%	24%	24%	23%
	Working Class	42%	42%	42%	41%	41%	39%	38%

Source: Labour Force Survey, June – September quarters, ONS

Notes: Screen Industries are defined using Standard Industrial Classification codes as per the DCMS methodology. All industries include SIC categories A to S, but exclude activities of households and extraterritorial organisations. Figures may not sum to 100 per cent due to rounding.

Employer and stakeholder consultations

The research included 20 telephone consultations with businesses from across the Screen Industries. These discussions explored employer perspectives of class imbalances in the Screen Industries and their causes; current activities to enhance socio-economic diversity; future priorities and plans for their own organisations; and reflections on the need for industry-wide action, programmes and policies.

While our discussions focussed on socio-economic diversity, given the clear intersections with other characteristics such as gender, race and disability, our consultations with employers looked at diversity and inclusion in this broader sense. They included a range of organisations – large and small – selected to ensure coverage across different parts of the Screen Industries and the UK.

We also engaged with a further 18 industry stakeholders, sharing early findings from the research so to inform and refine the key messages and recommendations from this work.

Figure A2: Businesses and stakeholders consulted as part of this research

Beano Studios	LA Productions	BBC
Plug-in Media	Hat Trick	All3Media
BAIT/Cloth Cat Animation	Clear Cut	Lucas Films
Warp Films	Banijay	Framestore
SeeSaw Films	Channel 4	ScreenSkills
Sara Putt Associates	ITV	BFI
Playground Games	True North	NFTS
Rebellion	Twenty Twenty	UK Screen Alliance
Creative Industries Federation	Ffilm Cymru Wales	Creative Scotland
British Screen Forum	Northern Ireland Screen	Scottish Government
Skills Development Scotland	Department for Communities NI	Animation UK
Creative Diversity Network	Pact	BAFTA
DCMS	Social Mobility Commission	

Fieldwork interviews

The final aspect of the primary research entailed 40 fieldwork interviews to explore the lived experience of those working in key creative roles in Screen that come from a working-class background.

Our work has focussed on Arts officers, producers and directors (SOC 3416), given the scale of class imbalances evident for this occupational group.

This occupational classification accounts for 22 per cent of the Screen Industries workforce and includes arts officers, producers and directors that assume creative, financial and organisational responsibilities in the production and direction of television and radio programmes, films, stage presentations, content for other media, and the promotion and exhibition of other creative activities (ScreenSkills/Work Foundation 2019).

Participants were selected to ensure our sample included individuals working in a range of different sized businesses, in different parts of the UK, and at different stages in their career journey; and early screening questions were used to confirm participants' class origin.

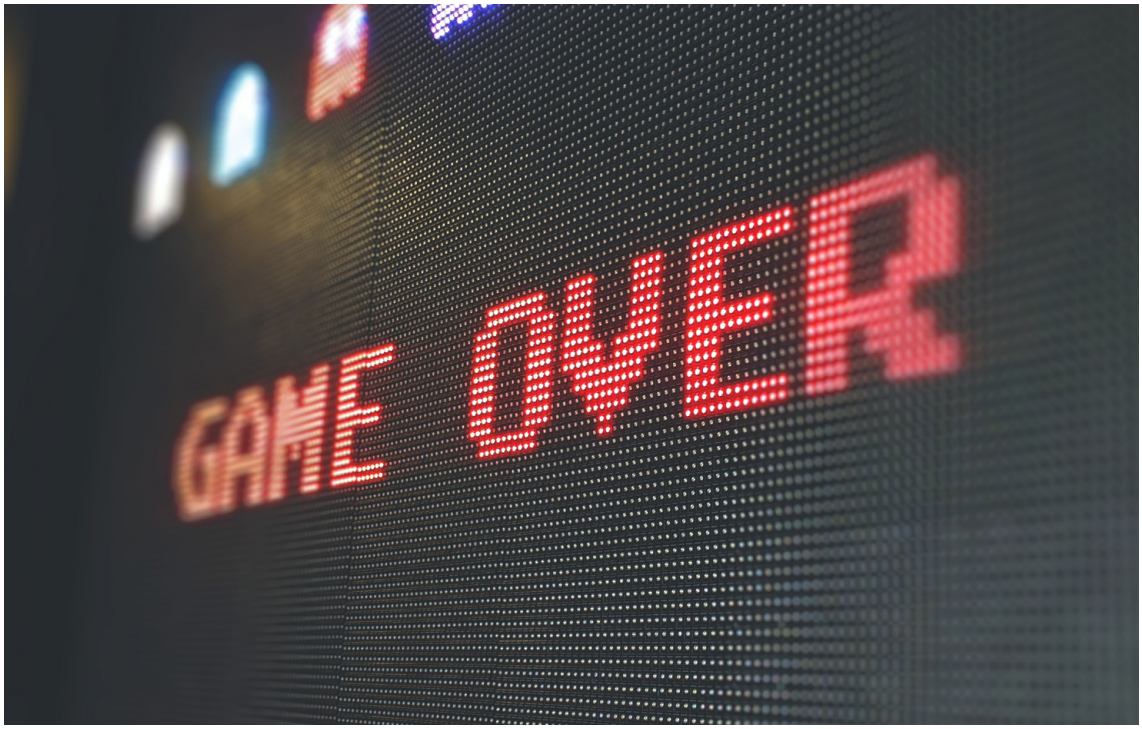
We also sought to achieve a sample as representative of the demographics of the UK population as possible. The final sample was comprised of 46 per cent female, 15 per cent from Black, Asian or Minority Ethnic backgrounds; and 8 per cent of people who have a disability.

Figure A3 provides a list of the job titles of those who participated in the fieldwork interviews.

Figure A3: Job titles of those who participated in the fieldwork interviews

Production Executive	Actor and Writer	QA Analyst
Line producer, co producer and producer	Producer	Exec Producer
Head of Production	Producer	Film festivals/indie production
Director	Series Producer	Producer
Producer and Writer	Managing Director	Executive Creative Director for TV Adverts/Director
Filmmaker	DOP/cinematography	TV series Editor/Producer
Filmmaker	Producer/director	Documentary producer/ director
Director	Producer/crew	Documentary producer/ director
Actor/writer/producer	Video logger	Editor/producer
Writer/producer/director	Development assistant	Exec Producer/commissioner
Director/writer	Graduate/writer/director	Script Executive/Head of Development
Head of Development for Current Affairs	Cinematographer	
Writer	Producer	
	Film Charity	
	Film Exhibition	

The interviews were recorded and subsequently transcribed. In the report, we have used pseudonyms and removed identifying characteristics from the quotes (where necessary) to protect the anonymity of participants.



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