

Under-representation in creative and screen careers

Analysis to support Workforce Integration Network Skills Academies

Introduction

The Greater London Authority (GLA) has commissioned research on workforce diversity and inclusion research in the Green Economy, Creative and Cultural Industries, Digital & Tech, Health and Social Care and Hospitality. This is intended to support the London recovery programme and the mission to help Londoners into Good Work. The findings will inform the development of the Mayor's sector skills academies and Workforce Integration Network (WIN) employer toolkits, along with wider skills and employment policy.

This output reports on the evidence review, which is developing a source evidence report for each of the selected sectors, covering baseline information as well as messages from the existing evidence on diversity and inclusion challenges, and strategies in place to address these. This will build towards a fuller understanding of the barriers and opportunities for underrepresented groups in general and the issues Londoners face, as well as strategies that academy hubs could set in place related to getting in and getting on in work in these sectors. The source information for each sector will be summarised within final reporting. The information collated here can help shape the focus of the planned stakeholder consultations.

Approach

The approach to the review uses three stages:

- Collating GLA and London intelligence on each of the key sectors at baseline
- Searching for research and insights on under-representation and strategies to address this from relevant sectoral and equalities bodies
- Providing draft content to inform final reporting.

This source reports covers creative and screen careers.

Creative and screen careers: summary

The creative industries in the UK supported 2.1 million jobs and a £115.9 billion contribution to GDP directly in 2019. Jobs in these industries tend to be higher value, better paid and be more skilled than the average in the economy. However, some 71,000 jobs were lost in the pandemic. This hit hard as the industry which employs high numbers of migrant workers, was already facing Brexit uncertainties and the effects of a decade-long period of austerity, involving severe cuts of local cultural services. The Covid-19 pandemic has disproportionately impacted under-represented groups and exacerbated inequalities seen in these careers, for example, Black, Asian and minority ethnic individuals have been worst hit financially by Covid-19, due to a lack of financial resilience to weather a long period of joblessness.

Sub-sector(s) of focus and suggested key occupations

Pre-pandemic, creative industries employers (particularly large employers) were affected by skills gaps or shortages with creative ICT and games, and design & crafts subsectors showing high levels of need. Two of the leading creative sub-sectors are Film and TV and Gaming, with Animation integrated across both with opportunities for growth here as these are also likely to be more resilient to the impact of COVID- 19. Demand for skills is focused on higher level occupations including management, leadership and project management. High-end television's growing professionalisation highlights the need for a broader range of skills. The range and types of roles available in Film & TV includes craft positions such as lighting, hair & make up, grip, along with other roles like set builders, accounting and marketing. There are messages that a stronger focus is needed on the talent pipeline from education to supply the skills the creative industry needs at a time where arts and creative education lacks policy support.

Key diversity intersections

Key intersections are between socio-economic status and demographic diversity factors. The means of accessing creative careers focus on who you know, as well as being able to undertake unpaid roles, which serve to exclude less privileged people. While London is a net contributor to the diversity of the workforce, under-representation in these careers remains compared to the London population. Lower social classes, women, and disabled people are all under-represented across creative industries workforce. The creative workforce is white and middle class, although some screen careers eg gaming show strong representation of minorities at career entry. There is gender imbalance particularly in roles related to IT and technical skills. Senior leadership particularly is white dominated and progression to management roles is constrained for ethnic minority groups. Privilege also continues to have an influence, with those who are more privileged on entry also more likely to see progression.

Evidence course report: creative and screen

The UK Government Department for Digital, Culture, Media & Sport (DCMS) describes the creative industries as those ‘which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’ (Oxford Economics, 2021). The creative industries form a majority high skilled and high paid sector. The types of skills needed are often technical and knowledge-specific but there is a growing need for a broader range of skills, including management, budgeting, communication, leadership and project management (GLA, 2021).

UK context for this industry

In the pre-pandemic period, the creative industries in the UK supported 2.1 million jobs and a £115.9 billion contribution to GDP directly in 2019, equivalent to 6.4 per cent of total employment and 5.9 per cent of GVA. Before the COVID-19 crisis, the sector was projected to create another million jobs by 2030. Jobs in the creative economy tend to be higher value, better paid and be more skilled than the average in the wider economy. However, to sustain this requires a talent pool to be developed and maintained (LGA, 2020).

The scale of the creative industries means that they were an important source of jobs and income, but prolonged restrictions on public life and the closure of many cultural activities during the Covid-19 pandemic affected the UK cultural ecosystem profoundly. Creative industries’ GVA is estimated to have dropped from £115.9 billion in 2019 to £104.1 billion in 2020 (in 2019 prices) and some 71,000 jobs were lost in that year alone. The pandemic hit the industry at a time when the country was already facing Brexit uncertainties and after a decade-long period of austerity, which involved severe cuts of local cultural services. The combination of these factors has made the industry especially vulnerable to the recent crisis (Oxford Economics, 2021).

Workforce trends in the creative industries

The creative industries are failing to make use of the diverse talent that exists in the UK. Opportunities in some creative sectors are ‘out of reach’ for many, and hence the profile of the creative sector workforce looks dramatically different to the UK population (Carey et al, 2019).

Obstacles to getting in

Lower social classes, women, and disabled people are all under-represented.

Over half (52 per cent) of the creative industries workforce are from high socio-economic backgrounds compared with 38 per cent across all industries. Those from working class backgrounds are significantly under-represented (Carey et al, 2021).

Creative occupations such as architects; journalists and editors; musicians; artists; and producers and directors are, in fact, as dominated by the privileged as professions such as doctors, dentists, lawyers and judges. Creative occupations are even more elite than management consultants and stockbrokers (Carey et al, 2021).

Women comprise only one-third of the workforce in creative occupations (Carey et al, 2020). Those who are not disabled are also between 10–20 per cent more likely to land a creative role than disabled people or those with a long-term health condition (Carey et al, 2020).

However, people from minority ethnic backgrounds are slightly more likely to be employed in creative occupations than population rates, but this is likely to reflect both the concentration of the creative industries in ethnically-diverse London and the dominance of the IT occupational cluster within creative careers (Carey et al, 2020).

Studies show that social class interacts with factors such as gender, ethnicity, disability and skill level – to create ‘double disadvantage’. The intersection of class and skills has a particularly pronounced impact on the likelihood of landing a creative job, where those from a privileged background who are qualified to degree-level or above are 5.5 times as likely to secure a creative role than those of working-class background who are only skilled to GCSE-level. Women, people from minority ethnic backgrounds, those with a disability, and those with low skill levels from working-class backgrounds generally experience multiple disadvantages in getting into creative occupations (Carey et al, 2020).

London focus

Table 1: Creative sector compared to London as a whole

Getting in – under-represented groups	Getting on - groups underrepresented at managerial level:
Ethnicity: Asian, Black Gender: women Age: 16-24 Religion: Christian, Muslim NS-SEC: lower socio-economic groups Qualification level: below degree Nationality: foreign born	Ethnicity: Black Gender: women Age: 50+ Religion: Christian, Muslim NS-SEC: lower socio-economic groups Qualification level: below degree Nationality: foreign born

Source: GLA, 2021b & c)

Gaming employment UK

CIC (2021) statistics reveal a highly international workforce, but women are vastly under-represented.

The UK Gaming workforce is highly international; 19 per cent of workers are from the EU/EEA, and a further 9 per cent from the rest of the world. Ten per cent of people working in games are Black, Asian or minority ethnic. This is a slightly higher proportion than in the national working population, and higher than both the overall creative industries and specific sectors such as music, publishing and Film & TV. However, it is lower than the equivalent figure for IT and software, as well as below the average in the working-age population.

Notably, 70 per cent of people working in the games industry are male, compared to 28 per cent female and 2 per cent non-binary workers. Female representation in the gaming workforce is significantly under the national average of those in work, as well as less than in cultural and creative roles more generally, but is similar to the proportion of women working in Film & TV, and above that of the general IT/software sector.

Screen subsector

There is extensive evidence of barriers for women and ethnic minorities in the UK screen industries, white men dominate across almost every occupational role. People with a disability are also underrepresented (Carey et al, 2021b).

In 2020, over half (53 per cent) of those working in the screen industries were from privileged backgrounds, compared to 38 per cent of those working in any sector/role. 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, and the wider economy (Carey et al, 2021b).

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; 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. Individuals that were educated to degree level and those that were privately educated were over-represented. Conversely, women and those from Black, Asian and minority ethnic backgrounds were underrepresented in the games workforce compared to the national average (Carey et al, 2021b)

London focus

Table 2: Screen subsector compared to London as a whole

Getting in – under-represented groups	Getting on - groups underrepresented at managerial level:
Disabled people Age – older workers (40+) NS-SEC – lower socio-economic groups. Film has one of the lowest proportions; just 5 per cent of workers are from a working-class background. Ethnicity – Asian, Black	Ethnicity – all Black, Asian and ethnic minority groups Foreign-born workers

Nationality – non-British national (except in Gaming which is highly international)	
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Source: GLA (2020a; 2021b)

Obstacles to getting on

Social class: Those from privileged backgrounds are more than twice as likely to land a job in a creative occupation, and they are also more likely to experience greater autonomy and control over their work, to have supervisory responsibility and to progress into managerial positions, with a 10 percentage point (or more) difference between the classes (Carey et al, 2020).

Ethnicity: Inc. Arts and the Bridge Group¹ highlight inequalities by ethnicity in UK arts organisations, particularly regarding *getting on* in the creative sector. Black and other minority ethnic applicants for Arts Council England (ACE) funding are three times more likely to have their applications rejected at the first round. There are no Black, Asian or ethnically diverse leaders in the UK's top 20 funded arts organisations - 92 per cent of ACE-funded organisations are white-led. Black and other minority ethnic staff are frequently found in roles supporting audience diversity and engagement – but are less frequently found in roles that progress to leadership positions.

As shown in Table 1 above, the following are under-represented among managers in the creative sector, compared with London workers overall: people from Black ethnic groups, women, those aged 50+, Christians and Muslims, people from lower socioeconomic groups, people without degrees, and people born outside the UK.

Black and Asian ethnic groups, and foreign-born workers are underrepresented among managers in the screen subsector (as shown in Table 2 above).

Getting on in gaming employment

While Black, Asian and other minority ethnic workers can be found broadly equally in all UK Gaming job roles, with a small skew towards more non-sector specific roles, they are noticeably less represented in senior positions (CIC, 2021).

Underlying causes

Existing evidence and discussion at a seminar hosted by the Policy Evidence Centre (PEC) in February 2020 points to a multitude of factors that lead towards the under-representation seen in the sector, including:

- Education and skills
- Awareness and role models
- Nepotism
- Sponsorship and representation
- Networks

¹ <https://incarts.uk/blog-and-views>

- Early career opportunities (eg internships)
- Financial security and ability to take risks (eg freelance work, unpaid internships/ work experience)
- Geographic mobility

- Recruitment practices and cultural matching
- Cultural capital and workplace culture

(Carey et al, 2020).

A coherent narrative on the scale and nature of these causes impact is lacking; which are most important and why; and the nuances to this story depending on the job role, business, sector, or circumstances of the individual (Carey et al, 2020). There are also problems with the evaluation and accountability of diversity outcomes and reporting within the sector, as noted in a recent report to the Film and TV Charity (Nwonka and Malik, 2021).

Creative industry workforce trends in London

- London's Creative Industries (CI) generate £58.4bn and provide one-in-six jobs in the capital (GLA, 2020a).
- In 2018, the creative industries in London grew five times more (7.4 per cent) than the UK economy as a whole (1.4 per cent), and the number of jobs has increased (34.5 per cent) three times more than the growth rate of employment nationally (11.4 per cent) (GLA, 2020a).
- London's creative industries account for over half of the national economic contribution and over a quarter of creative jobs are based in the capital. (GLA, 2020a).
- At a national level, the CI employed 2.10 million people in 2019 – an increase of 34.5 per cent from 2011 (GLA, 2020a)
- Over 90 per cent of London's CI jobs are in the 'higher skilled' category (GLA, 2020a).

Opportunities for growth in London

The GLA review (GLA, 2020a) has identified subgroups with underlying growth, including Film and Gaming. The CI is a majority high skilled and high paid sector. However, there is a significant use of unpaid roles and pockets of lower paid work. The types of skills needed are often technical and knowledge specific. However, the review highlighted the growing need for a broader range of skills, including management, communication, leadership, and project management. The sector has a clear deficit on diversity and inclusion. The sector is 'closed' in that access to networks leading to work and development opportunities is gained once you are 'in'. Entry points are often through unpaid internships and 'volunteering'. This can work to constrain diversity and inclusion as only those who can afford to take part in unpaid work can use this route. This is a long-standing issue and one which an academy would need to address.

Screen, games and animation subsector

Two of the leading creative sub-sectors, both in terms of economic output and employment, are Film and TV and Gaming, with Animation integrated across both. These parts of the Creative Industries are also likely to be more resilient to the impact of COVID-19 (GLA, 2021). London's Film, TV, Video, Radio and Photography (Film) sub-group accounted for over three quarters of UK total. It is highly productive (GLA, 2020a). The UK's games industry contributed £2.87bn in GVA with London as the largest hub (£1.4bn GVA). London has a diversity of businesses (from micro to multinationals) (GLA, 2020a).

Skills issues in the screen subsector

Demand for skills across the CI tends to be focused on higher level occupations (GLA, 2020a). High-end television's growing professionalisation, in part due to attracting increasing foreign direct investment, has highlighted the need for a broader range of skills (GLA, 2020a). The range and types of roles available in Film & TV is wide, including e.g., craft positions such as lighting, hair & make up, grip, along with other roles like set builders, accounting and marketing, but this is generally not appreciated by schools/colleges, parents and carers, or young people (GLA, 2020a).

The impact of Covid-19 on diversity in the creative industries

Prior to the pandemic, there were growing concerns that the opportunities created in the creative industries were 'out of reach' for many (Carey, 2020). However, evidence suggests that the Covid-19 pandemic has disproportionately impacted under-represented groups and exacerbated inequalities, for example, Black, Asian and minority ethnic individuals seem to have been worst hit financially by Covid-19, due to a lack of financial resilience to weather a long period of joblessness (Screen Skills, 2021).

Even before the pandemic hit, unpaid internships were pressuring young people to work for free – in fact almost 90 per cent of the people working in the cultural industries have at some point in their careers, worked for free. Recruitment has often defaulted to requiring a degree, regardless of whether this is relevant to the role. There is also unconscious bias with organisations more inclined to hire 'people like us' than challenge their own perceptions. With the ensuing redundancies and recruitment freezes of the Covid crisis, which has affected young people disproportionately, the chance of fair access for people from disadvantaged or minority backgrounds has also diminished (CCS Skills, 2017).

Class exclusion intersects with gender, race, disability, skills, and place disadvantage. This has had a devastating impact on those who have found it most difficult to gain employment in the sector in the first place (Carey et al, 2021; PEC, 2020).

A recent survey of Arts Council England (ACE) National Portfolio organisations (NPOs), and the 16 arts organisations directly funded by the Department of Digital, Culture, Media and Sport (DCMS) revealed that the majority of organisations surveyed made anti-racist pledges on social media since June 2020, and since have increased the ethnic diversity

of their boards and in their commissions and artistic programming. However, to date there has been little change in wider staff composition (Inc Arts UK, 2021).

Impact of Covid-19 in London's creative

The impact of COVID-19 has been significant in some parts of the creative industries sector. However, demand continues to be strong in other areas, notably Film and TV, Gaming and Immersive industries – and as one of London's leading international specialisms, the creative sector will continue to drive innovation, job creation and economic growth. The sector has a key challenge in addressing the underrepresentation of certain groups, including Londoners from lower socio-economic backgrounds. This is, in part, connected to the greater role of freelancers and the use of low and unpaid roles to gain valuable work experience (GLA, 2021).

Initiatives to tackle under-representation

Almost 15 years ago, the final report of The Equalities Review (the body established to carry out an investigation into the causes of persistent discrimination and inequality in British society) identified three key problems that hold back progress: a lack of agreement about what needs to happen; uncertainty about who should act; and the tools we have for addressing the issues not being fit for purpose. These problems are still with us today. (The Equalities Review, 2007, cited in APPG for Creative Diversity, 2021).

Research by Screen Skills (2017) on how to succeed in the screen and games industries found some common factors which played a part in enabling professionals to sustain a career, regardless of job role. These were:

- Taking an active role in their own career progression
- Finding an outlet to achieve creative satisfaction
- Finding and embracing opportunities to learn and develop skills;
- Building beneficial relationships with a range of people
- Using various support mechanisms to boost confidence
- Developing strategies to overcome negative experiences
- Demonstrating relevant characteristics and approaches
- External influences around company infrastructure and the wider industry.

The study also found that company structures, recruitment practices and mindsets do create additional barriers with which practitioners from underrepresented groups have to contend. Among employers, there was a large degree of consensus about the factors that support successful career progression and sustainability, and these aligned with those of the professionals from under-represented groups (Screen Skills, 2017).

A recent review of class inequality in the UK screen industries by Carey et al (2021b) revealed a wealth of initiatives to assist access to the screen industry in general, including several that specifically 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.

Aside from diversity standards which have been implemented by a number of organisations since 2018, the current activities tend to cluster around diversity commitments, careers outreach activities, 'Post-16 education' and 'Transition to Work'. These are generally small-scale interventions. In particular, the schemes offering work experience, short placements, and paid internships tend to be limited to around 20-30 participants. Recent research (Carey et al, 2021; Nwonda and Malik, 2021) argues that the collective weight of these interventions is not commensurate to the scale of the diversity challenge.

Table 1: Types of intervention at different life stages (Carey)

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

Source: Carey et al, 2021b

Diversity standards and commitments

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. 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:

- On-screen representation, themes and narratives.

- Creative leadership and project team.
- Industry access and opportunities.
- 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. (Carey et al, 2021b)

In their recent **Equality, Diversity and Inclusion Action Plan, Film Cymru** established explicit socio-economic diversity targets, including a target of 15 per cent of individuals from socio-economic disadvantage, for their awards, outreach, training and events, to address gaps in representation. 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 (Carey et al, 2021).

BAFTA undertook a major review of its organisational culture and nominations processes in direct response to the very public debates over the #baftassowhite moment in 2020, where there were no nominations for Black, Asian and minority ethnic people in the 20 acting nominations that year. This review resulted in a number of changes with the specific aim of increasing diversity. This included: an expansion of BAFTA's current membership, with the strategic recruitment of 1,000 new members from underrepresented groups and the establishing of a Future Members Group to assist in the continued development of a diverse membership body; and 'conscious voter training' to assist voters in navigating 'the wider societal influences that can impact the voting process' (BAFTA, 2020; cited in Nwonda and Malik, 2021).

The Creative Industries Council (CIC) has launched a Charter designed to drive greater diversity across the UK's creative industries.² The CIC Charter commits the industry to take action in eight areas to create a more diverse workforce and output that appeals to people from all backgrounds and regions of the UK. It has been formally adopted by the Council, which is made up of leading figures across the creative industries including TV, computer games, fashion, music, arts, publishing and film. The industry-wide pledge builds on a range of initiatives in place across creative sub-sectors including the BFI's Diversity Standards aimed specifically at the screen industries.

The **Channel 4 initiative 'Black to Front'**³ is a set of 'disruptive' programmes and scheduling in 2021 to enhance careers and transform representations. In collaboration with The Sir Lenny Henry Centre for Media Diversity, it aims to boost visibility, new

² <https://www.thecreativeindustries.co.uk/site-content/uk-creative-overview-news-and-views-news-new-diversity-charter>

³ <https://www.channel4.com/commissioning/black-front>

commissions and ‘meaningful off-screen commitments to ensure the day leaves a lasting legacy’ (Nwonda and Malik, 2021).

Viacom has signed up to the Business in the Community’s Race at Work Charter and committed to publishing ethnicity pay gap data. In July 2020, it unveiled its new ‘**No Diversity, No Commission**’ content policy for its suppliers, which includes the requirement for all new international productions to be made by a diverse team. First launched in the UK, this has now been rolled out to ViacomCBS Networks International (VCNI) which spans 5 continents and 180+ countries (Nwonda and Malik, 2021).

Doc Society pledged to prioritise racial equity efforts within the organisation in July 2020 in response to the Black Lives Matter protests of that summer. A number of commitments and organisational changes have been made that refer implicitly to rearticulating diversity and indicate a departure from the language of inclusion and towards an anti-racism vernacular. The creation of a new Head of Film role in Autumn 2020 with a remit to oversee the organisation’s film programmes and awards in the UK and internationally has also been conceived as part of their renewed commitment to ‘advancing racial justice in the cultural sector’ (Nwonda and Malik, 2021)

ScreenSkills has 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 (Carey et al, 2021b).

In response to 2020 survey findings which showed high levels of privilege in the games industry workforce, **Ukie launched #RaiseTheGame**, a pledge to improve equality, diversity, and inclusivity in the industry⁴ (Carey et al, 2021b).

Measuring diversity

There has been growing recognition of the need to capture information about diversity across the Screen Industries. One prominent example is **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**. Diamond collects data on the protected characteristics of people on and off screen⁵ – including gender, age, ethnicity, disability and sexual

⁴ raisethegame.com ; [https://raisethegame.com/media/Website per cent20Content/RasieTheGame per cent20One per cent20Year-On per cent20Report per cent20March per cent202021.pdf](https://raisethegame.com/media/Website%20per%20cent20Content/RasieTheGame%20per%20cent20Year-On%20per%20cent20Report%20per%20cent20March%202021.pdf)

⁵ <https://creativitydiversitynetwork.com/diamond/>

orientation – but does not (yet) include questions relating to socio-economic background (Carey, 2021b)

The Social Mobility Commission have a **Creative Industries Toolkit**⁶ which provides practical resources for employers to help with every stage of the employee journey, including data measurement, as well as culture and leadership, fair recruitment, progression and outreach and advocacy.

Getting in

Employment entry is influenced by a range of factors including individual characteristics and circumstances, employer and organisational practices, local labour markets and macro-economic conditions. Evaluations of sector-focused initiatives in the UK and the US point to the potential benefits of sector-specific approaches to employment entry policy, and there is some evidence that sector-focused policies can encourage under-represented groups into particular sectors. Programmes in the UK which provide pre-employment training in sectors with high volumes of entry level vacancies, work experience placements and a guaranteed job interview have been effective in moving participants into work, though their impacts have not been disaggregated by sector. (Green et al, 2017).

The programmes outlined below aim to help people enter the creative industries. They not all exclusively targeted at disadvantaged groups, but many of them include this remit to some extent. They are organised into the following categories:

Programmes to help young people access the industry

- Post-16 programmes
- Apprenticeships
- Paid internships.
- Programmes to help young people access the industry.

These include initiatives to help young people access the industry include tailored careers information, careers events, outreach programmes and film clubs.

Discover Creative Careers provides a clear route to information about a wide range of **career pathways**⁷ in the creative industry, including e.g., gaffer, production manager, VFX producer, project manager, rigger, grip, sub-editor etc.

The **ScreenSkills website** contains a wealth of **information on careers in the screen industry**, and the range of skills they require. It includes job profiles, e.g. director, producer, games designer, animator, concept artist, matchmover and gaffer, skills needed and information on how to access these, starting with the relevant A-levels, Highers or

⁶ <https://socialmobilityworks.org/toolkit/creative-industries-measurement/>

⁷ <https://discovercreative.careers/#/>

vocational qualifications.⁸ Screen Skills also provides a series of **infographic career maps** to help people visualise their place in the screen industry.⁹

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 CPD for teachers, festivals and awards, amongst 'special projects'. Into Film has explicit diversity and inclusion priorities. 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', 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.

(Carey et al, 2021b).

The **BFI has 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 (Carey et al, 2021b).

Northern Ireland Screen supports three Creative Learning Centres (CLCs) in Northern Ireland. 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.¹⁰ A key objective has been to target learning programmes at the most disadvantaged young people and those experiencing social exclusion. 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 and the Foundation Academy for Animation, which will provide targeted training

⁸ <https://www.screenskills.com/job-profiles/>

⁹ <https://www.screenskills.com/starting-your-career/career-maps/>

¹⁰ www.northernirelandscreen.co.uk/education/creative-learning-centres and www.northernirelandscreen.co.uk/education/academy-programmes

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 (Carey et al, 2021b).

The Sector Deal for the Creative Industries in 2018 saw the launch of the **Discover! Creative Careers** – a multi-faceted programme of support. 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 week¹¹ (Carey et al, 2021b).

The **Royal Television Society’s two-day Annual Careers Fair** 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 (Carey et al, 2021b).

BGI, Grads in Games and Into Games run Games Careers Week, which 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 (Carey et al, 2021b).

Access:VFX¹² similarly aims to enhance diversity and inclusion within the Visual Effects (VFX), Animation and Games industries, working with a range of companies, industry stakeholders and educators to offer careers information, events, and networks. 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. 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 (Carey et al, 2021b)

Ukie’s Video Games Ambassador (VGA) programme provides 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

¹¹ <https://discovercreative.careers/about/about-the-creative-careers-programme/>

¹² <https://www.accessvfx.org>

underrepresented groups in the games industry, including young women, BAME and those from disadvantaged areas (Carey et al, 2021b).

Post-16 programmes

There are a wide range of programmes and initiatives aimed at post-16s and adults, including outreach activities, scholarships, and bursaries.

Creative and Cultural Skills (CCS) provide gateway access to a range of programmes and services to support access to the cultural industries, including **Kickstart, Creative Careers Programme, and Fair Access Sector Support**.¹³ CCS also provides a range of **case study examples** of people who have participated in their programmes.¹⁴

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 (Carey et al, 2021b).

In Yorkshire, **Beyond Brontës**¹⁵ 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 (Carey et al, 2021b).

In 2019, ScreenSkills 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 underrepresented groups (Carey et al, 2021b).

The **London Film School (LFS)** 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 (Carey et al, 2021b).

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 underrepresented groups or disadvantaged backgrounds is an explicit priority, with NFTS working in partnership with other organisations such as the

¹³ <https://www.ccskills.org.uk/our-services> ;
<https://www.creativeindustriesfederation.com/publications/creative-careers-programme>

¹⁴ <https://www.ccskills.org.uk/case-studies>

¹⁵ <https://www.screenyorkshire.co.uk/training-skills/beyond-brontes/>

BFI, Ghetto Film School, the Bucks Skills Hub and London Screen Academy (Carey et al, 2021b).

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 (Carey et al, 2021b).

The **NextGen Skills Academy** was in 2014 as a recommendation of Nesta's 2011 'Next Gen' skills report 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 (Carey et al, 2021b).

In 2019, **ScreenSkills launched First Break** with the explicit aim of 'demystifying' entry into jobs in the Screen Industries for individuals from socio-economically disadvantaged backgrounds. 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. Ten candidates were offered three weeks paid work experience on Coronation Street and ten were 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 iterations are in Wales with Sky and Urban Myth, Greater London, one is in early discussion in Scotland and ScreenSkills are planning to collaborate again with ITV in Leeds and Manchester. 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 (Carey et al, 2021b)

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 (Carey et al, 2021b).

'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 (Carey et al, 2021b).

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 (Carey et al, 2021b).

New Direction works to ensure that all children and young people have access to the best of London's creative and cultural offer. The offer has evolved considerably over the past five years, but includes brokering local relationships with young people and employers. They deliver a range of employment opportunities that raises participants' competencies and capabilities, ensuring stronger progression into work with the creative and cultural sector, and developing life-long skills. They also work with employers who see the market value of employing diverse young talent (CCS, 2017).

Apprenticeships

Apprenticeships are widely viewed as the best way to diversify the pool of new entrants beyond graduates, but have been viewed by stakeholders as 'unworkable' in parts of the Screen Industries, e.g. Film & TV production (Carey 2021b).

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, cited in Carey, 2021b).

ScreenSkills has 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 (Carey et al, 2021b).

London Theatre Consortium (LTC) is a consortium of 13 of London's leading producing theatres. After successfully winning funding through the **Creative Employment Programme (CEP)**, they were able to take on 38 apprentices. The aims of the CEP resonated strongly with the leaders of the LTC theatres who saw the programme as a chance to effect long-term change in recruitment and staff development practices, and address the lack of diversity in London's theatre sector. Recruitment was an area where a consortium approach was hugely beneficial. Recruiting 21 apprentices together allowed the LTC to take a creative and exciting approach, reaching wider networks. The theatres held four recruitment Open Days, ran Assessment Days as participatory workshops, and held panel interviews. This collaborative approach has continued with line managers from across the consortium meeting regularly to share techniques, best practice and ideas. The apprentices also have access to people across the LTC as mentors. College training

has been co-delivered with Lewisham and Southwark College and LTC staff members have led specialist sessions, to ensure training reflects work-place realities and teaches employment-ready skills (CCS, 2017).

Paid internships

There are a number of paid internship opportunities provided to support new entrants into the screen industry. Some are not exclusively for under-represented groups, but all encourage diverse participation.

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 (Carey et al 2021b).

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 (Carey et al, 2021b).

Established in 2012, the **Pact Indie Diversity Training Scheme**¹⁶ aims to encourage and support diverse talent to enter the Film and TV industry. It is run both in London and in Scotland, with approximately 15 placements in each location, per annum, across a range of independent producers across Film and TV. It also provides a degree of 'pastoral care', providing networking and further support for alumni, beyond the initial six-months placement. 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. The Scheme is aimed at entry-level diverse talent (including graduates and non-graduates). 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 (Carey et al, 2021b).

Screen NETS is a six-month 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

¹⁶ diversity.pact.co.uk/indie-diversity-training-scheme.html

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 (Carey, 2021b).

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, and had 89 per cent of those in placements end up in full time employment. **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 (Carey et al, 2021b).

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 (Carey et al, 2021b).

Getting on

Evidence shows that it is important not to consider employment entry initiatives in isolation but to see them as part of a broader employment pathway (Green et al, 2017). However, there few initiatives targeting progression in all sectors that have been robustly evaluated. The best evidence comes largely from the US, from localised initiatives which target entry into good quality employment opportunities, which are more likely to offer chances for career advancement (Sissons et al, 2016).

Nwonka and Malik (2021) note that diversity initiatives and schemes in the screen industry tend to focus on young, emerging talent, with scant regard to what can be described as a 'lost generation' of talent who are likely to be older than those traditionally supported by such training and development initiatives. As a result, there remains a tremendous body of underrepresented workers who have been unable to sustain positions within the sector.

In the creative sector overall, there are fewer programmes that focus on progression and advancement, compared to those aiming to encourage more diverse entry, but the following programmes have been identified.

The **Screen Scotland Professional Development Fund** provides flexible financial support to cover the cost of professional development activity, nationally and internationally, for those from under-represented backgrounds (Carey, 2021b).

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:

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 (Ffilm Cymru Wales 2020, cited in Carey, 2021b).

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 (Carey, 2021b).

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** (Carey, 2021b).

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 (Carey, 2021b).

BFI NETWORK x BAFTA Crew and BBC Writers Room provide an ongoing series of masterclasses, roundtables, networking and mentoring opportunities (Carey, 2021b).

Launched in March 2021, the **BFI Network and Together TV's Diverse Film Fund** allocates £10,000 to five filmmakers to produce a short documentary film that captures diverse experiences and perspectives within Black Britain. Supported by industry mentorship, the films will be broadcast on the channel during Black History Month in October 2021 (Nwonda and Malik, 2021).

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 (Carey, 2021b).

'Set Access', run by Creative Access in collaboration with Guy Ritchie, blends paid internships with ongoing training, development opportunities and mentoring, providing sustained support to advance underrepresented workers into senior roles in UK Film (Carey, 2021b).

BAFTA Elevate provides a 12-month programme of tailored support to help underrepresented groups to progress in their careers, providing support for 50 individuals

over three years. 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 ¹⁷(Carey, 2021b; Nwonda and Malik, 2021).

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 (Carey, 2021b).

In February 2021 the **National Film and Television School (NFTS)** in partnership with the **BFI** announced a programme of activity that aims to increase access to world class industry education. **The Early Stage Access and Diversity Accelerator Programme** will help to ensure the UK remains a world leader in the global entertainment industry, addressing the skills gap by widening access to learning opportunities and embedding diversity and inclusion. It includes a masterclass, programme, outreach work, short courses, online CPD, bursaries and scholarships (Carey, 2021b).¹⁸

¹⁷ <https://www.bafta.org/sites/default/files/uploads/elevate19foldoutflyeronlineviewer.pdf>

¹⁸ <https://nfts.co.uk/blog/nfts-announces-major-new-education-partnership-bfi-further-diversity-and-inclusion-within>

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