



Creative Industries Council (CIC) - Diversity & Inclusion Progress Report 2019/20

Foreword

"These are difficult times for the creative industries. In late 2019, when we first started compiling this report, we had no way of foreseeing the challenges that lay ahead – for the global economy, for the UK, or for our sector. At the time of writing this foreword, June 2020, we are still managing the consequences of the Covid-19 lockdown, as we prepare for the 'new normal' when major restrictions on movement and social distancing are relaxed.

In more recent weeks, the death of George Floyd has united the world in horror and protest. People from across the globe have come together to call for long-overdue social change. As a sector, we acknowledge we have a crucial role to play in tackling structural inequalities across our industry and within our companies and workplaces.

This report comes at a time of huge change, but could not be more timely.

In 2019, CIC members signed up to the Diversity Charter, as a framework for moving the dial on diversity and inclusion in the creative industries. One year on, this report provides an invaluable snapshot of where we are now in some key areas: collecting data on diversity and inclusion, widening talent pipelines, and ensuring leadership buy-in.

In these challenging times our creativity is our greatest strength. We are all working to identify and address inequalities in our subsectors. Using the CIC Diversity Charter as a framework, our shared aim is to achieve real, sustainable change and to reaffirm the commitment of our members to the diversity and inclusion agenda.

The findings and recommendations in this report will help to inform industry and government on what has been done to date, in order to drive change. They also provide a context from which we can plan for coming challenges and build resilient and inclusive creative industries for the future.

The creative sector bodies that took part in this report have provided information and insights into the barriers and gaps they have identified to date, as well as work that has been carried out so far in their subsector.

These insights have made it possible for specific recommendations to be made. These will ensure that diversity is not limited to specialist schemes or entry-level roles, but is a stepping stone to building truly inclusive workplaces and working practices, for creators and producers, support staff and consumers.

 John McVay, Chair of the CIC Diversity Working Group and CEO at Pact



Executive Summary

The Creative Industries Council's (CIC) Diversity Working Group commissioned diversity & inclusion consultancy EA Inclusion to produce this Diversity & Inclusion (D&I) Progress Report 2019/20, which outlines how several members of the CIC have made progress within D&I in their creative sectors. These members are bodies which represent commercial organisations, and funding bodies who have responsibility for driving this agenda forwards and embedding lasting change.

A Note on the Impact of Coronavirus/ Covid-19

The current global pandemic is unprecedented, and is impacting industries and organisations in different ways. The wider creative industries have been particularly affected, creating huge uncertainty. Reinforcing the commitments that CIC members have made on diversity and inclusion will now be more important than ever. As businesses re-open after lockdown, and begin to roll out new ways of working, CIC members should endeavour to maintain the progress they have achieved to date, and ensure that the "the new normal" does not inadvertently exclude under-represented groups. [The business arguments for widening talent pipelines remain unchanged: by increasing diversity, the UK's creative industries will be better placed to survive and thrive in competitive global markets.]

A Note on Race and Ethnicity, and Addressing Diversity and Inclusion Holistically

The CIC Charter sets out the ambition of its members across the creative industries to better reflect the diversity of the population of the UK as a whole. Recent conversations about specific barriers faced by minority ethnic groups have highlighted the urgency and value of the recommendations in this report. It is worth noting that individuals do not always fit neatly into a single category and that many people would self-describe as belonging to more than one under-represented group. The goal for the creative industries – and for CIC members in particular – is to build a fully inclusive, holistic, and intersectional inclusion strategy, to ensure lasting progress in widening access to careers, and support equality for all.



Aim

The main aim of the report is to document what progress CIC members have made towards driving a step change in diversity and inclusion across the creative industries in line with the CIC's Diversity Charter.

It is important to acknowledge that each creative sector is unique. With this in mind, this report's approach is to gain a high level, birds eye view of the landscape, more akin to a mapping exercise, to find out; where there are gaps in intelligence, where the data is useful, which issues are considered most pressing, and which ones are being addressed, ideally to identify some things that are working and to understand areas of need that are not being addressed.

The report will aim to give insights into the gaps in data and information, also identifying good practise and the challenges to inform future work in this agenda, both for government and industry. We believe this would be useful in a number of contexts including work going forward around the CIC's Diversity Charter.

Methodology

The main aim of the report is to document what progress organisations have made towards driving a step change in diversity and inclusion across the creative industries in line with the CIC's Diversity Charter.

Organisations were asked 3 questions about their progress:

- What's been done?
- What challenges were/ are there?
- How will they improve?

To provide focus for the report, 3 headline commitments from the CIC Diversity Charter have been selected as key areas of focus, with an additional 'other' section added:

- 1. Diversity Monitoring
- 2. Strategies to Widen the Talent Pipelines
- 3. Leadership Engagement
- 4. Other

Conducting this research and gathering this data was completed in 3 phases:

- Phase 1 Online data capture to identify headline results
- Phase 2 Collection of detailed insights and case studies
- Phase 3 Exploration of information via phone interviews



Participation

12 organisations from a range of creative sectors including Advertising, Arts, Crafts, Fashion, Interactive Entertainment, Music, Publishing, TV & Film, and Industry-wide Membership Bodies, took part in this report:

- 1. Advertising Association
- 2. IPA (Institute of Practitioners in Advertising)
- 3. Arts Council England
- 4. Crafts Council
- 5. British Fashion Council
- 6. Ukie (UK Interactive Entertainment)
- 7. UK Music
- 8. Publishers Association
- 9. BFI (British Film Institute)
- 10. Pact (Producers Alliance for Cinema and Television)
- 11. ScreenSkills
- 12. Creative Industries Federation

Summary

All of the organisations and sectors involved in this report are actively engaged in making change and progress in diversity and inclusion, although some are further along in their journeys than others. All of the organisations we engaged are making progress with activities undertaken in each of the key areas reviewed, with examples of good practice identified throughout. There also appears to be lots of other activity outside of the 3 key areas reviewed in this report, in line with the wider CIC Diversity Charter pledges, however reporting on activity and measuring the impact within the industry as a whole is somewhat limited. Additionally, limited activity around key areas of diversity such as disability, social mobility and sexual orientation were highlighted.

Moving forwards, the organisations within the creative industries need to ensure that all programmes, where possible, are measured and assessed for impact, in order to identify what works, which will embed a culture of continuous improvement around diversity and inclusion initiatives to make real change.

Following the creation of the Creative Industries Council Diversity & Inclusion Progress Report 2019/20, we have drawn together a summary based on our findings across the 3 key areas reviewed and the other initiatives that we identified, and we have put together 3-4 key recommendations for each aimed at the organisations around the CIC table taking part in this report, and those organisations can interpret what is relevant and appropriate for their own commercial members.



Additionally, we have also produced a number of overarching recommendations designed to further support these organisations to address diversity and inclusion:

- Ensure the Impact and Success of Programmes are Measured
- 2. Take Ownership for Reporting
- 3. Embed a Culture of Continuous Improvement

Recommendations

1. Diversity Monitoring

- 1.1 Implement Regular Industry-wide D&I Monitoring and Reporting, and Publish it in the Public Domain (Ideally Annually or Every 2 Years if Not Possible)
- 1.2 Encourage Members to Undertake/ Partake in D&I Monitoring
- 1.3 Look Beyond Protected Characteristics/ Moving from Diversity to Inclusion

A long-term collaborative goal for diversity monitoring within the creative industries would be for each industry to have a similar approach to regular monitoring and reporting, which could then be combined to create an overall picture of the UK creative industries, and be compared to overall diversity in the UK. Whilst accurate industry and year on year comparisons would not be realistic due to variances in response rates, this would provide greater insight into the industries and the progress being made.



2. Strategies to Widen the Talent Pipelines

- 2.1 Identify Challenges and Develop a Plan for a Future Skills Programme
- 2.2 Develop Strategies to Diversify Mid and Senior Level Hiring, Development, Retention and Promotion
- 2.3 Conduct a Review of the Recruitment and Promotion Process
- 2.4 Continue Discussions with Government Around the Apprenticeship Levy

The creative industries have already worked collaboratively to develop the Creative Careers Programme, and further collaborative initiatives such as this should be explored where possible.

3. Leadership Engagement

- 3.1 CIC Members to Develop Their Own Individual Action Plan/ Pledge
- 3.2 Establish an Industry/ Subsector D&I Taskforce/ Ensure D&I are Central to Cross-Industry Leadership Groups' Agendas
- 3.3 Hold Diversity and Inclusion Focused Events

A long-term collaborative goal for engaging leaders across the whole of the creative industries to champion diversity and inclusion would be for the CIC Diversity Group to collaborate and hold a large conference style event, allowing different industries to share and learn from best practice in this area.

4. Other Initiatives

- 4.1 Ensure Responsibility for Diversity and Inclusion is Allocated at a Senior Level
- 4.2 Showcase Best Practice and Develop Resources & Guidance
- 4.3 Support Organisations within the Industry to Address Bullying and Harassment

A long-term collaborative goal for the creative industries would be to develop a platform with similarities to both the Creative Careers website – in that all industries contribute to the content – and the AA and IPA's UK Advertising Needs You hub, in order to showcase best practice from across the creative industries and provide a platform for sharing information.



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Introduction

Background

The Creative Industries Council's (CIC) Diversity Working Group commissioned diversity and inclusion consultancy EA Inclusion to produce this Diversity & Inclusion (D&I) Progress Report 2019/20, which outlines how several members of the CIC have made progress within D&I in their creative sectors. These members are bodies which represent commercial organisations, and funding bodies who have responsibility for driving this agenda forwards and embedding lasting change.

A Note on the Impact of Coronavirus/ Covid-19

The current global pandemic is unprecedented, and is impacting industries and organisations in different ways. The wider creative industries have been particularly affected, creating huge uncertainty. Reinforcing the commitments that CIC members have made on diversity and inclusion will now be more important than ever. As businesses re-open after lockdown, and begin to roll out new ways of working, CIC members should endeavour to maintain the progress they have achieved to date, and ensure that the "the new normal" does not inadvertently exclude under-represented groups. [The business arguments for widening talent pipelines remain unchanged: by increasing diversity, the UK's creative industries will be better placed to survive and thrive in competitive global markets.]

A Note on Race and Ethnicity, and Addressing Diversity and Inclusion Holistically

The CIC Charter sets out the ambition of its members across the creative industries to better reflect the diversity of the population of the UK as a whole. Recent conversations about specific barriers faced by minority ethnic groups have highlighted the urgency and value of the recommendations in this report. It is worth noting that individuals do not always fit neatly into a single category and that many people would self-describe as belonging to more than one under-represented group. The goal for the creative industries – and for CIC members in particular – is to build a fully inclusive, holistic, and intersectional inclusion strategy, to ensure lasting progress in widening access to careers, and support equality for all.





Aim

The main aim of the report is to document what progress CIC members have made towards driving a step change in diversity and inclusion across the creative industries in line with the CIC's Diversity Charter.

It is important to acknowledge that each creative sector is unique. With this in mind, this report's approach is to gain a high level, birds eye view of the landscape, more akin to a mapping exercise, to find out; where there are gaps in intelligence, where the data is useful, which issues are considered most pressing, and which ones are being addressed, ideally to identify some things that are working and to understand areas of need that are not being addressed.

It is clear that there are a range of initiatives being undertaken, some by the industry trade bodies, some by larger commercial companies and some by stakeholder organisations. Each of these were set up to address different issues and have different purposes.

With this in mind, this report's approach is to gain a high level, birds eye view of the landscape, more akin to a mapping exercise, to find out; where there are gaps in intelligence, where the data is useful, which issues are considered most pressing, and which ones are being addressed, ideally to identify some things that are working and to understand areas of need that are not being addressed.

The report will aim to give insights into the gaps in data and information, also identifying good practise and the challenges to inform future work in this agenda, both for government and industry. We believe this would be useful in a number of contexts including work going forward around the CIC's Diversity Charter.



CIC Diversity Charter



DIVERSITY CHARTER

We in the creative sector believe in people and ideas. To remain relevant, and to maintain our place as global players, we need to be inclusive in our outlook and our practice, and to draw on a diverse workforce. We will do all we can to make sure that our work, and the people who make it are fully representative of the richness, depth, and diversity of the whole of the UK.

THE PLEDGE

To effect meaningful change signatories of the Creative Industries Council Diversity Charter pledge to:

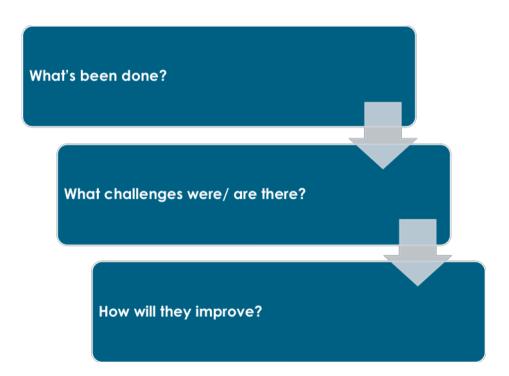
- Collect relevant and meaningful data on diversity and inclusion
- 2. Increase the diversity of talent pipelines at entry level
- Promote strategies to diversify mid and senior level hiring, development, retention and promotion within member companies and suppliers
- 4. Improve the diversity of our output so it serves and appeals to people from all backgrounds and regions across the UK
- 5. Develop and set meaningful targets within our organisations and with member companies and suppliers
- 6. Engage leaders within our sector to champion diversity and inclusion
- 7. Create best practice and guidance to help our organisations, member companies and suppliers to build inclusive cultures
- 8. Regularly report and publish our progress to government and the Creative Industries Council



Methodology

The main aim of the report is to document what progress organisations have made towards driving a step change in diversity and inclusion across the creative industries in line with the CIC's Diversity Charter.

Organisations were asked 3 questions about their progress:



To provide focus for the report, 3 headline commitments from the CIC Diversity Charter have been selected as key areas of focus, with an additional 'other' section added:

1. Diversity Monitoring

Measuring and reporting on diversity, including progress against commitments made in the 2016 strategy for 2020.

3. Leadership Engagement

Leadership buy in is vital to pushing forward this agenda and the report will look at how industry has engaged leaders to help drive this agenda forwards, within their own organisations and across the wider industry.

2. Strategies to Widen the Talent Pipelines

Building on existing pioneering programmes across the creative industries across all levels of roles, not just entry level.

4. Other

An open section for members to outline any additional areas.



Conducting this research and gathering this data was completed in 3 phases:

Phase 1 – Online data capture to identify headline results

 An online survey was developed and distributed to lead contacts at each industry body in order to identify headline results, and get buy in and engagement as soon as possible

Phase 2 – Collection of detailed insights and case studies

 The online survey provided both the industry body and EA with a clear framework to work to in order to develop case studies and identify information to share

Phase 3 – Exploration of information via phone interviews

 Following the data provided by each industry body, EA conducted a 1-hour phone interview with a lead contact from each organisation in order to further explore the information provided, challenge any queries, and explore any gaps

Reporting

This information was combined, summarised, and reported on

Phase 1 Online data capture to identify headline results Phase 2 Collection of detailed insights and case studies Phase 3 Exploration of information via phone interviews Reporting



Participation

• 12 organisations from a range of creative sectors took part in the CIC Diversity & Inclusion Progress Report 2019/20

Advertising

ADVERTISING ASSOCIATION

1. Advertising Association



2. IPA (Institute of Practitioners in Advertising)

Arts



3. Arts Council England

Crafts



4. Crafts Council

Fashion

BRITISH FASHION COUNCIL

5. British Fashion Council

Interactive Entertainment



6. Ukie (UK Interactive Entertainment)

Music



7. UK Music

Publishing



8. Publishers Association

TV & Film



9. BFI (British Film Institute)

pact.

10. Pact (Producers Alliance for Cinema and Television)



11. ScreenSkills

Industry-wide Membership Bodies



12. Creative Industries Federation



Summary and Recommendations

All of the organisations and sectors involved in this report are actively engaged in making change and progress in diversity and inclusion, although some are further along in their journeys than others. All of the organisations we engaged are making progress with activities undertaken in each of the key areas reviewed, with examples of good practice identified throughout. We also noted lots of other activity in addition to the 3 key areas reviewed in this report, in line with the wider CIC Diversity Charter pledges, however reporting on activity and measuring the impact within the industry as a whole is somewhat limited. Additionally, limited activity around key areas of diversity such as disability, social mobility and sexual orientation were highlighted by organisations.

Moving forwards, the organisations within the creative industries need to ensure that all programmes, where possible, are measured and assessed for impact, in order to identify what works, which will embed a culture of continuous improvement around diversity and inclusion initiatives to make real change.

Following the creation of the Creative Industries Council Diversity & Inclusion Progress Report 2019/20, we have drawn together a summary based on our findings across the 3 key areas reviewed and the other initiatives that we identified, and we have made 3-4 key recommendations for each aimed at the organisations around the CIC table taking part in this report, and those organisations can interpret what is relevant and appropriate for their own commercial members.

- 1. Diversity Monitoring
- 2. Strategies to Widen the Talent Pipelines
- 3. Leadership Engagement
- 4. Other Initiatives

Additionally, we have also produced a number of overarching recommendations designed to further support these organisations to address diversity and inclusion.



Overarching Recommendations

- Ensure the Impact and Success of Programmes are Measured – Whilst this report outlines the work that has been done to improve diversity and inclusion within the creative industries, in some areas organisations have limited measurement of the impact and success that programmes have had. The impact of programmes should be measured to identify how successful they were in meeting their objectives, to gauge whether they should be continued, renewed, or need refining.
- Take Ownership for Reporting This exercise has
 highlighted the challenges in coordinating numerous
 organisations across various sectors to provide data and
 information. Although commissioned by the CIC, the
 information and analysis are somewhat limited to the
 secondary data provided by the organisations
 themselves. This has raised questions around where the
 responsibility for reporting on diversity and inclusion

progress lies, with the view taken that moving forwards this reporting needs to be driven by the organisations themselves. It is therefore recommended that organisations produce a regular diversity & inclusion progress report, which can be shared with other CIC members, to showcase their commitment and progress. The CIC Diversity Charter provides the framework for activities which can be reported against.

Embed a Culture of Continuous Improvement –
 Organisations should look to embed a culture of
 continuous improvement around their diversity and
 inclusion initiatives in order to achieve real change. This is
 linked to the prior two recommendations of measuring
 impact and reporting. If organisations are committed to
 making lasting change within their sectors, then they
 should continually review their own progress and

challenge themselves to keep improving.



1. Diversity Monitoring

The Creative Industries Council Diversity Charter outlines that signatories of the pledge should:

'Collect relevant and meaningful data on diversity and inclusion'

Some organisations are already collecting diversity and inclusion data. Examples of best practice include:

- Ongoing Industry-wide Monitoring Pact played a
 leading role in developing Project Diamond (Diversity
 Analysis Monitoring Data), which is an industry-wide
 diversity monitoring system that provides detailed,
 consistent and comprehensive monitoring and reporting
 of on and off screen diversity in TV across six diverse
 characteristics: gender, gender identity, age, ethnicity,
 sexual orientation and disability. Diamond is a true game
 changer, but the freelance workforce and project nature
 of work create specific challenges. (See page 105)
- Industry Census Ukie's UK Games Industry Census was
 the most detailed assessment of diversity within the UK
 games industry workforce ever conducted. This report is
 shared in the public domain, and Ukie has outlined that
 the games industry should commit to regularly measuring
 its workforce. (See page 71)

Regular Diversity and Inclusion Survey

- o The Publishers Association has conducted an Annual Diversity and Inclusion Survey since 2017. This has significantly grown year on year, in terms of the detail of the data captured (looking at a much wider range of categories than the commonly measured protected characteristics such as gender and ethnicity) and participation from organisations and individuals. These annual reports are shared in the public domain, and the Publishers Association plans to continue this survey until 2022. Moving forwards the Publishers Association is looking to expand from diversity monitoring to measuring inclusion and belonging. (See page 88)
- Led by its Diversity Taskforce, UK Music's 2016 and 2018 Diversity Surveys collated data from across the industry. The results were shared in the public domain and gave a revealing insight into improvements in boosting diversity in the music industry and also show where more urgent work is needed. The surveys also mapped out several positive developments and ongoing challenges that UK Music will continue to track with future surveys in the years ahead. (See page 77)



A CIC roundtable event was held in January 2020, where members of representative organisations across the creative industries were invited to hear from the Publishers Association on how it conducted its industry-wide research through gathering existing data and conducting a diversity and inclusion survey in conjunction with EA Inclusion.

Whilst these are some very positive examples of diversity monitoring within the creative industries, each organisation still faces their own ongoing challenges, primarily around levels of participation, engagement, and accuracy.

There were numerous other examples of diversity monitoring being undertaken by organisations, employing a range of methods and to varying levels of detail. However, some did not fully publish the results in the public domain, and they were relatively narrow in terms of the demographics that were measured, e.g. gender and ethnicity.

Recommendations

- 1.1 Implement Regular Industry-wide D&I Monitoring and Reporting, and Publish it in the Public Domain (Ideally Annually or Every 2 Years if Not Possible) Each industry* should fulfil the pledge by 'collecting relevant and meaningful data on diversity and inclusion' across the sector as a whole, rather than just through those organisations or individuals they support or engage. (*In the case of industries which have multiple organisations representing them, such as TV & Film and Advertising, there would be no need to duplicate). Organisations should conduct diversity and inclusion monitoring regularly and share the results.
 - Conducting industry-wide diversity and inclusion surveys and census reports regularly demonstrates ongoing commitment and a real desire to measure progress.
 - Publishing surveys and census reports in the public domain shows commitment to monitoring and change. It also gives external stakeholders access to the data, creating dialogue, not only within a sub sector but across the broader creative industries and beyond. The Publishers Association, Ukie, UK Music and Pact through Diamond have all committed to releasing data in this way.



1.2 Encourage Members to Undertake/ Partake in D&I Monitoring – Organisations should cascade this commitment throughout their industries, by encouraging their members, companies, and organisations they represent to capture this information either through internal monitoring, or by taking part in industry-wide surveys. Not only does increased participation improve the accuracy of reporting, the more organisations that begin to measure this information themselves or measure their results against wider industry surveys, the more likely they are to effect change.

1.3 Look Beyond Protected Characteristics/ Moving from Diversity to Inclusion – When conducting diversity monitoring, organisations should branch out to look beyond traditionally measured demographics such as gender and ethnicity, and look to address other key issues within the creative industries such as education, socioeconomic background, and regional participation, with a consciousness of intersectionality. Organisations should develop existing diversity monitoring further to include culture, inclusion and belonging, as this will support them to better identify challenges and barriers that individuals from diverse backgrounds still face in the industry.

A long-term collaborative goal for diversity monitoring within the creative industries would be for each industry to have a similar approach to regular monitoring and reporting, which could then be combined to create an overall picture of the UK creative industries, and be compared to overall diversity in the UK. Whilst accurate industry and year on year comparisons would not be realistic due to variances in response rates, this would provide greater insight into the industries and the progress being made as a whole.



2. Strategies to Widen the Talent Pipelines

The Creative Industries Council Diversity Charter outlines that signatories of the pledge should:

- 'Increase the diversity of talent pipelines at entry level'
- 'Promote strategies to diversify mid and senior level hiring, development, retention and promotion within member companies and suppliers'

The creative industries have already worked collaboratively to develop the **Creative Careers Programme**, which will act as a useful resource to encourage diverse talent to explore joining the industry.

Some organisations are already undertaking programmes to increase the diversity of talent pipelines and diversity mid and senior levels in different ways, and we have highlighted some examples of best practice below:

Apprenticeships – The creative industries have been engaging with government about the current structure of the apprenticeship levy. While there is strong support for apprenticeships across the creative industries, there is broad agreement that the apprenticeship levy does not work effectively for the sectors, essentially because the current framework lacks the flexibility to accommodate the particular structural characteristics of the creative sectors (for example high reliance on freelancers and

project-based working). While there have been initiatives in some sectors to address elements of this, these issues have yet to be solved.

- The IPA's Creative Pioneers programme is an 'outstanding' Ofsted rated apprenticeship, which has placed over 700 apprenticeships across more than 250 agencies. (See page 39)
- Researching Barriers for Entry Level Talent UK Music released the Securing Our Talent Pipeline report in 2018, which found that whilst the immediate outlook is good, there are significant challenges creating a blockage in the music industry talent pipeline, centred around music in education, infrastructure and access to finance. (See page 79)
- Future Film Skills Programme BFI2022, the BFI's five-year plan, outlines how it intends to develop a professional skills framework for new entrants and employees in the UK screen industries. The BFI created a Film Skills Taskforce, bringing together the BFI, ScreenSkills and professionals across the industry. The strategy aimed to improve the quality of film industry-related careers advice, education & training, development, and to better link education and industry in order to ensure that the workforce represents its UK audience. (See page 100)



- Review and Develop Recruitment Activities to Widen the Pool of Diverse Applicants – The Crafts Council took numerous steps to improve its recruitment activities to widen the pool of diverse applicants for Hothouse, its national six-month part-time programme of tailored creative and business support for diverse, emerging makers starting their careers. (See page 56)
- Careers Open Days Now in its third year, the IPA's
 Advertising Unlocked Careers Open Day links schools with
 over 100 top advertising and media agencies all over the
 UK, demonstrating a new world of opportunities open to
 everyone, regardless of background. Over 3,000 students
 have taken part in the programme to date. (See page
 40)
- Programmes which Fit within the School Curriculum Ukie's
 Digital Schoolhouse Programme is a flagship, not-for-profit
 programme that enables primary schools to experience
 free creative computing workshops from their local
 Schoolhouse, giving children from all backgrounds an
 opportunity to learn in creative ways during the school
 day. (See page 72)

Holding Organisations Accountable for Their Diverse Talent Development

- The Arts Council's Creative Case for Diversity calls on National Portfolio organisations to evidence action they have taken on talent development among diverse artists and within their organisation. (See page 46)
- o The BFI Diversity Standards encourage equality of opportunity and address underrepresentation in the screen industries. 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 & project team, C) Industry access & opportunities, D) Audience development. Standard C is currently compulsory for the majority of all projects. (See page 98)

• Development of an Inclusion Hub to Share Best Practice

The AA has worked with the IPA and ISBA on a new collective industry project focused on bringing all the industry's diversity initiatives together into one online hub - UK Advertising Needs You. The aim is to signpost to each other's programmes and widen industry awareness. (See page 34)



 Pact has a specially dedicated microsite on diversity and inclusion for new entrants, content producers and talent both in front of and behind the camera. This includes toolkits for production teams on and off screen as well as links and advice on inclusive culture and bullying & harassment.
 Pact is also developing an 'Inclusion Accelerator'. (See page 111)

Whilst there were numerous positive examples of diversifying talent pipelines, these primarily centred on entry level talent, with limited evidence of what is being done to diversify mid and senior level hiring, development, retention, and promotion.

The primary challenges facing organisations in diversifying entry level talent pipelines is reaching and engaging diverse talent at pre-decision making points, and also attracting and retaining diverse talent within the industry beyond the initial scheme. Additionally, there have been ongoing issues and challenges in accessing the apprenticeship levy for some industries.

Limited evidence was provided around what is being done to diversify mid and senior level hiring, development, retention, and promotion. Evidence has also shown there is an increased demand for leadership development, with a lack opportunities for emerging and early career leaders, skills gaps, and a lack of diversity in leadership.

Recommendations

- 2.1 Identify Challenges and Develop a Plan for a Future Skills Programme Organisations should explore the specific challenges that their future talent pipelines face and develop a future skills programme to address these. This plan may include a review of current recruitment activities, initiatives such as careers open days, programmes which fit within the school curriculum. Organisations may even consider holding members/ organisations accountable for diverse talent development in some way.
- 2.2 Develop Strategies to Diversify Mid and Senior Level Hiring, Development, Retention and Promotion Very limited evidence was provided about what is being done to diversify mid and senior level hiring, development, retention and promotion, so organisations should look to develop a targeted strategy to support those within their industries to achieve this.



2.3 Conduct a Review of the Recruitment and Promotion

Process – With challenges surrounding the diversity of talent pipelines, organisations within the industries should conduct a review of their recruitment and promotion processes to ensure that there are no barriers for diverse talent, and there is equal opportunity throughout, with more needed to be done to open closed networks by formalising recruitment processes. the creation of inclusive culture is essential for this - it is not enough to have a diverse mix of people; organisations need to think about how they become truly inclusive to enable people from all back grounds to thrive.

Additional measures such as inclusive recruitment training should be put in place to ensure that those with responsibility for recruitment are fully bought into the agenda and have the tools and knowledge necessary to challenge and remove barriers that diverse talent may encounter.

2.4 Continue Discussions with Government Around the Apprenticeship Levy - Organisations should continue to pursue options for making the levy and the structure for delivering apprenticeships more flexible and accessible for the creative industries.

The creative industries have already worked collaboratively to develop the Creative Careers Programme, and further collaborative initiatives such as this should be explored where possible.



3. Leadership Engagement

The Creative Industries Council Diversity Charter outlines that signatories of the pledge should:

 'Engage leaders within our sector to champion diversity and inclusion'

Some organisations are already engaging leaders within their industries to champion diversity and inclusion in different ways, and we have highlighted some examples of best practice below:

- Action Plan/ Pledge A number of organisations have developed action plans or pledges to engage leaders within their industry to make change.
 - In 2017, the Publishers Association developed an Inclusivity Action Plan which outlines how members can improve diversity and inclusion. (See page 93)
 - In 2020, Ukie launched its #RaiseTheGame Pledge to improve diversity and inclusion, by engaging leaders to implement positive change. (See page 74)
- Diversity Taskforces A number of organisations have set up diversity taskforces to engage leaders within their industry in addressing industry-wide challenges.

- In 2015, UK Music established a Diversity Taskforce to boost inclusion and diversity across the industry. (See page 83)
- o The Publishers Association established a HR
 Taskforce in 2018 to provide input into its Inclusivity
 Action Plan, and decisions relating to diversity and
 inclusion initiatives/ activities and social mobility.
 The Publishers Association also ensures that D&I are
 a key agenda item for its Council, which consists of
 senior leaders within the industry. (See page 93)
- Ukie has developed an EDI Group which is dedicated to supporting an inclusive game development industry. (See page 74)
- The IPA has a new Talent Leadership Group with a mission to drive the diversity and inclusion agenda for the industry, working collaboratively with key partners. (See page 41)
- The Pact Diversity Working Group is made up of senior representatives from across the industry in England and Scotland. (See page 110)
- The BFI set up its Disability Advisory Group in 2018 and launched another focusing on representations of Muslim faith in 2019. (See page 103)



- Diversity Focused/ on the Agenda at Events A number of organisations have held diversity focused events for leaders within their industry in order to engage them on this subject.
 - o The Arts Council's 'The Art of Leadership' was the first conference for the Chairs and Chief Executives of the 2018-22 National Portfolio, and featured a range of keynote speakers, panel discussions and practical case studies focused around diversity and inclusion. (See page 49)

Whilst there are numerous examples of leadership engagement around diversity and inclusion throughout the report, there are ongoing challenges to engaging leaders, which include communication, reach, and remaining relevant to organisations of all sizes.

Recommendations

3.1 CIC Members to Develop Their Own Individual Action Plan/ Pledge – Organisations should look to develop an individual action plan or pledge to focus their own diversity & inclusion efforts and cascade this throughout their industries. The Creative Industries Council Diversity Charter provides a solid basis for developing this.

- 3.2 Establish an Industry/ Subsector D&I Taskforce/ Ensure D&I are Central to Cross-Industry Leadership Groups' Agendas
 - Having a dedicated group/ agenda item to address diversity and inclusion will allow organisations to take a targeted approach to embedding change within their industry. Organisations should establish a specific D&I Taskforce within the industry/ subsector and ensure that D&I are central to any cross-industry leadership groups' agendas.
- 3.3 Hold Diversity and Inclusion Focused Events Holding diversity and inclusion focused events within the industry will enable the sharing of best practice amongst employers and engages leaders to address challenges when they see what others are doing in this area. Organisations should look to engage leaders within their industry through diversity and inclusion focused events, and/ or add D&I as a central theme to the agenda at key events.

A long-term collaborative goal for engaging leaders across the whole of the creative industries to champion diversity and inclusion would be for the CIC Diversity Group to collaborate and hold a large conference style event, allowing different industries to share and learn from best practice in this area.



4. Other Initiatives

The 'Other' section of this report provided an open section for members to outline any additional areas they have made progress in diversity and inclusion, including but not limited to these additional areas of the Creative Industries Council Diversity Charter:

- 'Improve the diversity of our output so it serves and appeals to people from all backgrounds and regions across the UK'
- 'Develop and set meaningful targets within our organisations and with member companies and suppliers'
- 'Create best practice and guidance to help our organisations, member companies and suppliers to build inclusive cultures'
- 'Regularly report and publish our progress to government and the Creative Industries Council'

A number of organisations are already undertaking additional measures to make progress in diversity and inclusion within the creative industries, and we have highlighted some examples of best practice below:

- Showcasing Best Practice and Developing Resources &
 Guidance Individual organisations that are leading the
 way on diversity and inclusion within the sector should be
 held up as exemplars for others to follow. CIC
 organisations should raise awareness of them throughout
 the industry and support others through developing
 resources and guidance on how to make progress.
 - The Publishers Association showcases its members' case studies around diversity and inclusion on its website and has also developed and collated a range of resources and guidance for members. (See page 94)
 - In 2017 the Arts Council published a number of guides, reports, and toolkits to support the industry in diversifying their workforce and leadership. A Culture Change Guide outlined best practice in recruitment and developing a diverse workforce and leadership. (See page 47)
 - Pact has created an online toolkit for production company members designed to help them navigate diversity and inclusion in the TV sector. The resource provides templates for creating strategies for on and off screen inclusion, action plans and links to Broadcaster targets. (See page 110)



- Dedicated Head of Diversity/ Diversity Lead A number of organisations have appointed a dedicated Head of Diversity, including Pact, IPA, and UK Music, along with the Arts Council employing a Senior Officer for Equality and Diversity. These individuals have the authority to lead this agenda, rather than falling within a Policy team's remit.
- Bullying and Harassment Guidance A number of organisations have developed guidance on bullying and harassment, including the BFI and the Publishers Association.
 - In 2018 screen sector organisations including BFI, BAFTA and Pact together published a new set of Bullying and Harassment Guidance and Principles in response to urgent and systemic issues. Pact also has specific advice and training for members. (See page 102)
 - o In 2018 the Publishers Association in conjunction with the Association of Authors' Agents, the Booksellers Association, and the Society of Authors wrote and endorsed the first Industry Commitment to Professional Behaviour in Bookselling and Publishing. (See page 94)
- #SelfieLeave Campaign UK Music has been calling on the Government to urgently update the shared parental leave and pay rules to include self-employed parents, as there is no shared parental leave and pay system in place. (See page 82)

Recommendations

- 4.1 Ensure Responsibility for Diversity and Inclusion is Allocated at a Senior Level – Organisations that appoint a Head of Diversity and Inclusion, or allocate responsibility at a senior level are much more likely to make lasting change within their industry, as there is a dedicated person leading on this agenda. Whilst it would not be feasible for all members to appoint a Head of Diversity and Inclusion, organisations should ensure that responsibility is allocated at a senior level.
- **4.2 Showcase Best Practice and Develop Resources & Guidance** Organisations should highlight the positive work being done within their industry and support others through developing resources and guidance.
- **4.3 Support Organisations within the Industry to Address Bullying and Harassment** Ensuring that there are robust mechanisms in place is critical to creating an inclusive culture where diversity can thrive. Organisations should develop guidance around bullying and harassment and promote it within their industry.

A long-term collaborative goal for the creative industries would be to develop a platform with similarities to both the Creative Careers website – in that all industries contribute to the content – and the AA and IPA's UK Advertising Needs You hub, in order to showcase best practice from across the creative industries and provide a platform for sharing information.







1. Advertising Association

ADVERTISING ASSOCIATION

'The Advertising Association (AA) represents the whole of the advertising industry in the UK, bringing together advertisers,

agencies, media and marketing communications services.

Its role is to promote the role and rights of responsible advertising and its value to people, society, businesses and the economy, and it connects industry professionals and policymakers.' - Advertising Association

As the body representing all the advertising and marcoms sectors, the AA provides the collective voice. It has also worked closely with ISBA and the IPA (Institute of Practitioners in Advertising) to launch the UK Advertising Needs You hub.

- The IPA's work is set out in a separate section of this report
- ISBA, representing the advertisers, is working on an industry toolkit to help companies consider representation issues during the advertising development process. The toolkit will be launched in 2020. ISBA's mission is to ensure all marketing communications/advertising produced is fully representative of contemporary society by 2024.

For more information about the Advertising Association's work around diversity and inclusion, please visit: www.adassoc.org.uk

Statement from AA Chief Executive Stephen Woodford



"Fostering greater diversity and inclusion is crucial for the advertising industry's success in the future. We want to see companies across the industry reflect better the make-up of our society in terms of ethnic, socioeconomic, gender and sexual orientation and the industry has lots of schemes to make this happen."

 Stephen Woodford, Chief Executive at the Advertising Association



Diversity Monitoring

The AA does not do regular diversity monitoring. However, its think-tank, Credos, conducted three pieces of research between 2011 and 2016 about the portrayal of people in advertising.



Encouraging Diverse Representation in Advertisements

In recent years, the AA's work around diversity has focused on looking at the public perception about the portrayal of people in advertising.

This work began in response to the political campaign led by Lib Dem MPs Jo Swinson and Lynne Featherstone, then a Home Office Minister, to require airbrushing of ads to be kite-marked.

Through its think-tank, Credos, the AA researched consumer views and published the results in three reports:

- Teenage girls and their mothers <u>Pretty as a Picture</u> (2011)
- Ethnically diverse groups The Whole Picture (2014)
- Teenage boys <u>Picture of Health</u> (2016)







<u>Challenges</u> - The industry wanted to respond constructively to criticisms from MPs and NGOs that advertising and media images, when airbrushed to provide a perfect look, could affect young people's mental health and wellbeing. The reports were welcomed by MPs and NGOs. They were used for industry training programmes and applied to the industry's media literacy programme for schools (Media Smart).

<u>Future Improvements</u> - The ongoing challenge and opportunity is to keep this momentum going, market it to the right people in companies and to be able to refresh the content periodically. New resources published by AA members, including the IPA and ISBA, will be constructive here.

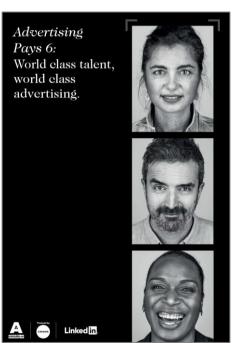


Strategies to Widen the Talent Pipelines

A Great Advert for Britain

To inform debates around immigration post Brexit, in 2017-18, the AA launched a campaign called 'A Great Advert for Britain', to celebrate the importance of foreign talent in the advertising industry and warn of the consequences of stiff new immigration controls.





The ensuing debate focused also on how the industry can nurture British talent. There are many industry schemes to encourage people from diverse backgrounds to come into the industry, but they are not always widely known.

Alongside this, the AA's thinktank Credos published 'Advertising Pays 6: World class talent, world class advertising' with LinkedIn. This shows how the UK is a global hub for advertising and attracts some of the world's best talent.

International talent plays a pivotal role in the advertising industry's success and helps create jobs for domestic talent too. The report called on the Government to recognise the advertising industry's value and reputation, and to take account of its concerns when putting in place new immigration controls post Brexit.

Challenges - The report called on the Government to keep the talent pipeline as open as possible. The case that international talent plays a pivotal role in the advertising industry's success as a global hub encouraged some Parliamentarians to ask what the industry is doing to encourage domestic talent.

The fact is that international talent has helped the UK attract international business investment and this in turn has helped create more jobs for UK talent.





UK Advertising Needs You – A New Industry Inclusion Drive to Collate and Signpost Initiatives

The AA has worked with the IPA (Institute of Practitioners in Advertising) and ISBA, representing the advertisers, to launch a collective industry drive to bring all the diversity initiatives together in one online hub. <u>UK Advertising Needs You</u> launched in May 2020 and is a unique showcase of the industry initiatives that exist to recruit as diversely as possible, as well as those that support and advance diverse talent. The Inclusion Group behind the hub, will meet regularly to measure its impact.



<u>Challenges</u> - The industry has so many initiatives across so many different groups (e.g. BAME, LGBTQ+, Disability) that it has been difficult to catalogue everything.

Working with various experts at BIMA, CAN and Creative Equals, the AA aim to ensure that as many initiatives as possible are captured.

With the amount of crossover, one initiative may not have the same impact as another, so the challenge is enabling advertisers/ agencies to identify which is the best for them.

<u>Future Improvements</u> - The aim is ultimately to develop the page into an interactive site, and to fund a Project Manager to lead and be a day to day contact.

A practical challenge is finding the resource and capacity for these next stages, and to ensure the participation of businesses across the advertising tripartite.

This will be followed by tracking and measurement of how the industry uses the hub, to include surveys and case studies.

ADVERTISING ASSOCIATION













Leadership Engagement

UK Advertising Needs You Hub

The AA, IPA and ISBA's new collective industry project collates and signpost initiatives, the <u>UK Advertising Needs You</u> hub engages leaders through the sharing of best D&I practice.

Encouraging Diverse Representation in Advertisements

ISBA, representing UK advertisers, aims to ensure all marketing communications/ advertising produced is fully representative of contemporary society by 2024. To do this, they are looking to answer a clear question on representation within advertising – "Do the people featured in advertising think and look like me?" ISBA is working with Channel 4, using their study 'Mirror on the Industry', to provide the qualitative and quantitative background to help address this question and is working to provide further guidance to support its members.

Other Initiatives

Media Smart

The Advertising Association houses <u>Media</u> <u>Smart</u>, the industry's long-standing media and digital literacy programme.



Media Smart has created many free educational resources and classroom materials on diversity issues, including one on body image and advertising for primary schools, and more recently, one about boys' mental well-being and body image for the secondary age group.

In 2020, Media Smart's film on boys' body image, <u>Boys' Biggest</u> <u>Conversation</u>, will be played in cinemas around the country before films with an audience of 12+.

<u>Challenges</u> - Producing interesting and relevant campaigns and materials for schools requires resources and publicity to raise awareness.

Unstereotype Alliance

The Advertising Association, with ISBA and the IPA, are allies of the global Unstereotype Alliance, supported by many global companies, and run by UN Women in New York.



This initiative aims to tackle stereotypes in advertising in practical ways, and has developed toolkits, workshops, and training.

<u>Challenges</u> – This is a global programme, but companies want to raise more awareness in the UK.





2. IPA (Institute of Practitioners in Advertising)



'UK advertising agencies are fastpaced, dynamic and produce advertising, media and marketing that is the envy of the world. And we're the professional body that supports them.

At the IPA we are committed to improving diversity within the advertising and marketing communications industry and work collaboratively with our members to demonstrate the value of diversity to creativity and effectiveness.' - IPA

For more information about the IPA's work around diversity and inclusion, please visit: www.ipa.co.uk/initiatives/diversity

Statement from IPA Director General, Paul Bainsfair



"A diverse workforce is a business imperative bringing irrefutable benefits to all - from greater innovation and creativity to increased staff motivation and retention.

We have been charting the diversity of our business since 1960, and while the good news is that the trajectory is positive, the bad news is that this pace is by no means fast enough.

If we are to make a step-change in improving the diversity of our business, and in doing so securing our future, it is imperative that we all actively engage in inclusivity programmes. At the IPA we will champion those leading the way in this area through our iList and we will continue to run a programme of events to highlight and promote best practice in this area."

- Paul Bainsfair, Director General at the IPA





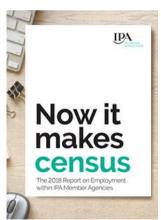
Diversity Monitoring

Gender and Ethnic Diversity Survey - Equality and Diversity Census

In 2007 the IPA began recording ethnicity and gender data, although it didn't do much with the data until 2016 when former IPA President Tom Knox's agenda around Advertising Here for Good, put diversity and inclusion at the heart of the IPA.

In 2016, the former IPA President, Tom Knox established a set of diversity targets for the industry to work towards:

- Women to hold 40% of senior positions
- At least 15% of people in leadership positions will be from non-white backgrounds
- At least 25% of entry level recruits should be BAME



These targets have set a feeling of urgency within the industry, and Adland understands that the industry is in jeopardy, with young people wanting to work for businesses, agencies and brands that have a purpose, and are inclusive and progressive. There is much wider recognition that without addressing diversity and inclusion then the industry won't have access to the best talent.

Over the last three years, the IPA has been tracking ethnicity and diversity progress via an online <u>Gender and</u> <u>Ethnic Diversity Survey</u> which is sent out to over 300 Member agencies as part of the IPA's annual Agency Census.



The IPA's <u>Gender and Ethnic Diversity Survey</u>, published in January 2018, revealed that:

- 32.7% of C-Suite roles at IPA member agencies are held by women (up from 30.9% in 2017)
- Overall, ethnic diversity among ad agencies is at its highest recorded level at 13.8% - C-Suite representation is 5.5%, up from 4.7% in 2017

Current IPA President Nigel Vaz said: "This important IPA survey continues to be a barometer for the health of our business and highlights useful trend data. We are a people business and I look forward to working with the IPA on its initiatives to continue to improve diversity across the board within our industry."





While there has been a growing rate of participation, progress against the targets has been slow, with organisations inching representation figures forwards. It's widely understood that there isn't a quick, sustainable, fix, and this change will take time. Diversity representation figures will likely be the last things to change, as organisations begin to embed an inclusive culture and processes, and the IPA has developed a suite of CPD materials, including training and qualifications to support organisations on their journey.

<u>Challenges</u> – Initially when the IPA began to address diversity and inclusion as part of its agenda, there were challenges with organisations not understanding or recognising the business benefits of diversity and inclusion rather than it just falling within the corporate social responsibility agenda.

In 2016, when measuring this data was in its infancy, a standalone survey was conducted, separately to the census. This caused confusion around what is allowed to be asked, with legal queries and concerns around language, with a fear of getting it wrong.

<u>Future Improvements</u> - Participation in the IPA's Agency Census will become a mandatory component of CPD Accreditation from 2021 for all member agencies – and the IPA is looking to support organisations throughout 2020 to ensure they are comfortable collecting this data and understand why it's important to have a baseline.







Strategies to Widen the Talent Pipelines

Injecting diversity through entry level talent is a quick win for many organisations, and it is much more difficult to change things at a senior level. Entry level talent is where most progress has been made to date.

Creative Pioneers Apprenticeship Programme



The <u>Creative Pioneers Programme</u> is an 'outstanding' Ofsted rated apprenticeship, which is aimed at school leavers, graduates, and can also be utilised to upskill existing employees.

This collaborative programme was created and developed by the IPA, supported by the Creative Industries Council, with Metro as its media partner, and is delivered by Arch Apprentices.

As of 2020, Creative Pioneers has placed over 700 apprenticeships across more than 250 agencies. The scheme has attracted a diverse representation, with over 35% of apprentices being from BAME backgrounds, and 49% were females last year.

<u>Janet Hull OBE</u>, Executive Director, Creative Pioneers Challenge and Director of Marketing Strategy, IPA said: "More than ever before there is a real and right awareness that diversity boosts business performance; it has both an economic and societal benefit. Creative Pioneers provides incredible and equal opportunities for people from all walks of life – with different backgrounds and different skillsets - to get a firm footing in the creative industries."

Debut - Career App



The IPA has partnered with pioneering career app Debut, which has registered users from over 750 universities worldwide, offering employers a simple way of reaching potential applicants from a wide range of courses and backgrounds through their phones.

Of the 70,000 entry-level candidates:

- 43% study STEM subjects
- 35% are from BAME backgrounds

<u>Challenges</u> – The cost of the app is a key barrier for organisations, with an individual service with Debut starting from £25,000.

'Ladies Who Launch' - International Women's Day Events

The IPA held its first International Women's Day celebration event with men, 'Ladies Who Launch', and with agencies and brands to bring in outside inspiration as well as link in the Effectiveness Films which had diversity as a running theme; by way of pillar to pillar collaboration.





Advertising Unlocked - Careers Open Day

ADVERTISING UNLOCKED To

In September 2019, over 100 agencies all over the UK opened their doors for Advertising Unlocked, where top UK

advertising and media agencies revealed how campaigns are made and what job roles exist, demonstrating a new world of opportunities open to everyone of any background.

Now in its third year, the initiative continues in its dual objective to introduce a new, potentially unconsidered, career option to schoolchildren, and to provide agencies with a route to fresh, diverse talent. Since inception, over 3,000 students have taken part, with feedback from 2018 revealing the tangible benefits of the day to both the children and the agencies.

Following the 2018 Advertising Unlocked careers open day:

- 47% of students came from non-white backgrounds
- 83% of students saw a role in the industry for themselves having attended Advertising Unlocked

Nigel Vaz, IPA President and CEO of Publicis Sapient: "Our industry is a dynamic, exciting, and creative place to be. But to thrive we must ensure we attract the brightest, most diverse minds. It is therefore a no-brainer for agencies to forge links with schools through this highly successful, mutually beneficial initiative. We are very much looking forward to the day."

Stepping into the Spotlight Series



Aimed to empower and offer success strategies for mid to senior level women at work, the IPA's Stepping into the Spotlight series has been addressing challenges regularly faced in the workplace and offering practical advice on how to make an impact through quarterly events since 2017.

Partnering with client organisations is key to the programme's success, with Channel 4, Stylist, Burberry, and Lloyds Banking Group all sharing best practice from outside the industry.

The programme has recently been redesigned in order to be more KPI led, allowing monitoring of the careers of the women who take part, to better understand what happens afterwards: Are they more confident? Do they perform better in appraisals? Do they receive a pay rise?

Creative Careers

The IPA has worked with others in the industry to develop the <u>Creative Careers</u> website, and has shared a range of content on careers within the industry.







Leadership Engagement

Agencies are increasingly beginning to understand that addressing diversity and inclusion is essential to future performance, and many larger, more successful agencies are beginning to implement their own diversity and inclusion programmes and strategies moving away from asking "why is this important?" to "how can we implement it?".

Diversity and inclusion within the industry is also client driven, with organisations asking for the diversity make up of agency teams in order to meet their own supply chain commitments. In 2018, Diageo's global chief marketing officer Syl Saller personally wrote to every one of the advertising and media agencies on its roster asking to see statistics on gender diversity and pay gaps.

iList

The IPA, in partnership with Unilever and Campaign has launched the <u>iList</u>, a free initiative to showcase and celebrate role models who are driving inclusivity in Adland.



The iList will galvanise the industry into becoming a more inclusive, diverse place to work and will highlight the many game-changers who are shifting the culture either within their business or through their creative work.

Partnerships - Advertising Association and ISBA

The IPA is currently exploring partnerships with the Advertising Association and ISBA to enhance its work around diversity and inclusion and engage leaders more broadly.

The IPA Talent Leadership Group

The IPA has a dynamic, new, fit for purpose <u>Talent Leadership</u> <u>Group</u> chaired by Julian Douglas, VCCP, with Leila Siddiqi leading on behalf of the IPA. Its mission is to drive the diversity and inclusion agenda for the industry, working collaboratively with key partners.

The IPA Talent Leadership Group has six working strands:

- IPA Census & Targets
- Initiatives to support women
- Entry level programmes
- The iList
- The Diversity Report 2020
- Partnerships





Creative Equals

The IPA has partnered with <u>Creative Equals</u> in order to endorse its Creative Equality Standard to the IPA membership.



Other Initiatives

A Future of Fairness

Every 10 years, the IPA creates a major report on a talent related topic area with the next report being due in late summer 2020 and is focusing on diversity and inclusion in Adland.

Unstereotype Alliance - Founding Member



The IPA is a founding member of the UN Women and Unilever Unstereotype Alliance, which is aimed at eradicating harmful gender stereotypes in advertising.

IPA Appointed Leila Siddigi as Head of Diversity in 2016

Leila Siddiqi was appointed by the IPA as its first Head of Diversity in 2016, and has since become Associate Director, Diversity.

Leila leads the IPA's diversity strategy, working collaboratively with advertising and marketing agencies, brands, and industry leaders to demonstrate the value of diversity to creativity and effectiveness through a collaborative, strategic marketing approach with the objective of long-term behaviour change.









3. Arts Council England



'The Arts Council England (Arts Council) invest public money to make great art that has an impact on everyone's lives.

Our commitment to diversity and equality is a long-standing one. We believe arts organisations, museums, and libraries, should ensure that their work draws on and reflects the full range of backgrounds and perspectives to be found in our society, as well as ensure that the leadership and workforce of arts and cultural organisations reflect the diversity of contemporary England.

In 2011 the Arts Council launched the Creative Case for Diversity. In the years since, it has helped focus attention on the decisions that cultural organisations make about the work that they produce, present, and collect. It has led to a wider recognition that choices about which artists to commission, what repertoires to stage, which exhibitions to mount and which performers to employ play an important part in representing the diversity of this country and ensuring public money benefits all communities. The Creative Case for Diversity has deepened the quality of cultural provision in this country, giving voice to talented creative practitioners who have too often been overlooked. It is now time to build on this work and address the persistent and widespread lack of diversity and inclusivity in cultural organisations' leadership, governance, workforce and audience.' – Arts Council England

For more information about the Arts Council's work around diversity and inclusion, please visit: www.artscouncil.org.uk/our-impact/diversity

Statement from Arts Council England Chair, Nicholas Serota



"The Arts Council's annual diversity report revealed a disappointing picture this year. A key tenet of our new strategy for 2020-30, Let's Create, is that the organisations we fund, and that the Arts Council itself, should be representative of society.

Under this new strategy, organisations that receive regular investment from the Arts Council will need to set themselves stretching targets for representation in governance, leadership, workforce, participants, and audiences. Failure to meet these targets will have an impact on future funding. Over the years there has been progress – and since launching the Creative Case for Diversity in 2011 much has been done by organisations to focus on the work they produce, collect and present – but we must now all act with greater determination to remove the persistent inequalities in our boards, our workforce and our audiences that are holding back opportunity and achievement in our sector."

- Nicholas Serota, Chair of Arts Council England





Diversity Monitoring

Annual Equality, Diversity and Creative Case Data Report

The Arts Council has published an <u>Annual Equality</u>, <u>Diversity and Creative Case Data Report</u> each year since 2015. This annual report provides an analysis of the Arts Council's investments, along with the diversity of its workforce and leadership, and that of its National Portfolio. More organisations are sharing their data and the findings of the report informs decisions in the Arts Council and sector.

The data continues to show that people from black and minority ethnic backgrounds and disabled people are underrepresented across the workforce and leadership of the sector, when compared to the total working age population.



<u>Challenges</u> - Data sharing has improved, but there are still high levels of 'unknowns' for some protected characteristics (namely disability and sexual orientation) in some organisations.

There has been a growing body of evidence that people from lower socioeconomic backgrounds are underrepresented in publicly funded culture. Gathering data in this area will help the sector to understand the scale of the problem.

<u>Future Improvements</u> – The Arts Council will continue to work with the sector to highlight the importance and benefits of capturing and reporting data and to ensure mechanisms are put in place to increase participation. It will also require explanations where there are consistently high levels of 'unknown' responses.

Data is now also reported by artform and discipline e.g. dance, music, museums, libraries, which allows a more strategic approach to equality and diversity challenges.

The Arts Council has introduced a new data reporting metric to capture and report on socioeconomic background of the arts and cultural workforce across the National Portfolio and this will be rolling out as part of their annual survey from April 2020.

The Arts Council remains committed to further diversifying its own workforce and leadership and in 2019 introduced a number of changes to its recruitment process to further diversify its workforce.





Strategies to Widen the Talent Pipelines

The Arts Council is clear that the future success of the cultural sector depends on being able to draw on a talent pool that reflects society as a whole and is much wider and deeper than it is now. As such the Arts Council delivers a number of policies and programmes which aim to widen the talent pipelines.

Creative Case for Diversity

The <u>Creative Case for Diversity</u> covers action to diversify programming which includes diverse talent development. National Portfolio Organisations are called on to evidence the action they have taken on developing diverse artists/practitioners. In the latest report 55% of NPOs received a Creative Case rating of Strong or Outstanding.



Additionally, Creative Case ratings have been published for each National Portfolio Organisation.









New Creatives (Arts Council in Partnership with the BBC)

The Arts Council has launched <u>New Creatives</u>, a talent development scheme in partnership with the BBC, which over two years, will give 500 artists aged 16-30 (particularly young artists who are underrepresented in arts and broadcasting), the chance to develop their technical and creative skills and have work commissioned for BBC platforms.

<u>Challenges</u> - The Arts Council recognises that currently the opportunity to establish and sustain a creative career – as a freelance director, writer, maker, performer, designer, composer, producer, painter, curator, librarian, sculptor or choreographer – is unfairly dependent on personal background (from Arts Council 10 year Strategy – Let's Create).

<u>Future Improvements</u> – Tackling the barriers to participation and diversifying the talent pipeline remains a key priority for the Arts Council and the wider sector. In Let's Create, the Arts Council's 10 year strategy, it includes plans to help children and young people from every part of the country to understand what a career in the cultural sector or the wider creative industries could look like, and to support everyone who embarks on such a career to remain in the sector and fulfil their potential, regardless of their background.



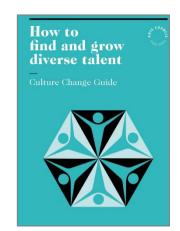


Guides, Reports and Toolkits

In 2017 the Arts Council published a number of guides, reports, and toolkits to support the sector in diversifying their workforce and leadership. The <u>Culture</u> <u>Change Guide</u> outlined best practice in recruitment and developing a diverse workforce and leadership:

- How to find & grow diverse talent
- How to recruit diverse talent
- How to support diverse talent
- How to develop diverse leadership
- How to create diverse boards
- How to collect & use diversity data

Additionally, the <u>Making a Shift Report</u> focused on understanding disabled people's experiences of the arts and culture workforce and identifying actions to reduce barriers.





An <u>Equality Action Plan Guide</u> was also produced in collaboration with Stephen Lawrence Consulting to help organisations develop plans to inform their response to the Creative Case for Diversity and to address opportunities to diversify their audiences, workforce and leadership.

Barrier-Free Work

The Arts Council has funded Disability Arts Online to produce Access to Work: A Guide for the Arts and Cultural Sector, which clarifies the process.



Access to Work provides grants to create accessible work environments and remove barriers, and this guide specifically interprets the rules and guidance for the arts and cultural sector.



<u>Challenges</u> - The percentage of disabled people working in the sector remains low, with 21% of working-age adults identifying as disabled, yet there are only 6% working in National Portfolio Organisations.

<u>Future Improvements</u> – In future, the Arts Council will ask National Portfolio Organisations (regularly funded organisations) to agree targets for how their employees, participants, governance, leadership, audiences, and the work they make will reflect the communities in which they work. These targets will cover protected characteristics (including disability, race, and sex) and socioeconomic backgrounds.





Online Recruitment and Workforce Development Toolkit

The Arts Council has partnered with the Clear Company to develop an online Recruitment and Workforce Development Toolkit to help organisations foster inclusive workplaces and support them in recruiting and retaining diverse talent.



<u>Challenges</u> – Let's Create refers to the continued challenge of diversifying the workforce, leadership, and governance of the sector. It is also the case that many creative practitioners and cultural workers, especially those from lower socioeconomic backgrounds, D/deaf or disabled people, and those from Black and minority ethnic backgrounds, continue to struggle to develop and sustain financially viable careers.

<u>Future Improvements</u> – The Arts Council commits to ensuring that the cultural workforce is representative of contemporary England.

Leadership Engagement

Creative Case for Diversity

The <u>Creative Case for Diversity</u> calls on National Portfolio Organisations that receive higher levels of investment (Bands 2 and 3) to evidence the action taken in sector leadership on diversity. Evidence of this includes networking and participating in sector led or wider initiatives promoting equality and diversity in the arts and cultural sector.

<u>Challenges</u> – The need for continued commitment from organisations in the sector to ensure the work produced reflects the talent and stories of all communities and people from all backgrounds.







Creative Case North Case Study

The <u>Creative Case North</u>
<u>Consortium</u> was developed to enable sector led dialogue and focused work around diversity and the Creative Case for Diversity, and also strived to embrace the spirit of the Creative Case – This is the



position that moves away from a deficit model of diversity to a more positive approach of putting arts and culture at the heart of understanding why diversity is important. The aim was to increase this understanding and to engage the sector to work in partnership with the Arts Council to stimulate initiatives that help diversify the arts and culture itself and those that deliver it, to be more representative of 21st Century Britain.

Events and opportunities related to the Creative Case are organised by Creative Case NORTH and sector organisations across the North of England with a focus on diversity and equality, and these are shared on the website.

<u>Future Improvements</u> - Other areas across the country are reviewing ways to bring sector leaders together to focus on equality and diversity in the sector.

Diversity Events

The Arts Council held a range of diversity focused events from 2016 to 2019 in order to engage sector leaders on diversity in arts and culture, and an event in November 2019 took place around social mobility.

The Art of Leadership

The Art of Leadership was the Arts Council's first conference for the Chairs and Chief Executives of the 2018-22 National Portfolio, featuring a range of keynote speakers, panel discussions and practical sector case studies focused around five key themes, one of which was diversity.



<u>Future Improvements</u> – The Arts Council will continue to support opportunities for sector leaders to come together and share experiences, best practice, and challenges in tackling barriers and promoting equality and diversity within the sector.





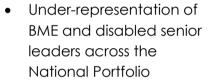
Other Initiatives

Strategic Diversity Funds

The Arts Council has invested over £17 million in specific programmes to address some of the equality and diversity gaps, including:

- <u>Change Makers</u> To increase the diversity of senior leadership in the Arts by helping to develop the leadership skills and experience of a cohort of Black and Minority Ethnic (BME) and/ or disabled leaders by means of targeted senior leadership training and development
- <u>Elevate (1st and 2nd round)</u> To strengthen the resilience of arts organisations which were not in receipt of National Portfolio funding in 2015–18 but demonstrate a significant contribution to the Creative Case for Diversity
- <u>Unlimited (III)</u> To support the development and commissioning of a range of new works by deaf and disabled artists, alongside showcasing and presentation opportunities, including working collaboratively with the Southbank Centre's Unlimited Festival in 2018 and 2020
- <u>Sustained Theatre Fund</u> To support the development of established and emerging BME theatre makers and aims to strengthen and create stronger career pathways

<u>Challenges</u> - Following the equality analysis of the Arts Council's 2015-18 National Portfolio Organisations, strategic diversity funds were launched to support:





- An increase in the diversity of the Arts Council's National Portfolio in future investment rounds and building the capacity of organisations to deliver their artistic mission, develop new partnerships and increase levels of contributed and earned income
- Addressing the lack of representation of works by deaf and disabled artists
- Partnerships and groups that can demonstrate meaningful collaborative working that brings together BME theatre makers, the wider theatre sector and other suitable development partners or agencies





Transforming Leadership Programme

The Arts Council awarded £7.1m to 18 projects as part of its <u>Transforming Leadership Programme</u>, which will deliver a range of leadership development opportunities across the country for leaders from museums, libraries and arts organisations at all stages of their career – including freelancers.

The programme is aimed to ensure that arts and cultural leaders are appropriately skilled and from diverse backgrounds to support the continued growth and long-term sustainability of the sector.

<u>Challenges</u> - Evidence has shown there is an increased demand for leadership development with a lack of opportunities for emerging and early career leaders, with particular skills gaps and a lack of diversity in leadership (race, disability, and gender).

<u>Future Improvements</u> - The learning from the evaluation of the programme will allow the Arts Council to help a wider range of people to enter, progress and shape the sector over the coming years.

Let's Create – Arts Council 10-Year Strategy 2020-2030

Inclusivity and Relevance Investment Principle - National Portfolio Organisations will in the future need to agree targets to ensure they reflect the communities in which they work in terms of governance, leadership, employees, participants, audiences, and the work they make. The Arts Council will also be asking these organisations to build closer connections and strengthen their relevance to the communities they serve and the partners and practitioners with whom they work.









4. Crafts Council



'We believe in an inclusive craft sector. We believe that craft skills and knowledge enrich and uplift us as individuals, and, in doing so, will change our world for the better.

Diversity of all kinds enriches creative practice and we recognise the moral, economic, and social reasons to make diversity, inclusion and equality central to our work.

Our ambition is to achieve greater equality across our work with a focus on race, disability, and socioeconomic background through testing new ways of working, building partnerships with new groups and individuals, and improved recruitment and training of our staff.' – <u>Crafts Council</u>

For more information about the Crafts Council's work around diversity and inclusion, please visit:

www.craftscouncil.org.uk/articles/we-believe-in-an-inclusivecraft-sector

Statement from Crafts Council Executive Director, Rosy Greenlees OBE



"We live in a material world where craft touches all of our lives. Craft can be seen and celebrated in the beautiful traditional swill baskets of Cumbria through to the fantastic costumes of Notting Hill Carnival. It speaks of different cultures and communities. We need to reflect that diversity in our

programmes, our language, and our staff. To be relevant and impactful, diversity, inclusion and social justice must form the backbone of our work. That requires a commitment and a plan that is embedded in our organisation and people, and the drive and championing of this agenda at the very top of the organisation. I have made it a priority to focus on diversity and equality in order to make the step change we need."

 Rosy Greenlees OBE, Executive Director at the Crafts Council





Diversity Monitoring

Demographic and Diversity Data Collected



The Crafts Council collects demographic and diversity data from those who it offers activities to and aims to be more representative of the national picture.

Multiple methods of data capture are used, with contractual equal opportunities monitoring in place, alongside an Annual Partner Survey. Internally the Crafts Council collects data about its staff and contractors each year and conducts annual training around diversity monitoring.

The Crafts Council's talent development team talk to a wide range of external experts, and these conversations are important to understand how people engage with different programmes.

<u>Challenges</u> - Data collection systems are not the same across different initiatives, and it's easier to capture data for some programmes than others, which is often due to the Crafts Council's third-party way of working.

<u>Future Improvements</u> – A new metric dashboard is being created in order to provide an improved organisational approach to data collection and analysis, which will allow the Insight team to better manage data and audience engagement.

The Crafts Council's new Head of People will improve processes for capturing data but also recruitment and retain of staff.







Strategies to Widen the Talent Pipelines

The Crafts Council's <u>Talent Development Team</u> support and champion the UK's vibrant, diverse and talented makers, throughout every stage of their career path. The Crafts Council believes in being ambitious, taking risks and empowering makers to build a sustainable creative business, and its goal is to support makers to develop, promote and sell their best work.

The Crafts Council run a variety of tailored programmes, varying in scale, from, one-to-one advice sessions, long term training schemes, a biennial Flourish conference, and online resources.



Make Your Future

Make Your Future is a hands-on programme focused on schools with a higher than national average Pupil Premium population, which brings together expert partners, universities, and makers to reignite a passion for making in schools and tackle some of the challenges faced by craft education.



In the first three years of Make Your Future, the Crafts Council has worked in 63 schools, with 117 teachers, to engage over 4,280 pupils from diverse backgrounds across Yorkshire, Birmingham, and London. In year 1, an average of 47.5% pupils were in receipt of Pupil Premium across 16 schools.

<u>Challenges</u> – Schools sometimes 'select' pupils to engage based on different criteria, however the Crafts Council has pushed back asking that all pupils are given equal opportunity to engage. The collection of data is always a challenge with schools – finding ways to make the process easy for schools and working with the right member of staff has been crucial.

<u>Future Improvements</u> - The next phase of Make Your Future will aim to test the project model in different geographical areas and contexts, in order to establish how the approach can be used to support craft education nationally.





Hothouse - Talent Development Programme

Hothouse is the Crafts Council's national six-month part-time programme of tailored creative and business support for the needs of diverse, ambitious, and talented emerging makers starting their career.



The Crafts Council continues to develop the programme and has improved its recruitment activities to widen the pool of diverse applicants for Hothouse, and has:

- Reviewed language, imagery, and ease of use to connect to wider audience
- Facilitated Disability and BAME Focus Groups with support from MeWe and Daisy (Disability Arts in Surrey)
- Recruited Diverse Ambassadors
- Obtained advice and guidance from Unlimited (Disability Artist Commissioning Programme)
- Consulted with Shades of Noir around the Guaranteed Interview Scheme Process
- Implemented video applications
- Delivered Facebook live promotion
- Created a Guaranteed Interview Scheme
- Developed an Associates Platform

There has been a good increase in the representation of BAME and disabled applicants (combined - 11% to 23%) and selections (combined - 13.5% to 24%) in comparison to the 2017 cohort.

Since being established in 2011, over 200 makers have completed the Hothouse programme.

<u>Challenges</u> – The Crafts Council has previously struggled to achieve a diverse representation around gender and ethnicity.

<u>Future Improvements</u> – It is hoped that the increased BAME and disability representation will be maintained or even improved for Hothouse 2020.







Hothouse - Guaranteed Interview Scheme

The Crafts Council has introduced a Guaranteed Interview Scheme for the Hothouse programme for those who identifying as BAME and/ or disabled, who met the essential criteria.



This year will be the second time using the Guaranteed Interview Scheme, and the Crafts Council has created better FAQs and guidelines in order to overcome challenges around the quality of products and the level of interpretation in decision making.

<u>Challenges</u> – The Hothouse Guaranteed Interview Scheme was a good first step, from which learnings have been taken, but more needs to be done to clarify the baseline criteria, especially around quality of product.

<u>Future Improvements</u> – The Crafts Council is working on how learning from specific programmes can be better shared across the organisation. Additionally, there is a requirement for more proactive approach to seeking and identifying diverse talent, rather than wait for them to approach the Crafts Council.

Careers in Craft

The Crafts Council has produced a series of 20 accessible and useful <u>Careers in Craft</u>, Craft Journey profiles, as part of the wider <u>Creative</u> <u>Careers Programme</u>, which give practical advice about forging a career in the craft sector, and showcase established professionals from different backgrounds working in a wide range of roles and disciplines.



<u>Challenges</u> – Although the Crafts Council now has a range of excellent resources, the challenge is in the dissemination of them, with multiple channels required to share these so they can be used by the widest possible audience.

<u>Future Improvements</u> – The Crafts Council's brand-new Schools Craft Career Toolkit has now been added to its suite of resources. The redesign of the Crafts Council website will be used as an opportunity to make these resources easier to find as well as working with partners to share them more widely.





Leadership Engagement

The Crafts Council acknowledges that it can do more to engage leaders in the industry on the topic of diversity and inclusion, but there is an internal feeling within the organisation that it 'needs to get its own house in order first'.

Crafts Magazine

The Crafts Council's <u>Crafts Magazine</u> publishes 6 editions per year, and as the leading publication for the sector, plays a role as a mouthpiece to challenge ideas. It aims to ensure that its features are representative, and it showcases diverse makers.



<u>Challenges</u> – Beyond the need to ensure content is relevant and interesting, the challenge is selling a magazine in a digital age.

<u>Future Improvements</u> – A new relationship with contract publisher River, will bring new expertise to widen the magazine's reach.

New Craft UK Network

The new Craft UK Network connects more than 50 organisations across the country, and diversity and inclusion is a key issue on the agenda for future debate.

<u>Challenges</u> – Being a new network, D&I is yet to be addressed.

<u>Future Improvements</u> – The Crafts Council will be encouraging the Craft UK Network to have a focus on diversity and inclusion.

Research & Policy

The Crafts Council's research partnerships in two Doctoral Training Partnerships (DTPs) focusing on diversity and inclusion have continued.



- 'Diversity in Craft' PhD with Kingston University (Nicola Dillon) – is at the early stages and aims to explore the idea of craft and making in diaspora communities living in the UK, questioning, and redefining current understandings of craft practice
- 'Supporting diversity in craft practice through digital technology skills development', a collaboration with Birmingham City University, aims to provide insights into the experiences of BAME makers, with Dr Karen Patel is exploring how social media and digital technology can support skills development and entrepreneurship in craft

<u>Challenges</u> – Securing funding for this work is always difficult.

<u>Future Improvements</u> – The new Gallery will provide a muchneeded space to share findings and enable conversation.





Other Initiatives

Crafts Council's Diversity and Inclusion Work

Executive Director, Rosy Greenlees OBE, has led the Crafts Council's work around diversity and inclusion for the last 12 months, convening a cross team Diversity Champions Group (internal network) and identifying areas of action and celebrating achievement. The responsibility for diversity and inclusion is now being shared more widely across the whole organisation with the aim to address:

- What practical activities can be delivered
- Developing a 'Golden Rules' document on what individuals should know/ consider, best practice
- D&I training requirements







5. British Fashion Council

BRITISH COUNCIL

'The British Fashion Council (BFC) is a not-forprofit organisation that harnesses the FASHION collective power of the industry to enable sustainable growth and strengthen British fashion in the global fashion economy.

In 2019 the British Fashion Council continues to focus on its Positive Fashion initiative, a platform designed to celebrate industry best practice and encourage future business decisions to create positive change. Positive Fashion is led by 3 strategic pillars, one of which is Equality & Diversity, and represents the people, from the product makers to the staff, students and models who pioneer our brands. The BFC takes the lead in setting the standards for an industry that strives to represent equality and diversity on the global stage. Championing the importance of every person in the sector as a vital and valuable part of our industry entitled to be treated with respect and dignity.' - British Fashion Council

For more information about the British Fashion Council's work around diversity and inclusion, please visit:

www.britishfashioncouncil.co.uk/BFC-Initiatives--Support/BFC-Initiatives/Positive-Fashion

BRITISH FASHION COUNCIL



Diversity Monitoring

The British Fashion Council is committed to developing diversity in the industry. It continues to encourage businesses and brands to consider the multi-cultural environment in which we live, as well as the global market, when employing models.

The BFC monitors diversity across:

- Members
- Students receiving scholarships
- Designers that are part of support programmes

The BFC's focus on diversity monitoring is not about positive discrimination, but rather understanding the existing landscape in order to better identify challenges, and it is now looking at responding to insights gathered from the data through creative initiatives to support diverse groups.

While this data is not yet externally reported, instead being used as an internal management tool, the BFC may build this reporting into the future of the Positive Fashion Campaign.

<u>Challenges</u> – The primary challenges that the BFC faces in diversity monitoring is underreporting, with either data not completed or individuals selecting 'prefer not to say'.

<u>Future Improvements</u> – Moving forwards the BFC will stress the importance of diversity monitoring to designers in order to encourage more complete data to be gathered, which will enable the BFC to analyse accurate data and identify and address issues within the industry.





Strategies to Widen the Talent Pipelines

The BFC's Education pillar addresses widening entry level talent pipelines and has included a range of activities.

Fashion Studio Assistant Apprenticeship



In January 2019, the <u>Fashion Studio Assistant Apprenticeship</u> was fully approved as the 400th apprenticeship to be published by government as part of their Trailblazers scheme. The BFC is now working with UK Fashion & Textiles, sector skills body for fashion & textiles, to work with training providers across England who are interested in offering the apprenticeship. The BFC will continue its involvement through working with employers to encourage uptake of the apprenticeships, and with the apprentices to provide additional opportunities.

Caroline Rush, BFC Chief Executive commented: "It is incredible to be able to support career opportunities for young people who might not want to pursue higher education."

David Beckham, BFC Ambassadorial President commented: "Fashion is an industry that should be open to everyone - no matter what their background is or where they are from."

Fashion & Business Saturday Club

The BFC has joined forces with the Saturday Clubs Trust to launch a new national <u>Fashion</u> <u>& Business Saturday Club</u>.

The club, started in January 2016, recruits 13-16 year olds through Widening Participation (60% of 2018/19 members were from a Widening Participation background) giving them an opportunity to study fashion at their local college or university for free.





The aim is to nurture talent and provide individuals with opportunities to go on to further education in the creative industries. The colleges provide expert tuition in a variety of fashion techniques, with a strong emphasis on enterprise skills. The BFC's role includes organising masterclasses with industry professionals and an annual London visit.



BFC Website Careers Page



The BFC is in the process of creating a '<u>Careers</u>' page on its website which details an A – Z of different roles within the industry, and it is hoped that this will support individuals to explore the opportunities that are available.

BFC Colleges Council

The BFC <u>Colleges Council</u> is a membership programme that represents the leading fashion departments in universities and colleges throughout the UK. Founded in 1993 to create an interface between education and industry, the BFC organises a series of events and competitions throughout the academic year to offer students and course leaders the opportunity to interact with the industry, gaining invaluable insight and experience.

Education Foundation — Scholarships for University Education

The BFC <u>Education Foundation</u> promotes excellence in design by attracting and financially supporting talented young people with the ability and potential to make an exceptional contribution to the fashion industry.

Graduate Traineeships

The <u>Graduate Traineeship Programme</u> offers London-based designers the opportunity to optimise the talent of a fashion design graduate for a 12 month traineeship. It allows the designer a chance to engage the services of a talented full-time employee for a year, paid for by the Fashion Trust, a charity run by the British Fashion Council, so that the business can focus on evolving. The graduate is in turn afforded an exceptional immersive experience working within and learning from a dynamic fashion house environment, whilst contributing to the business' growth.

Mentoring Scheme

The Mentoring Scheme highlights the many different opportunities and careers in fashion and empowers young people from all backgrounds to get involved in the creative industries.



The Mentoring Scheme will involve five key diverse industry mentors, coupled with one mentee each, who will work together over a period of four months.

The programme is open to any young people 18+ starting their careers in the fashion industry or aspiring to do so.

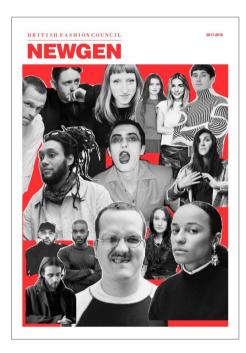




NEWGEN

NEWGEN is a BFC initiative that supports the very best emerging talent and aims to build global, high end fashion brands of the future. It is the most established designer development scheme globally.

NEWGEN offers designers financial support, showcasing opportunities and the time and support to hone in on critical business skills to future proof their businesses.



The BFC, with support from the NEWGEN committee, delivers regular individual mentoring and business training sessions to assist the designers as they develop their business infrastructure, skills and profile, and recipients also receive financial support.

<u>Challenges</u> – The key challenge faced by the BFC in widening talent pipelines is how it can reach younger people, and engage individuals in a career in fashion early on, at predecision making points, so that there is greater diversity within the talent pool at the point where individuals enter the workforce.

<u>Future Improvements</u> – The BFC will continue to promote the breadth of the fashion industry and its viability as a career, particularly to parents and supporters through:

- The launch of the Institute of Positive Fashion
- Seeking partnerships to reach more diverse audiences
- Launching new schemes to address female CEOs
- Finding new ways to reach new groups with initiatives
- Promote that BFC's business support schemes are open to all ages



Leadership Engagement

Positive Fashion Initiative

The BFC's <u>Positive Fashion Initiative</u>, celebrates industry best practice and encourages future business decisions to create positive change. Equality and diversity is a core pillar of this work: 'representing the people, from the product makers to the staff, students and models who pioneer our brands. The BFC takes the lead in setting the standards for an industry that strives to represent equality and diversity on the global stage. Championing the importance of every person in the sector as a vital and valuable part of our industry entitled to be treated with respect and dignity.'

<u>Future Improvements</u> - The launch of the Institute of Positive Fashion will ensure that there is meaningful engagement across the industry, coupled with action.



Global Organisations are Increasingly Addressing Diversity and Inclusion

In the last year organisations within the fashion industry are increasingly recognising and addressing diversity and inclusion challenges, through senior level hires, initiatives, and campaigns:

- <u>Gucci, Nike, Macy's, Burberry and Chanel have all</u> appointed senior diversity hires in the past two years
- Prada created a Diversity and Inclusion Advisory Council in February 2019
- Burberry announces diversity and inclusion initiatives in February 2019, including employee council and training and advisory board
- Ralph Lauren announces diversity initiatives in June 2019

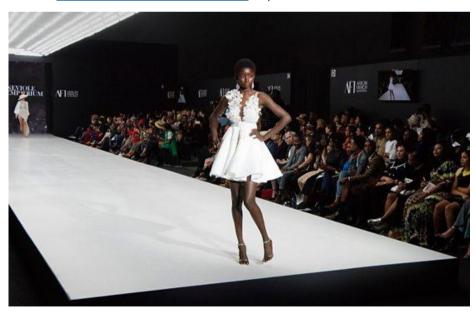
<u>Challenges</u> – Whilst many of the leading global fashion brands have begun to recognise the importance and value in addressing diversity and inclusion, many of the others in the industry still have much work to be done.

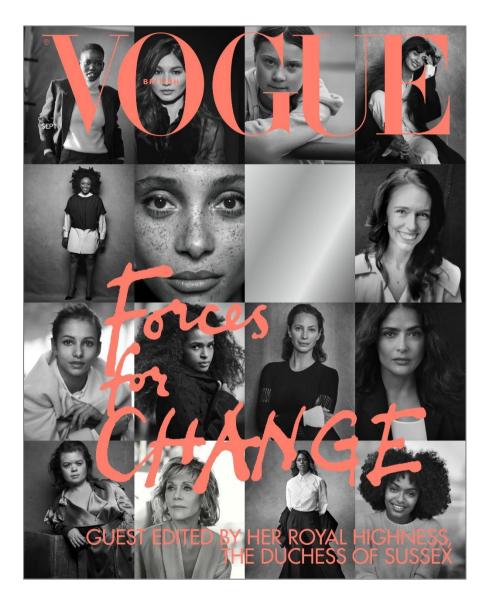
<u>Future Improvements</u> – The BFC will continue promoting diversity and inclusion as part of its Positive Fashion Initiative to organisations, including smaller, UK based organisations.



Mainstream and Fashion Media is Increasingly Reporting Diversity and Inclusion in Fashion Related Content

- Business of Fashion: Special Edition <u>Inclusivity Demands</u>
 More Than a Show, October 2019
- Vogue: The Duchess of Sussex guest edits <u>British Vogue's</u>
 <u>September issue</u> alongside Edward Enninful, focusing on women who 'break barriers, September 2019
- BBC Radio 4: Kenya Hunt, deputy editor of Elle Magazine
 <u>UK</u>, celebrates the work of black fashion designers and
 investigates how the fashion world is grappling with
 conversations around race, April 2019







Other Initiatives

Model Diversity on the Catwalk

In February 2018 Adwoa Aboah, BFC Positive Fashion Ambassador announced the BFC's intention to become the most diverse Fashion Week. London Fashion week is currently second in the world for the most diverse runway shows.



Globally, Spring 2019 catwalk shows were the most diverse yet, with 36.2% of models on London's catwalks being racially diverse, London was the second most diverse city, after New York (44.8%).

However, it wasn't just racial diversity that improved - the shows also cast more plus size models than ever before, and trans women and non-binary models also scored a record high number of catwalk appearances.

Models First Initiative



Through the Models First
Initiative the BFC has taken a
leading role in protecting the
rights of models and helping
set best practice for the
industry. The BFC has been
lobbying to remove barriers for
models to work in the UK, with
a particular focus on visas and
Brexit, and has also provided
helpline support and private

changing.

Once a model has been signed by a legitimate agency, it is important that they know their rights and have support to develop their careers. The BFC is developing a series of guides to assist in this, with the first being the New Model Guide to London Fashion Week.

Each season at London Fashion Week (LFW) and London Fashion Week Men's (LFWM), the BFC host a dedicated Model Zone, the opportunity for working models to meet members of the British Fashion Council and the opportunity to call or email, should they feel unable to speak to their agent about a problem.





ukie

6. Ukie (UK Interactive Entertainment)

'Ukie (UK Interactive Entertainment the trade body for the UK's games and interactive entertains. 'Ukie (UK Interactive Entertainment) is

representing businesses of all sizes from small start-ups to large multinational developers, publishers, and service companies, working across online, mobile apps, consoles, PC, esports, VR and AR.

We are always inclusive, and we think about diversity in everything we do. We practice it, we don't just talk about it.' -Ukie

For more information about Ukie's work around diversity and inclusion, please visit: www.ukie.org.uk

Statement from Ukie CEO. Dr Jo Twist OBE



"Diversity isn't a nicety; it's a necessity if the industry is going to grow, thrive and truly reflect the tens of millions of people that play games every day in this country. A diverse industry that draws on myriad cultures, lifestyles and experiences will lead to more creative and inclusive games that capture the imagination of players and drive our sector forward."

Dr Jo Twist OBE, CEO at Ukie



ukie

Diversity Monitoring

UK Games Industry Diversity Census



There have been calls for evidence of the diversity makeup of the UK games industry workforce for many

years, but not one organisation has been able to achieve a robust and representative data set.

In September 2019, Ukie launched the <u>UK Games Industry</u> <u>Diversity Census</u>, which produced the most detailed diversity analysis of the industry's workforce ever conducted.

The census was created in partnership with the University of Sheffield and the University of Leeds with funding from the Arts & Humanities Research Council.

The survey asked people about their current roles, their diversity profile, and their backgrounds through a five-minute online survey. The aggregated, anonymised data was used to form a high-level analysis of the make-up of the UK games industry. This representative data on diversity was then fed back to industry and to government, helping to inform policy and drive positive transformation.

The Census reached 20% of the total UK games industry workforce, with a sample size of 3,200 responses in total.

The Census was launched and backed with key UK based games companies, as well as supported by other industry inclusion initiatives, such as Autistica, BAME in Games, Gayming Magazine, G into Gaming, POC in Play and Women in Games, to ensure it reached as wide an audience as possible. The results of the Census were released in early 2020.

<u>Challenges</u> - Previous studies have focused on the UK's creative industries as a whole, without specific focus on the UK's games industry which is distinct and has until now been difficult to measure. Other UK based games specific surveys are years old and have not had the robust and representative sample sizes in order to deep dive into the data to analyse job roles and BAME representation. Working with academic experts at the Universities of Sheffield and Leeds enabled robust data security and privacy.

<u>Future Improvements</u> – The results from the industry's largest ever diversity data gathering exercise will help to inform policy and drive positive transformation. Specifically, the results highlight key areas of underrepresentation within the industry, which can then be addressed.

This survey marks the first step for Ukie in recording the diversity of the industry's workforce. It is critical that it is repeated in two years' time so that interventions can be measured for impact.



Strategies to Widen the Talent Pipelines

There has been widespread awareness of the games industry's lack of diversity representation, and it is hoped that the UK Games Industry Diversity Census will provide accurate data as to the challenges that the industry faces around underrepresentation, so that targeted efforts can be made to widen the talent pipelines.

In addition, Ukie delivers a number of programmes to engage pupils from primary through to FE and HE level.

Digital Schoolhouse Programme

Ukie's <u>Digital Schoolhouse Programme</u> is a flagship creative computing and play-based learning programme, which aims to bridge the gap between education and industry to aptly equip the next generation for a digital age. Critically, it helps teachers gain confidence and provides them with accessible and industry relevant resources to be used as part of lesson plans.

The Digital Schoolhouse Programme enables primary schools to experience free creative workshops - which are often unplugged, using play to learn fundamental computing principles - from their local secondary Schoolhouse. As they are during the school day, the workshops are not self-selecting which means children from all backgrounds have an opportunity to learn in creative ways. The programme has so far reached 4,000 teachers and 32,000 pupils.



As part of the Digital Schoolhouse Programme, the DSH Esports Tournament has become an immersive careers programme, reaching more than 6,000 pupils in schools & colleges across the UK in 2020. The tournament pits school teams against each other in a series of qualifiers, but crucially, the programme opens other job roles which support the school teams competing, such as casting (commentating), audio mixing, event management, social media management and so on. This provides a unique insight into the creative digital sector, encouraging young people to consider careers in entertainment and the wider creative sector. The programme matchmakes industry mentors with school teams and the related jobs around the team to guide them.

Digital Schoolhouse's Esports tournament was supported through Creative Careers Programme from the Department of Digital, Culture, Media and Sport (DCMS) in 2019.



<u>Challenges</u> – The initiative is open to all, but there is a key focus on getting girls involved in games, with a view of increasing the gender representation of the talent pipelines by enabling students to aspire to careers pathways they may not have considered.

<u>Future Improvements</u> - Statistics on the backgrounds of participants will be gathered in future to show how the programme is supporting diversity within the industry.



Video Game Ambassadors



Ukie has run a <u>Video Game Ambassadors (VGAs) scheme</u> for a number of years since it successfully campaigned for Computer Science to be included on the school curriculum. The Video Games Ambassadors Programme enables teachers and lecturers to identify and bring in industry volunteers to talk about the jobs they have and explain the diverse set of skill sets within the games and interactive entertainment industry. The Ambassadors are inspiring role models for young people, providing a fresh perspective to STEM and creative subjects and careers.

Ukie is relaunching the scheme in partnership with IntoGames this year, with a key focus on recruiting Ambassadors from diverse backgrounds. A new online process will be used for signing up and matching Ambassadors to speaking opportunities.

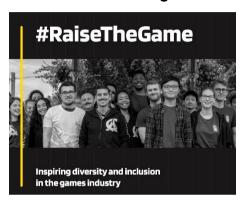
<u>Challenges</u> – Engaging individuals from diverse backgrounds is challenging with limited representation in the workforce.

<u>Future Improvements</u> – Ukie will continue to target VGAs from diverse backgrounds. Funding for travel bursaries for volunteers is a key goal.



Leadership Engagement

#RaiseTheGame Pledge



Along with the Census, the industry-wide #RaiseTheGame D&I pledge was launched in early 2020. It is a collaborative, flexible and high-impact industry-wide commitment to improve diversity and inclusion and will engage leaders to implement positive change.

The pledge encourages organisations to take action in 3 areas:

- Creating a diverse workforce by recruiting as fairly and widely as possible
- 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 our work by striving for this in everything we do, from game design and development, through to marketing and other support services

<u>Challenges</u> – The goal is to have 200 games companies signed up and taking action by 2021. Ukie had to secure additional funding from partners in order to manage the tracking of this.

<u>Future Improvements</u> – Throughout 2020 Ukie will engage industry leaders to sign up to its pledge and support them to take action.

Ukie Equality, Diversity & Inclusion Group (EDI)

The Ukie <u>EDI Group</u> is dedicated to supporting an inclusive game development industry regardless of gender, gender identity and expression, age, sexual orientation, disability, neurodiversity, physical appearance, body size, ethnicity, religion or specific economic background.

Its aim is to continue to identify areas where the industry can support and develop a diverse pool of creative talent and deliver specific and measurable results in achieving these goals.





Other Initiatives

Diversity Networks

There are multiple diversity networks within the UK games industry, reflecting the industry's growing commitment in this area, with each organisation representing and supporting members of different diverse groups within the industry. Examples of organisations include:

- <u>Autistica</u> The UK's leading autism research charity
- <u>BAME in Games</u> Encouraging more diverse talent to work in gaming and entertainment industries
- <u>Gayming Magazine</u> The global magazine for the LGBTQ+ video games community
- <u>G into Gaming</u> A campaign to build more gender diverse and inclusive workplaces in games
- POC in Play An initiative to tackle representation in the UK video game industry
- Women in Games A not for profit professional network for women in video, mobile, online games & esports

Each of these organisations represent and support members of diverse groups within the industry.





Additional Individual Business Initiatives and Open Days

There are also individual business initiatives and open days which regularly engage with local schools and programmes to inspire a diverse range of young people to consider jobs in the games industry.

BAFTA Young Game Designer

Ukie also work closely with the BAFTA Young Game Designer competition which works hard with schools across the UK to ensure 10-18 year olds from all backgrounds have the confidence and the inspiring role models to be part of the competition.















7. UK Music



'UK Music is an industry-funded body, established in October 2008, to represent the collective interests of the recorded, published and live arms of the British music industry.

The eco-system that supports and promotes the music economy relies on a constantly refreshed pool of young and diverse creative talent. We must ensure we attract people into the industry from all walks of life and all backgrounds, encouraging them to progress through the ranks. Diversity is not an option for music, it is a necessity. UK Music is committed to helping music companies diversify as well as adopting fair and inclusive employment practices.' – **UK Music**

For more information about UK Music's work around diversity and inclusion, please visit: www.ukmusic.org/equality-diversity

Statement from UK Music Acting CEO, Tom Kiehl



"Everyone should have the chance to forge a successful career in the music industry, regardless of their background. We have made significant strides when it comes to diversity, although there is still more work to do. UK music is the envy of the world. However, we must also ensure our industry is as diverse and inclusive as

possible to enable us to become even more successful by widening and deepening the pool from which we draw our talent."

- Tom Kiehl, Acting CEO at UK Music

Statement from UK Music Diversity Taskforce Chair, Ammo Talwar



"Diversity actions and dynamics are essential tools for a modern-day music company - What's far more interesting is knowing how to truly amplify Diversity Capital and meaningful representation at all levels."

- Ammo Talwar, Chair of UK Music Diversity Taskforce





Diversity Monitoring

UK Music has previously published its <u>2016</u> and <u>2018</u> Diversity Survey results. The results give a revealing insight into improvements in boosting diversity in the music industry and also show where more urgent work is needed.

Led by UK Music's Diversity Taskforce, the survey collated data from across the industry.



The key findings from almost 3,000 music industry workers who responded to the survey were:

- BAME (Black, Asian, minority ethnic) representation in the UK music industry was up from 15.6% in 2016 to 17.8% in 2018
 - BAME representation among young workers (aged 16 to 24) rose from 20.2% in 2016 to 25.9% in 2018
 - BAME representation rose among interns and apprentices from 24.4% in 2016 to 35.2% in 2018
 - BAME representation increased among senior managers from 11.4% in 2016 to 18.8% in 2018
- The proportion of women in the music industry rose from 45.3% in 2016 to 49.1% in 2018
 - Proportion of young women (aged 16 to 24) in the industry was up from 54.6% in 2016 to 65.3% in 2018

However, the survey did reveal:

- There is a lower representation of females aged 35 and above compared to younger age groups
- BAME representation among workers aged 45 to 65 increased from 10% to 11.4% of the workforce, but the figure is still below the BAME representation in the UK population as a whole

The survey also maps out several positive developments and ongoing challenges that UK Music will continue to track with future surveys in the years ahead.

<u>Challenges</u> – The key challenge that UK Music faced in conducting this survey was obtaining a wide enough number of respondents to provide a more detailed perspective of the workforce. UK Music aimed to achieve this by reaching beyond its network pushing the survey out externally through engaging its own members and the diversity taskforce.

<u>Future Improvements</u> – UK Music will again be conducting another Diversity Survey in 2020, in line with its 2-year cycle, and focus groups were conducted in 2019 to obtain qualitative data to support these figures and inform the 2020 survey to make sure it reflected the current position of the industry.





Strategies to Widen the Talent Pipelines

Securing Our Talent Pipeline Report

UK Music released the Securing Our Talent Pipeline report in 2018, which found that whilst the immediate outlook is positive, there are significant challenges creating a blockage in the music industry talent pipeline, centred around music in education, infrastructure and access to finance.

This report highlighted a number of positive opportunities for fixing problems in music's talent pipeline, including:





UK Music Rehearsal Space Network

The availability of rehearsal spaces is critical to improve access and opportunity for all. UK Music supports a Rehearsal Space Network which is embedded in 23 urban and rural communities across the UK.

PRS Foundation's PPL Momentum Music Fund

The PPL Momentum Music Fund offers grants of £5k-£15k for UK based artists/bands to break through to the next level of their careers. Momentum Accelerator will be rolled out to address earlier-career stage pipeline gaps, whilst the 40+ TDP's (Talent Development Partners) across the UK help support and shape diverse practise.





















The BRIT School



Founded in 1991 with funds from the British Music industry, the free to attend BRIT School is the leading free Performing Arts and Technology School in the UK. It provides over 1,400 pupils aged between 14 and 19 from a wide demographic and all economic and cultural backgrounds with a unique

education for in the fields of music, broadcast media, digital design, community arts, production and performing arts as well as GCSEs and A Levels.





With over 9,000 students having gone through the School, it is proud to have played such a significant part in securing jobs for so many young people in an important part of the UK economy.

The majority of its students are BAME and male-female representation is balanced 50/50 and it has the highest % of SEN students, with a range of different educational and mental health needs.

<u>Challenges</u> - There are significant challenges creating a blockage in the music industry talent pipeline:

- Music in Education Cuts to music in state schools, venue closures and opportunities to pursue a career in music being limited to those with access to the 'Bank of Mum and Dad' are putting the talent pipeline at risk.
 - 17% of music creators were educated at fee paying schools, compared with 7% across the UK
 - Around 50 per cent of children at independent schools receive sustained music tuition, but the figure is only 15% for state schools

- Over the past five years, the number of people studying A-level Music has declined with OFQUAL statistics of the number of entries between 2014 and 2019 showing that there has been a decline of 30 per cent (2,190) in the number of pupils taking A-Level Music, which is over 7 times the overall decline in the total number of students studying Alevels over the same period
- A-Level Music makes up just 0.69% of total exam entries
- Infrastructure Looking at music venues, 35% have closed in the past decade, significantly reducing the chances for up and coming musicians to develop their skills in front of audiences.
- Access to Finance On access to finance to pursue a
 career in music, UK Music's recent survey of music
 creators also revealed that 46% received financial help
 from family and friends at some point in the development
 of their professional career.





Other Initiatives Supported by UK Music

Music By Numbers 2019

The inaugural <u>Music By Numbers</u> report by UK Music and its members showed that there are now 190,935 people working in the music industry in a variety of roles and disciplines.

'One crucial task is making sure that we protect and nurture our talent pipeline so that we keep on producing global superstars. That requires collaboration, not just across the music industry, but across government, in the devolved administrations, city regions and local authorities, among education leaders and everyone involved with music.'



CIC Diversity Charter

As a member of the Creative Industries Council UK Music supports the <u>Creative Industries Council Diversity Charter</u>, which is designed to drive greater diversity across the UK's creative industries. The CIC Charter commits the industry to take action in eight areas to create a more diverse workforce and output.

Apprenticeships

UK Music has been a great advocate of apprenticeships in music. Running the Creative Employment Programme grant scheme for a number of years that gave employers financial support and led to 70 apprenticeships and paid interns joining the music industry. More recently UK Music has been developing 3 all-new specific music industry apprenticeships under the Creative Employment Programme that are due for launch in Summer 2020.

• UK Music Futures Group

Following its own advice to the industry, UK Music set up a Youth Development Board, <u>UK Music Futures Group</u>, at the end of 2016.



This group is comprised of young music executives, from a range of diverse backgrounds, who learn about board responsibilities, meet board members and feed into discussions at the top level, inputting into campaigns, speaking at events, and reports to the UK Music board.





Music Academic Partnership (MAP)



MAP is a ground-breaking collaboration between educational institutions and the

membership of UK Music, which focuses on linking industry and academia. MAP also aims to offer advice and opportunities to students, and the <u>Outstanding MAP Graduate Awards</u> not only celebrates successes, but has also established a brilliant network of young industry professionals who contribute to UK Music outreach.

Careers Advice

UK Music is at the forefront of careers advice for a career in music. From its <u>Careers Pack</u>, to outreach, it works to ensure the wide range of careers are understood and pathways into the industry known. UK Music works with partners such as BBC Introducing, Creative & Cultural Skills, and the IPO to maximise reach. It was also involved in the development of the Creative Careers programme with other creative industry trade bodies.



• Parental Leave (#SelfieLeave Campaign)

UK Music have been calling on the Government to urgently update the shared parental leave and pay rules to include self-employed parents, as there is no shared parental leave and pay system in place. The current Maternity Allowance for the self-employed places the entire burden of childcare onto the mother and offers no financial support for self-employed fathers or same-sex partners.

This inflexible system perpetuates gender-stereotypes and is holding back equality in the music industry, where around 72 % of all workers are self-employed.

UK Music has been campaigning with Coldplay and Doctor Who sound engineer and Music Producers Guild Executive Director Olga FitzRoy. The campaign has gained cross-party support and has been backed by stars from the world of music and entertainment, including Coldplay's Chris Martin and singer-songwriter Laura Marling. It has also been supported by Tracy Brabin's Shared Parental Leave and Pay (Extension) Bill, also known as the '#SelfieLeave' Bill, and Jo Swinson's Employment Rights (Shared Parental Leave and Flexible Working) Bill.

"The underrepresentation of women in music production and other freelance industries will only be addressed if the Government gives both parents the opportunity to balance caregiving around their careers."

- Olga FitzRoy Music Producers Guild Exec Director





Leadership Engagement

UK Music Members

UK Music's members' leaders are engaged with diversity and inclusion, and include those below:



Diversity Taskforce

Established in 2015, <u>UK</u>

<u>Music's Diversity Taskforce</u>

works with music businesses,
the Government, and other
stakeholders to boost
inclusion and diversity
across the industry.



It includes representatives from the core industry sectors, including; major and indie record labels, music publishers, trade organisations, collection societies, and the British live music industry.

Mentoring Schemes

There are a number of mentoring schemes throughout the industry e.g. shesaid.so's <u>she.grows</u> peer-to-peer mentoring program which was established in 2017 for women in the music industry.

Head of Diversity at UK Music

In 2018, UK Music first appointed a Head of Diversity, in order to better support UK music companies and the industry to diversify and adopt fair and inclusive employment practices.

In October 2019, it was announced that UK Music's Director of Operations, Rachel Bolland (pictured right), will take over as Head of Diversity.







Other Initiatives

Other Initiatives Supported by UK Music

- There are a number of networks within the music industry which have been established to support underrepresented groups and emerging talent, including: shesaid.so, Girls I Rate, Young Guns Network and Pride in Music to name a few
- Each year since 2014, Music Week in partnership with AIM and UK Music host the annual <u>Women in Music Awards</u> to showcase the full range of roles that women are tackling within the business: highlighting how vital they are to the industry overall
- UK Music also supports the well-known work of the <u>MOBOs</u>, along with <u>Attitude is Everything</u>'s Ticketing Without Barriers Coalition which improves deaf and disabled people's access to live music











• BRITs Voting Academy

In the wake of the 2016 #BRITsSoWhite social media campaign, the BPI, which oversees The BRITs, responded with a 6-point



plan. This included a survey of the Voting Academy; the establishment of a Diversity Advisory Committee; a pro-active approach to shaping the Voting Academy in 2017 and a review of the BRITs programme itself to increase BAME and female representation.

By 2018 the gender split of the Academy was around the 52/48%, up from 70/30% in 2016, with BAME representation up to 24% - nearly 1 in 4 – up from 15% in 2016.

More importantly, in 2018, out of 64 nominations across the board (excl. Global Success): 31 (48%) of the nominations related to female artists.





David Joseph: "Why I'm standing up for difference"

There's a quiet revolution taking place at Universal Music, changing the culture so 'neurodiverse' thinkers can flourish. Its UK CEO, <u>David Joseph</u>, explains why atypical minds, from popstars to activists, are key to the future.



"We want artists to flourish and that means introducing new styles of working where people can discuss difference"

- David Joseph, CEO at Universal Music

• Vick Bain: Counting the Music Industry

Researcher Vick Bain published her findings into gender inequality in 2019. Her report, <u>Counting the Music Industry</u> is a gender gap analysis of over 300 music publishers and record labels in the UK. This research reveals that just over 14% of writers currently signed to publishers and just under 20% of acts signed to labels are female.

It also looks at entry routes into the music industry and identifies opportunities for further research, concluding with recommendations for government, educational institutions, and music organisations to improve the discrepancies highlighted by the report.

Music Export Growth Scheme (MEGS)

Launched in 2014, MEGS, administered by the BPI and funded through the Department for International Trade as part of the Government's Exporting is GREAT campaign. It is designed to boost British music exports by supporting small to medium sized music companies as they look to build on the potential of their artists in overseas markets.

15.7% of recipients are BAME and a further 8.2% have at least one member (of the group) who is BAME. On male to female split there are roughly 60% male / 40% female, but this is being addressed.

The Music Export Growth Scheme Impact Report 2019, published by record labels association the BPI, reveals that over the scheme's lifetime, £36 million in exports revenue has been generated for the British music economy – £12 for every £1 invested in the scheme.

• Keychange Initiative

The <u>Keychange initiative</u>, which was initiated by PRS Foundation, is a pioneering international initiative which transforms the future of music



whilst encouraging festivals and music organisations to achieve a 50:50 gender balance by 2022, now goes further, with Keychange 2.0 supporting 74 participants each year.







8. Publishers Association



'We are the member organisation for UK publishing, representing companies of all

sizes and specialisms. Our members produce digital and print books, research journals and educational resources across genres and subjects.

We work alongside our members and key industry stakeholders to make publishing more inclusive. Through industry-led action, we aim to build a workforce that represents the rich diversity of the UK's demography, creating opportunities for aspiring publishers and ensuring the long-term health of our industry.' - Publishers Association

For more information about the Publishers Association's work around diversity and inclusion, please visit: www.publishers.org.uk

Statement from the CEO of the Publishers Association, Stephen Lotinga



"The Publishers Association is committed to our diversity and inclusion work in the long term. As well as producing our annual workforce survey to offer a benchmark for the industry, we help guide our members' own inclusivity work and give them a forum to share best practice. We are particularly proud of the Publishing Assistant

Apprenticeship initiative and will continue to support this in the coming years as it has great potential to help widen access to careers in publishing."

- Stephen Lotinga, CEO of the Publishers Association



Publishers Association

Diversity Monitoring

Publishing Industry Diversity & Inclusion Survey

In recognition of the need to address the lack of diversity in the publishing workforce, the Publishers Association launched an industry-wide <u>10-point Inclusivity Action Plan</u> to tackle inclusivity and ensure that publishing better reflects the UK population.

As part of this plan, the Publishers Association recommended that UK publishers undertake an internal workforce audit to identify the demographics of their workforce each year for the next five years. Employers from across the publishing sectors contribute to an industry report so that the results can be combined, and industry-wide statistics published.

As part of this <u>Publishing Industry Diversity & Inclusion Survey</u>, two sets of information were captured:

• Part 1 - Women in Senior Leadership Research

	2017	2018	2019
Participating Organisations	16	47	57
		+193.8%	+21.3%
Women in Executive Leadership	48%	48%	53%
Women in Senior Management	49%	56%	55%
Combined Executive Leadership & Senior Management	49%	54%	55%











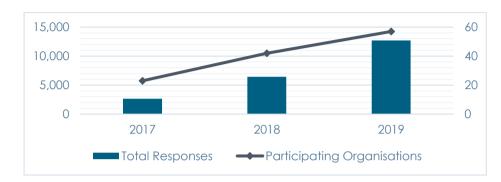
• Part 2 - Diversity & Inclusion Workforce Survey

	2017	2018	2019
Total Responses	2,648	6,432	12,702
Total Responses		+142.9%	+97.5%
Participating Organisations	23	42	57
i dincipaling Organisations		+82.6%	+35.7%

Whilst an accurate like for like comparison cannot be made between the 2017, 2018 and 2019 data, due to a steady increase in participation levels over the years, the increase in responses obtained in 2019 suggests that these latest figures provide the truest reflection of the industry to date, rather than just a change in representation.

Key findings of the 2019 survey include:

- 55% of senior leadership and executive level roles were held by women (an increase from 54% in 2018) – which is comprised of 55% women in senior leadership roles and 53% women at executive level. This exceeds the Publishers Association's five-year target, which aimed for 50% of leadership positions and executive-level roles to be occupied by women by 2022 across the industry.
- 13.0% of respondents identified as BAME, which was an improvement from 11.6% in 2018, and equal to the 2017 results



- 10.3% of individuals identified as LGB+, which is more than five times that of the estimated UK population (2%) and just over four times that of the estimated London population (2.7%) this is an increase from 8.2% in 2018, and 4.5% in 2017
- 6.6% of respondents identified as having a disability or impairment – This is an increase from 5.4% in 2018 and 2.3% in 2017
 - A third (32.0%) of those who stated their type of disability identified as having a mental health condition
- Almost 1 in 5 (18.8%) respondents attended independent or fee-paying schools, which is almost three times that of the UK (6.5%)
- More than 4 in 5 respondents (83.8%) have achieved a degree of some sort, which is twice that of the UK population (42%)





<u>Challenges</u> - The Publishers Association has faced several challenges in conducting the Publishing Industry Diversity & Inclusion Workforce Survey over the last three years and has made improvements and progress each year.

In the first year, the number of participating companies was relatively small. A year later, that figure almost doubled (+82.6%) as more publishers came on board, and there was a significant (+35.7%) increase in participating organisations again in 2019.

Other challenges the Publishers Association faced were around obtaining comparable data from companies who already collected their own workforce data. Some of these data sets were not directly comparable with the structure of the survey, and certain questions (such as age bandings) had to be merged in order to produce aggregated figures. Additionally, several global organisations found it challenging to provide data on the number of women in senior leadership roles, as their executive boards are located outside of the UK.

Given the personal and sensitive nature of the survey, the choice of language is always a key consideration and has proved to be a challenge with best practice and terminology constantly evolving. As such, the survey has been revised each year. These changes must be balanced against the need to ensure that companies who provide their existing data can still participate without making significant changes to their own data collection.

<u>Future Improvements</u> - The Publishers Association will continue to conduct the Publishing Industry Diversity & Inclusion Workforce Survey as set out in its 10-point Inclusivity Action Plan. Future improvements will include a simplified survey structure and shifting the emphasis from diversity to inclusion and belonging. Existing questions will be reviewed for language, in line with best practice.

Whilst the surveys to date have provided a holistic view of the diversity across the industry, unique challenges exist for the various sectors of the industry and different regions throughout the UK. In future, a more refined reporting mechanism that enables segmentation by region or sector, may provide further insight.

The Publishers Association will continue to share insight into its data collection with other industries, as at a recent roundtable on best practice in diversity and inclusion for the creative industries with CIC members.

Note: The Publishers Association's 2020 Publishing Industry Diversity & Inclusion Survey will be published in early 2021.





Strategies to Widen the Talent Pipelines

The Publishers Association supports a range of activity to widen talent pipelines in publishing, including supporting and developing the Publishing Apprenticeship Standard, promoting careers to young people, and contributing to the Creative Careers Programme.

Publishing Apprenticeship Standard



Following the introduction of the Apprenticeship Levy in April 2017, the Publishers Association worked with a taskforce of HR directors and with

Creative and Cultural Skills to develop a new governmentapproved <u>Publishing Apprenticeship Standard</u> specifically for publishing. The new industry standard enables publishers to use their levy money to fund the external training of new apprentices.

In March 2019, the Publishers Association held a workshop to equip members with everything they needed to know about the new Publishing Assistant Apprenticeship Standard and taking on apprentices, including how bigger companies can transfer their levy money to other companies and how non-levy payers can access funding to cover training for apprentices.

Representatives from the training provider LDN Apprenticeships were on hand to answer employer questions.

To date, 16 apprentices have been hired through the scheme and further cohorts will be recruited. It is hoped this number will grow with a target of 20 being set for the first year.

<u>Challenges</u> - The primary challenge that the Publishers
Association faced when developing the Publishing
Apprenticeship Standard was the unique characteristics of each sector which needed to be taken into consideration to ensure that the apprenticeship was suitable for the whole industry. The resulting standard is broad in scope but allows it to be used by employers in every publishing sector as well as adjacent sectors.

Additionally, the funding band for this training is low, which has presented some challenges.

<u>Future Improvements</u> - The Publishers Association continues to work with employers within the industry to raise awareness of the levy and increase uptake of apprenticeships by employers. The Publishers Association is also working on promoting the apprenticeship, increasing awareness amongst young people, and working with the Institute of Apprenticeships to review the standard.





Work in Publishing Week

In November each year, the Publishers Association runs Work in Publishing Week, which coincided with Discover! Creative Careers Week in 2019. The national campaign aims to promote careers in publishing through free events, activity across social media and content on its website, along with engaging member organisations to take part, providing them with a branded toolkit

Work in Publishing

The Publishers Association aims to inspire young people aged 14-24, with a focus on individuals from underrepresented backgrounds, to pursue a career in publishing through:

- Practical support and guidance for those looking to enter the industry including CV and interview tips
- Showcasing the breadth of publishing career opportunities, from editorial to IT, through case studies and profiles
- Championing industry professionals from a diverse range of diverse backgrounds through Q&As with professionals at all levels of the publishing business
- Challenging common myths and assumptions about the industry (e.g. that a 'creative' career isn't a secure one)

<u>Challenges</u> - The primary challenge that the Publishers Association faces in delivering Work in Publishing Week each year is reaching the target audience on a large scale with the resources available.

<u>Future Improvements</u> - The Publishers Association plans to continue running the annual campaign and aims to extend the reach and engagement of its target audience through further collaboration and developing creative partnerships with organisations from outside of the industry.

Creative Careers

The Publishers Association has been part of a working group of bodies representing the creative industries to develop the <u>Creative Careers</u> website, and has also provided a wide range of guidance around careers on its own <u>website</u>.







Leadership Engagement

Inclusivity Action Plan

Th Publishers Association has developed a 10-point <u>Inclusivity</u> <u>Action Plan</u> which outlines how members can improve diversity and inclusion. Members are encouraged to engage with the action plan by publicly endorsing it, undertaking the actions, and pledging to achieve the five-year targets.

<u>Challenges</u> – Since the Action Plan was first published, members of the Publishers Association have taken significant steps in terms of implementing a range of practical actions to improve diversity and inclusion in publishing. The challenge for the Publishers Association is to keep pace with this change and ensure advice and guidance for the industry continues to raise the bar.

<u>Future Improvements</u> – The Inclusivity Action Plan is being reviewed as the conversation within the industry has shifted, and members who have engaged with the actions have made further progress in their D&I journey than the original plan set out. The Publishers Association is looking to help raise the bar within the industry and address inclusion and belonging.

Publishers Association Council and HR Taskforce

The Publishers Association engages leaders within the industry through:

- Publishers Association Council The Publishers
 Association's decision-making board comprising senior
 Chief Executives has diversity and inclusion on the agenda
- Publishers Association HR Taskforce The HR Taskforce was established in 2018 to provide input into the Publishers Association's Inclusivity Action Plan, and decisions relating to inclusion and social mobility

<u>Challenges</u> – The key challenge the Publishers Association faces is representing a complex industry with varying and specific challenges facing each sub-sector, meaning there is no 'one size fits all approach'.

<u>Future Improvements</u> – The Publishers Association will liaise with ad-hoc steering groups of members who represent diverse groups in order to feed into the wider strategy.





Other Initiatives

Showcasing Best Practice

Many individual publishers have fantastic initiatives under way to improve diversity and inclusivity, and the Publishers Association wants to play a role in collating and showcasing these effectively at an industry level, so it showcases members' case studies on its website.

<u>Challenges</u> – Collecting case studies from within the industry has proved a challenge, as the way that D&I is reported varies by organisation. Some organisations actively promote their case studies while others do not, so fairly and coherently representing initiatives at an overall industry level presents some challenges.

<u>Future Improvements</u> – The Publishers Association will continue to engage members and build relationships in order to obtain case studies, and it will develop and promote this section of the website to increase awareness of the great work that is being done.

Industry Commitment to Professional Behaviour in Bookselling and Publishing

In 2018, the Publishers Association in conjunction with the Association of Authors' Agents, the Booksellers Association, and the Society of Authors launched the first <u>Industry Commitment to Professional Behaviour in Bookselling and Publishing.</u>

<u>Challenges</u> - There were challenges in developing language which was relevant and applicable to each area of the industry and reflecting the difference in corporate structures between large organisations and authors/ sole traders proved difficult.

<u>Future Improvements</u> – The Publishers Association will continue to promote the commitment and raise awareness of individual rights.

Support Industry Initiatives That Align with Goals

The Publishers Association supports a number of initiatives within the industry which align with its goals, including:

- Spare Room Project
- Creative Access
- British Book Trade Charity

<u>Challenges</u> – The primary challenge that the Publishers Association faces in this area is determining which initiatives to support. With limited resources, the Publishers Association has to be selective and be mindful of where it can add the most value through its involvement.

<u>Future Improvements</u> – The Publishers Association will continue to support industry initiatives by being engaged, listening, and monitoring the conversation, and building relationships with key organisations in the non-profit sector.







9. BFI (British Film Institute)



'The BFI is the UK's lead organisation for film, television and the moving image.

Equality is crucial to our industry. Inclusion fuels creativity, engages new audiences and makes

good business sense. The BFI knows the quality and value of difference and we are committed to being a catalyst for change, guided by our inclusion principles.' - BFI

For more information about BFI's work around diversity and inclusion, please visit: www.bfi.org.uk/supporting-uk-film/diversity-inclusion

Statement from BFI CEO, Ben Roberts



"A truly inclusive industry is critical to developing a rich screen culture, as well as ensuring the UK can meet the workforce requirements of this booming sector. Making sure everyone from every background has the chance to watch and connect with widest possible range of film, as well as to pursue a meaningful

career in the industry, is at the core of the BFI's mission. Everything the BFI does is designed to achieve this, from building inclusive productions using the BFI Diversity Standards, to working to reach underserved audiences, as well as providing accessible training programmes, including through partnership with organisations such as ScreenSkills. We have seen some improvements and we are proud of the progress that has been made. However, we recognise our sector still has a long way to go if it is to become truly representative, and we are determined to do everything it can to achieve this."

- Ben Roberts, CEO at BFI





Diversity Monitoring

The highly freelance nature of the screen industries means that data capture and monitoring around diversity and inclusion presents unique challenges, with no fixed point from which to contact staff and capture data. This is compounded by the very high number of SMEs working in the sector.

The BFI is currently consulting with industry on developing industry-wide data capture and monitoring, and whether the BFI's certification unit could play a role in this process given its contact with the vast majority of productions taking place in the UK. This will help to provide solid evidence on the state of diversity in the sector and allow for the most effective evidence-based policy interventions to be made in future.

BFI Filmography - Gender Balance

The <u>BFI Filmography</u> is the world's first complete living record of UK cinema. With new and revelatory findings about the gender imbalance in UK films, both in



on-screen and off-screen roles, the BFI Filmography provides a complete history of the gender balance in UK feature films.

The Filmography also provided the basis for Black Star – a research project assessing on-screen representation for black actors which was completed using a selection of the Filmography.

Workforce Diversity in the UK Screen Sector Evidence Review

In 2018, the BFI's Research and Statistics Fund commissioned an evidence review of research into Workforce

Diversity in the UK Screen

Sector (film, television, video games, animation programming and visual effects), which was undertaken by the CAMEo Research Institute for Cultural and Media Economies at the University of Leicester.



This review gives the most complete picture of the sector to date, having assessed evidence from more than 60 research publications with a primary focus upon workforce issues and one or more diversity characteristics in the UK screen sector, which were published in English between 2012 and 2016.

 The BFI works closely with its partner ScreenSkills on their work on <u>diversity monitoring</u>, ensuring that efforts remain complementary







Strategies to Widen the Talent Pipelines

BFI Diversity Standards

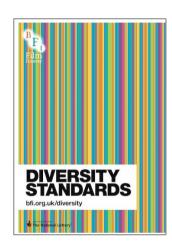
The <u>BFI Diversity Standards</u> encourage equality of opportunity and address underrepresentation in the screen industries. The Standards are a flexible framework which can be used for feature films, online and broadcast television content and a range of audience-facing activities such as film festivals, distribution releases and ambitious film programmes.

All productions funded through the BFI Film Fund must comply with the Standards. They have also been adopted by BBC Films and Film4, as well as US studio Paramount for their UK based productions. The Standards are also an eligibility requirement for BAFTA's British film categories and for all British features competing in any category at the BIFAs. The BFI aims to achieve universal adoption of the Standards across industry.

The Standards champion underrepresented groups relating to the protected characteristics defined in the UK Equality Act 2010, as well as participation outside of London and the South East, socioeconomic backgrounds, and caring responsibilities.

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 & project team, C) Industry access & opportunities, D) Audience development.

Achieving Standard C, which focuses on new entrants and development opportunities, is currently compulsory for all projects, apart from BFI development funding some documentary films and factual or entertainment programmes with smaller crews, and BAFTA and BIFA applications. The BFI is currently undertaking a review of the Standards to ensure they work as effectively as possible and will consider making further categories compulsory.



The BFI provides a range of <u>practical resources</u> which can assist projects to be more inclusive and achieve the Diversity Standards.

<u>Challenges</u> – Raising awareness and encouraging voluntary adoption of the Diversity Standards is something the BFI works to achieve on an ongoing basis and will continue to do so.

<u>Future Improvements</u> – The BFI aims to achieve universal voluntary adoption of the Diversity Standards across the industry. It is also conducting a review of the terms to ensure they work as effectively as possible and will announce changes later in 2020.





BFI Film Academy

Open to 16-19-year-olds from any background and anywhere in the UK, the BFI Film Academy offers a real chance for talented young people to gain



invaluable hands-on filmmaking experience working alongside industry professionals to develop practical knowledge and skills.

BFI Film Academy is delivered in more than 50 locations across the UK, with additional residential courses on offer to develop more technical craft skills too. Participants receive an accredited, industry-recognised Skillset qualification - 'NCFE Level 2: Preparing to Work in the Film Industry', which will support them to start their careers, with the vast majority going on to work in film.

Following on from this, the BFI Film Academy Future Skills programme places trainees on major studio productions in order to gain on-set experience. Trainees have so far joined productions including LucasFilm's Solo: A Star Wars Story and Star Wars: The Rise of Skywalker as well as Disney's upcoming films Cruella and Black Widow. 85 young people have participated so far, of whom 73% were women, 38% were from underrepresented ethnic backgrounds, 12% identified as disabled, 58% were recruited from outside Greater London, and 32% received free school meals.

<u>Future Improvements</u> – The BFI will continue to deliver its industry placement scheme which provides unique opportunities for young people from all backgrounds.

	Female	BAME	Free School Meals	Disability
Solo: A Star Wars Story (2017/18 placement)	75%	43%	36%	4%
Star Wars: Episode IX (2018/19 placement)	80%	50%	37%	14%
James Bond	71%	43%	14%	43%







Future Film Skills Programme

The BFI's Future Film Skills Plan sets out how the BFI works with partners to support people to pursue careers in the screen sectors. Maintaining a strong skills base across the UK plays a significant role in ensuring the UK remains a world-class production destination, particularly as the rapid rate of growth in the industry means skills gaps continue to grow.



Delivered by ScreenSkills, the Future Film Skills Plan sets out a <u>ten</u> <u>point strategy</u> for meeting the industry's skills needs, including:

- Improving the quality of film industry-related careers advice for all ages, to attract new talent
- Building bridges between education and industry to ensure the training is industry relevant
- Supporting relevant professional development for the sector, to retain workers and attract existing craftspeople
- Enhancing the provision of film craft education and training within further and higher education
- Ensuring the industry's workforce represents its UK audience

<u>Challenges</u> – The government's apprenticeship levy scheme is for the most part unusable for the industry as many production companies cannot offer the minimum 12-month apprenticeship contract because of the project-based nature of film and television production. This issue is being addressed by ScreenSkills, with a programme being piloted.

<u>Future Improvements</u> – The BFI will continue to work with ScreenSkills to deliver the Skills Plan which runs until 2022.







Film Fund Diversity Targets

In 2017 the BFI introduced <u>Film Fund diversity targets</u> across all of its activities, in order to drive real diversity and inclusion in the films it supports, which is vital to ensuring more cultural vibrancy, relevance and commercial growth. Progress against these targets is monitored and evaluated to identify where improvements are required to achieve better results.

The BFI's targets, which are based on the UK's working age population, came into effect on 1 April 2018:

- 7% target for those identifying as D/deaf and disabled
- 20% target for those identifying as belonging to an underrepresented ethnic group*
- 50-50 gender balance
- 10% target for those identifying as LGBTQ+

This table outlines the overall picture of the diversity representation within activities supported through the BFI Film Academy, BFI NETWORK, development, and production funding from the BFI Film Fund for 2018/19.

<u>Challenges</u> – Data is captured using voluntarily diversity monitoring forms in accordance with the 2010 Equality Act, so response rates can vary significantly. Disability representation also continues to be a challenge.

	D/deaf and disabled	Ethnicity (non- white)	Gender (female)	LGBTQ+
Target	7%	20%	50%	10%
Production	2%	16%	51%	28%
Development	3%	19%	49%	21%
Debut Directors	0%	30%	50%	50%
Doc Soc Features	5%	11%	57%	32%

<u>Future Improvements</u> – The BFI will continue to reach its diversity targets and will continue reporting on this on an annual basis, alongside the insights it will look to provide on both the Standards and the wider workforce.

BFI Recruitment

The BFI also sets targets regarding its own workforce and publishes a breakdown of its workforce with regard to protected characteristics, including pay gaps regarding gender, ethnicity, disability and LGBTIQ+ on its website.





Leadership Engagement

BFI Diversity Standards

The BFI engages leaders through the <u>Diversity</u>
<u>Standards</u>, which encourage equality of opportunity and address underrepresentation in the screen industries. Formal adoption of the Standards encourages best practice across industry and sends a clear message that those working in the UK are taking a positive and active approach to addressing the issue of diversity and inclusion.



An interim report was produced and released in January 2020, to provide an overview of how productions use the Standards.

<u>Challenges</u> - Stakeholder engagement, namely communicating the standards and how they work, requires ongoing work on the behalf of the BFI.

<u>Future Improvements</u> – The BFI aims to achieve universal voluntary adoption of the Diversity Standards across the industry in the future.

Other Initiatives

BFI Bullying and Harassment Guidance and Principles

In 2018 the BFI published a set of <u>Bullying and Harassment</u> <u>Guidance and Principles</u> in response to the urgent and systemic issues highlighted by the #MeToo movement. These were developed in partnership with BAFTA and in consultation with organisations across the film, television, and games industries.



Emma Watson, actor and activist, said: "I hope these principles become second nature for everyone; they are not just about protecting individuals but are also an important step in embracing a greater diversity of voices – and eventually having an entertainment industry that actually represents the world we live in."

The BFI has delivered workshops and training around the principles and guidelines, and also produced a template Dignity at Work policy for companies, productions, and festivals. As of 2019, all BFI productions must have an on-set officer in order to ensure as inclusive an environment as possible.

<u>Challenges</u> – These issues required a rapid response and the BFI needed to engage a wide range of stakeholders in a short space of time to develop an effective resource for the industry.

<u>Future Improvements</u> – The BFI will continue to challenge the culture of silence and fear within the industry.



Advisory Groups

The BFI runs a series of Screen Advisory Groups focused on inclusion, which work to challenge tropes and stereotypes onscreen, as well as enabling networking, learning and advice to industry. The BFI set up its Disability Advisory Group in 2018 and launched another focusing on representations of Muslim faith in collaboration with The Riz Test in 2019. The BFI is currently collaborating with British East Asians in Theatre & on Screen (BEATS) focusing on East Asian representation.

I Am Not Your Villain Campaign

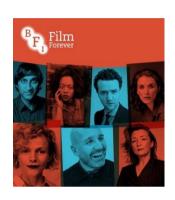


The BFI has signed up to the 'I Am Not Your Villain Campaign' run by Changing Faces, which aims to foster positive representation for those with scars, marks and burns. The BFI has pledged that it will no longer fund films in which villains appear with facial scarring.

Ben Roberts, Film Fund Director at the BFI, said: "This campaign speaks directly to the criteria in the BFI Diversity Standards which call for meaningful representations on screen ... and [we] urge the rest of the film industry to do the same."

Programming

The BFI aims to promote inclusion through its cultural programming too. For example, in January 2019, the BFI launched 'Disabled Britain on Film', a rich and varied free online collection of over 170 films, plus 20 specially curated features available to rent on BFI Player which explores the representation of disabled people on film over the last century from across the UK.



Similarly in April 2018, the BFI held a day of talks, discussions and screenings looking at the <u>Working Class Heroes</u> behind and in front of the camera, and asking, how can working-class British film talent thrive in 2018?







10. Pact (Producers' Alliance for Cinema and Television)



'Pact – the Producers' Alliance for Cinema and Television – is the UK screen sector trade body representing and supporting independent production companies. Pact

represents producers in negotiations with unions and broadcasters, as well as government and regulatory bodies to ensure the best possible legislative environment for the independent sector to grow, both at home and overseas. Pact also helps members businesses to succeed by providing the tools, information, and support that they need.

As the trade body which represents the UK's TV and film producers, Pact has an important role to play in helping the media to become more diverse, on and off screen.

Pact is committed to improving diversity and working collaboratively with our members and with the wider sector - including broadcasters - to deliver meaningful culture change within the industry. Pact is working to ensure that inclusion becomes embedded at the heart of the commercial companies it represents.' - Pact

For more information about Pact's work around diversity and inclusion, please visit: www.diversity.pact.co.uk

Statement from Pact CEO, John McVay



"Pact is strongly committed to driving diversity and inclusion in the TV and film sector. Our success as a world class industry depends on us remaining relevant and attractive to the widest of audiences.

We have in the pipeline a raft of new initiatives and campaigns which will help us to fulfil our

commitment to the 2019 CIC Diversity Charter. We will continue in our work to drive change in collaboration with the wider industry with a particular focus on creating more inclusive cultures and practices."

- John McVay, CEO at Pact



Diversity Monitoring

Project Diamond



Project Diamond (Diversity industry-wide diversity

monitoring system that provides detailed, consistent, and comprehensive monitoring and reporting of diversity in TV. Its quarterly reports provide the data to answer key questions, such as: "Who's on TV?" and "Who Makes TV?"

The Creative Diversity Network (CDN) manages Diamond on behalf of the five Diamond broadcasters - BBC, ITV, Channel 4, Channel 5/ ViacomCBS and Sky.

Pact played a leading role in developing Project Diamond, through involvement with CDN, and Pact's CEO John McVay and Head of Diversity Anjani Patel attend board meetings.

CDN collects data from individuals and companies working and appearing on UK TV productions across six diverse characteristics: gender, gender identity, age, ethnicity, sexual orientation and disability, and is an important prerequisite in making meaningful long-term changes in opening up the sector to people from a wider range of backgrounds, with a wider range of stories to tell.

Diamond gathers individuallevel data from contributors who each complete an online diversity form and contribution data (from programme credits) for content made by production companies. Diamond also collects 'perceived data' i.e. information (provided by production companies) on how an audience might perceive those who appear on-screen.



Project Diamond is a true game changer, revolutionary in its approach to diversity monitoring, and unmatched in the sheer scale of the data collected. No other broadcasting industry in the world has developed a cross-industry approach to collecting, publishing, and analysing robust diversity data in this way. Pact also encourages organisations beyond the five Diamond broadcasters to monitor their own staff and freelance base, including subcontractors.





Diamond: The Third Cut – Released Feb 2020

The data gathered for the <u>Diamond: The Third Cut</u> report represents more than 600,000 contributions by individuals working on and off screen on qualifying TV content produced for the five main Diamond broadcasters and broadcast between 1 August 2018 and 31 July 2019.

Diamond: The Third Cut reveals that while some progress has been made – for example women are now represented in line with the overall working population both on and off screen, and BAME on screen representation is higher when compared to the UK national population - there is more work to be done in many areas. BAME individuals are underrepresented in senior off screen roles more generally, and the over 50s are also largely under-represented across the industry.

The industry as a whole is still struggling in particular with its employment of disabled people. The Third Cut reveals that disabled people are only making 5.2% of contributions off screen and 7.8% on screen – flatlining over the past three reports.



Collectively, Pact together with CDN and the Broadcasters are already using the Diamond data to tackle the underrepresentation of disabled people working in the industry through the Doubling Disability project, which aims to double the number of people working in off screen production roles.



CDN will also be using the data to undertake a more in-depth analysis of how Black, Asian, and Minority Ethnic groups are represented across the industry.

<u>Challenges</u> – The challenges surrounding Diamond are significant, with the sheer scale of production resulting in huge amounts of data. The protection of this data is also a key consideration.

<u>Future Improvements</u> – Supported by the Diamond broadcasters and Pact, CDN will continue to monitor survey responses, analyse data, and respond with new, evidence-based strategies. The industry intends to use Diamond data to support D&I work (including the Doubling Disability project), and to increase levels of detail in data reporting year on year, putting the industry in a better position to carry out further analysis – and devise effective responses to drive inclusion and cultural change.



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Strategies to Widen the Talent Pipelines

Entry Level Schemes

In 2013, Pact launched its flagship entry-level Indie Diversity Training Scheme in London. The scheme is now in its 8th year and provides a supported entry route into the industry for talent from underrepresented groups, including women, BAME individuals, LGBTQ+ people, people living with disabilities, people from the nations and regions and lower-paid socioeconomic groups.





Each trainee benefits from a six-month paid placement at a medium-large independent production company, working in a range of roles, from Runner to Assistant Producer. Trainees also benefit from industry-specific training organised by Pact, and training is also provided for each trainee's mentor.

Pact member production companies have invested over £1.1 million to train and mentor 88 individuals from diverse backgrounds. The scheme has an impressive retention rate, with 77% of alumni still working in TV, film, and related industries after five years, with alumni including an award-winning producer and a high-profile writer-comedian.

In 2017, Pact launched the Indie Diversity Training Scheme in Scotland. This provided Scottish production companies with better access to diverse entry-level talent, and removing some of the barriers to entering the industry that people from underrepresented groups in Scotland have historically faced, and this has played an important role in the growth of the TV sector outside of London. After two years, the Scottish scheme has a 100% retention rate for its alumni. Thanks to additional funding from Creative Scotland, Pact also been able to extend the scheme through subsidised paid work placements at smaller Scottish indies, giving trainees increased access to workplace based training and enabling smaller companies to develop a more diverse and inclusive talent pipeline for their future productions.

While social inequality is not a protected characteristic under the 2010 Equality Act, Pact acknowledges that unpaid internships and traineeships are a barrier to entering the



industry for talent from lower socioeconomic groups, and that paid entry-level routes into TV and film are crucial to attracting talent from traditionally underrepresented groups into the sector.





<u>Challenges</u> – The key challenge widening talent pipelines is attracting diverse talent, particularly individuals with disabilities, additionally, retaining diverse talent in the industry beyond the six-month period of the Pact Indie Diversity Training Scheme is a further, related challenge.

Pact is tracking the progress of the Scheme's alumni to determine where the scheme is successful, but also to establish where further work might be needed to help alumni who are now at mid-level to progress further through the industry. Pact has put in place multiple opportunities for alumni to meet and network with potential employers from independent production companies and broadcasters. Pact also offers one to one support and advice for talent and alumni working across production.

Wider Industry Schemes and Initiatives

Pact member companies also participate in the vast array of industry schemes available across the sector to diversify the talent pipeline at all levels – this includes:

- Channel 4's Production Training Scheme Mama Youth
- ITV's Work Placement Scheme
- The Sky Academy
- BBC's Production Trainee Scheme

Channel 4 also has a particular focus on creating more opportunities for disabled talent both on and off screen through their work with the Paralympic Games.

At mid-to-senior levels, the Commissioner Training Programme, ScreenSkills Series Producer Scheme, and High-end TV Drama Directors' Scheme all offer paid work opportunities, with shadowing and training designed to help talent to thrive.



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Networking Events

Pact works with stakeholders to host regular networking events to connect producers with a wider talent base. Pact believes that opening up the closed networks in TV is a vitally important step to increasing inclusion.

Pact works regularly with Directors UK, the body that represents British directing talent. At the flagship networking event in March 2019, 29 producers held meetings with 30 female directors. In the follow-up feedback survey, 90 percent of producers and directors confirmed that they had made useful new connections and 100 percent said that they would recommend the event to their colleagues.



<u>Challenges</u> – Pact has led the way in opening the door to diverse talent within the industry. However, it must be acknowledged that it started from a relatively low base. In 2013, for example, when launching the inaugural training scheme for diverse talent, only 1.5% of UK TV programming was made by <u>BAME talent</u>. Between 2013 and 2017, the percentage of <u>women directing TV actually fell from 27% to 24%</u>. People with disabilities – including hidden disabilities – are similarly under-represented in the industry and Age Concern has raised repeated concerns about perceived ageism in front of and behind the camera. Attracting disabled talent remains a challenge for industry leaders to address, and retaining and developing diverse talent within the industry's workforce is a further challenge which needs to be actively planned.

<u>Future Improvements</u> – Pact plans to extend its events programme in 2020 by adding further networking sessions in the North of England and working with other organisations such as the Writers' Guild of Great Britain to promote a more diverse talent pool and foster relationships that enable companies to tell great stories that draw on a wider range of experiences, voices and perspectives.



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Leadership Engagement

Pact engages leaders at all levels to embed inclusive practice across their businesses and productions. To achieve cultural and organisational change and create inclusive workplaces, Pact needs active engagement and buy-in from company MDs, CEOs, and senior leaders. They need to set the tone and send the message through their teams, leading by example and giving a clear steer to heads of department, who often hire their own teams.

Inclusive Leadership Lab

In 2017, Pact created its Inclusive Leadership Lab specifically for senior figures in film and TV production businesses. This lab equips leaders with the practical tools they need to create their own strategy and action plan for diverse and inclusive working practices on and off screen.

Diversity Working Group

The Pact Diversity Working Group is made up of senior individuals from a range of production companies across the UK. The group helps to drive Pact's work on Diversity, and the members also participate in Pact campaigns and initiatives. This group, as well as Pact's many other informal networks, helps to create additional links between the trade body and its members.

<u>Challenges</u> – The key challenge for the TV and film industry is that it is project-based without a static workforce. As a result, some production businesses may have a permanent team of two and expand temporarily to a team of 100 for a single production over a six-month period. By contrast, some 'super-indies' may have permanent teams that are far larger – though they will also take on additional staff during production. Embedding diversity and inclusion in an industry which is primarily freelance and self-employed requires ongoing commitment and a concerted effort.

<u>Future Improvements</u> – Pact plans to extend its events programme by adding further networking sessions across the UK and working more widely with stakeholders such as the Writers' Guild of Great Britain. The aim is to promote a more diverse talent pool and foster relationships that enable companies to tell great stories that draw on a wider range of experiences, voices, and perspectives.





Other Initiatives

Pact's Culture Change Programme

Pact launched its 'Culture Change Campaign' in 2017 with the aim of helping members to embed diversity and inclusion though their production processes. A bespoke series of workshops and labs form the core of this programme to help producers to move towards greater inclusion both on and off screen.

The workshops listed below consider diversity in the broadest sense with a focus on ethnicity, gender, sexuality, disability, and socio economic diversity:

- Inclusive Casting Workshop for scripted and unscripted genres - A practical session designed to support drama producers through practical advice and ideas on how to embed inclusive casting in their productions, as well as issues around accessibility and authenticity
- Attracting Disabled Talent This practical 90-minute workshop supports producers by showing them how to find, recruit and retain new disabled talent. It also offers specific advice on inclusive recruitment and reasonable adjustments.
- Unconscious Bias Training This is a 90-minute session delivered by the Challenge Consultancy is tailored to the specific needs of the film and TV industry

Pact's Head of Inclusion and Diversity

Head of Inclusion and Diversity Anjani Patel has been in post since 2015 and works with industry partners to help build diversity across the TV and Film sector.

Anjani's role is to design and launch Pact's initiatives which include the Culture Change Programme and new Inclusion Accelerator. She also provides one to



one support and advice to production business to help them develop diversity strategies and recruit as widely as possible.

Diversity Microsite

Pact's dedicated Diversity website is open to all and is updated regularly with new resources such as practical toolkits and relevant links to initiatives and resources including Broadcaster diversity targets, industry schemes, and information on all of Pact's activities.







11. ScreenSkills



'ScreenSkills is the industry-led skills body for the screen industries. We work across the UK to ensure that film, television (including children's

and high-end drama), VFX (visual effects), animation and games have the skills and talent they need. We provide insight, career development and other opportunities to help grow and sustain the skilled and inclusive workforce which is the foundation stone of the UK's global screen success. We build on what works to deliver practical D&I support which benefits screen industry partners, those working in the industry and the wider community.

ScreenSkills is committed to diversity and inclusivity in all the work we deliver, to support current and future generations of talent to flourish in the screen industries. People and skills are at the heart of what we do. We believe equipping people with the right skills will set them up for sustainable work and career progression. We strive to be an inclusive organisation and work with industry to create opportunities for people from underrepresented groups and diverse backgrounds.' – ScreenSkills

For more information about ScreenSkills' work around diversity and inclusion, please visit: www.screenskills.com/about-us/diversity-and-inclusivity

Statement from Screen Skills Chief Executive Officer, Seetha Kumar



"Effecting real change in diversity and inclusion is inextricably linked with addressing skills shortages. That is why diversity and inclusion is woven into everything we do across our whole portfolio of interventions and we set ourselves challenging targets in each and every programme we run."

- Seetha Kumar, Chief Executive Officer at ScreenSkills





Diversity Monitoring

To offer equal opportunities, prevent discrimination and support underrepresented groups, ScreenSkills conducts <u>diversity</u> <u>monitoring</u> across its work. ScreenSkills monitors to inform decisions on where to direct resources and services. It helps to create a culture of diversity and inclusivity in the screen industries, and allows ScreenSkills to set and <u>report against</u> internal targets for beneficiaries of programmes.

ScreenSkills' strategic approach to diversity monitoring is supported with statistics and research and built on best practice guidelines from the Government and organisations such as ACAS. A free online guide has been written to improve diversity monitoring practices and to provide organisations with up-to-date information on diversity and inclusivity statistics in the UK.



ScreenSkills has developed a set of 15 diversity monitoring questions which all applicants are required to answer (although they can tick 'prefer not to say' against each question if they wish). There is supplementary guidance explaining why the question is being asked, to encourage applicants not to tick 'prefer not to say' rather than not answer.

<u>Challenges</u> – ScreenSkills' model of diversity monitoring is reliant on beneficiaries self-reporting their personal characteristics. To maximise the effectiveness of the monitoring, a strategy has been developed to minimise 'prefer not to say' responses, having identified potential challenges around individuals not wanting to provide such personal information. So, against each question, ScreenSkills provides an explanation as to why it is asking it. Questions which received high prefer not to say responses were also explored with focus groups to understand the barriers.

<u>Future Improvements</u> - ScreenSkills will continually review the response rates for its diversity monitoring and evolve its strategy as necessary. A new dashboard is currently in the process of being developed which will show real-time data for the diversity characteristics of programme beneficiaries.





Strategies to Widen the Talent Pipelines

Diversity Targets

In order to widen the talent pipeline, ScreenSkills has adopted seven targets for the representation of diverse groups in the screen industries, which are:

- 50% Women
- 20% Black, Asian and minority ethnic (BAME) (40% in Greater London)
- 8% Disabled
- 10% Lesbian, gay, bisexual and trans (LGBT)
- 75% Based in regions outside London and the South East
- 93% From a non-paid school background
- 15% Parental occupations from socioeconomically disadvantaged backgrounds (or were raised in care)

<u>Challenges</u> – It is a common challenge to convince individuals to give personal information for diversity monitoring purposes, hence the strategy to provide information to encourage responses. It is also a common challenge to attract applications for programmes from individuals from under-represented groups, and ScreenSkills has developed approaches to do so, including engaging with schools and reaching into communities who might not otherwise be aware of the opportunities.

<u>Future Improvements</u> – ScreenSkills will continue to refine how it encourages individuals to provide information about their personal characteristics for monitoring purposes and how it advertises opportunities and the language it uses to improve applications from diverse groups.







Future Film Skills Programme

In 2017 ScreenSkills was appointed to lead the delivery of the British Film Institute's £19 million 10-point action plan, Future Film Skills. This plan aims to ensure the future success of the UK's screen industries by investing in the development and maintenance of world-class skills and at the heart of the strategy is an industry-led commitment to ensure the workforce is representative and inclusive, with a proactive approach to equal opportunities.

The programme will promote a wider understanding of the importance of skills and training and the opportunities to build and develop a career in the exciting world of screen. ScreenSkills will be delivering a range of new a scaled-up programmes as part of the ambitious four-year strategy:

- Careers Service
- Accreditation
- Apprenticeships, technical and vocational training
- Skills forecasting
- BFI Academy
- Mentoring
- Centres of excellence
- Bursaries
- Continuing professional development
- Industry mobilisation

Range of Talent, Development and Leadership Programmes

ScreenSkills has delivered a range of talent, development, and leadership programmes to establish professional pathways to improve entry-level diversity, work readiness and development and progression in the industry, including:

- <u>Trainee Finder</u> Provides paid entry-level placements in which ScreenSkills matches trainees with productions who have paid into the skills investment funds for on-set and on-the-job training
- <u>Mentoring Network</u> A funded mentoring programme through which ScreenSkills matches mentoring pairs through a Mentoring Network
- Make a Move Offers up to £15,000 for high-end TV and film productions to provide on-the-job training to help people already in the industry progress in their careers to the next level up
- <u>Bursaries</u> Provide a cash grant to pay for training or other costs associated with skills development
- <u>Leadership Programmes</u> Supports those looking to step up into management or managers who are looking to improve their leadership skills





Apprenticeships

The government has backed a ScreenSkills Apprenticeship Programme, designed to establish the costs and sustainability of an innovative delivery to unlock the levy for the sector.

The pilot will work on the model of an apprentice training agency (ATA) where apprentices are employed by the



agency and placed on productions with Warner Bros. and Netflix during the apprenticeship programme. There will be 20 apprentices trained as Assistant Production Accountants and Broadcast Production Assistants (10 apprentices on each programme). ScreenSkills is developing a strategy to attract applicants from diverse under-represented groups and is designing the recruitment process to be inclusive, for example for individuals who are neurodiverse.

Seetha Kumar, ScreenSkills Chief Executive Officer, said: "The opportunity to earn while you learn has huge potential to encourage new and diverse talent to join the booming film and television sector while tackling its skills needs."

Secretary of State for Digital, Culture, Media and Sport said: "Our Creative Industries cannot remain the preserve of the privileged, which is why we are helping to create new opportunities to develop a more diverse workforce."

<u>Challenges</u> – Currently, millions of pounds are paid by screen companies into the Government's apprenticeship levy scheme – which is mandatory for all organisations with a wages bill in excess of £3 million – and cannot be used because of the inflexibilities in the apprenticeship rules which don't work well for freelance roles or in short-term project environments. ScreenSkills has estimated that only about £5 million of the £20 million that screen companies contribute to the levy can be used by the sector. The ScreenSkills Apprenticeship Programme will seek to address that and provide data about the sustainability of the model.

<u>Future Improvements</u> – ScreenSkills will continue to press for flexibility in the apprenticeship levy in order to reflect the nature of the creative industries.

To further widen entry level talent pipelines, ScreenSkills will:

- Continue to work with schools to improve the ability of Careers Advisers in schools to offer advice about careers in the screen industries, including challenging the misconception that the screen and wider creative industries are the preserve of the middle classes
- Continue to develop routes to join the industry, through apprenticeships and other entry level programmes
- Support individuals to remain in the sector and to progress their careers to reach senior levels





Leadership Engagement

ScreenSkills' Commitment to Diversity and Inclusion

ScreenSkills has embedded diversity and inclusion within its business strategy and has buy in from Board level. The Board and the employer-led Skills Councils for each sub-sector prioritise how available funds will be spent, and diversity and inclusion are central to that prioritisation.

<u>Challenges</u> – Moving the dial on diversity and inclusion takes time and continued focus. There is a clear need to ensure government and industry takes a strategic and long-term approach and provide greater leadership so that the many schemes available to individuals are joined up and feel accessible, and the career pathways are clearer and simpler.

<u>Future Improvements</u> – ScreenSkills is seeking to build on the successes of its existing diversity and inclusion strategy, building the case for more long-term commitment and investment from government and industry.



Diversity in Action Conference

Committed to changing the worrying diversity representation statistics within the industry, ScreenSkills organised a half-day <u>Diversity in Action Conference</u> in March 2019, which was designed to provide practical information and hands-on workshops to improve diversity and inclusion in television and film.

During the first half of the event, ScreenSkills' heads of departments gave an overview of the diversity initiatives it supports in high-end TV and film. This was followed by bite-sized training sessions and workshops on the following topics:

- Unconscious Bias
- Inclusive Leadership
- Recruiting Disabled Talent
- Recruiting Returners and Job-Sharers
- Monitoring Diversity and Meeting Diversity standards

<u>Challenges</u> – With around 75 screen industry professionals attending the conference, the challenge is to engage a wider audience, which was achieved through sharing videos.

<u>Future Improvements</u> – Building on the success of the 2019 conference, ScreenSkills will be running a further one in Leeds in March 2020 - Diversity Conference 2020: Action Not Words.



Other Initiatives

Guidance on Working with the BFI Diversity Standards

ScreenSkills has developed and published a free <u>guidance on</u> <u>working with the BFI Diversity Standards</u> for producers, providing insight into how leaders can embrace them and make them work for their organisation.

"We believe in order to have a healthy, resilient, world-class film industry we need to showcase, invest in, develop and present the best talent we have in the UK. This means that diversity needs to sit at the heart of our decision making. For us, it is about the ability of diversity to raise the bar and set the standard." - British Film Institute

<u>Challenges</u> – Continuing to deliver a data-driven strategic and long-term strategy which can have a real impact, including promoting the use of the good practice guide.

<u>Future Improvements</u> – ScreenSkills will continue to engage leaders around the BFI Diversity Standards and support them to embrace diversity and inclusion.









12. Creative Industries Federation



'The Creative Industries
Federation is an independent,
not for profit, membership
organisation that connects,
supports and champions all of
the UK's creative industries.

We harness the power of imagination, uncover creative talent, connect people to investment, unlock opportunities and transform lives for the better in every community.

We believe that we are stronger together. Through the combined expertise of our members across all creative sectors, we ensure that the creative industries are at the heart of political, economic, and social decision-making.

We believe that diversity for the creative industries means having a workforce that represents the communities where they operate - and, by extension, the people who might use and enjoy the goods they make or the entertainment they offer.'

For more information about the Creative Industries Federation's work around diversity and inclusion, please visit: www.creativeindustriesfederation.com

'Between December 2019-March 2020, as one of the delivery partners for the industry-wide Creative Careers Programme (CCP) the Federation has directly engaged industry with more than 100,000 young people from diverse backgrounds across the UK, helping to ensure that careers in our sector are understood and that young people from all backgrounds are inspired to pursue creative endeavours as long-term, viable career paths. Our activities included industry work experiences for more than 400 students, of whom 44% received FSM, 52% were from a BAME background and 16% spoke English as a second language.

Through our policy work, we have supported the sector by encouraging a diverse and open immigration policy, whilst helping to ensure that a creative education remains open to all and not just the most privileged students. This in turn will help to keep creative career opportunities alive for a greater diversity of young people across the UK.

Through our communications network and newsletter with over 10,000 industry recipients, the Creative Industries Federation adds weight and provides spotlighting of diversity and inclusion activity across the breadth of the sector.'

- Creative Industries Federation





Statement from Creative Industries Federation CEO, Caroline Norbury MBE



"At the Creative Industries
Federation, we know that
growing our creative industries
can tackle regional
inequalities, build communities,
enable individuals to lead
happier, healthier, more
sociable lives, enriched
through access to culture and
creativity.

The Creative Careers

Programmes provides vital steps towards ensuring that our sector becomes representative and shaped by our country as a whole, creating opportunities for creative people from all backgrounds to access our industry.

For the UK's creative industries to be number 1 globally, we need a truly diverse workforce to enable our sector to drive both national and local economic growth, creating social value in every community."

Caroline Norbury MBE, CEO at Creative Industries
 Federation

Note - The Creative Industries Federation plays a different role in embedding diversity and inclusion within the creative industries, as the Federation isn't strictly a sector representative, covering all 12 sub-sectors, it takes a broad view in how it champions and supports the UK's creative industries with this agenda.

