

INCLUSIVE RECRUITMENT TOOLKIT

2023



Written by:

**Bridge
Group**
research
action
equality



UNIVERSITY
of York

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The Screen Industries Growth Network (SIGN) is a unique, business-facing initiative supporting the TV, film and games industries in Yorkshire and the Humber. SIGN aims to make this region the UK's centre for digital creativity, and a model of diverse and inclusive activity. In order to do this, SIGN connects companies, support agencies and universities through a programme of training, business development, research and evaluation. <https://screen-network.org.uk/>

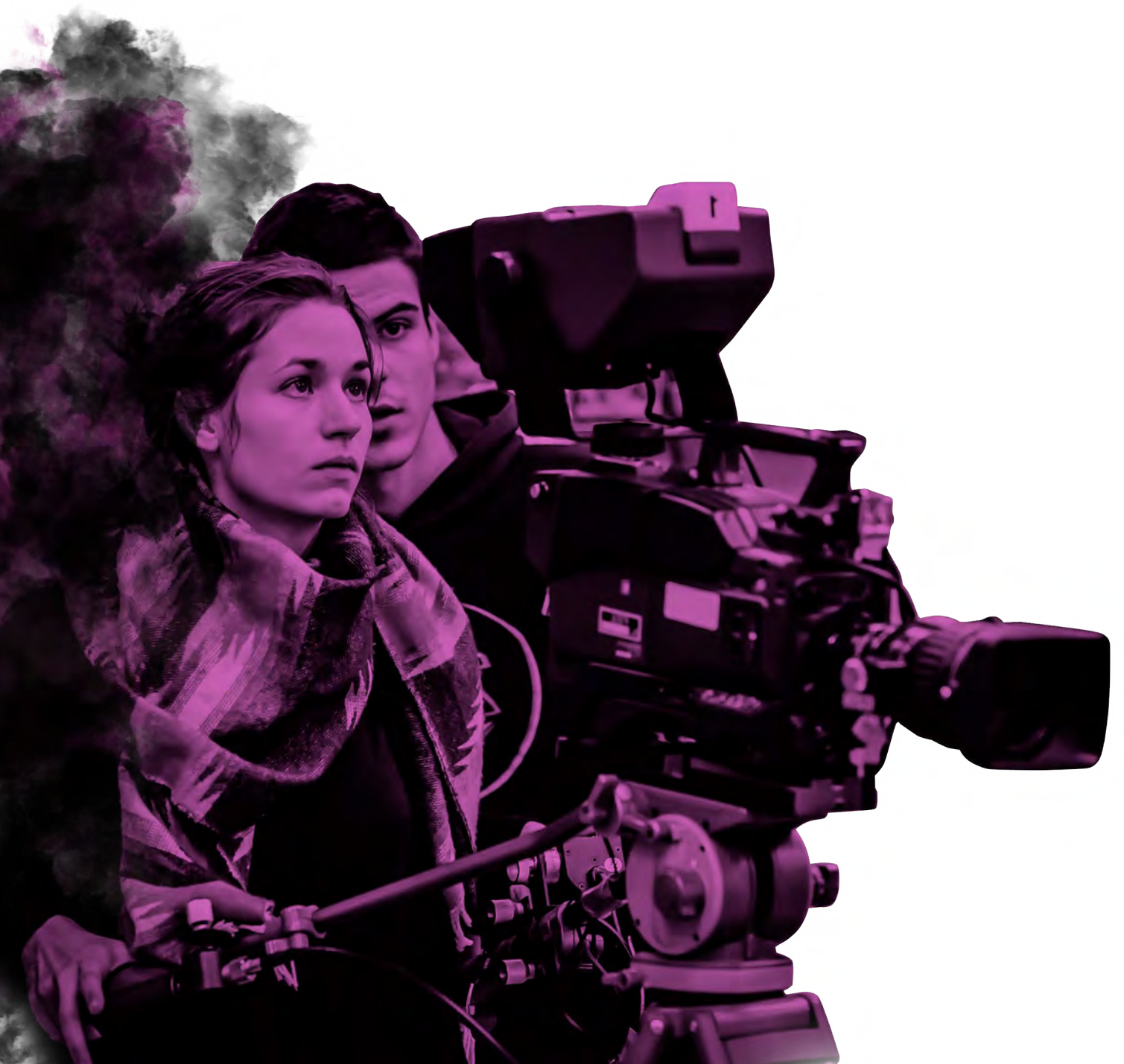
The Bridge Group is a non-profit consultancy that uses research to promote social equality. We do this by supporting organisations of all kinds with independent expertise, research and practical know-how to enable them to make real and lasting impact on socio-economic diversity and social equality. Our objective is to make real and meaningful change, now. And our vision is a higher education system and labour market where outcomes are determined by competence and hard work, and not by socio-economic background. www.thebridgegroup.org.uk

The citations in this toolkit follow the MLA format. The in-text references (names), refer to an entire work – and if followed by a number (name, 11) then this takes you to the particular page we are referencing. We've used footnotes to add additional information that didn't fit into the main body of the text. You can find a list of all the referenced work at the end of this toolkit.

Contents

The case for change.	6
Action plan + case studies	17
Hiring	18
Progression	22
Outreach	25
Culture	28
Data	31
Geography	34
Appendix A: Collecting, analysing and managing data	37
Appendix B: List of further resources and reading	41
Bibliography.	42





Foreword from SIGN

The Screen Industries Growth Network (SIGN) was established in 2020, funded by Research England, and led by the University of York. Working in partnership with Screen Yorkshire and nine regional universities, it aims to empower people and enable growth in the screen industries of Yorkshire and the Humber.

The UK screen industries are often cited as a recent economic good news story, attracting £14.245bn investment in 2019 – an increase of 17.6% since 2017. The sector also seems to have bounced back quickly from the pandemic, but the recent boom in production has fuelled an acute skills shortage, with many in the industry estimating that there will be 40,000 screen industry vacancies to fill by 2025.

Diversity and inclusion in the screen industry are key areas of concern, as illustrated in the starkly problematic diversity data outlined in this toolkit. Entrenched inequalities are evident in many different aspects, including, but not limited to, gender, race, socio-economic background, geographical location and disability.

Inclusive recruitment practice is a vital tool to improve diversity in the screen industries, since the reliance on informal recruitment practices and the use of trusted networks is one of many working practices highlighted as a key point of disadvantage for underrepresented groups in the industry (Carey et al). Research undertaken by SIGN (Ozimek) has also demonstrated that the organisational structure of the screen industries and the project-based nature of contracts exacerbates the problem.

Nevertheless, there are many national and regional examples of good practice outlined in the case studies here, together with practical step-by-step approaches to improving diversity and inclusion in hiring, progression, outreach, culture, data collection and geography.

Our ardent hope is that those responsible for recruitment in the screen industries, whatever the size and shape of their organisation, will use the guidance contained here to ensure that the screen industries of the future – in Yorkshire and beyond – are places where all can thrive.

Prof J Brereton

SIGN Co-Director and Skills and Training Lead

The case for change

Why does recruitment in the screen industries need to change? The latest evidence from the literature, summarised below, outlines the inequalities that currently exist in the sector in relation to gender identity, ethnic background, socio-economic background and geography. Findings from a series of expert interviews with senior people working in the sector then provide valuable insight into the recurring challenges, as well as highlighting good practice. Taken together, the literature review and interviews build a clear case for what needs to change to help the screen industries become a more inclusive place to work and build a career.

Latest evidence from the literature

The screen industries are an important area for diversity and inclusion work. Ensuring diversity and inclusion *on screen* is crucial for creating representation and reducing inequalities – television, film, and videogames are key areas of the public sphere. The workforce *behind the screen* is a growing sector which, as part of creative industries, makes a valuable contribution to the UK's economy (Department for Digital, Culture, Media & Sport). It is essential that the screen industries actively work to ensure that a person's gender, sexuality, health status, or social, cultural, economic and geographic background do not create barriers to realising their potential.

There is a well-established literature of journal articles, sector-wide research, and industry reports describing the prevalence of inequalities within the sector.¹ Even with the variation in reporting across the sector (i.e. differences between videogames, animation, VFX, film and television), it is clear that achieving social equality will take some work. In the wider creative industries, straight, able-bodied, white men living in London occupy a 'vast number of the most senior creative roles', despite making up only 3.5% of the UK population (Wreyford et al.). This phenomenon illustrates the wider – systemic and intersecting – patterns of inequality within the screen industries.

Gender is the most heavily reported characteristic. In the UK, women account for 47% of the overall UK workforce yet only 38% across the screen industries (ScreenSkills and Work Foundation 25). Their participation in the screen industries is mixed. Women make up 43% of the workforce in film, 46% in television, 51% in animation and 46% in post-production (Ofcom 24; UK Screen Alliance 18; Creative Skillset).² However, women make up only 34% of the VFX workforce and 30% of the games industry (Taylor 31; UK Screen Alliance 18). Research also suggests that the kind of roles women take up in the screen industries tend to be concentrated in administrative and lower management positions, rather than in technical or creative roles (UK Screen Alliance 8). Revealingly,

1 For a comprehensive review, see: *Equality, Diversity and Inclusion in the Screen Industries* by Anna Maria Ozimek.

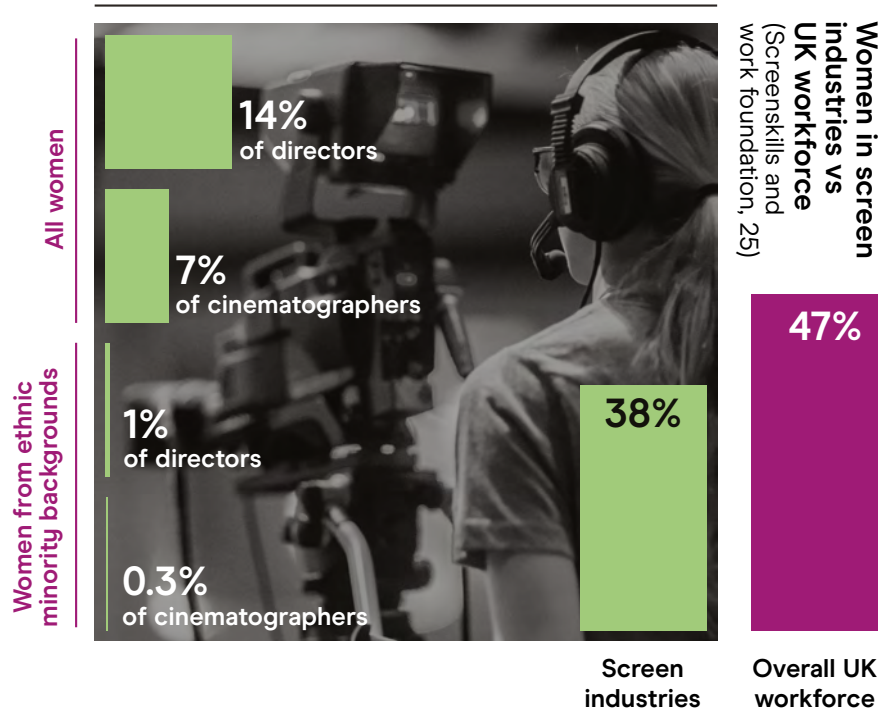
2 The proportion of women working in film was calculated as an average of women's participation in the workforce in three sub-sectors in the industry: production, sales and distribution, and exhibition. This data is from Table 2.6 (Creative Skillset).

data from the ‘Calling the shots’ research project shows that women made up only 14% of directors and 7% of cinematographers on British qualifying film productions between 2003-2015 (Cobb et al. 1). Furthermore, only 1% of directors and 0.3% of cinematographers were female and had a minority ethnic background (see Figure 1 right).

The wider research on race and ethnicity in the screen industries suggests a similarly mixed picture. Although there are variations in levels of reporting, data shows that people from Black African, Caribbean and Black British backgrounds make up 3% of the UK working age population, yet only 2% across the screen industries (ScreenSkills and Work Foundation 25). Similarly, people from Asian backgrounds make up 6% of the wider working population, yet only 3% in the screen industries.

There is variation across the different subsectors, however. For instance, in the videogame subsector, 11% of the workforce identified as coming from a minority ethnic background, while in television the figure is 16% and in VFX, animation and postproduction it stands at 18% (Taylor 29; Ofcom 20; UK Screen Alliance 25). The latter two are above the average of 14% of the wider working population (England and Wales 2011 Census³). People from these backgrounds are underrepresented in senior management positions (Creative Skillset; Taylor 29; CAMEo Research Institute 23). Representation amongst senior management positions in VFX, animation and postproduction is 8%, while in gaming and television the figures are 6% and 10% respectively (figure 2 on next page) (Taylor 38; UK Screen Alliance 26; Ofcom 21). The situation is further complicated by recognising that the screen industries tend to be based in London and other major cities, locations that have a much higher percentage of people from Black, Asian and minority ethnic backgrounds.⁴

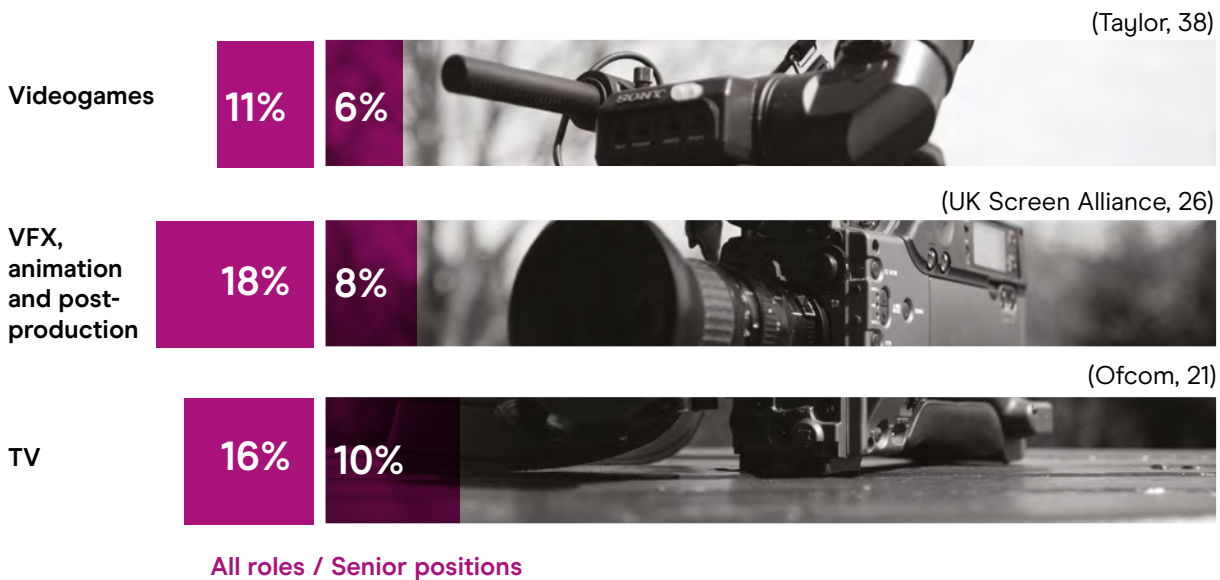
Figure 1:
Gender and ethnic backgrounds of those working as directors and cinematographers on British film productions (Cobb et al, 1)



³ <https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/demographics/working-age-population/latest>

⁴ Of those working in England in 2020, 25% identified as non-White (any other ethnic category but White), while 50% of those working in London identified in this way. See: <https://data.london.gov.uk/dataset/employment-rates-by-ethnicity>

Figure 2:
Employees from ethnic minorities backgrounds in senior positions



Less well documented – and less commented upon – aspects of diversity and inclusion also important to consider here are age, disability, caring responsibilities, religion and sexuality. Only 19% of workers are 50 years or older in television compared to the UK workforce benchmark of 32% – and only 4% in the videogames industry (Taylor 27; Ofcom 28). Even though some 20% of the UK working age population manage a disability, only 7% of television workers identify as having a disability (Powell 3; Ofcom 15). And while 35% of the overall population of people in work have childcare responsibilities, working parents or carers in the videogame industry amount to only 22% of the workforce (Taylor 34; Office for National Statistics, *Families and the Labour Market, UK*).⁵ This underrepresentation relating to age, disability, or caring responsibilities strengthens the argument that the screen industries are not necessarily equally accessible to all. Furthermore, the participation of LGBTQ+ people varies significantly across the specific sectors of the screen industries, while data around religious beliefs is rarely reported (UK Screen Alliance, Taylor, Ofcom).

Another emerging and important area of research is on socio-economic background. Recent analysis of the Labour Force Survey has highlighted that 53% of those working in the screen industries come from privileged backgrounds. This is 15 percentage points higher than across all UK industries. Only 25% of workers come from working class backgrounds. This is 13 percentage points lower than across UK industries (figure 3 on next page) (Carey et al., *Screened out. Tackling Class Inequality in the UK Screen Industries*. 5). The research by the Creative Industries Policy & Evidence Centre identifies 12 stages across a career where socio-

⁵ The proportion of those with responsibilities in the total workforce was calculated using data from Table 1a of the dataset by dividing the weighted count of 'all parents with dependent children' by 'all adults aged 16 – 64' (Office for National Statistics, *Families and the Labour Market, UK*).

economic background affects education, recruitment, progression, and retention within the screen industries (Carey et al., *Screened out. Tackling Class Inequality in the UK Screen Industries*).

Finally, there is growing research on regional inequalities in the screen industries. Despite the physical presence of production centres all over the UK, employment along with financial and discursive power is heavily concentrated in London (figure 4 on next page) (Ozimek 33; ScreenSkills and Work Foundation 18). As of 2019, about 48% of businesses operating in the sector were based in London (Office for National Statistics, *UK Business Counts*). Regional inequalities have also been shown to be persistent over time (Tether 19). The consolidation of industries in specific regions can exacerbate the inequalities in accessing professional networks to gain opportunities. The lack of representation can also contribute to a culture where regional origins can impact a person's sense of belonging and being accepted as 'one of us' in a given industry (Randle et al. 598).

Figure 3:
Socio-economic background of the screen industries labour force
 (Carey et al., 5)



The figure below uses a location quotient measure to show where screen industries jobs are located. The national average is one, so a value greater than one shows that the concentration of screen industries jobs is greater in that area than at a national level. The only area where this is the case is London, where there is a heavy bias and concentration of jobs. Of the remaining regions and countries of the UK, Yorkshire and the Humber is in the bottom three (quotient of 0.45), showing that it is a region of the UK with one of the lowest shares of screen industries jobs, compared to the national level.

Figure 4:
Regional concentration of the screen industries*



What is it about work in the screen industries that results in these inequalities? Research has highlighted the prevalence of fixed-term project-based contracts, the reliance on informal networks for recruitment, and working hours not necessarily suited to flexible working or caring responsibilities, as well as the importance of work experience and internships (Ozimek; CAMEo Research Institute; Wreyford et al.). The value placed upon connections made at industry social events, which reward and contribute to the creation of tight and exclusionary

social circles, is also a key factor. These ways of working create systems that are more straightforward to navigate for those with prior social, cultural and economic capital, and those that do not have to manage additional challenges of microaggressions, caring responsibilities, financial insecurity, or disability. It is these same ways of working that some fear may result in the screen industries becoming less diverse as a result of the Covid-19 pandemic (Wreyford et al.; Carey et al., *Social Mobility in the Creative Economy: Rebuilding and Levelling Up?*).

There is an emerging body of work outlining concrete actions for improving diversity and inclusion across the sector.

As a first step, it is important to build a rigorous understanding of the state of play within the screen industries. Demographic data can be fragmented and inconsistent across the sector (CAMEo Research Institute; O'Connor and Flintham; Taylor). Here, the screen industries might look to the wider creative industries and the arts sector to borrow best practice on measuring and publishing diversity data (Jerwood Arts and Bridge Group). Some large organisations are already leading the way. Reporting by the BBC and Channel 4 has set robust and transparent goals that these organisations are tracking and reporting against (BBC; Channel Four Television Corporation).

A more rigorous approach to data collection also extends to measuring and evaluating impact. A valuable contribution to enriching the understanding of recruitment and retention of employees in the screen industries was provided by Ellen Hughes and Don Webber, whose report *Attracting and sustaining the screen industry workforce in Yorkshire and Humber* uses qualitative research methods, in particular, a biographical approach to investigate migrations, education, and professional paths into the region and the industry (6). As recommended in the *Creative Majority* report, it is important to monitor 'what works' so that the most effective interventions can be replicated (Wreyford et al.).

It will take time and effort to create change. Along with efforts to empower individuals through mentoring and training (CAMEo Research Institute), the screen industries also need more transformational initiatives to overcome systemic barriers (Ozimek). The latter require long-term commitment to change, cross-sector collaboration, and committed leadership (Carey et al., *Screened out. Tackling Class Inequality in the UK Screen Industries.*). This broader perspective ensures that diversity and inclusion in the screen industries is not only about supporting individuals to navigate a challenging sector but creating the kinds of changes that transform the sector into an environment where all people – regardless of personal characteristics and background – can thrive.

It can be difficult to know where to start. Action can be taken at a range of scales and timeframes; there is rarely a 'one size fits all' solution. However, there are clear business and social justice cases for making the screen industries as inclusive as possible – for audiences and for workers. This toolkit helps support employers on this journey, so that they can take positive action – regardless of size, location or capacity – and help make good practice more ubiquitous across the sector.

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Evidence from interviews with employers

To inform the toolkit, we undertook twelve interviews with professionals working in the screen industries. These interviewees worked in: small independent film and television production companies (n = 6), large film and television production companies (n = 2), cross-sector film, television and games bodies (n = 2), as well as videogame production companies (n = 2). Their roles included Human Resources (HR) leads, inclusion leads, founders, directors and writers. These industry voices are as much employers as they are workers and were able to provide valuable insight into how the screen industries operate.⁶

These interviews helped us to identify recurring challenges for the sector, the barriers to diverse recruitment, and how socio-economic background currently fits into thinking on diversity and inclusion. The interviews identified the challenges that candidates face in entering the industry and progressing their careers. These problems – in combination with the evidence from the literature review presented above – form the basis of what the toolkit aims to address.

Understanding the sector(s)

The screen industries sector is highly varied. Although its different subsectors exist within a similar ecosystem, they each have their own norms, character, and distinct ways of operating. Film, television, and videogames each offer a wide range of roles, with varied entry points and career paths. The industry is also unevenly distributed geographically – with the kinds of roles and resources available varying, depending on where in the country certain offices are located. Moreover there is variation in the extent to which roles can be carried out remotely; some roles like animation or videogame development can to a greater or lesser extent be carried out anywhere, whereas filming on set will always need to take place in a particular location. This means it is difficult to offer any definitive statement about what the ‘screen industries’ are like. Nonetheless our interviews helped us identify five issues or characteristics recurring across the subsectors which shape the way in which recruitment is approached.

First, **the screen industries are currently experiencing a skills shortage.** Interviewees reported that there are challenges in finding enough candidates with the right technical skills and experience to be able to meet the demands of the industry (a factor widely reported on, see: ScreenSkills). These skills shortages include both technical expertise, but also the ‘soft’ skills associated with operating in a professional environment. These skills shortages have developed over a number of years but were thought to have been exacerbated by the Covid-19 pandemic, which disrupted production and training opportunities. Geography is also a factor, with regional production not yet able to sustain local production crews. At the same time market demand for new films, television, and videogames is higher than ever, creating competition to attract and retain talent with the right level of expertise. These issues

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⁶ To supplement these findings we also spoke with Ben Thomas and Anna Einarsdóttir from the University of York and SIGN, who shared preliminary findings from their research project looking at the experience of individuals taking part in diversity and inclusion schemes in the screen industries. We are grateful for their insights and feedback.

The screen industries are operating under **economic pressures** which flow from commissioning

create pressures for recruitment and retention – with diverse recruitment being of secondary importance to adequately resourcing a given project; the interviewees that contributed to this research often defined their own practice in opposition to the industry norm of treating diversity as a secondary factor to consider.

Second, **the screen industries are operating under economic pressures which flow from commissioning.** Despite the economic success of the screen industries, discussions with interviewees revealed that there are real pinch-points created at the level of production. Many organisations are working with tight budgets, to tight deadlines, often at short notice. This means that HR capacity can be stretched, with limited time to follow best practice in relation to diverse recruitment and adequate staff support. During busy production schedules, organisations are unlikely to have the spare capacity to offer time and training to their workers. Interviewees recognised that for workers this means short-term and freelance contracts predominate, that there is limited scope for on-the-job training and development, and there is an ever-present fear of delays in invoices being paid. This economic context can make it difficult to proactively approach recruitment, instead of focusing on the immediate needs of a production.

Third, **the screen industries can still be described as a prestige culture.** The screen industries involve the kinds of work that people *want* to be doing – people aspire to work in film, television, and videogames. People are grateful to have the opportunities they have (Aust), so feel they need to overwork. Further, there is a risk that people become too personally committed to projects where ‘passion’ can lead to poor working practices and conditions. Interviewees reported observing many instances of people stretching their working days beyond any reasonable limit, but reported that there was often a general attitude of the output justifying the means.

Moreover, particular kinds of social and cultural capital still carry influence, with the ability to ‘fit in’ on set, in an office, and in a team influencing how likely it is that someone will succeed in the industry. Here, having access to certain cultural experiences can make it easier to be seen as ‘serious’ or to be able to build the kinds of social networks often needed to succeed. Interviewees recognised a recurrent ‘snobbishness’ based on the kinds of media people would reference or the projects that they worked on (echoing similar findings on taste and class in the creative industries, see: Brook, et al.)

Fourth, **there are examples of good practice in diversity and inclusion in the screen industries.** Despite the skills shortages, the economic pressures and the prestige culture, there is a real interest in diversity and inclusion in the screen industries. This includes action on gender identity, ethnic background and sexual orientation, but also disability and neurodiversity. In the wake of the Covid-19 pandemic, the aftermath of the murder of George Floyd and Black Lives Matter, as well as the #MeToo movement, interviewees all felt that diversity and inclusion was increasingly being seen as a priority. There is a recognition that nurturing diverse talent is necessary for the sector to produce more diverse content, reach more diverse audiences, and continue to be relevant.

However, this interest in diversity and inclusion is often characterised as **‘pockets’** or **‘bubbles’** of good practice – rather than as systemic

However, this interest in diversity and inclusion is often characterised as **‘pockets’ or ‘bubbles’ of good practice – rather than as systemic**. The work required to implement change often ends up resting with particular advocacy and interest groups too (or those with personal affiliation with the cause). This means that it is often women, people from ethnic minority backgrounds, and lower socio-economic backgrounds in the sector who find themselves not only at a social and cultural disadvantage, but also expected to implement the change that needs to happen in the screen industries. For ‘real’ change to happen, the employers in the screen industries we interviewed wanted to see more budget and power given to those responsible for diversity and inclusion. They wanted the organisations that are already doing good work to be given more secure funding and recognition by commissioners and cross-sector bodies, and for leaders at the most senior levels to recognise diversity and inclusion as a strategic priority.

Fifth, **there is an underdeveloped conversation around socio-economic background in the screen industries**. It was clear that the screen industries have been thinking about improving diversity and inclusion in relation to gender identity, ethnic background and sexual orientation for quite some time – interviewees reflected on the progress that has been made but were also frustrated at how long the conversation on gender has been going on. In comparison, interviewees recognised that across the screen industries, there has been less awareness of the patterns of socio-economic inequality, the ways that someone’s socio-economic background can affect their education, and their entry to and experience of the workplace. They also recognised that there has been less action to address socio-economic inequality.

But interviewees also saw that understanding socio-economic background was a key step in understanding the intersectionality of disadvantage. Additionally, there was a recognition that understanding socio-economic inequality was perhaps the most important factor for determining how well someone is able to navigate the financial pressures of short-term and freelance contracts, or to sustain themselves financially in the cities where the screen industries tend to be located.

Challenges for candidates from lower socio-economic backgrounds

The five issues outlined above mean that the screen industries continue to be a challenging sector(s) in which to succeed. The interviews with industry voices helped to outline the challenges that potential employees face in entering the screen industries. Here we have added to their insight to identify the particular challenges that candidates from lower socio-economic backgrounds face as they encounter different barriers to entry and progression.

Experience working in the sector is viewed as the most important factor in gaining work. Interviewees noted that more often than not, being able to demonstrate previous experience – being able to showcase a portfolio of work – is often the most reliable path to being recruited. Interviewees were well aware of the barrier this presented to entrants to the sector. Contributing to the problem is the challenge for recruiters of being able to accurately identify inexperienced candidates with the skills and *potential* to succeed in the sector.

The reliance on previous experience means that poorly paid entry-level roles are often an essential stepping-stone to more reliable and secure work. Interviewees pointed to high quality apprenticeships as a relatively secure means of obtaining experience; interviewees considered that apprenticeships may therefore be a more accessible and reliable entry route than university-level qualifications. For candidates from lower socio-economic backgrounds there is therefore the immediate challenge of finding the time and space to develop a portfolio of work, and of being able to piece together enough poorly paid roles and/or training opportunities to demonstrate that they can succeed in the industry.

Being able to network professionally is a key skill in accessing opportunities. The screen industries are highly networked, with people in production looking to trusted contacts to deliver the work that they need, to budget and on time. This means that the ‘little black book’ is often still a key tool for employers in recruitment, while for aspiring employees the ability to build a strong social and professional network is important for hearing about opportunities that may never be advertised publicly and transparently. The ‘little black book’ has evolved in interesting ways too; there are now exclusive WhatsApp groups which require two existing group members to approve anyone new who would like to join the group and hear about the latest opportunities. A recommendation from interviewees for aspiring employees navigating the sector is to ensure that enough people know about you and your work. Needless to say, informal social networks can be susceptible to unconscious bias, and can be easier to navigate for those that share the same social and cultural background with influential people in the industry. These same factors can make networking events challenging to navigate. For recruiters the dilemma is whether to overlook a list of trusted contacts in favour of a more time-consuming external and public process.

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Roles and resources are unevenly distributed geographically. The screen industries continue to be concentrated in large urban areas; in particular, London and the South East are still home to critical concentrations of activity. For candidates based outside of London – or outside some of the large cities in the Midlands and North of England – it can be expensive (via car or public transport) to access opportunities. And for candidates based within these urban areas, it is expensive to live, particularly when ‘walking the tightrope’ of insecure freelance work. The question is often whether people can afford to take on particular opportunities, or conversely whether they can ultimately afford to miss out on opportunities.

The shift to more remote working practices prompted by the Covid-19 pandemic has still not settled, and it is unclear whether this will lead to more inclusive practices. It could be that more remote work could help disrupt the link between geographic mobility and social mobility – not needing to relocate or travel across the country can make opportunities more accessible. However, fewer in-person events may mean that it is more difficult for candidates to be noticed by recruiters or potential employers. For some parts of the screen industries there is unlikely to be huge change as activity needs to happen in particular locations (e.g. on set). Until there is a more even geographic distribution of roles and resources, the ability to travel will make it easier to gain the experience needed to succeed in the screen industries.

There is often a need for initial investment in undertaking a career in the screen industries. The consequence of navigating the challenges outlined above is that those that can afford the initial investment are more likely to succeed in the sector. The ability to build a portfolio of work takes time (and depending on the subsector, access to high-cost equipment and software). Having prior savings – or indeed financial backing from family – can help compensate for the varied and unpredictable income patterns of short-term freelance work. Being able to afford to travel can help candidates attend events and conferences, take on work at short notice, and not be limited by geography when looking for work. The cumulative impact of these costs is that the screen industries can be easier to navigate when candidates have a degree of financial security.

Once candidates have overcome all the challenges above, and have secured a role or opportunity, **there is often limited time and budget for training – and limited emphasis on progression.** With tight deadlines for delivery on projects, there is often limited capacity for undertaking training or networking on paid time. This can mean that professional training and development becomes an ‘extra-curricular’ activity that is easier to undertake for those with spare time and money. This is a particular challenge for those that have successfully begun their careers but find it more difficult to take the next steps. Interviewees thought that diversity and inclusion initiatives may focus too much on recruitment and helping people (particularly young people) into the screen industries, and too little on developing and progressing within the industry.

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Action plan + case studies

The case for change outlined the latest picture of diversity and inclusion in the screen industries and highlighted that there is still much to do to improve the diversity of recruitment, progression and retention. It is clear that many of the issues facing the sector(s) are not easy to fix: rather, they are rooted in systemic economic processes and deeply rooted cultural norms about the best way to do things. However, even though there might not be a 'silver bullet' that can solve all these problems in one go, there are steps that any organisation of any size can take to help build more inclusive screen industries.

The research for this toolkit has gathered troubling statistics and challenging insights, but it has also uncovered an abundance of interest and energy in the issue of diversity and inclusion. There is a wealth of literature looking at these issues and making careful recommendations about how to address them. Moreover, all the interviewees were able to highlight effective practices that they had observed, and all were passionate about seeing more systemic changes taking hold.

We have identified **six key areas for action**:

Hiring	18
Progression	22
Outreach	25
Culture	28
Data	31
Geography	34

Making the screen industries a more inclusive place to work will demand a multifaceted approach that can respond to the intersecting challenges that different groups of people face.

The toolkit is structured around each of these areas of action. It is designed to support:

- **smaller organisations** (fewer than 25 employees, independently owned, and/or regionally focused) and
- **larger organisations** (more than 25 employees, national in scope, and capacity to commission work).

Although this is an imperfect delineation, it demonstrates that regardless of capacity, there are steps that can be taken – and indeed most of the examples of good practice we highlight in the case studies come from smaller organisations.⁷ We would expect that larger organisations have already implemented all the recommendations for smaller organisations.

Larger organisations that commission other organisations to do work have the potential to effect significant change. We urge commissioning organisations to include performance against diversity measures as one criterion in evaluating bids.

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⁷ We are grateful to the organisations that shared their experiences and successes with us, and who allowed us to include these case studies in this report.

Hiring

Improving the ways that people can enter the sector(s) is a key focus for diversity and inclusion. For candidates, it can be difficult to get those initial opportunities and to develop a portfolio of work, while for employers the contextual pressures of commissioning mean that it can feel like a risk to look beyond a reliable network of trusted contacts already established in the sector.

Here we focus on the steps that organisations can take to make their hiring practices more accessible – considering advertisements, job descriptions, essential criteria and interview processes. Case study #1 highlights the potential for working with apprentices to help develop the diversity of the future workforce.

Case study #1 – Doing apprenticeships well

Who are they?

Resource Productions

What do they do?

Set up in 1999 and guided by the drive to diversify the creative sector, Resource Productions has been working to develop diverse talent and prepare individuals to progress and build a career in film and television.

What have they been doing?

One of Resource Production's priorities is to bring new people into the sector through apprenticeships. They took on their first apprentice over a decade ago and have hired at least one apprentice every year since. They have used Level 2 and 3 apprenticeships to develop and train up new employees from diverse backgrounds. And have used Level 4 and 5 apprenticeships to retain and promote existing staff. They have found that the ability to 'learn while you earn' attracts a different kind of employee with different motivations, life experiences, and aspirations. Resource Productions can employ people who would perhaps not take off three years to study a full-time degree, but have the potential and capability to succeed.

Why is it important?

There is a dominant culture of freelance self-employment within film and television, often with limited scope for training and development. Apprenticeships provide a secure pathway for potential employees to develop all the right skills and experiences, and can be an accessible way for more experienced employees to get the training they need to become senior leaders. It can also help directly address the skills gaps mentioned throughout this report.

Where can I find out more?

<https://www.resource-productions.co.uk/>

Hiring recommendations		
	... for smaller organisations	... for larger organisations
<p>a. Target how roles are advertised</p> <p>Avoid relying on the 'little black book' and pre-established networks.</p>	<p>Advertise roles beyond traditional professional networks. Try: Facebook, LinkedIn, Instagram, TikTok, local schools, sixth form colleges, job centres, and community centres.</p> <p>Include relevant key information in the job description and advertisement:</p> <ul style="list-style-type: none"> ▪ What the job entails ▪ Hours of work ▪ Salary (at Full-Time Equivalent (FTE) rate) ▪ Availability of flexible and/or remote working (i.e. number of days in the office) ▪ Outline of work-related expenses covered by the employer. ▪ Use language that is welcoming and accessible to your target applicants. 	<p>Tie recruitment to broader diversity and inclusion campaigns.</p> <p>Work with recruitment organisations with expertise in diverse recruitment. This will help tailor processes and reach a broader talent pool.</p> <p>Ask for advice from specialist network groups and organisations, including internal advocacy groups. Seek their feedback on the job advertisement, and ask them to circulate it within their peer networks (e.g. Black Girl Gamers, Inclusive Boards and TriForce Creative Network).</p>
<p>b. Cost the time taken to recruit inclusively</p> <p>Following good practice with inclusive recruitment can add additional administration costs. Make sure these costs are accounted for.</p>	<p>Accurately document the staff time taken to recruit for a role, including the time needed to advertise the role broadly, review candidates, and implement accessible interview practices.</p> <p>Include these costs in prospective budgets to demonstrate to clients that diversity and inclusion is taken seriously, and to allow your time to be fairly compensated.</p>	<p>When commissioning work, ensure that budgets acknowledge the resource required to recruit accessibly and inclusively.</p> <p>Adjust timelines accordingly so that there is sufficient time for organisations to follow good practice.</p>
<p>c. Adjust essential criteria</p> <p>Focus on the skills and experiences that are essential to perform the role.</p> <p>For examples of what to avoid, see advocacy campaigns such as www.twitter.com/fair_jobs</p>	<p>Assess whether the role described can be completed within the FTE allocated.</p> <p>Identify the core skills needed to perform the role.</p> <p>Evaluate applicants' suitability for interview only on the core skills needed to perform the role.</p>	<p>Encourage the standardisation of recruitment criteria for specific types of roles across the sector.</p> <p>Do not use or include non-essential qualifications or education levels as a sifting mechanism to attract or dissuade certain groups and perceived skill levels.</p> <p>Do not add desirable criteria to job advertisements without a robust rationale for doing so.</p>

Hiring recommendations		
	... for smaller organisations	... for larger organisations
<p>d. Reflect on process</p> <p>Recruitment processes should not reward skills and experiences not essential for the job. It is important to reflect on the accessibility of recruitment tasks, and question whether they are instead measuring social or cultural capital.</p>	<p>Provide candidates with the interview questions ahead of interview so that they have the time to prepare.</p> <p>Provide as much detail as possible about the process to applicants – be prepared to make reasonable adjustments.</p> <p>Use the interview to identify potential rather than polish.</p>	<p>Pay travel costs upfront for taking part in interview or give candidates the option of participating remotely.</p> <p>Do not ask candidates to complete tasks before interview – this is unfair to those that do not have spare capacity.</p> <p>Focus on core competencies of the role in designing assessments. Create and publish material to help candidates prepare for assessments.</p> <p>Hiring managers should complete unconscious bias training to improve the evaluation of candidates. This should extend to recognise the role that ‘passion’ or ‘taste’ can play as proxies for bias.</p>
<p>e. Ensure recruitment panels are diverse</p> <p>Diverse recruitment panels help mitigate against certain unconscious biases and can help candidates feel as if their background won’t be a barrier to success.</p>	<p>Ensure that the panel reviewing applications includes people who are themselves from diverse backgrounds. If this is not possible, ask your network for a panel member.</p>	<p>Ensure that the panel reviewing applications includes people from diverse backgrounds, where possible making sure all aspects of diversity and inclusion are covered.</p> <p>Include an HR representative as part of the recruitment panel who will be able to answer any questions or queries on accessibility.</p>
<p>f. Adopt a modified “Rooney Rule”</p> <p>The Rooney Rule is a commitment to ensuring a proportion of interviewees are from diverse backgrounds. It is helpful step in improving the diversity of new recruits.</p>	<p>Ensure that a minimum number of interviewees come from a diverse background.</p>	<p>Set targets for the diversity of candidates who make it to interview. When commissioning work, make this a requirement.</p> <p>Reflect on past data to target recruitment practices.</p> <p>Monitor the rate at which diverse candidates at interview are offered a role.</p>

Hiring recommendations		
	... for smaller organisations	... for larger organisations
<p>g. Hire trainees and apprentices</p> <p>Commit to hiring trainees or apprentices for projects to help lower the barrier to entry for new recruits ensuring there are plenty of roles for candidates without prior connections or experience.</p>	<p>Commit to hiring a minimum number of trainees, apprentices, or individuals with no prior experience on each project.</p> <p>Support the trainees and apprentices that work with you in developing an understanding of how the skills they acquire can be transferable.</p>	<p>When commissioning work, make hiring a minimum number of those with no prior experience in the industry a requirement.</p> <p>Offer trainees and apprentices mentorship and support in developing their careers after you have worked with them.</p> <p>Pay the trainees and apprentices well, and ensure they have sufficient time in their day to complete training and development opportunities.</p> <p>Ensure trainees and apprentices have the opportunity to gain exposure to multiple projects and sides of the business.</p> <p>Conduct exit interviews with trainees and apprentices to learn about their experiences.</p>

Progression

Once someone has entered the screen industries, it is vital that they are able to make their career sustainable and progress if they choose to. This can be a real challenge as some employers do not have the time or resources to provide training, and employees from diverse backgrounds are less likely to have the spare time or money to undertake career development training in their free time. Moreover, careers in the screen industries are unlikely to be as linear as more traditional professions. Without prior knowledge it can be difficult to know where to start.

The toolkit highlights the need for training and development, as well as for facilitating inclusive networking to give people the best chance to progress. It suggests how you can make progression processes more inclusive, and how to make information about progressing through the sector more transparent.

Case study #2 outlines how one organisation provides inclusive training for progression.

Case study #2 – Developing inclusive training programmes

Who are they?

Vanitas Arts

What do they do?

Vanitas Arts is a collaboration of creative producers with a focus on dynamic, female-led, Northern storytelling through screen and live works.

What have they been doing?

One of Vanitas Arts' initiatives are the Good Trouble Labs. These are training programmes for people who identify as belonging to underrepresented groups within the screen industries, and are led by people from these backgrounds. These courses provide expert insight into digital storytelling and allow participants to develop a piece of work as a team, developing the skills and practical insight needed along the way. The course leaders are able to share their own stories and their journeys to success in the screen industries. The training programme is also fully hybrid, allowing those that can't travel to participate. The challenge for Vanitas is for an external partner to recognise the value of the work with funding, so that they can support the next cohort of participants.

Why is it important?

As the screen industries have limited capacity for learning and development in role, it is important that people in the industry have access to high quality and inclusive training – and that this training is accessible to those who feel like they might not belong in the industry.

Where can I find out more?

<https://www.vanitasarts.co.uk/>

Progression recommendations		
	... for smaller organisations	... for larger organisations
<p>a. Provide training and development opportunities</p> <p>Once in a role, it can be difficult to access the right training and development opportunities to help develop and progress in a career.</p>	<p>Signpost employees and contractors to training and development opportunities. Include lines in budget for projects for ongoing staff training and development.</p> <p>Progression within the organisation might not always be an option, depending on its size and the type of role. However, it is still essential to offer staff training and personal/professional development opportunities (and this can improve retention).</p> <p>Help staff understand the transferable skills embedded in the work they are doing.</p> <p>Connect with similar organisations in the sector to find out about training opportunities.</p>	<p>Allow staff to undertake training and development (including external training and development) during paid time.</p> <p>Provide budget for all staff to undertake training opportunities.</p> <p>Hold continuing professional development conversations with all staff.</p> <p>Monitor data on who is able to undertake training and development opportunities.</p>
<p>b. Offer career coaching</p> <p>It can be difficult to know what a career in the screen industries can look like – particularly for somebody who has no prior connections to the industry. Career coaching can be an effective tool to bridge that gap, helping people to take control of their career journeys.</p>	<p>Signpost employees to career coaching and mentoring opportunities.</p> <p>Recognise that open conversations about career development can improve retention.</p> <p>Encourage senior staff to make time to engage with new entrants.</p>	<p>Offer career coaching to all staff.</p> <p>Provide ways for staff early in their careers to link up with senior staff and/or those prominent in the field. Make use of online tools to facilitate this (see case study #2).</p>
<p>c. Facilitate networking</p> <p>Proactively make time and space for inclusive networking. This can help all staff to learn about upcoming roles and to build a professional network in the industry.</p>	<p>Connect with other small organisations to learn about and share good practice. Share what you have learned with your employees – additionally provide opportunities for all staff to participate in these exercises.</p>	<p>Offer bursaries and upfront payments for staff from diverse backgrounds to take part in networking opportunities.</p> <p>Convene networking events that target and support people with particular diversity characteristics (see case study #4).</p>

Progression recommendations		
	... for smaller organisations	... for larger organisations
<p>d. Create information resources</p> <p>There are many unknowns about how to progress and how to succeed in the screen industries. Make more information available about routes, and how people go about assembling a career.</p>	<p>Create case studies of career journeys for people that have worked at your organisation, highlighting what they achieved and how working at your organisation fits into their broader career journey.</p>	<p>Create resources for those new to the sector that transparently outlines different career routes through the sector.</p> <p>Develop accessible material – short videos, podcasts, case studies, TikToks, Instagram reels – that showcase the career journeys of different people within the organisation. Demonstrate the accessibility of these roles, and the different routes it is possible to take.</p>
<p>e. Reward the right skills</p> <p>Evaluate and reward an employee’s performance in relation to the core skills needed to perform well in a role. Avoid attributes linked to social and/or cultural background, such as being able to self-advocate, social ease, or participating in social activities outside of work.</p>	<p>Celebrate good performance within the organisation.</p>	<p>Clearly define progression processes, making the criteria transparent and unambiguous.</p> <p>Hold open conversations with staff about how progression works, and how to pursue promotion.</p> <p>Reward good performance – both at an individual and team level.</p>

Outreach

Outreach can help to grow the numbers of people from diverse backgrounds applying for jobs in your organisation. To do that, it needs to reach communities from different places and people who might not have been able to follow traditional routes into the screen industries. Outreach can also be about providing different ways into the sector, which can in turn transform the culture of the sector.

This area of action for the toolkit focuses on different places where outreach can take place: schools, universities and local communities. Case study #3 highlights innovative place-based outreach that extends into production practice. The toolkit also outlines how to evaluate outreach so that lessons can be learnt about what works and good practice shared widely.

Case study #3 – Practising co-production

Who are they?

TAPE

What do they do?

TAPE is a community arts charity based in North Wales. The charity was formed in 2008 and believes that making practices inclusive requires time and ongoing commitment. Its work uses co-production to make films that are also collaborative community projects.

What have they been doing?

TAPE has successfully been using an inclusive co-production model of filmmaking. In all its projects, TAPE works with trainees, graduates and professionals – ensuring that it involves people with various levels of experience, and of all ages, in every project. TAPE offers training, support, and opportunities to all involved. On set there is a culture of collaboration and shared input, so everyone is able to shape the final output. Over time, TAPE has prioritised developing a network of practitioners and providing ongoing opportunities for work. This has created a local culture shift in recruitment and progression practice in the industry. Although more challenging than dominant ways of working in the industry, this approach helps make filmmaking accessible and inclusive.

Why is it important?

It is easy to lean on pre-existing ways of doing things – even if those ways can be exclusionary. TAPE's commitment to coproducing with the local community in rural North Wales is testament to the feasibility of more inclusive ways of working in the creative industries.

Where can I find out more?

<https://tapemusicandfilm.co.uk/>

Outreach recommendations		
	... for smaller organisations	... for larger organisations
<p>a. Visit schools</p> <p>Outreach can begin at school age, so that students from all backgrounds are aware that it is possible to pursue a wide range of careers in the screen industries.</p>	<p>Engage with local schools about creative careers and ask about the opportunities to take part in their creative curriculums.</p>	<p>Identify schools to work with – including those with low rates of progression to higher education, or located in less advantaged areas, or those with a high proportion of students on Free School Meals.⁸ Visit them, and offer them visits to your sites.</p> <p>Create work experience opportunities and paid internships targeted at young people from diverse backgrounds.</p> <p>Use the Gatsby Benchmarks⁹ to develop and evaluate outreach activities.</p> <p>Provide extra-curricular opportunities (e.g. theatre activities, film workshops, coding classes etc.) for target schools in the local area.</p> <p>Develop apprenticeship opportunities to advertise to local schools (see case study #3).</p>
<p>b. Visit universities and further education colleges</p> <p>Outreach with universities and further education colleges can be more targeted, so that information, opportunities and experiences can be offered to those with the potential to succeed in the sector.</p>	<p>Take part in local university careers fairs – especially for non-Russell Group universities.</p> <p>Look to collaborate with other small organisations in the local area, taking turns to visit university campuses and represent each other's work – this can share the burden of attending universities.</p>	<p>Work with university career services to provide accessible advice, guidance and support to students – especially non-Russell Group universities.</p> <p>Arrange curriculum-linked visits to universities, working with course conveners to identify appropriate times for intervention.</p> <p>Create work experience opportunities and paid internships targeted at lower-income students and those from diverse backgrounds.</p>
<p>c. Undertake place-based outreach and production</p> <p>Outreach can also take place in the local community. This can help broaden the range of people involved in screen industries work. Consider a range of local places and institutions where collaboration could happen.</p>	<p>Work with local venues – including schools, community centres, sports facilities, public spaces – to host and publicise work.</p> <p>Explore the opportunities for co-production with local communities (case study #3). This could include involving local trainees in production (case study #6).</p>	<p>Commission place-based work and projects in different countries across the UK. Work with local organisations and venues to host and publicise the work.</p> <p>Create work experience opportunities and paid internships for people looking to retrain or enter the sector for the first time.</p> <p>Collaborate with smaller screen industries organisations in the locations in which they work to produce innovative place-based content.</p>

8 This data is publicly accessible via the UK Government Data Service: <https://www.find-school-performance-data.service.gov.uk/>.

9 <https://www.gatsby.org.uk/education/focus-areas/good-career-guidance>.

Outreach recommendations

	... for smaller organisations	... for larger organisations
<p>d. Evaluate outreach work</p> <p>Evaluate the impact of outreach work to develop an evidence base of what works.</p> <p>Think about evaluation in terms of both quantitative and qualitative data: numbers and stories together show impact</p>	<p>Create case studies of your outreach work.</p> <p>Where possible, conduct short surveys (up to 7 questions) to collect feedback on the outreach work. Use similar surveys across projects. Make one member of staff responsible for managing these surveys.</p> <p>Define a clear evaluation framework: draw on work from other organisations and resources like the Gatsby Benchmarks.</p>	<p>Evaluate the impact of outreach work both quantitatively and qualitatively to better understand impact.</p> <p>Track longitudinal impact to monitor what participants go on to do.</p> <p>Conduct interviews with participants to understand how different activities have shaped their understanding.</p> <p>Publicise and share findings to improve learning of good practice.</p>
<p>e. Provide access to your organisation's resources</p> <p>Consider how you can provide access to resources to those interested in developing their work further and/or building a portfolio.</p>	<p>Consider what resources you have access to (e.g. rehearsal space, studio space, specialist equipment), and how different communities – local support groups, schools, sixth form colleges – might be able to visit and/or use these spaces too.</p> <p>Create loan arrangements for equipment.</p>	<p>Provide access to your resources pro bono to support people in developing portfolios of work. Where possible, provide introductions and training to interested groups.</p> <p>Set up a library of technical equipment that people can borrow to develop their portfolios.</p>

Culture

This section of the toolkit focuses on actions towards a more inclusive culture. This involves talking within organisations – discussing barriers and setting strategy – but also engaging externally with other organisations and the general public. Many of the steps here involve making time and space to discuss issues of diversity and inclusion, and signalling that this is an issue you are taking seriously.

Case study #4 describes a campaign of events with a purpose to help establish a new culture in the videogames sector.

Case study #4 – Hosting events with purpose

Who are they?

Ukie (UK interactive entertainment)

What do they do?

Ukie is the trade body for the UK games and interactive entertainment industry. It represents the UK's video game and interactive entertainment sector, and pushes to make the UK the best place to make, sell and play games.

What have they been doing?

Ukie recognises that diversity and inclusion are key to making a successful video game industry. Its #RaiseTheGame Access November 2022 campaign included a series of events for people working in the industry, purposefully developed to support issues of accessibility, disability and neurodiversity within the UK games industry. What makes the campaign distinctive are its multiple components. These include: showcasing personal stories, affinity-led networking events, virtual workshops, and developing online resources. The combination of these different elements underscores the idea that diversity and inclusion cannot be solved by a single intervention, but require a multifaceted approach to overcome the intersectional challenges that different groups of people face in the workplace.

Why is it important?

Diversity and inclusion campaigns (rather than single events) that are tailored to particular groups of people is an effective approach for large, cross-sector bodies acting on diversity and inclusion. Organisations like Ukie can amplify awareness of particular issues, while providing tailored and accessible support.

Where can I find out more?

<https://raisethegame.com/>

Culture recommendations		
	... for smaller organisations	... for larger organisations
<p>a. Collaborate</p> <p>Working together and co-ordinating across the screen industries helps organisations to pool resources, share ideas and challenge cultural norms. This can achieve large-scale change.</p>	<p>Collaborate with local communities on different projects – both artistic productions, and projects targeted on making your organisation more accessible and inclusive.</p> <p>Work with other creative organisations in the area to address an issue of organisational culture.</p> <p>Reach out to industry-wide bodies for support and to share good practice.¹⁰</p>	<p>Take part in and/or develop cross-sector initiatives focused on diversity and inclusion (see case study #4).</p> <p>Work with established experts to learn more and improve practice.</p> <p>Create space for smaller organisations to come together.</p> <p>Listen to independent advocates.</p>
<p>b. Lead</p> <p>Senior leaders should take ownership and lead on the diversity and inclusion agenda. This could involve making diversity and inclusion a strategic priority or setting standards and good practice.</p>	<p>Lead by example, implementing good practice and demonstrating what can be achieved on modest budgets. Celebrate your successes!</p> <p>Appoint diverse board members, including those with lived experience.</p>	<p>Encourage industry leaders to share their stories and advocate publicly for issues of diversity and inclusion.</p> <p>Respond to broader social issues to signal commitment to social justice causes.</p> <p>Promote diverse leaders within the organisation and develop a pipeline of diverse talent.</p> <p>Establish an Equality Diversity and Inclusion (EDI) board to hold the organisation to account.</p> <p>Ensure all staff know how they are responsible for diversity and inclusion, and that dedicated D&I staff are adequately resourced.</p>

¹⁰ Organisations like SIGN, Ukie, pact, and BFI host a wealth of relevant materials and guidance. They will also be able to signpost organisations to relevant experts.

Culture recommendations		
	... for smaller organisations	... for larger organisations
<p>c. Discuss barriers</p> <p>Keep talking about the barriers that different groups of people face in the screen industries, and the way that barriers intersect – both within individual organisations and across the industry as a whole.</p>	<p>Create a safe space for discussions about barriers to access and challenges faced in the sector – particularly relating to socio-economic background.</p> <p>Collaborate with other small organisations in the screen industries to share insights and develop solutions together.</p>	<p>Talk publicly about the barriers that exist to entering and succeeding in the screen industries.</p> <p>Take part in cross-sector events and campaigns supporting diversity and inclusion, and implement the recommendations from these events in your work.</p> <p>Host workshops within the organisation to learn more about how staff are feeling, and the barriers that they have encountered in their careers to date.</p> <p>Set up advocacy groups for people from different backgrounds.</p> <p>Hire independent evaluators to conduct candid exit interviews to understand why people are leaving your organisation.</p> <p>Commission independent qualitative research into the barriers faced at different stages of careers across your industry.</p>
<p>d. Develop a narrative</p> <p>Develop a strong narrative about why diversity and inclusion is important. This can bring people on board and persuade others of the need for change -- the screen industries are home to some of the best story tellers in the world.</p>	<p>Engage with employees about</p> <ul style="list-style-type: none"> ▪ why diversity and inclusion (D&I) is important ▪ how socio-economic background intersects with diversity characteristics ▪ how D&I can be reflected in your organisation. ▪ How D&I affects and informs the work that you produce. <p>Develop a set of commitments as an organisation.</p>	<p>Host a 'town hall event' within the organisation to consult your staff on this agenda.</p> <p>Develop and publish a diversity and inclusion (D&I) strategy.</p> <p>Integrate D&I values into other strategies and published materials.</p> <p>Work with external consultants to help you establish this narrative.</p>

Data

A critical step in addressing any diversity and inclusion problem is assessing its size and shape. Quantitative and qualitative data can show your organisation what needs to be improved and inform what action to take. Data can also help you to monitor progress and identify success.

Data can be intimidating, especially for smaller organisations with more limited capacity. In the toolkit, we focus on the key steps that any organisation can take.¹¹ We start with collecting basic information, before suggesting how to analyse, use and engage with it.

Case study #5 shares the success of the BBC in their work in engaging seriously with diversity and inclusion data.

Case study #5 – Collecting the data

Who are they?

BBC

What do they do?

The BBC is the UK's leading public service broadcaster – with television channels, radio networks, and digital services. The BBC also includes BBC Studios, a large production company and distributor.

What have they been doing?

Within the screen industries the BBC takes a leading role in collecting and publishing data about its staff. The BBC collects core demographic information that enables it to identify what proportion of its staff come from lower socio-economic backgrounds. Combined with qualitative insights, this has helped the BBC develop actions to address the inequalities it found. These actions included better targeting apprenticeships and work experience, developing its outreach offer, improving recruitment practices, and developing inclusive routes for progression.

Why is it important?

Collecting robust data is a key step in understanding diversity and inclusion issues. Without it, it is more difficult to take effective action. Additionally, the act of collecting the data is in itself a clear signal that improving diversity is a strategic priority for the organisation.

Where can I find out more?

<https://www.bbc.co.uk/diversity/plan/>

¹¹ There is also additional guidance in the appendix, see page 45.

Data recommendations		
	... for smaller organisations	... for larger organisations
<p>a. Collect it</p> <p>Collecting the right data is critical for understanding the problem. There is guidance on what information to collect on employees, contractors, and candidates.</p> <p>Engage staff in conversations about what data they are comfortable to see shared. Where possible, be clear at the point of collection about how the data will be reported and what, if anything, will be shared publicly.</p> <p>See the Appendix for details of questions and response options.</p> <p>Gathering qualitative data about people’s experiences provides the stories behind the numbers. This can provide a deeper understanding of the issues.</p>	<p>Ask for and record core demographic data on staff documentation (for example, via equality and diversity monitoring forms):</p> <ul style="list-style-type: none"> ▪ Gender identity ▪ Ethnic background ▪ Socio-economic background ▪ Sexual orientation ▪ Disability <p>For socio-economic background we recommend asking for the occupation of main household earner at age 14 and providing the grouped occupational response options.</p> <p>Use industry-standard questions so that you can compare your organisation’s data with that of peer organisations.</p> <p>Giving employees more than one opportunity to see and answer these questions will result in increased response rates.</p> <p>Collect only the data you need to answer the questions you have. Don’t collect data ‘just in case’, as it can be counterproductive to building trust.</p>	<p>Apply similar principles of data collection to training and development opportunities. Find out which staff are able to undertake these opportunities.</p> <p>Develop capacity to routinely collect this information.</p> <p>Commission independent researchers to interview staff from diverse backgrounds about their experiences.</p>
<p>b. Analyse it</p> <p>With data, you can look for patterns: how does your staff profile compare to national averages? How has it changed over time? What has improved?</p>	<p>Analysing data on workforce diversity and how it may have changed over time enables you to identify areas within your organisation that need to be addressed but also areas of improvement.</p> <p>Focus on longer-term trends rather than snapshots, for example on three-year averages rather than point-in-time analysis.</p>	<p>Use the data to look at progression rates, variation in diversity by seniority, and the impact of intersectionality.</p> <p>Analyse change over time.</p> <p>Use published toolkits (SMC etc.) to find benchmark data and methods. Compare to national datasets to contextualise results.</p> <p>Obtain external advice around how best to analyse the data.</p> <p>Seek to establish cross-sector collaboration to facilitate faster progress, publicly sharing data together.</p>

Data recommendations		
	... for smaller organisations	... for larger organisations
<p>c. Use it</p> <p>The data analysis can identify areas of weakness and inform policy changes. This can be about setting targets or prompting further research.</p>	<p>Develop a dialogue between staff and other stakeholders about the findings from analysis. What changes can be put in place? What areas should you focus on?</p> <p>Include data findings in funding bids to demonstrate commitment, give a rationale for certain costs, or enable access to different funding sources.</p>	<p>Identify targets and put in place a plan for improving outcomes.</p> <p>Set targets for all diversity characteristics, and set realistic goals based on current rates of hiring.</p> <p>Use the diversity data as a Key Performance Indicator (KPI), that senior leaders have to report on.</p>
<p>d. Monitor what works</p> <p>Data collection is not a one-off exercise but should be an ongoing process of monitoring. This can help organisations learn which D&I actions have been effective.</p>	<p>Aim to make asking diversity questions a regular practice, for example, as part of an annual staff survey.</p> <p>Connect with similar organisations and exchange good practice with them. This can be about how to improve response rates and processes, but also to learn about the policies and actions they have successfully adopted.</p>	<p>Track your progress over time.</p> <p>Consider changes in staff monitoring data together with data about your D&I actions. Links between them may indicate whether D&I actions are working.</p>
<p>e. Publicise it</p> <p>Be transparent with the data – either internally or externally – so that people know what the situation is and what is being done about it.</p> <p>Respect privacy where there is concern that information can be attributed to individuals.</p>	<p>Where it is possible, transparency can help to facilitate conversations with other organisations about what works. It can also encourage applicants from diverse backgrounds to apply.</p> <p>In very small organisations, your staff may prefer data to be reported in terms of a balance of characteristics and backgrounds, rather than precise numbers.</p> <p>Celebrate your wins. Where improvement has occurred, tell staff and others.</p>	<p>Be transparent with the public about what the situation is, and the actions taken to address (see case study #5).</p> <p>Share 'good news' stories about what has helped to drive positive change.</p> <p>Share data findings to make more diverse audiences feel welcome.</p>

Geography

Where the screen industries are located can be an overlooked part of how to make the screen industries more accessible and inclusive. There are two related contributing factors here. The first is the UK's uneven economic geography, which means certain places host much more economic activity than others. And the second is that large urban areas tend to be expensive to live in and travel to.

The toolkit highlights what different organisations can do within this context – how you can reflect on where you work, who you work with, and how to support people in being geographically mobile. Thinking geographically about diversity and inclusion can help you to think in new ways about how to achieve your goals.

Case study #6 highlights what can be achieved when production is rooted in a geographical location and community.

Case study #6 – Working with local trainees

Who are they?

Idle Work Factory

What do they do?

Idle Work Factory is an independent film production company based in Bradford. It aims to tell Northern stories with universal appeal.

What have they been doing?

Idle Work Factory places inclusivity at the centre of how it works. It commits to employing trainees as a minimum of 50% of staff on each of its productions. The organisation also works with people from all age groups, and with unconventional community sites – schools or community centres – to recruit and reach people who might not otherwise apply for a role in the industry. This local focus helps to give people from lower socio-economic backgrounds the chance to build experience, technical skills and sustainable careers in the screen industries. Idle Work Factory believes that what is core for individuals' success in the industry is not experience, but enthusiasm and the ability to identify your strengths and weaknesses.

Why is it important?

Despite half its crews being inexperienced in the industry, Idle Work Factory is still able to produce high-quality final products. It is also skilled at managing small budgets to make the additional adjustments needed to make productions accessible to all crew members. Its work showcases what can be achieved when ambitious targets are set and responsibility is taken for providing those critical first opportunities in the sector.

Where can I find out more?

<https://www.instagram.com/idleworkfactory/>

Geography recommendations		
	... for smaller organisations	... for larger organisations
<p>a. Where are you working</p> <p>The UK has a highly uneven economic geography. Reflecting on where work takes place is an important factor in improving the diversity of the screen industries.</p>	<p>Understand your local area:</p> <ul style="list-style-type: none"> ■ What is the diversity of the local population? ■ Who are you trying to engage and work with? ■ Are there key locations, buildings and/or facilities that you could work with or in? ■ Are there local issues that could benefit from an artistic intervention? 	<p>Plan how your work can contribute to addressing the UK's uneven economic geography – which areas of the country need more investment and work?</p> <p>If it is not possible to relocate all work on a production, can you move component parts to a less advantaged area?</p>
<p>b. Commissioning</p> <p>It matters where work is commissioned, and where the labour for that work comes from. Factor in geography when commissioning to ensure that the screen industries are more evenly accessible across the UK.</p>	<p>Review where work is taking place and why. How accessible are these places by public transport? Could work be located in more diverse and target areas instead?</p> <p>Consider how travel costs can be incorporated into budgets.</p>	<p>Set and produce work beyond the UK's major cities. And work with smaller, local organisations there who know the local workforce.</p> <p>Allocate funds for a range of projects beyond the UK's major cities.</p> <p>Develop mobile resources that can be used across the UK, rather than requiring people to travel to access.</p>
<p>c. Recruit locally</p> <p>Look locally for skills and experience when setting up a project. And ensure that the efforts to redistribute work to the regions includes all kinds of work and production, and not only some types of roles.</p>	<p>Look to the local workforce and resources in the first instance for your projects.</p> <p>See case studies #3 and #6.</p>	<p>Set up and/or access regional job networks to improve awareness of regional talent.</p>
<p>d. Pay people to travel</p> <p>Geographic mobility is tied to social mobility. The UK can be an expensive country to travel around – in terms of both cost and time.</p>	<p>Offer remote opportunities where travel is not feasible (see case study #2).</p>	<p>In the absence of national infrastructure investments, recognise that travel is expensive (in terms of time and absolute cost). Pay people upfront rather than reimburse them for travel and accommodation.</p>

Geography recommendations		
	... for smaller organisations	... for larger organisations
<p>e. Offer remote, flexible, and virtual options</p> <p>Covid-19 has normalised remote ways of working. While some roles cannot be done remotely, there is potential for more remote working than currently practised. Increasing the range of roles and training that can be undertaken remotely can help improve geographic reach.</p>	<p>Ensure that all outreach is digitally accessible.</p>	<p>Explore the opportunities of remote and flexible work to expand the geographic spread of work.</p> <p>Provide success stories of where remote, flexible and virtual options have worked well.</p>

Appendix A: Collecting, analysing and managing data

Diversity and inclusion are about people and culture. However, collecting and analysing quantitative data (numbers) is essential in order to:

- understand whether your staff reflect wider society in terms of their socio-economic background (SEB) and diversity characteristics
- inform actions to address any under-representation
- monitor whether your organisation is employing a more diverse range of staff over time
- evaluate the effectiveness of actions to support diversity and inclusion.

Within the screen industries, collecting data about gender and ethnicity appears to be much more common than collecting data about SEB. In this brief guide, we therefore focus primarily on the latter.

We recommend below questions to measure SEB, the social and economic circumstances from which a person has come. SEB is closely correlated with individual and societal outcomes, including occupation, wealth, education, and health. This is different from measuring socio-economic status and social mobility (respectively, measures of someone's current circumstances and how they might be different to those they grew up in).

What data to collect

The key question for SEB is **parental occupation when a person was aged 14**. This question is easy to understand and people of different ages and from different countries can respond. It tends to yield the highest response rates.

If possible, ask up to three additional questions, as the additional information is likely to reflect a person's social and economic background more accurately than the response from just one question. The additional questions are:

- Type of school attended at age 11-16
- Eligibility for free school meals or household income support
- Parental experience of higher education

The questions and response options are set out below.

For national benchmarks for these questions, see the toolkit developed by the Bridge Group in collaboration with the Social Mobility Commission: <https://socialmobilityworks.org/toolkit/measurement/>

In relation to other characteristics, we also recommend as a minimum collecting data on gender and ethnicity.¹²

¹² We recommend using questions and response categories in line with the ONS Census as this provides a good level of detail to differentiate ethnic groups and enables clear comparisons with wider and national-level data for benchmarking. See <https://www.ethnicity-facts-figures.service.gov.uk/style-guide/ethnic-groups>

SEB questions and response options

1. What was the occupation of your main household earner when you were about aged 14?
 - Modern professional & traditional professional occupations such as: teacher, nurse, physiotherapist, social worker, musician, police officer (sergeant or above), software designer, accountant, solicitor, medical practitioner, scientist, civil / mechanical engineer.
 - Senior, middle or junior managers or administrators such as: finance manager, chief executive, large business owner, office manager, retail manager, bank manager, restaurant manager, warehouse manager.
 - Clerical and intermediate occupations such as: secretary, personal assistant, call centre agent, clerical worker, nursery nurse.
 - Technical and craft occupations such as: motor mechanic, plumber, printer, electrician, gardener, train driver.
 - Routine, semi-routine manual and service occupations such as: postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant, HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff.
 - Long-term unemployed (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year).
 - Small business owners who employed less than 25 people such as: corner shop owners, small plumbing companies, retail shop owner, single restaurant or cafe owner, taxi owner, garage owner.
 - Other, such as: retired, this question does not apply to me, I don't know.
 - I prefer not to say.
2. What type of school did you mainly attend between the ages of 11 and 16?
 - A state-run or state-funded school
 - Selective on academic, faith or other ground
 - Non-selective
 - Independent or fee-paying school
 - Attended school outside the UK
 - I don't know
 - I would prefer not to say
3. Did either (or both) of the following apply at any point during your school years?

Your household received income support

Yes No I don't know I would prefer not to say

You received free school meals

Yes No I don't know I would prefer not to say
4. Did any of your parent(s) or guardian(s) complete a university degree course or equivalent (eg, BA, BSc, or higher)?
 - Yes No I don't know I would prefer not to say

Questions on gender and ethnicity

1. What is your ethnic group?
 - White
 - Mixed or multiple ethnic groups
 - Asian or Asian British
 - Black, African, Caribbean or Black British
 - I would prefer not to say

The census uses follow-up questions to obtain more precise categories.

2. What is your sex?
 - Female
 - Male
 - I would prefer not to say

Analysing SEB

Report SEB in three groups, as below.

- **Professional backgrounds:** modern, professional and traditional occupations; senior or junior managers or administrators
- **Intermediate backgrounds:** clerical and intermediate occupations; small business owners.
- **Lower socio-economic backgrounds:** technical and craft occupations; routine, semi-routine manual and service occupations; long-term unemployed.
- Exclude – other; I prefer not to say.

Guidance on managing data

Socio-economic background is not a protected characteristic, as defined under the Equality Act (2010) but it is still vital that data is handled with the required care, given the sensitive nature of the questions being asked. In addition, with GDPR it is important that thought is given to how data is managed, processed, and deleted. This is a summary of key points. There is a link to more detailed guidance at the end.

The Information Commissioner's Officer recommends that employers collecting sensitive information to help to monitor equal opportunities:

- “only use the information for that purpose”
- “where possible use anonymised information, that is information that does not allow particular workers to be identified”.

In the covering statement to the questionnaire, organisations should explain:

- that participation is required, but staff can choose not to respond to each question
- how you will collect and analyse data
- how you will use the data and for what purposes
- how you will safeguard confidentiality and anonymity in the collection, storage and (if relevant) publication of data
- how and from whom potential respondents can seek out further information (i.e. contact name and e-mail address/telephone number)
- that by filling out the questionnaire, respondents acknowledge that they have read the covering letter and consent to this data being used for the purposes outlined above.

To facilitate higher response rates:

- organisations should highlight that the exercise is not a form of 'surveillance'.
- organisations should be prepared to explain whether and how the results of this data collection will inform policy or processes. If an organisation does not have a clear policy on these issues, it should explain that it is conducting monitoring to increase information about, and awareness of these issues, with a view to informing policy.
- demonstrate buy-in and support from senior level staff.

Data protection is important: you must adhere to the law (as set out in the Data Protection Act 1998 and UK GDPR) about data collection and publication. The Information Commissioner's Office (ICO) has several useful guides to help small businesses comply with data law. See: http://ico.org.uk/for_organisations/data_protection/topic_guides/employment

Appendix B: List of further resources and reading

We include here links to further relevant resources.

[BFI Diversity Standards resources](#)

[Black Girl Gamers](#)

[Clusivity](#)

[Gatsby Benchmarks](#)

[Inclusive Boards](#)

[Ofcom index of broadcasters' diversity links](#)

[Pact Diversity](#)

[ScreenSkills Diversity, equity and inclusion learning module](#)

[Social Mobility Toolkit](#)

[TriForce Creative Network](#)

[Ukiepedia: Diversity & Inclusion Initiatives & Resources](#)

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