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# **Creative Diversity**

The state of diversity in the UK's creative industries,  
and what we can do about it.

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# Executive Summary.

There is a hard economic case for the creative industries to diversify their workforces - and action could be taken now.

This survey of available data confirms the creative industries are failing to reflect the diversity of the populations where they are based, but suggests they stand to benefit even more than most organisations if they do.

## **Work by McKinsey & Company consultants has shown:**

- The most racially and ethnically diverse companies are more likely to have better than average financial returns
- Companies with more women are more likely to have above average financial returns
- Greater gender diversity on senior executive teams boosts performance.

## **Yet the headline statistics on diversity remain worrying.**

The British workforce appears to have grown more diverse with a 12.5 per cent increase in the number of jobs in the creative economy held by Black, Asian and Minority Ethnic (BAME) workers between 2013 and 2014. Around 11 per cent of jobs in the creative economy are filled by BAME workers, which is a similar level to the BAME workforce in the UK economy as a whole.

**But the Creative Industries Federation has weighted the employment statistics according to where jobs are based – with, for example, nearly 32 per cent of all creative jobs in London where 40 per cent of the workforce is BAME. By this analysis, at least 17.8 per cent of the UK creative industries should be BAME if they were to reflect the population at large.**

## **The lack of diversity across gender, disability, sexuality, age and socioeconomic background also requires action. A snapshot of statistics shows:**

- The percentage of women in the creative industries fell from 37.1 per cent in 2013 to 36.7 per cent last year, although women hold 47.2 cent of jobs in the wider UK workforce
- Evidence from parts of the sector shows that those who attended private school earn nearly £6,000 more than the average.

## **Failing to diversify means wasted business opportunities:**

- The BAME population will make up nearly a third of the UK's population by 2050 and its disposable income increased 10-fold in the decade from 2001
- Women influence 80 per cent of buying decisions and by 2025 are expected to own 60 per cent of all personal wealth
- Only 14 per cent of workers in the £1.7 billion video games industry are women yet they play more than half the games.

As the creative industries sell ideas, content and products, they might benefit more than other businesses from diversifying because doing so would increase understanding of what different parts of the population might like.

However, the most forward-thinking businesses and organisations are taking action. We have spoken to dozens of them to identify what they have done to improve the diversity of the people they recruit.

## **The second half of this report offers details of routes to action, but in essence:**

- Have a hiring strategy and advertise on sites likely to be seen by a wide range of applicants
- Beware recruiting people just because they look like you
- Do internal audits and provide diversity training
- Make flexible working available.

Diversity has been long seen as a matter of social justice. This study emphasises it is also a question of hard-headed business acumen.

# What do we mean by **diversity**?

**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.** This report aims to provide members with ways to take immediate action to achieve this diversity, in gender, disability\*, sexuality, age, ethnicity - as well as recognise that these groups intersect.

\*The Federation recognises the social model of disability, as adopted by organisations including Scope<sup>3</sup> and AchieveAbility<sup>4</sup>. This means that we understand that there is no sensible dichotomy between able and disabled - and it is the social environment that normally 'disables' a person (ie: makes it impossible for them to perform to their ability). For example: lack of wheelchair access is often what makes it impossible for an individual in a wheelchair to work in an organisation rather than the work itself being incompatible with their impairment. In the government's 2010-2015 policy paper on equality they suggested that one way of protecting the rights of disabled people was "encouraging the use of the social model of disability which says that disability is created by barriers in society"<sup>5,6</sup>.

**In this report we unpack what the headline government figures actually show, and where work still needs to be done. Based on the available employment statistics, this report primarily discusses diversity in terms of Black, Asian & Minority Ethnic, women and socioeconomic diversity.**

We recognise that policy needs to change in order to allow everyone to fulfil their creative potential - this is something explored in our 'Creative Education Agenda'<sup>1</sup> and 'How Public Investment in Arts Contributes to Growth in the Creative Industries'<sup>2</sup> - but arts and the creative industries could act now to improve the diversity of their workforce.

Whilst the social importance of such action is clear, research presented later in this report - undertaken by McKinsey - will also provide evidence of the economic benefits. In the second section of the report we list organisations, charities and trade bodies working in this area, as well as best practice examples from our members, and specialist mini-essays on disability and other distinct minority experiences.

# Contents.

## Part 1

**What is really happening?**

**Why does this bias exist?**

**Why does this matter for business?**

*Diversity spotlight:*

'Our business strategy is our people' -  
Chris Hirst - CEO, Havas

1  
7  
13  
13  
16

## Part 2

**How to diversify:**

**Freelancers**

*Diversity spotlight:*

'Freelance diversity' -

Mitu Khandaker - Independent games developer, The Tiniest Shark

**Small Businesses (fewer than 10 people)**

*Diversity spotlight:*

'Creative Access & Champollion' -

Aliya Ahmad - Graduate Consultant, Champollion

*Diversity spotlight:*

'Creative Industries & Stonewall' -

Joey Hambidge - Client Account Manager, Stonewall

**Large Businesses**

*Diversity spotlight:*

'Workforce Diversity' -

David Osa Amadasun - Writer of 'Black People Don't Go To Galleries: the reproduction of taste and cultural value' & WP Development and Projects Officer, Goldsmiths, University of London

*Diversity spotlight:*

'How to achieve diversity' -

Denise Proctor - CEO, Noise Festival Ltd.

2  
19  
20  
21  
21  
22  
23  
24  
25  
26

<b>Charity/Public Arts Organisations</b>	<b>27</b>
<i>Diversity spotlight:</i> 'Programming culturally diverse arts for all' - Skinder Hundal - Chief Executive, New Art Exchange	<b>29</b>
<i>Diversity spotlight:</i> 'Opera North and Community Engagement' - Madeleine Thorne - Community Engagement Manager, Opera North	<b>30</b>
<b>Voluntary Arts Organisations</b>	<b>31</b>
<i>Diversity spotlight:</i> 'Voluntary Diversity' - Tamzyn French - Bloco Manager, Kinetika Bloco	<b>33</b>
<i>Diversity spotlight:</i> 'Physical and Mental Disability in the Creative Industries' - Paula Dower - Operations Director, DASH (Disability Arts in Shropshire)	<b>34</b>
<i>Diversity spotlight:</i> 'Developing Diversity within the Creative Education Sector' - Bambo Soyinka - Head of Department, Creative Writing, Bath Spa University	<b>35</b>
<b>Organisational Directory</b>	<b>36</b>
<b>Addendum</b>	<b>45</b>

Part

1

1

## What is really happening?

Every year the government report on employment in the creative industries attempts to lift the lid on exactly **who** is employed within our sector?

The headline is this: total employment continues to grow, with the workforce of the creative economy (all workers in the creative industries + creative jobs in other industries) increasing by 13.7% since 2011<sup>8</sup>.

Using some measurements, the workforce also appears to be becoming more diverse: 11% of jobs in the creative economy are now filled by **Black, Asian & Minority Ethnic** workers, a similar level to the UK economy at large. Between 2013 and 2014 there was an impressive 12.5% increase in the number of BAME jobs in the creative economy (the increase for the white group was 4.0%), surely a sign that our sector is waking up to the importance of diversifying - in particular the **immediate economic imperative** of having a diverse workforce which understands and reflects the cultural experiences and preferences of its audience.

Other groups seem to be taking steps backwards: women hold 36.7% of the jobs in the creative industries (down from 37.1% in 2013), compared to 47.2% of jobs in the UK workforce at large.

For the first time this year the DCMS has provided information concerning the socioeconomic groups that make up the creative industries. The 'more advantaged groups' (two-thirds of the UK workforce) make up 91.9% of occupations in the creative economy<sup>9</sup>. This group has experienced 17% employment growth since 2011, compared to 2% growth for the 'less advantaged group'<sup>10</sup>.

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## But these figures do not tell the whole story.

Even where diversity appears to be improving, figures may be misleading. Whilst an **11%** BAME workforce is near the national average, the number of creative industries practitioners in London (and the high percentage of BAME workers there) mean that the average percentage of BAME workforce for a sector with this distribution should be around **17.8%** to match the diversity of its local populations<sup>11</sup>. This means that many businesses are still not representative of their communities, and miss out on the creative diversity (and financial rewards) that true representation could offer them.

They also fail to tell the whole story because the given groups are not distinct. For example, we cannot separate growth in BAME representation from the decline in number of women. Is a BAME woman more or less likely to work in the creative industries than this time a year ago?

It is also worth noting that the way the government has chosen to classify socioeconomic groups is by looking at what people do. So the lower socioeconomic groups (NS-SEC 5-8) include those in lower supervisory and technical occupations; semi-routine and routine occupations; and never worked and long-term unemployed<sup>12</sup>. But the definition of the creative industries is that its workers do creative jobs - i.e. at a higher level than these positions - which makes it difficult to classify almost any worker in the creative industries (defined as such for their creative processes) as socioeconomically deprived, by these criteria.

However, there are genuine issues with the socioeconomically deprived and most notably with those from minorities getting a place at university or college in the first place: papers looking at entrance requirements in arts schools have recognised that even at interview level, inherent biases affect the way in which candidates are spoken to and chosen<sup>13</sup>. This is particularly important because the creative industry workforce has increasing numbers of graduates<sup>14</sup>.

It may also be that to succeed in the creative industries minorities and women need to be more educated than their white, male counterparts: the most recent Creative Skillset 'Media Workforce Survey' revealed that 78% of their respondents possess degrees (compared to 32% of the general UK workforce), but among BAME and women respondents the figures were even higher at 83% and 81% respectively<sup>15</sup>.

What is certainly true is that, as discussed in the Federation's 'Creative Education Agenda'<sup>16</sup>, unless we can provide creative and balanced educations for all, we impede the opportunity of the least advantaged students to enter the creative industries, and therefore restrict the potential talent coming into the sector. The Creative Industries Federation continues to advocate for changes in policy and messaging from the government, media and universities to remedy this<sup>17</sup>.

The differences between the appearance and reality is clear to those within the sector, and for this reason trade bodies, charities and organisations have been trying to understand what is going on beneath the headline figures. Although these are normally industry-specific reports, cumulatively they provide strong evidence that the sector is not becoming diverse as quickly as, or in the way that, it appears to be.

## **Directors UK, the professional association for television and film directors, and a member of the Creative Industries Federation, has explored this topic through in-depth work on the representation of BAME and female directors in the UK. Its evidence demonstrates that there is even greater inequality than government statistics suggest.**

Despite women representing almost 30% of the TV and film directing workforce, Directors UK has shown that they are not getting 30% of the work and believe that attitudes within the media industry are preventing women from reaching their potential.

In some areas there is still a dearth of female directors. The Directors UK study showed that:

- No (0%) women directors have ever worked on many popular dramas and entertainment shows<sup>18</sup>.
- No (0%) sci-fi/fantasy genre drama episodes were directed by women in 2011 and 2012.

Gender stereotyping plays a part: decisions on hiring are influenced by the choices of commissioners, in a risk-averse culture that keeps hiring the same directors. There is a much greater percentage of women directing in factual television, but the highest percentages of women as the principal director occur on factual programmes about domestic issues, body image and food.

On one hand this is a recognition of precisely the reason all creative businesses should diversify: different experiences lead to different creative thoughts, and a creative process needs to take the consumer into account. But women don't only watch shows about these subjects - and their voices could be as creatively dynamic on the majority of popular entertainment shows.

Directors UK is undertaking a similar report looking at BAME representation due to be published in the Autumn. Early indicators from the findings show that the number of working BAME directors is significantly lower than the 11% proportion of jobs filled by BAME workers in the creative industries<sup>19</sup>.

The Directors UK report will be exploring what is behind this under-representation. Initial findings have highlighted the need to look at how and where BAME directors are being recruited, what productions they are working on, how their careers develop and whether a career in the industry is even seen as an option. As one established BAME director explained "BAME kids are put off pursuing careers in film and TV as they don't see BAME role models and they don't have the family background to equip them with a working knowledge of the industry".

Menhaj Huda, Chair of Directors UK Diversity Committee, commented: "Undertaking this research is crucial in getting to grips with just how big the barriers facing BAME directors really are. It's absolutely vital everyone understands the reality of what's going on and the reasons behind it. There is a lot of high-level public commitment from the industry to improve BAME representation and we're determined that this leads to lasting change but for that to happen we need to acknowledge the real scale of the problem and take an honest look at what has and hasn't worked to learn from it. Directors, as our story-tellers, need to reflect the society and communities we all live in, they need to represent the audience and this can only happen when there is a diversity of voice, perspective and story. Right now, we're not even close!"



Looking at each industry individually, the top level statistics (only given for women/men, BAME and broad socioeconomic groupings) demonstrate potential for diverse growth in all.

### **Advertising and marketing.**

The advertising world has potential to reach new audiences by diversifying in a number of ways.

57% of white respondents to a recent Advertising Association opinion poll believed that advertising represents the UK's multicultural society whilst only 45% of BAME respondents agreed. It is clear that BAME people think advertising should try harder to portray them and their lives more realistically and that organisations that have a staff able to understand their lives and their portrayal will benefit<sup>20</sup>.

41.9% of those working in advertising within the creative industries are women<sup>21</sup>, but this does not mean they are evenly distributed - only 25% are women at senior management level<sup>22</sup>.

**Architecture.** An architectural education lasts seven years and leaves students with debts in excess of £50,000<sup>23</sup>.

It makes sense, then, that this would limit the groups interested in it as a career. In 2014 only 0.9% of people working in architectural businesses had no qualifications, and 74.3% had a degree (the UK economy averages are 5.5% and 31.8% respectively)<sup>24</sup>.

RIBA (Royal Institute of British Architects) UK chartered memberships (practising architects with RIBA qualifications<sup>25</sup>) include just 17.6% women. Their student membership is 44.3% women, which may herald a new diverse architectural landscape to come - but the phenomenon of women training and then dropping out due to sexist attitudes, low or unequal pay, and inflexible working hours, is well documented<sup>26</sup>.

In 2014 there were only 9000 registered BAME architects, compared to 133,000 white architects<sup>27</sup>. The number of white architects continues to grow, whilst the number of BAME architects has shrunk from 2013-2014<sup>28</sup>.

White men are not the only people to use buildings - so diversifying architecture (although potentially more difficult than other industries) could allow companies to understand new markets and move ahead of the competition.

**Crafts<sup>29</sup>.** The profile of craft is atypical of the creative industries.

The overall craft economy (people working in craft occupations across all industries) has high numbers of less skilled workers. Of those working in craft within the creative industries (meaning they work in craft businesses) the typical maker is female (70%), older, and white (92%) with a high level of dyslexia (13%). Craft businesses are widely distributed, with 80% located outside of London<sup>30</sup>. However, with the reduction in craft-related formal education and the challenge of delivering craft apprenticeships there is a danger of craft becoming the preserve of high socioeconomic groups able to fund their training and subsidise their businesses.

### **Design: product, graphic and fashion.**

Design is not only the fastest growing industry in the creative industries, but also has the fastest growing percentage of BAME workers. Between 2011 and 2014, there was a 126% increase in the numbers of BAME people working in the design sector - this is compared to a 29.3% rise across the same period for white people working in design.

In the creative industries 43.5% of those working in design businesses are women - this is still slightly lower than the average of 47.2%, and has fallen since 2011 (when it was 44.1%).

Although design growth is the highest of all industries, the Design Council has identified that diversifying to compete is one of the ways in which we can "continue to invest in our design capabilities to retain and build on this competitive advantage and keep the pipeline strong."<sup>31</sup>

### **Film, TV, video, radio & photography.**

Creative Skillset's 'Workforce Survey' records what is going on in creative media employment, including various demographics of diversity.

It shows that the proportion of the media workforce who are graduates has been increasing since 2003 (apart from a fall in 2010)<sup>32</sup>, and 14% of respondents attended an independent/fee-paying school, (versus 7% for the UK population).

Women do succeed in management in these industries - with 68% of business management roles and 65% of broadcast management roles - but technical jobs are still overwhelmingly male<sup>33</sup>. In the media at large, according to the Creative Skillset survey, the number of women has increased from 53,750 in 2009 to 69,590 in 2012, representing 36% of the total workforce in 2012 compared to 27% in 2009. Television, interactive media, animation, commercials and pop promos, corporate production and computer games have seen the biggest increase. Other sub-sectors where representation has increased are film distribution, studios and equipment hire, post production and independent radio production.

The average income across the workforce was £33,900, with women earning £1,500 less than the average (and around £3,000 less than their male counterparts). Income varies substantially in other metrics: BAME respondents earn slightly less than the average (£32,950), while disabled respondents earn substantially less (£25,450). Those who attended private school earned nearly £6,000 more than the average (£39,850)<sup>34</sup>.

5% of the media workforce surveyed by Skillset consider themselves to be disabled (in 2010 the figure was also 5%). This compares with a figure for all industries in the UK economy of 11%. The freelance workforce (8%) is twice as likely to consider themselves disabled as those who are permanent staff (4%). This proportion varies from just 2% in VFX and 3% in digital, animation and cable & satellite to 8% in facilities and 7% in film production.

### **IT, software and computer services.**

IT, software and computer services now have the lowest proportion of women of all of the creative industries - at just 19.7%. In the creative economy at large (which also includes women working in jobs in this area in other industries) the number is even lower - at 18.8%.

We discuss later in this document what growth this may allow for in the games industry in particular, but across this sector it is clear that there is potential for improvement, to help tap into new markets.

In terms of BAME employment, however, IT, software and computer services have one of the fastest growth rates - at 52.4% between 2011-2014 (compared to 18.9% growth for the white workforce over the same period).

**Publishing.** Publishing today has 54.5% women in its workforce, a number that has risen steadily since 2012<sup>35</sup>.

But there is only 9.3% BAME employment. In a snapshot survey of 66 publishers and 49 literary agents undertaken for Writing the Future at the end of 2014, 56% regarded the industry as 'not diverse at all', while 29% regarded it as only 'a little diverse'. Only 6% regarded it as 'very diverse'<sup>36</sup>. This may be affecting the work they do: a survey of authors for Writing the Future found that Black, Asian and Minority Ethnic writers feel pressurised into using cultural stereotypes<sup>37</sup>. There is a diverse and large audience for reading: in the most recent poll by Yougov three quarters (75%) of adults in Great Britain say they have read and finished a book for pleasure in the past year<sup>38</sup>. Creating more diverse workforces could help better serve this market.

### Museums, galleries and libraries.

In part because of government funding cuts, the number of jobs in museums, libraries and galleries fell sharply between 2011 and 2012.

It continues to steadily decline (a 7.2% decrease from 2011-2014)<sup>39</sup> and this decline may be having a negative effect on diversity: the proportion of museum, gallery and library jobs filled by people from BAME backgrounds fell from 9% in 2011 to 8% in 2014<sup>40</sup>. Museums, galleries and libraries have the second highest percentage of less advantaged employees after craft, but it is also relevant to point out that the sector has the lowest percentage of creative intensity (a measurement used to define which businesses fall into the creative industries) of all sectors, with 'museum activities' at 22.5% and 'library and archive activities' at 23.8%. This is because there is a high percentage of staff in non-creative jobs including retail and hospitality (in addition to the curators, archivists and librarians). Many of the less-advantaged employees are doing these jobs. The issues facing the public arts sector in particular are examined in our paper on the contribution of public arts to growth<sup>41</sup>.

#### NOTE:

Full breakdowns of industry specific data are given in the addendum.

### Music, performing and visual arts<sup>42</sup>.

There is a low diversity rate in the music sector, which could be explained by the tendency to rely on graduates (who are more likely to come from socioeconomically advantaged backgrounds) for entry-level positions that do not actually require a degree.

There is a proliferation of internships on offer (44% of respondents to the UK Music Skills Audit stated that they or their employer offered some form of work experience placement), many of which are unpaid. This requires new entrants or their families to support themselves financially for long periods of time, which can mean that new entrants from underprivileged backgrounds are excluded<sup>43</sup>.

The performing arts industry is predominantly young; nearly 50% of the workforce is under 40 years of age, and evidence suggests that people drop out of the sector in significant numbers in their thirties and forties. This traditional reliance on a young workforce may be challenged in the future by a lack of people coming through the education system who meet industry skills and qualifications needs<sup>44</sup>.

Retention of skilled staff is a key issue affecting all creative and cultural businesses, in part due to opaque progression routes and low pay; currently 73% of the performing arts workforce earns less than £20,000 a year<sup>45</sup>.

The performing arts industry employs an almost even split between male and female staff. Women, however, are likely to earn less money than their male counterparts and continue to find it difficult to progress to higher-level jobs. With only 6% of the sector from Black, Asian and Minority Ethnic (BAME) backgrounds, performing arts businesses cannot be said to be ethnically diverse. The performing arts sector is also characterised by self-employment (58% of people working in the industry, compared to 13% in the UK as a whole), and part-time employment (35%)<sup>46</sup>.

# Why does this bias exist?

There is a wealth of evidence to suggest the reasons that unconscious (as well as conscious) biases may currently be affecting employment.

These range from **'implicit stereotypes'** (for example, the stereotype that women are more likely to pursue arts subjects and men STEM subjects) to **'group favouritism'** (people are more likely to hire people who, quite literally 'look like them') through to **'homogeneity bias'** (the assumption by an individual that the group they belong to is more diverse, and the ones they do not belong to are more homogenous)<sup>47</sup>.

*In the second part of this report, we will highlight some of the ways in which companies can begin to think about remedying these systemic problems, and the organisations which can work to assist them, whatever their shape and size.*

# Why does this matter for business?

The social case for diversity is a matter of social justice: enabling those less likely to succeed for reasons beyond their control is clearly important. But there are concrete business reasons for diversification of employment and outreach which should inspire companies, charities and even freelancers to make immediate changes to their structure, employment strategies, board setup and programming.

**In their groundbreaking paper, *Diversity Matters*, McKinsey demonstrated that:**

- Companies in the top quartile for racial and ethnic diversity are **35 % more likely to have financial returns above their respective national industry medians**<sup>48</sup>.
- Companies in the top quartile for gender diversity are **15% more likely to have financial returns above their respective national industry medians**. The average percentage of women in the executive team was 12% in the UK<sup>49</sup>.
- In the UK, greater gender diversity on the senior-executive team corresponded to the **highest performance uplift in any data set, across their international comparisons**.



We are hoping to work with McKinsey on creative industries specific data in the future.

They also suggested that for creative businesses, more than for any other type of business, diversity might correlate with economic success.

**Dennis Layton, co-author of Diversity Matters, says:** *“In our research we saw a correlation between increased diversity and better financial performance as measured by EBIT. The research highlighted a correlation, not a causation, but we hypothesise that diversity has a positive impact on many key elements of organisational performance including: Winning the war for scarce talent, strengthening customer orientation, increasing employee satisfaction, improving decision making, and enhancing the company’s image. These drivers may be especially important for media companies in the UK.”*

The creative industries produce ideas, content and products - and so of course it makes sense that boards, and staff more generally, should reflect the society that consumes their products.

For example, they need to recognise that women influence 80% of buying decisions and by 2025 are expected to own 60% of all personal wealth<sup>50</sup>. In some areas, there is obvious and extraordinary potential: games contribute £1.7 billion to the economy, and although women make up just 14% of the industry’s workforce, they play more than half the games<sup>51,52,53</sup>. There is clearly scope for a savvy business to utilise a greater female workforce to reach this market more effectively.

The BAME population is also a market that businesses throughout the sector could and should be tapping into already. In the last national census (2011) 14% did not identify as white, and 19.5% did not identify as white British (a subgroup of white)<sup>54</sup>. But the rewards will be even greater in future as it is a growing market. The majority are under 25<sup>55</sup> and people from ethnic minority backgrounds will make up nearly a third of the UK’s population by 2050<sup>56</sup>. BAME disposable income has already increased nearly ten-fold (to £300bn from £32bn) between 2001 and 2011<sup>57</sup>.

Furthermore, many businesses are losing out in recruitment. Talent is not distributed by wealth, sex, ethnicity or any other metric, but failure to tap into the diversity of what is available means there are many individuals with extraordinary potential who are being overlooked. At any moment companies could be widening their selection pool and thinking about how to get brains around the table. In Diversity Matters, McKinsey notes that there are good sources of desirable talent to be found if efforts to increase diversity are made. They quote a recent study which found that on average, lesbian, gay, bisexual, and transgender (LGBT) recruits were more highly skilled and more likely to have advanced degrees<sup>58</sup>.

Those who come from less advantaged socioeconomic backgrounds also offer a diversity of experience currently not exploited by businesses.

**The most recent Creative Skillset ‘Workforce Survey’<sup>59</sup> revealed that:**

- Over half of respondents found their current job through informal recruitment methods (56% in 2014; up 10% since 2010).
- 48% have done unpaid work at some point in their career.
- 78% of all the creative media workforce are now graduates; over half (51%) of these graduates hold a creative/media degree.
- 14% of respondents attended an independent/fee-paying school (compared to 7% in the wider workforce).

The argument about socioeconomic diversity has been historically concerned with fairness but the evidence suggests that work to reduce barriers associated with socioeconomic background can also help achieve competitive advantage.

A recent publication from the Social Mobility Commission outlined these benefits<sup>60</sup>; much like the advantages to diversity in relation to gender and ethnicity, they include increased productivity, improved performance, improved staff loyalty and engagement and enhanced corporate brand.

Of course, it isn't only the creative industries that have the potential to access talent that is currently being missed. Other sectors suffer similarly: BAME men are 28% less likely to work in **Science Technology Engineering and Maths** than white men, and only 9% of those in non-medical STEM careers are women<sup>61</sup>. In fact, nearly three quarters (74%) of management positions held by BAME people are clustered in just three sectors: banking & finance; distribution, hotels & restaurants; and public administration, education & health<sup>62</sup>. The statistics are less widely available for other minorities, but the story is much the same. As a sector which indisputably benefits economically and culturally from diverse opinion, we believe that the creative industries can and should be at the forefront of tackling their own lack of diversity, both through advocacy to policy makers and in-house systemic changes.

To learn more about **Directors UK** and their research please visit:

**<http://www.directors.uk.com/campaigns>**

McKinsey, in partnership with the Creative Industries Federation, is pulling together a cohort of creative organisations looking to improve the diversity of their workforce in a way that also improves their financial performance. Please contact **[eliza@creativeindustriesfederation.com](mailto:eliza@creativeindustriesfederation.com)** for more information.

To read the **McKinsey paper ‘Diversity Matters’** please visit:

**[http://www.mckinsey.com/insights/organization/why\\_diversity\\_matters](http://www.mckinsey.com/insights/organization/why_diversity_matters)**

With additional thanks to The Bridge Group for their help.

To learn more about the **Bridge Group and socioeconomic diversity** please visit:

**<http://www.thebridgegroup.org.uk>**



## Our business strategy is our people

### Chris Hirst - CEO, Havas

I became European and UK CEO of Havas Creative Group on September 7 this year. We are a £200m group with operations which cover the full spectrum of creative communications, working for clients in virtually every sector, both B2B and B2C.

Communications businesses such as ours are simply buildings full of people, and in nearly every case we don't even own the buildings. We own no IP (even our most famous tag-lines are owned by our clients); we have no factories or bespoke algorithms. Yet despite this, there is a very clear and obvious difference between those companies at the top and those who under-perform.

This is because all of our businesses are made up of just two things: (i) people and (ii) culture. If we have more than our share of the most talented people (and I strongly believe that as great talent is finite, it is possible to have a greater share) and an effective culture which allows those people to perform at their best, then our business will out-perform. The problem is, these two things are very, very difficult to do.

The challenge for the industry is that in an increasingly fast moving, de-centralised, fragmented and diverse world, the make-up of agencies has remained largely static: male, white and university-educated. Indeed, it could be argued that agencies are less diverse than previously - the stories of CEOs or Creative Directors who started in the post room are now from a bygone age.

It is therefore unarguable in my mind that we will be a far better business, both in terms of the quality of our ideas and also in the quality and depth of our client relationships if at Havas we build an agency with a far more diverse array of talent. And by diversity I mean BAME, but also more non-British talent - we want to compete with the most creative industries globally; we want more female creatives, specifically creative directors (of whom there is a shameful lack, globally); and greater social diversity (as CEO of my previous agency we took all schools, universities and qualifications off application forms).

In short, a truly diverse workforce is an opportunity for competitive advantage. In an industry where real differentiation is hard to achieve and the cost of entry is very low, we have an opportunity not just to do the right thing, but to build a talent pool and a culture like no other. I know that if we build a more diverse workforce it will make Havas a more creative and more exciting place to work; it will give us access to a large pool of great (and very different) talent; it will make us a better business; it will help us create a culture that the best talent want to come and be part of; and it will make us, and our solutions, more relevant.

**Now we've just got to go and do it.**

Part 2

2



## How to diversify

**In this section of the report we list organisations, charities and trade bodies working in this area, as well as best practice examples from our members, and specialist mini-essays on disability, LGBTQ+ and other distinct minority experiences. We also provide top-level advice on how to diversify.**

Each section is specifically aimed at a particular type/shape of business, and offers advice unique to them.

# Freelancers

Across the UK, freelancers are crucial to the success of the creative industries. Household survey data shows that around a fifth of individuals in employment in the creative industries in Scotland, for example, are self-employed, which is more than double the average for all industries across Scotland<sup>63</sup>. In the UK's production sector they make up a massive 90% of the workforce in film and over half (54%) in independent TV<sup>64</sup>.

It is important to note that these creatives do not feature in some government statistics: they come under the creative economy (defined by occupation) but not under the creative industries umbrella (as they are not industries).

Although in terms of employment, these creatives have the least opportunity to diversify, as they have no permanent employees, they often have opportunities to hire out lots of work, change their practices and content in dynamic ways, and speak out on behalf of those who are disadvantaged in the sector.

## GET STARTED:

1. Think about whether those you are working with have a diversity of experiences. Which market are you missing, and which qualities in others could help to promote your work to new audiences?
2. Speak out. How can you elevate minorities and those who are disadvantaged? These people will in turn be able to open new markets to you, and help you to understand a wider range of experiences.
3. Recognise unconscious biases to help you contract the best work: <http://raceforopportunity.bitc.org.uk/tools-case-studies/toolkits/five-5-points-progress-toolkit-know-yourself-unconscious-bias-tool>
4. Legal advice is available for freelancers who are being mistreated. The diversity toolkit produced by the UK Film Council gives an overview for the film industry, but is relevant across the creative industries. <http://www.diversitytoolkit.org.uk/workinginfilm/freelanceworkers/>

## Freelance diversity

### Mitu Khandaker - Independent games developer, The Tiniest Shark

As a British Asian woman running a small videogame development studio (The Tiniest Shark), I'm acutely aware of the importance of diversity and inclusion in not only the videogames industry itself, but also beyond.

That's why, through my work as a STEAM (Science, Technology, Engineering, Arts, Mathematics) ambassador, it's important to me to encourage children – particularly girls – into programming and game design, in order to redress the gender balance. However, it's also important to realise that the imbalance in gender and minority representation in games is not just a pipeline issue: the videogames industry needs to maintain an environment of inclusion and opportunity for people of all backgrounds already working within it. For instance, a recent salary survey conducted by the UK's games industry magazine, Develop, found that on average, women in the industry earn £2500 a year less than men. Once talented and creative women have joined the industry, it is important to do all we can to retain that talent.

Such issues are often topics of discussion in video games, a medium with a rich history whose most visible components are often nevertheless problematic in terms of diversity. Of course, at the same time, things are certainly improving.

There exist far more games than ever aimed at all types of players, and studies show that women actually make up around 48-54% of all game players. Now, more than ever, there are far more games than ever tackling complex and nuanced human themes, and on the other end of the spectrum, there are also lots of fun mobile games which have made game playing accessible to a whole new audience.

Though the industry has come a long way, it nevertheless has further to go, and achieving proportional representation in the industry is a multi-faceted challenge. Furthermore it is a challenge that tackles gender representation at the same time as race, culture, socioeconomic background and more.

While these issues are important to me as an ethnic minority woman myself, they are also vitally important to me as someone who makes hiring decisions for my small studio. I frequently work with freelancers for my game projects, and as someone who makes these hiring decisions, I know that the decisions I make will actively contribute to how far the industry becomes a progressively inclusive place.

However, I also know first-hand how easy it is, especially as a small studio with a small budget and limited time, to seek to work with friends and colleagues you already know and are comfortable with, rather than working to reach out and cast the net as widely as possible to ensure the broadest range of applicants.

Diversity is, ultimately, about including a range of lived experiences; and such experiences are often different for those from minority backgrounds, though acquired diversity is also important – those who are from non-traditional educational backgrounds, for instance. It's vitally important to incorporate a broad range of perspectives and life experiences on your team.

The social justice case for diversity is as clear as the business case. We see the creative output of the industry at its strongest when offering a diverse range of perspectives, and, even as small studio owners, the seemingly small hiring decisions we can make can set a precedent for inclusivity in the creative industries as a whole.

# Small Businesses

In small businesses a diverse workforce can quickly help to open new markets and solve problems. The creative industries are predominantly made up of small businesses, and so in many ways it is these that have the most power and opportunity to diversify the sector as a whole. In smaller organisations it can be particularly tempting to hire by word of mouth - but looking to recruit a diverse workforce in many demographics can be essential for competitive advantage - and a single different point of view can transform a company's creative output, as well as their public image.

## GET STARTED:

1. Develop a hiring strategy. Identify the area in which your organisation wishes to increase diversity and then advertise accordingly. Use hub sites like Hiive (see the Organisational Directory), which attract a broader range of applicants, rather than by passing the word around informally. Recognise that for small companies the extra time spent finding the most diverse cohort of applicants will result in better candidates and better organisational results. Think about how the phrasing of your job advertisements could imply you are looking for a particular type of candidate (e.g. using 'dynamic' or 'mature' implies you are looking for people of certain ages) and change accordingly. If you aren't able to find candidates try talking to community organisations. Include visual representations of diversity where appropriate (e.g. photo of team).
2. Look to senior directors (diverse from your own) in other industries who may be able to take the position of non-executive director and who can cast a fresh eye on corporate culture. If a permanent transfer is impossible think about board secondments.
3. Provide diversity training in your workplace (see organisations in the Directory who offer this).
4. Make diversity part of the company's identity. Make having a diverse workforce part of your strategy and vision.
5. Make flexible working available.
6. Unpaid internships (not including 2 week work experience) should be banned as a route into the industry. All internships should pay living wages to ensure the best talent is able to access them.
7. Encourage your team to recognise unconscious biases: <http://raceforopportunity.bitc.org.uk/tools-case-studies/toolkits/five-5-points-progress-toolkit-know-yourself-unconscious-bias-tool>

## Creative Access & Champollion

### Aliya Ahmad - Graduate Consultant, Champollion

I work as an entry level Graduate Consultant at Champollion, a communications consultancy that primarily helps charities, businesses and others to get their voices heard in the media and in politics. I always wanted to work in this sector but hadn't been able to get my foot in the door until I became the first intern to join Champollion through the Creative Access internship scheme.

Creative Access provides paid internships to graduates from black, Asian and other non-white minority ethnic backgrounds. It describes itself as a charity that aims to increase diversity and address under-representation in the creative sector. The charity functions similarly to a recruitment agency: they find internship vacancies and put forward a shortlist of candidates to the hiring company, but they also part fund the internship along with the employer.

There is a significant difference between being an intern who is BAME, to being a Creative Access intern. There are two central tenets that set Creative Access apart. The first is training and development. In each intern's contract there is a requirement for a structured training programme and the assignment of a mentor, which ensures we are taught skills rather than being used as a cheap labour as many companies do. In my first week as an intern, Creative Access facilitated a day long induction course with talks and advice. Each month Creative Access hold a master class with one of its media partners in which interns hear from industry leaders. In the past these have been held at Google, MTV, ITV and the House of Commons. These events teach skills and provide insights that we can take back to our respective companies as well as supporting our personal development.

The second tenet is networking and the promotion of a sustainable model. Since working in the creative industries it has become clear to me that the maxim "it's who you know, not what you know" is quite accurate. At Champollion every young person doing work experience has come via informal networks, and this is not an unusual occurrence. According to Creative Skillset's Workforce Survey (2014) over 50% of the creative media workforce found their current position through informal networks.

The lack of established BAME networks in the creative industries is one of the most significant factors preventing the industry becoming more diverse. By holding regular social and networking events, Creative Access not only provide access to established creative networks, but every in-take of interns create new networks in themselves. We are acutely aware of the importance of these networks and will maintain and develop them, bringing more BAME people with us as we climb the rungs in our individual industries. Hopefully creating a sustainable model to increase diversity in the long term.

Creative Access has played an important role in changing my circumstances, and I feel privileged to have been on the scheme. If it can maintain the same level of personalised development for interns as the scheme expands, it will be a significant force addressing under-representation in the creative industries. Prospective partners should remember that networking goes both ways, Creative Access not only gives interns access to creative networks, but it provides employers access to a huge pool of talent that otherwise might be overlooked.

#### **Reflecting on Champollion's experience with Creative Access and its effect on the company, Chief Executive Simon Buckby said:**

"In a small communications consultancy like Champollion, each and every individual has a direct impact on the direction of our work and the character of the company. Ensuring Champollion is made up of individuals who can each contribute uniquely is core to the company's development and prioritising a diverse team (through ethnicity, class, gender and sexual orientation) is crucial in this process. Creative Access work to address an industry wide imbalance while adding value to our company, it is a win-win situation."

## Creative Industries & Stonewall

### Joey Hambidge - Client Account Manager, Stonewall

Through our extensive engagement at Stonewall with the media and creative industries, we can see that the sector is well represented by gay cis-gender men and, in this regard, can be considered inclusive. However, due to a lack of monitoring in the industry, it is hard to see how far this diversity extends along the lesbian, bi and trans strands of LGBT.

For example, take an organisation like Channel 4, which is at the perceived forefront of diversity and inclusion among broadcasters. They not only monitor diversity, but have also published targets for representation of various diversity strands, such as BAME and disabilities, together with LGBT. This is excellent - however, the reported figures and targets are for LGBT as a whole, which makes it difficult to determine data beyond the headline figures.

In terms of access; to begin a career in the creative industries, it is often necessary to start off in either very low paid internships or undertake periods of work experience on no pay. This makes it much harder for people who do not have another source of financial support (eg. additional income from parents) to enter the industry. This not only affects LGBT people from families on lower incomes, but also those who have family relationships that are already strained and, in some cases, have broken down completely. According to a recent study by the Albert Kennedy Trust, 24 per cent of the youth homeless population is LGBT, which is an indication of the problems faced by young LGBT in receiving continued family support once they come out.

Also, creative industries are most buoyant in the major cities. For LGBT young people in more rural areas, who may already be facing a whole additional set of issues in terms of loneliness and isolation, this represents an additional barrier to entering the sector, and inevitably stymies their ability to positively enrich this industry with their insight and experience.

Finally, our work with organisations in this sector shows a lack of representation of LGBT people who are visible at senior management and board level. Through completion of our annual Workplace Equality Index, we still see that the number of visible LGBT role models in top level positions within the media and creative industries is below the estimated six per cent of the national population.

Stonewall is pleased that the media and creative industries is a place where many LGBT people can feel comfortable to be themselves in the workplace. We would like to see organisations find ways of increasing the diversity along the full spectrum of L, G, B and T and work towards a goal of full and authentic representation. LGBT people exist in every community, in every faith and come from all backgrounds. We would also encourage the sector seek innovative ways of supporting young LGBT people, who don't have the funds available to accept low paid/unpaid positions to enter the industry.

We feel strongly that the media and creative industries should represent the societies and communities that their audiences are from. More work around LGBT diversity would be a positive step towards this.



# Large Businesses

Large businesses may be able to invest financially in becoming more diverse. They can make widespread systemic changes, utilising their HR departments. If they recognise the business opportunities of diversity in its truest sense (making their company more representative of the communities they come from and that consume their products) then they may even employ someone whose specific job is to look at diversity within the company. Large businesses may be less easily made diverse in their total practices, but if they can make it part of their company identity then the effects can be huge and it can make sure that their corporate culture remains creative and keep them ahead of the competition.

## GET STARTED:

1. Develop a hiring strategy. Identify the area in which your organisation wishes to increase diversity and then advertise accordingly. Use hub sites like Hiive (see Organisational Directory), which attract a broader range of applicants, rather than by passing the word around informally. Recognise that for small companies the extra time spent finding the most diverse cohort of applicants will result in better candidates and better organisational results. Think about how the phrasing of your job advertisements could imply you are looking for a particular type of candidate (e.g. using 'dynamic' or 'mature' implies you are looking for people of certain ages) and change accordingly. If you aren't able to find candidates try talking to community organisations. Include visual representations of diversity where appropriate (e.g. photo of team).
2. Do internal audits: take cohorts of staff and compare the pay, appraisals, promotions and retention - for example look at BAME staff to white staff, or women to men. Ask questions: e.g.: 'if you are looking at the pay of your top managers, you have to ask yourself the obvious question; in the same jobs, is there a pay gap between BAME and non-BAME staff?'<sup>65</sup>
3. Look to senior directors (diverse from your own) in other industries who may be able to take the position of non-executive director and who can cast a fresh eye on corporate culture. If a permanent transfer is impossible think about board secondments.
4. Provide diversity training in your workplace (see organisations in the directory who offer this).
5. Make diversity part of the company's identity. Make having a diverse company part of your strategy and vision.
6. Make flexible working available.
7. Unpaid internships (not including 2 week work experience) should be banned as a route into the industry. All internships should pay living wages to ensure the best talent is able to access them.
8. Encourage your team to recognise unconscious biases: <http://raceforopportunity.bitc.org.uk/tools-case-studies/toolkits/five-5-points-progress-toolkit-know-yourself-unconscious-bias-too>

## Workforce Diversity

### David Osa Amadasun - Writer of 'Black People Don't Go To Galleries: the reproduction of taste and cultural value' & WP Development and Projects Officer, Goldsmiths, University of London

Workforce diversity within the Creative, Cultural and Arts sectors has become closely associated with gaining the competitive advantage - improved creativity, innovation and productivity. However, many managers of public-funded organisations within these sectors believe that not enough resources are allocated to diversity management.

Last year I had the pleasure of being involved in the Arts Council England's, 'Developing Cultural Sector Resilience' project<sup>1</sup>, led by CIDA Co. After speaking about diversity in the workplace to managers at the launch in Birmingham, I decided to "dig a little deeper" at the London launch. Out of the fifteen managers I interviewed, thirteen said that diversity management was almost non-existent and very often left to the HR department, which usually consisted of one person who was already overstretched.

Diversity management isn't a bolt-on activity. It sets out, in a systematic and planned manner, an organisation's commitment to recruit, retain, reward and promote a heterogeneous mix of employees<sup>2</sup>. If sufficient resources aren't allocated to understanding workforce diversity, below the surface level, then managers won't be equipped to handle what can go wrong in a diverse team.

For example, earlier this year a young woman came forward to talk about her experiences on the BBC Production apprenticeship as part of a research project about building inclusive workplaces, that I was involved in. After successfully completing training, she described being separated from her cohort and thrust into various BBC departments where support ended sharply.

As she opened up about feeling invisible, isolated, inept and mismatched during this situation I remembered the psychologist, Albert Bandura's theory regarding self-efficacy and self-elimination.

I've found it common of widening-participation initiatives to focus mainly on recruitment (to tick boxes); after that it's either sink or swim for the recruited. As Bandura said, "in order to succeed, people need a sense of self-efficacy, to struggle together with resilience to meet the inevitable obstacles and inequities of life"<sup>3</sup>

At Goldsmiths University I'm currently working with the Visual Cultures department to address barriers to accessing a creative arts and cultural education. Our initial research indicated that helping prospective students build cultural capital around non-traditional subjects (e.g. History of Art) using terms of reference that they (the target audience) can relate to, is an essential element of a successful widening-participation project.

I'd like to end by sharing a quote by Albert Bandura that has influenced my approach to widening-participation and diversity management.

"Social systems that cultivate competencies, provide aidful resources, and allow ample room for self-directedness increase the chances that people will realize what they wish to become."<sup>4</sup>

<sup>1</sup> ACE's Developing Cultural Resilience project - <http://cidaco.org/developing-cultural-sector-resilience/>

<sup>2</sup> Hartel EJ (2004) Towards a Multicultural World: Identifying Work Systems, Practices and Employee Attitudes that Embrace Diversity. *Journal of Australian management*, 29 (2): pp.189-200.

<sup>3</sup> Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavioral change. *Psychological Review*, 84, 191-215.

<sup>4</sup> Bandura A (1986) *Social foundations of thought and action : a social cognitive theory*. Prentice-Hall, pp. 38.

## How to achieve diversity

### Denise Proctor - CEO, Noise Festival Ltd.

Since 2004 the NOISE Charity has organised a biennial festival inviting leading creative and visionary guest curators (Brian Eno, Dame Zaha Hadid, Tom Dixon, Ian Livingstone CBE), committed to sharing their expertise and offering job opportunities with the next generation of talent. NOISE wants to change the Creative Industries to a more meritocratic, rather than an elite and often nepotistic system for talent progression.

***“The work submitted to NOISE is very impressive, original and provocative – so far the best I have discovered in online showcases.” Brian Eno.***

NOISEfestival.com is the online portfolio platform for the Creative Industries, with awards events for the best new talent, as selected by a panel of iconic Curators from each of the Creative Industries. From the thousands of entries to NOISE, 40% are from the most deprived postcodes in England. Of the 75 winners at the House of Commons NOISE Awards 2014, 49% were from the North. Winners of the 2014 Festival have been placed with Bartle Bogle Hegarty, Publicis, the Giles Deacon fashion label and Sir Nicholas Grimshaw’s architectural practice.

***“Can I say how impressed I was with the standard? I didn’t expect it to be so high. Some of the ideas and executions were world class!” Andy Bird, Executive Creative Director Publicis and NOISE Curator.***

NOISE Festival has over a decade’s proven experience in unearthing the UK’s best new creatives, offering a unique talent pool and online artist community. Working with our established networks, organisations across sectors including education (HE, FE and schools), community arts and a diverse range of charities, NOISE provides work opportunities for their cohorts, based on their talent alone.

NOISE ensures that the ethos of the charity continues with our own staff recruitment. We encourage long-term unemployed and older applicants, through the locations and networks where we advertise roles. During the selection process we are aware of gaps in employment and qualifications, but do not discount candidates on this basis. During the interview process we draw out their story and their motivations. From this we know whether we can provide an environment that will stimulate and nurture their skills, whether these have been gained formally or, most importantly, informally.

Once new members have joined the NOISE team, we provide induction information about the office culture, ethos of the charity and our stakeholders, to ease the process of settling in. NOISE enables flexible working for those with chronic health conditions, religious holidays/ fasting or childcare needs. Similarly before group social events (including office birthday celebrations) we informally consult to take into account the differing approaches to alcohol, diet and venues for socialising, to ensure activities are appropriate for all to enjoy.

NOISE will continue to find and nurture the next generation of creative stars from backgrounds under-represented in today’s creative industries. To achieve this it is most important that our own organisation reflects this in our staff body.

# Charities / Public Arts Organisations

Recent Arts Council England/Consilium research demonstrated that two of the most important factors influencing whether somebody participates in arts and cultural activities are educational attainment and socioeconomic background<sup>66</sup>. Although they recognised that some of the barriers to attendance and participation are practical and institutional, they argued that arts and cultural organisations have a role in building demand and supporting people to take the next step from being interested in arts and culture to being engaged.

The UK Arts Councils have begun to address the diversity prerogative in their charters and work more broadly in this area.

## **Arts Council of Wales:**

“We are working towards a broader approach to equality and diversity that includes all the protected characteristics covered by the Equality Act 2010. These are age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race (including ethnic or national origin, colour or nationality), religion or belief (or lack of belief), sex and sexual orientation. As well as bringing us in line with this new legislation, our new approach recognises that discrimination is often experienced due to a combination of factors.”

## **Arts council of Northern Ireland:**

“We are committed to regard[ing] the need to promote equality of opportunity:

- between persons of different religious belief, political opinion, racial group, age, marital status or sexual orientation
- between men and women generally
- between persons with a disability and persons without
- between persons with dependants and persons without.”<sup>67</sup>

## **Creative Scotland:**

“Equalities and diversity are integral to all of our work and essential to delivering quality in the arts, screen and creative industries. We aim to put equalities and diversity at the heart of all our activity.”<sup>68</sup>

## **Arts Council England:**

One of Arts Council England’s core goals is to ensure that ‘The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled’. Their ‘Creative Case for Diversity’ recognises not only the traditional arguments (of the social importance removing those attitudinal, hierarchical and class barriers that still exist<sup>69</sup>) but also that “diversity and equality are crucial to the arts because they sustain, refresh, replenish and release the true potential of England’s artistic talent, regardless of people’s background.”<sup>70</sup> We believe that understanding both of these points is essential for immediately diversifying arts organisations in receipt of public money or philanthropic donations. In a speech at Sadler’s Wells, on the 8th of December 2014 Chairman Sir Peter Bazalgette said “The plain fact is that despite many valuable, well-intentioned policies over the past decade, when it comes to diversity, we have not achieved what we intended. We are not doing well enough.”<sup>71</sup>

### What can you do?

1. Develop a hiring strategy. Identify the area in which your organisation wishes to increase diversity and then advertise accordingly. Use hub sites like Hiive (see Organisational Directory), which attract a broader range of applicants, rather than by passing the word around informally. Recognise that for small companies the extra time spent finding the most diverse cohort of applicants will result in better candidates and better organisational results. Think about how the phrasing of your job advertisements could imply you are looking for a particular type of candidate (e.g. using 'dynamic' or 'mature' implies you are looking for people of certain ages) and change accordingly. If you aren't able to find candidates try talking to community organisations. Include visual representations of diversity where appropriate (e.g. photo of team).
2. Programming can affect employment as well as employment affecting programming: make sure that performances are accessible (organisations listed below provide advice on how to do this) and, if possible, feature artists from diverse backgrounds (see essays below).
3. Do internal audits: take cohorts of staff and compare the pay, appraisals, promotions and retention - for example look at BAME staff to white staff, or women to men. Ask questions: e.g.: 'if you are looking at the pay of your top managers, you have to ask yourself the obvious question; in the same jobs, is there a pay gap between BAME and non-BAME staff?'<sup>72</sup>
4. Look to senior directors (diverse from your own) in other industries who may be able to take the position of non-executive director and who can cast a fresh eye on corporate culture. If a permanent transfer is impossible think about board secondments.
5. Provide diversity training in your workplace (see organisations below who offer this).
6. Make diversity part of the company's identity. Make having a diverse company part of your strategy and vision.
7. Make flexible working available.
8. Unpaid internships (not including 2 week work experience) should be banned as a route into the industry. All internships should pay living wages to ensure the best talent is able to access them.
9. Encourage your team to recognise unconscious biases: <http://raceforopportunity.bitc.org.uk/tools-case-studies/toolkits/five-5-points-progress-toolkit-know-yourself-unconscious-bias-too>

## Programming culturally diverse arts for all

### Skinder Hundal - Chief Executive, New Art Exchange

New Art Exchange (NAE) is the UK's largest contemporary visual arts space representing Black, Asian and Minority Ethnic perspectives. Located in Nottingham's inner-city Hyson Green neighbourhood, NAE operates at the heart of a vibrant, creative community, rich in culture and heritage representative of many parts of the world: the international square mile of Nottingham. Our surroundings are our inspiration.

Since its launch in 2008, NAE has become a leading cultural contender in the UK; taking bold risks, profiling some of the top culturally diverse artists in the world here in Hyson Green, regionally, nationally and internationally through to presenting a pavilion at the Venice Biennale, platforming and supporting exceptional talent to flourish.

Our mission and passion is 'to stimulate new perspectives about the value of diversity in art and society.' By having this as our driving focus we've been able to achieve excellent programming, beginning to address the imbalance in BAME representation within the arts and creative industries. Cultural competence is a determining factor in how well any organisation can respond to the needs of a range of communities. NAE doesn't just recognize and respect cultural diversity, here it is valued, is at the heart of our work and directly influences our curatorial processes and programming models including, exhibitions, festivals, performances, seminars, residencies and publications.

NAE's programme is heavily reliant on public and community engagement. Audience research is central – we must understand the context, politics, interests and needs of communities – the product should be informed by that research. Only by going through this process, regularly, can we programme effectively throughout all strands of our work. Our research supports us to break down barriers between institution and audience.

There can be cultural and faith barriers, there may be social barriers, and actively working with communities increases understanding, grows relationships and, as a result, improves access for all.

To deliver an effective culturally diverse programme, you need to have cultural diversity represented within your organisation. NAE is Black-led with 75% of our Board and the majority of our specialist staff team from BAME backgrounds. We use standard recruitment processes, but ensure marketing of opportunities reaches as wide a range of people, networks and routes as possible. We also engage with Erasmus and the British Council to support a European Volunteer Scheme where we work with counterparts in Italy and Egypt, diversifying European and Middle Eastern perspectives within NAE. Having different backgrounds and perspectives across the team supports our collective understanding of the world around us and our vision for 'culturally diverse arts for all'.

We work to identify curators, artists and organisations that share our vision and support one another through partnerships and collaborations. In turn, we and they gather greater understanding of audiences, serving to improve programming. Representing and reaching a wide range of cultural backgrounds is an active, ongoing process, it is not a project, it is not an initiative, it is a constant through which we must understand and challenge ourselves and others to do more and better.

# Opera North and Community Engagement

## Madeleine Thorne - Community Engagement Manager, Opera North

Opera North's Community Engagement project is generously funded by the Paul Hamlyn Foundation for five years, and is about us finding ways to engage with people who would normally have barriers to attending our work and diversifying our audiences at performances in our home city of Leeds.

Since the project started in the autumn of 2013 we have welcomed more than 80 community groups and organisations into what we call our Encore scheme, and have had over 4,500 attendances at our performances so far as a result. Initially we considered limiting our Encore ticket offers to those productions that we thought may be the most accessible. However, in the end we decided to offer our Encore members the opportunity to come to all of our work, and this has proved to be a good decision.

Over the last few years Opera North has produced some popular operas and musicals – e.g. *La Bohème*, *La traviata* and *Carousel* - and these have been very well attended by Encore members. However, we have found that less familiar works such as *The Coronation of Poppea* and our double bill of *La vida breve* and *Gianni Schicchi* have also been very successful, with significant numbers of people reporting that they have been amongst their favourite productions since the project began.

### We believe that there are three main reasons for this:

1. Many of the people with whom we engage have so little experience of opera (and indeed theatre as a whole) that they have not heard of even the most famous of pieces and so are just as likely to come to something else which intrigues them, or which is on a date that suits them! We often find this to be the case with the refugee and asylum seeker community, for example, for whom the main pleasure of attending comes from having an evening out and being made to feel welcome and included when they may frequently feel excluded from society as a whole.
2. As part of the project we take out taster performances and workshops to community groups ahead of some of our productions (including *The Coronation of Poppea* and our double bill of *La vida breve* and *Gianni Schicchi*). These serve to encourage people to sign up for Encore tickets, and to get more from the performances when they come.
3. Finally, the consumption of art is a process that is unique to the individual - everyone is drawn to different characters, storylines, themes, pieces of music etc., depending on their own personal circumstances and tastes, and this is just as true with the new audiences that we are meeting via our project. Indeed our Encore members, who often come to our productions with fewer preconceptions about what to expect than more frequent opera-goers, tend to be open-minded and willing to judge each performance on its own merits.

Our Community Engagement project has had some very positive outcomes for Opera North as a whole. It has given us renewed confidence that our full programme can be accessible and enjoyable for a diverse range of audiences, it has helped us to get to know our home community better, and it has given us the pleasure of making a positive difference to the lives of many local people by introducing them to the joy and fulfilment that we know can be found by engaging with our art form.

[http://www.operanorth.co.uk/  
community-engagement](http://www.operanorth.co.uk/community-engagement)

# Voluntary Arts

Across the UK there are approximately 60,000 voluntary arts groups, regularly involving more than 10 million people participating voluntarily in creative cultural activities. Voluntary Arts – the national organisation promoting participation in creative cultural activity – was created in 1991, in response to a need identified by government and the voluntary arts sector, to provide a universal voice for the voluntary arts across the UK and the Republic of Ireland. Voluntary Arts focuses on supporting and recognising those who lead and sustain creative cultural activity in their communities of locality and interest, and holds a unique position in the intersection of public policy; subsidised professional arts activity; and creative and cultural citizenship across the UK.

The voluntary arts sector as a whole is so large that it encompasses enormous diversity, with groups representing almost every section of society. It is also worth noting that there are huge voluntary cultural traditions within many minority communities in this country. Nevertheless, while there is a great diversity of groups, there is often not as much diversity within voluntary arts groups as there might be. This is not really surprising: there is something inherent in the nature of voluntary arts groups that is naturally a little exclusive. Most voluntary arts groups are formed by a number of friends or like-minded people coming together to do something they enjoy. Inevitably they tend to create a 'club' in their own image and end up attracting people from similar backgrounds. While the vast majority of voluntary arts groups are genuinely keen to welcome anyone who wants to join them, many accidentally create unintended barriers which prevent a wider range of people becoming members.

**Robin Simpson, Chief Executive of Voluntary Arts**

**says** *“Research currently being undertaken by Voluntary Arts is revealing a fascinating picture of the range of ways in which voluntary creative cultural activity takes place in the UK’s black, Asian and minority ethnic communities. We should be recognising and celebrating the sheer scale, wealth and diversity of creative cultural activity committed to voluntarily and often to the highest standards in black, Asian and minority ethnic communities – and in all communities across the UK.”*

The gaps in visible engagement of the UK’s increasingly diverse communities in creative and cultural activity are addressed to varied degrees through policies, strategic plans and funding streams from the Arts Councils of England, Wales and Northern Ireland and Creative Scotland. However, the work supported and acknowledged by these funding and policy bodies does not fully represent the vastness and variety of activity taking place in local and interest-specific communities.



## What can you do?

### 161 – Equality and diversity update

It is in the best interests of voluntary arts groups to be well-informed on appropriate legislation in the area of equality and diversity – not only to abide by the law, but to go beyond the legal requirements to actively attract and retain new members with a range of different perspectives and experiences. By promoting equality and diversity within your group you can ensure that all those involved feel valued and heard, and able to contribute to its overall success.

### 149 – Making your performances accessible to people with hearing and sight loss

This briefing provides voluntary arts groups with some simple and cost-effective ways of bringing amateur performances back to life for the 12 million people in the UK experiencing hearing and sight loss.

### 138 – Welcoming newcomers to your group

Most voluntary arts and crafts groups try to go the extra mile to be welcoming to new participants, but anticipating everyone's needs and concerns can be a challenge. This briefing will provide you with some simple practical tips to anticipate the needs and concerns of new participants coming to your group for the first time.

### 134 – Welcoming speakers of different languages

This briefing offers some practical tips on how to welcome speakers of different languages to your voluntary arts group – as potential arts or crafts participants, volunteers or management committee members.

### 128 – Events checklist – disability and access

Providing opportunities for people with all types of abilities isn't simply about meeting legal requirements. It is about making decisions on all aspects of your activities that ensure as wide a range of people as possible are involved.

### 122 – Reaching out to new audience

This briefing explains audience development, the process of getting new people in through the door, and the lasting relationship you have with them once they're in.

### 113 – Welcoming people with a learning disability to the voluntary arts

This briefing will consider the ways in which you can make what you do more relevant, fun and inclusive for people with a learning disability.

### 111 – How inclusive are you?

A checklist for voluntary arts groups – This briefing is designed to help you to increase the range of people who participate in your group, with a checklist of simple things you can do to achieve this quickly and easily.

### 104 – Older People and the Voluntary Arts

This briefing aims to help local volunteer-led arts groups ensure that participation by older people in their activities whether as creators of artwork, set designers or organisers is meaningful and of the highest possible quality.

### 94 – Cultural diversity and the voluntary arts - an inspirational opportunity

This briefing looks at the importance of cultural diversity to the voluntary arts as a concept extending beyond issues of race and equality.

### 53 – Creating 'Clear Print' - reaching the blind and partially sighted

This briefing gives guidelines on how to create 'Clear Print' in order to reach those experiencing sight difficulties. It also helps organisations comply with the DDA.

### 42 – Culture makes communities

Francois Matarasso, author of 'Use or Ornament', speaks about the contribution of the arts to community development.

All Voluntary Arts Briefings are free to download from the 'Resources' section of the Voluntary Arts website – where you will also find more in-depth publications and toolkits:

**[www.voluntaryarts.org](http://www.voluntaryarts.org)**

## Voluntary Diversity

### Tamzyn French - Bloco Manager, Kinetika Bloco

Kinetika Bloco is a charity with 13 years experience working with young people in London. We are a carnival-based band with brass and woodwind players, drummers, steel pan players and dancers. We draw our influences from the Caribbean, Brazil, West and Southern Africa, New Orleans jazz, Funk and Hip Hop.

We have engaged over 10,000 young people to date through our Summer Schools, workshops and performance projects. We have performed for Nelson Mandela, opened the London Marathon, performed on the Great Wall of China, led TeamGB in their Olympic Victory Parade and travelled around the UK delivering workshops and performances.

Our mission is to engage young people from South London in long term creative activity advancing their education, skills, and capacity. Through the music, dance, design and leadership activities we enable young people to have creative engagement, determine company policy and direction and to follow pathways for leadership and career development and participate in society as mature and responsible individuals.

We are a very diverse organisation with 95% of members and 90% of our professional team from BAME backgrounds particularly of African and Caribbean origin. We also integrate young people with special educational needs into Kinetika Bloco. We have always had a diverse membership probably in part due to the area of South London that we focus our work in. However there are certain practices that we do that we believe contribute to our success in continuing to engage diverse young people.

One thing we believe is that you have to go after the people you want to attract rather than expecting them to come to you. Over the years we have gone into youth centres, local schools and estates to meet the young people where they are, deliver sessions with them, gain their trust, show them what they can be a part of and then invite them to join us. In more recent years we do this less, because our members recruit for us by bringing their friends to be a part of their Bloco.

This has been especially important in engaging young people with special needs. In 2010 we partnered with Highshore a fantastic SEN school and delivered an After School drumming club for several terms before inviting them to come outside of their comfort zone to join us at the Royal Festival Hall for our Summer School alongside 100 other young people. Since 2010 we have had around 10-12 SEN young people coming each year and fully integrating into Kinetika Bloco.

An integral part of our culture is to develop young leaders. Since 2004 we have run a Leadership Programme which has developed, and grown in different ways over the years but has always been about developing a group of young people who lead the organisation creatively and determine company policy alongside the adult professional team. These young people reflect the diversity of those we are trying to recruit. We employ them to lead activity and they are front and centre at any performance, presentation, networking event etc. This is not done in a tokenistic manner; it is because they are Kinetika Bloco. This means that any young person that comes across us whether in a school or at a performance event will see young people in positions of leadership that look like them. Young people who are just a little further on the journey than them. Young people that they could see themselves hanging out with. They help us develop the right social environment so that young people feel welcome, supported, valued, safe and then we are able to challenge them with exciting creative activity and step back and see the amazing things they can achieve together.

# Physical and Mental Disability in the Creative Industries

## Paula Dower - Operations Director, DASH (Disability Arts in Shropshire)

I have worked for DASH (Disability Arts in Shropshire), an organisation that supports disabled artists and disabled people interested in the arts for the last eleven years. But even with this experience, it is only fairly recently that I have felt that it was OK to talk about my mental health.

Working for a previous employer in the cultural sector, many years ago, I had a bad episode of anxiety and depression. I remember the look on my manager's face, when I tried to talk about it and ask for some time off, it was like I had suddenly become a different person. Her relief when I handed in my notice was palpable. I didn't know about Access to Work then, I didn't know that there were organisations out there that could support me, like Disability Rights UK or Scope. I just felt like a pariah.

In the Consilium report on 'Equality and diversity within the arts and cultural sector' it notes: "...not all people in the workforce will necessarily define or declare themselves as disabled, even if they meet the legal, medical or social model definition of disability."

This is because of the stigma and oppression that disabled people face, whether they are physically impaired, have mental health issues or have learning difficulties. Battling against stereotypes becomes a way of life.

A former colleague had applied for an administrative post in a small company and to her delight she was selected for an interview. When she asked about wheelchair access for the interview, she was told that it was pointless interviewing her as the offices were on the first floor with no lift access.

She was being disabled by this company.

Figures from [www.gov.uk](http://www.gov.uk) Labour Force Survey in 2012 showed that just 46.3% of working-age disabled people are in employment compared to 76.4% of working-age non-disabled people. There is therefore a 30.1 percentage point gap between disabled and non-disabled people, representing over 2 million people.

The figures from the Consilium report show that "in 2011/12, show that 12% of the creative and cultural workforce in England are classified as disabled under the Disability Discrimination Act (DDA) definition." This shows that disabled people are seriously underrepresented in the sector. In doing so the sector is under serving the communities and audiences it purports to represent.

What can cultural sector employers do to ensure they increase diversity in the workforce?

I think this needs to be more about mindset than just legislation. DASH works with the Social Model of Disability which is how society disabled people by social, environmental and attitudinal barriers. The Medical Model of Disability is still prevalent in society, this model looks at how a person is impaired, by physical, sensory and psychological loss or function.

So employers should ask themselves what they can do to create a space that is not disabling.

Other practical steps employers can take to recruit are:

Display the two ticks sign on your advertisement and job information. It means that you are committed to employing disabled people.

If your new employee needs support in their job, they can apply for Access to Work grants. Information can be found at <https://www.gov.uk/access-to-work/how-to-claim>

The grant covers reasonable adjustments for example:

- special aids, equipment or adaptations needed at work
- a support worker to help someone do their job
- help with travel if they have difficulties using public transport
- a communicator at job interviews
- mental health support

DASH post jobs in the arts and cultural sectors on its blog section of [www.dasharts.org](http://www.dasharts.org) we would be happy to post your recruitment and share through our social media channels. We can also deliver disability equality training to your organisation.

There are many other disability websites that will also promote your job offer or help with advice, here are a few.

- <http://www.scope.org.uk/support/services/work/employment-service/information-for-employers-disabled-people>
- <http://www.disabilityartsonline.org.uk/>
- <http://www.unitedresponse.org.uk/working-with-employers>
- <http://www.evenbreak.co.uk/resources-for-employers/>

# Developing Diversity within the Creative Education Sector

## Bambo Soyinka- Head of Department, Creative Writing, Bath Spa University

In response to calls to address tissues of diversity within the UK creative education sector, I've heard some University Lecturers voice strong objections: "Diversity is disruptive! Why introduce alternative forms or perspectives that run counter to expert knowledge? What should we remove from the curriculum or established canon in order to make room for new alternative additions? Why spoil the experience for the majority of students in order to improve things for a minority?"

But, flip the argument around and it becomes clear that diversity enhances creative education. Creative practitioners are, after all, generally explorers. Our job is to immerse ourselves in the world, to engage with others, and to skillfully represent our discoveries from an original perspective. In my experience diversity can spur creativity – and to test this concept I have launched three pilot research projects at Bath Spa Department of Creative Writing and Publishing.

First, to prepare for the loss of Disabled Student Allowance in 2018, we are undertaking an action based research project: *Widening Participation in the Creative University* (co-directed by Lucy Sweetman). On our undergraduate Creative Writing Program, we have a sizable number of students with a range of disabilities and we teach more vulnerable students than any other program in our institution. Currently, most are entitled to Disabled Student Allowance but this is being cut in stages until its complete removal in 2017-18. Our focus in this first pilot project is on developing an inclusive pedagogy that supports vulnerable students, upholds standards in teaching creative writing, and enables everyone to reach their creative potential.

A second project, *Transnational Creatives* (co-founded with Adnan Mahmutovic from Stockholm University) explores the dynamics of diversity in cross-cultural creative practice. As with many Universities, Bath Spa is going through a process of internationalization and we support an increasingly diverse body of students from different national and cultural backgrounds.

Transnational Creatives is an international hub of writers, makers and educators. We are producing resources for researching and teaching creative practice within transnational and transcultural contexts, with the goal of enabling creative students to develop polyphonic voices that speak from and across diverse cultures.

Third, we've set up *The Imaginative Empathy group* - an internal network within Bath Spa, co-founded with author Maggie Gee. Through our work on Widening Participation and Transnational Creativity, we've learned that empathy is one of the key creative tools for developing diversity. But there's very little research on the relationship between creative practice and empathy. Our group, comprised of staff and students, aims to explore the imaginative and dialogical aspects of empathy, and to consider how a creative practice that embodies the experience of different others may help to increase creativity and diversity.

Core to all of these initiatives is the philosophy that diversity has a cultural and creative value. Before introducing diversity into your own creative workshop, consider this: do you regard diversity as an obligation, or as an opportunity to enrich the creative product and learning experience for all involved? If you regard diversity as a duty, then you may need to reconsider the aims of your project. Diversity is best approached as a universal good that can improve learning and enhance creativity.

# Organisational Directory

Organisation	About	Who can use it
<b>A New Direction</b>	A New Direction describes itself as London's leader in cultural education, connecting children, young people and education with the best of arts and culture. They believe that children and young people's access to creative and cultural opportunity should not be dependent on wealth, geography or luck. Find out more: <a href="http://www.anewdirection.org.uk">http://www.anewdirection.org.uk</a>	<b>Freelancer / Arts Organisations</b>
<b>Act for Change</b>	The Act for Change Project campaigns for better representation across the live and recorded arts. Set up in January 2014, after responding to a trailer for a new season of TV drama which failed to include a single BAME or disabled artist, the actor Danny Lee Wynter brought together a group of colleagues from across the entertainment industry. They believe that the broader and more diverse their membership, the more empowered a group of campaigners will be. We encourage members of the Federation to join their campaign. Find out more: <a href="http://www.act-for-change.com/">http://www.act-for-change.com/</a>	<b>All</b>
<b>Action Space</b>	Action Space supports the creative and professional development of artists with learning disabilities and provides opportunities for disabled communities to engage with the visual arts. They are always looking for new ways to promote the artists they represent, and creative partners, alongside volunteers and donors. Find out more: <a href="http://actionspace.org">http://actionspace.org</a>	<b>Arts Organisations</b>
<b>Advertising Association</b>	ADASSOC promotes the role, rights and responsibilities of advertising and its impact on individuals, the economy and society. It recently published 'The Whole Picture': a comprehensive examination of the representation of BAME people in British advertising. Find out more: <a href="http://www.adassoc.org.uk">http://www.adassoc.org.uk</a>	<b>Small and Large Businesses</b>
<b>Arcola Lab</b>	Arcola Lab offers 26 weeks a year of free rehearsal space, to support the development of new creative ideas and encourage new diverse voices, to Black, Asian, Minority Ethnic or Refugee artists looking for rehearsal space to develop a new creative idea. Find out more: <a href="https://www.arcolatheatre.com/engagement/projects/arcola-lab">https://www.arcolatheatre.com/engagement/projects/arcola-lab</a>	<b>Freelancer / Small Businesses / Arts Organisations</b>
<b>BCS Women</b>	BCS, the Chartered Institute for IT, champions the global IT profession and the interests of individuals engaged in that profession for the benefit of all. BCS Women is a specialist group that provides networking opportunities for all BCS professional women working in IT around the world. Find out more: <a href="http://www.bcs.org/category/8630">http://www.bcs.org/category/8630</a>	<b>Freelancer / Small Businesses / Large Businesses</b>
<b>Beatfreeks</b>	Beatfreeks aims to give a voice to young people, develop transferable skills and create community leaders. Beatfreeks uses art forms such as dance, poetry, music and media as a tool to inspire, engage and empower young people. They also work as a consultancy to help businesses engage better with young people and to collaboratively find creative solutions to business and social issues. They have an active network over 1000+ young, creative people who they engage & upskill through creative projects. Find out more: <a href="http://www.beatfreeks.com">http://www.beatfreeks.com</a>	<b>Small and Large Businesses / Arts Organisations</b>
<b>Bernie Grant Arts Centre</b>	The Bernie Grant Arts Centre aims to remove barriers to participation in the arts and creative industries, to celebrate our diverse culture & to develop diverse cultural and creative practitioners. They offer training and professional development for working class and BAME communities that are still largely excluded within the industry. Find out more: <a href="http://www.berniegrantcentre.co.uk">http://www.berniegrantcentre.co.uk</a>	<b>Freelancer / Arts Organisations</b>
<b>BFI</b>	The BFI's main mission is to promote greater understanding and appreciation of, and access to, film and moving image culture in the UK. The BFI's 'three ticks' approach, which is backed by UK producers' association Pact and ethnic minority recruitment and training charity Creative Access, has been implemented for all productions supported through the BFI Film Fund from 1 September 2014, and will be adapted and rolled out across all BFI Lottery funding during 2015. The BFI has recruited a Diversity Expert to support the introduction and implementation of the new guidelines and provide guidance to BFI-backed productions and the wider industry. Providing the opportunity for people from all backgrounds to pursue a career in film is also central to the BFI's remit. The BFI Film Academy is a UK-wide initiative providing opportunities and training for talented and committed young people aged 16-19 to develop new skills and build a career within the film industry. Now in its fourth year, the Academy is developing a strong record on diversity. In 2014/15, 30% of Academy students were BAME, 48% women, 8% disabled and 14.8% received free school meals. Find out more: <a href="http://www.bfi.org.uk">http://www.bfi.org.uk</a>	<b>All</b>

<b>Bigga Fish</b>	Bigga Fish is a social enterprise which provides a performance platform for young creatives and is also an educator for those interested in working in events and marketing management. They offer start up loans to young companies, as well as workshops, events, enterprise clubs and training. Find out more: <a href="http://www.biggafish.com">http://www.biggafish.com</a>	<b>Freelancer / Arts Organisations</b>
<b>Black Girl Tech</b>	Blackgirl.tech is a support network and community for women of colour in tech or wanting to get into tech. Learning to code can be a difficult and daunting task, especially if you feel like you have to constantly prove yourself. They want to remove some of that discomfort and difficulty by providing a safe, friendly space to learn. They are in the process of releasing a series of online tutorials and resources and will begin monthly London workshops later in 2015. Find out more: <a href="http://blackgirltech.co.uk">http://blackgirltech.co.uk</a>	<b>Freelancer / Small Businesses</b>
<b>Business in the community (bitc)</b>	Business in the Community is a business-led, independent charity which offers practical ways for businesses to work together on social issues such as education, social background, gender, race and the environment. Services include research, training, peer learning, events and awards. Find out more: <a href="http://www.bitc.org.uk">http://www.bitc.org.uk</a>	<b>Freelancer / Small Businesses / Large Businesses</b>
<b>Creative &amp; Cultural Skills</b>	Creative & Cultural Skills works with businesses in the industry to identify, develop and implement new work based training opportunities that respond to the growing skills needs of our sector. By opening up new and alternative entry routes into the workforce through apprenticeships and paid internships they believe that we can attract a much more diverse range of talent, in turn shaping a workforce that better reflects the makeup of our society. Find out more: <a href="http://www.ccskills.org.uk">www.ccskills.org.uk</a>	<b>Small and Large Businesses</b>
<b>Commonword</b>	Commonword is a writing development organisation based in Manchester, providing opportunities for new and aspiring writers to develop their talent and potential. Find out more: <a href="http://www.cultureword.org.uk">http://www.cultureword.org.uk</a>	<b>Freelancers</b>
<b>Create London</b>	Create London, an organisation which explores the ways artists can contribute to the lives of people in cities is currently working on a project looking at social mobility in the creative industries entitled 'Panic! What Happened to Social Mobility in the Arts?' (26 November – 5 December 2015). Panic! is a ten-day programme of music, film and live debate bringing together people from across the political spectrum to reflect on findings from a new national survey, which will present a snapshot of who is working in the creative and cultural sector and how they got there. They say: 'Panic! comes at a critical point when our rather lucrative cultural sector seems to be losing its maverick sparkle. What impact do housing costs, benefits changes, higher education fees, reduced arts provision in schools, unpaid internships and low salaries have on the arts in the UK?' Panic! Is commissioned by Create and delivered in partnership with the Barbican, Goldsmiths University, The Guardian and British Art Show 8. For more information please visit: <a href="http://www.createlondon.org/panic">www.createlondon.org/panic</a>	<b>Freelancer / Arts Organisations</b>
<b>Creative Access</b>	Creative Access was set up in 2012 hoping to help address the woeful under-representation of people from BAME backgrounds working in the media and creative sector. Three years later, operating under the Equality Act 2010, they have placed over 400 young people in paid internships lasting at least six months. Recruits are drawn from more than 90 universities and colleges across the UK, via social media and other ethnic minority networks. Each is provided with a package of training, mentoring and masterclasses. Nearly 80% of those who have completed their internships have gone on to work full time or freelance in the industry. Creative Access provides BAME young people with access to any one of 12 creative sectors including film, television, newspapers, book and magazine publishing, theatre, music and advertising. They work with 175 media partners, ranging from household names such as the BBC, ITV, Channel 4, Harper Collins, Random House, the National Theatre, Royal Shakespeare company, the Times and the Daily Mail, through to touring theatre companies, independent art galleries, PR and marketing agencies, academic publishers and digital start-ups. They are constantly on the look out for new media partners to recruit for. Thanks to the support of HM Government and Creative Skillset, they are also able to provide funding towards the cost of the internship. They would be delighted to come and talk to interested companies. Find out more: <a href="http://creativeaccess.org.uk">http://creativeaccess.org.uk</a>	<b>Freelancer / Small Businesses / Large Businesses / Arts Organisations</b>
<b>Creative Case</b>	A re-imagining of the Arts Council's approach to diversity and equality, aiming to achieve "great art for everyone", Creative Case argues that diversity is culturally productive for artists, audiences and communities. It also argues that diversity increases an organisation's resilience, making them less vulnerable to change. Find out more: <a href="http://www.creativecase.org.uk">http://www.creativecase.org.uk</a>	<b>Arts Organisations</b>

<b>Creative Diversity Network</b>	The Creative Diversity Network works to ensure television (both on & off screen) represents all parts of British society - as they believe that diversity is vital for innovation and creativity. They work to bring together organisations to share best practice on diversity. Current members include: BAFTA, Bafta, Creative Skillset etc. Find out more: <a href="http://creativediversitynetwork.com/about/">http://creativediversitynetwork.com/about/</a>	<b>Freelancer / Small Businesses / Large Businesses / Arts Organisations</b>
<b>Creative Skillset</b>	<p>Creative Skillset (<a href="http://www.creativeskillset.org">www.creativeskillset.org</a>) supports skills and training for people and businesses to ensure the UK creative industries maintain their world class position. As the industry skills body, Creative Skillset works across film, television, radio, fashion and textiles, animation, games, visual effects, textiles, publishing, advertising, marketing communications and performing arts. Creative Skillset's approach to diversity and inclusion is embedded in their business, and informs all activities, including strategic relationships, project, and product and service development. Their diversity and inclusion activity will be developed and delivered to raise the profile of, and promote the importance of, diversity and inclusion across the creative industries.</p> <p>Their Diversity and Inclusion strategic aims:</p> <ol style="list-style-type: none"> <li>1. To cultivate diverse talent, in partnership with industry, by investing in skills development opportunities for under-represented groups, across all sectors and at all levels of seniority.</li> <li>2. To assist employers to adopt or improve fair and inclusive outreach, recruitment and workforce development practices, which will create inclusive workplaces and opportunities for entry and progression to all talent, and to understand and communicate the benefits of action on diversity and inclusion.</li> <li>3. To offer on-line information and networking opportunities to help school-leavers, career entrants and existing professionals from under-represented groups make informed decisions on training and education, and to collaborate with industry and diversity networks to promote training and development opportunities.</li> </ol> <p>They use a Research portfolio (includes Census and Workforce Surveys) to research and monitor LGBT gender, disability and ethnicity status in all surveys, and socio-economic status when individuals self-report. They work with and across industry-wide networks and with diversity and inclusion organisations; They are a proud member of the Stonewall Diversity Champions programme and ranked 17th in the 2015 Stonewall's Top 100 Employers List. They will encourage co-investment in skills at an individual and company level which diversifies the workforce, and utilise gender, BAME, disability and LGBT targets for all activities which appropriately reflect the communities in which they are located or at which they are targeted, for example: internships and Traineeships, Apprenticeships, funding, bursaries and co-investment available through our Skills Investment Fund. Recently, with industry and public co-investment through the Employer Ownership Pilot, they are managing the Creative Skillset Diversity Fund (in England) which provides targeted training, development and bursary funds to individual and companies with focus on supporting under-represented groups. As a pioneer in the field, they will utilise expertise and influence in developing, sharing and communicating good practice on and off-line in respect of the following: equality monitoring; training and education industry-led accreditation through the Creative Skillset Tick; training delivery &amp; evaluation; effective collaboration with under-represented groups.</p> <p>For more on Creative Skillset visit: <a href="http://creativeskillset.org/about_us/diversity">http://creativeskillset.org/about_us/diversity</a></p>	<b>All</b>
<b>Creativity Works</b>	Creativity Works delivers creative projects that make a real difference to people's lives, working within Bath and North East Somerset, Bristol and beyond. It works with community groups involving people from all backgrounds and all ages, helping those with mental health issues, social issues, disadvantaged sectors of society or simply those looking for inspiration in their lives resulting in positive social and community change. They are in particular keen to work with partners on the subjects of 'End of Life and Palliative Care Projects', 'Children and Young People' and 'Our Time, Our Space - family interventions'. Find out more: <a href="http://www.creativityworks.org.uk">http://www.creativityworks.org.uk</a>	<b>Arts Organisations</b>
<b>DASH</b>	DASH is a disability led visual arts organisation - offering mentoring, training and workshops - which allows its participants to showcase their work, as well as helping galleries and art organisations to develop commissions and opportunities for disabled artists. DASH receives funding from Arts Council England as a National Portfolio Organisation, Shropshire Council, Arts Council Wales and QC Data. Find out more: <a href="http://www.dasharts.org/">http://www.dasharts.org/</a>	<b>Freelancer / Arts Organisations</b>

<b>Disability Arts Online</b>	Disability Arts Online is a web journal that gives disabled and deaf artists, performers, film-makers, writers, and critics a place to converse. It is a disability led organisation (83% of the board & 95% of writers identifying themselves as disabled) and aims to achieve an appreciation for disability arts and culture, nurturing creativity and discourse from a different perspective. Find out more: <a href="http://www.disabilityartsonline.org.uk">http://www.disabilityartsonline.org.uk</a>	<b>All</b>
<b>Diversity Art Forum</b>	Diversity Art Forum supports art projects which are diverse in the broadest sense, helping to generate debate and promote non-mainstream artists. In the past these have involved many different practices, and occurred at national and international locations. Find out more: <a href="http://www.diversityartforum.com">http://www.diversityartforum.com</a>	<b>Arts Organisations</b>
<b>Diversity in Visual Arts</b>	DiVA creates the talent of tomorrow, today, by combining young talent with outstanding employers through Government backed Apprenticeships. In doing so, they create opportunities for talented people looking to 'earn while they learn' and help businesses gain the skills they need to remain competitive. Since they began delivering Apprenticeships in January 2011, 100s of youngsters have started their careers with DiVA with employers including 20th Century Fox, the Southbank Centre, Sadler's Wells, Crossrail, the CBI, UK Music, Domino Records, Matador Pictures, Rich Visions PR and many more. DiVA was the first London based independent provider to receive the Creative Skillset Tick in recognition of the outstanding training they provide.	<b>Freelancer / Arts Organisations</b>
<b>Diversity UK</b>	Diversity UK is a think tank to research, advocate and promote new ideas for improving diversity and inclusion in Britain. It is a not-for-profit, collaborative organisation that works with a wide range of partners, bodies and key opinion formers to engage in a healthy debate about issues of age, race, gender, sexual orientation and disability discrimination. Find out more: <a href="http://diversityuk.org/">http://diversityuk.org/</a>	
<b>EHRC</b>	The Equality and Human Rights Commission (EHRC) is a non-departmental public body in Great Britain that was established by the Equality Act 2006 and came into being on 1 October 2007. The Commission has responsibility for the promotion and enforcement of equality and non-discrimination laws in England, Scotland and Wales. Find out more: <a href="http://www.equalityhumanrights.com">http://www.equalityhumanrights.com</a>	<b>All</b>
<b>Employers Network for Equality &amp; Inclusion (enei)</b>	The Employers Network for Equality & Inclusion is the UK's leading employer network covering all aspects of equality and inclusion issues in the workplace. Their six strategic themes are: access to opportunities, agile working, the global marketplace, inclusive leadership, workforce representation and unconscious bias. In addition to supporting employers, their role is to influence Government, business and trade unions, campaigning for real practical change. Find out more: <a href="http://www.enei.org.uk">http://www.enei.org.uk</a>	<b>All</b>
<b>Equality Challenge Unit</b>	The ECU works with higher education institutions in the UK to support equality and diversity for both students and staff, using research to remove barriers and unequal practices. Find out more: <a href="http://www.ecu.ac.uk">http://www.ecu.ac.uk</a>	<b>Arts Organisations</b>
<b>Equip</b>	Equality in Publishing has been established to promote equality across UK publishing, bookselling and agenting, by driving forward change and increasing access to opportunities within the industry. Find out more: <a href="http://equalityinpublishing.org.uk">http://equalityinpublishing.org.uk</a>	<b>All</b>
<b>Evenbreak</b>	Evenbreak promotes the business benefits of employing disabled people, assists disabled jobseekers into work and helps employers who want to attract disabled people into their workforce. Find out more: <a href="http://www.evenbreak.co.uk">http://www.evenbreak.co.uk</a>	<b>Freelancer / Small Businesses</b>
<b>filmonomics</b>	Filmonomics is a film-business training programme supported by Creative Skillset aimed at established women and BAME film practitioners. This year it focuses in particular on developing confidence, facing failure and rejection and trend-forecasting for storytelling and future audiences.	<b>Small and Large Businesses</b>
<b>graeae</b>	Graeae provides a platform for deaf and disabled people in theatre through performance, workshops and training. Find out more: <a href="http://www.graeae.org">http://www.graeae.org</a>	<b>Freelancers</b>



<b>Hiive</b>	Hiive is an online platform for creative people to connect, collaborate and share. Creative industries recognise the need to change and be open in the way they access talent and recruit, so that it is not a case of 'who you know'. Hiive can transcend boundaries, open networks and make sure that creative industries give everybody the opportunity to showcase their talent and skills and build sustainable careers. Powered by Creative Skillset, Hiive supports the recommendations of *Create UK strategy from the Creative Industries Council to open ladders of opportunity for individuals to enter and progress in the creative industries and was launched in March 2015. On Hiive companies can find the best talent, professionals can find work and training opportunities, and educators can share course information and research. It currently has 40,000 registered users plus 2,000 companies who advertise jobs, post live briefs and source talent, and 12,000 searchable courses, including those with the Creative Skillset Tick industry quality mark. Hiive is both a connecting portal and a creative hub for ideas and discussion and is also the new home for the Ideas Tap, an essential resource for a many artists and arts professionals. Hiive's development was supported by the BIS Growth and Innovation Fund administered by UK Commission for Employment and Skills (UKCES). Find out more: <a href="http://www.hiive.co.uk">www.hiive.co.uk</a>	<b>All</b>
<b>Impact Arts</b>	Impact Arts is a forward-thinking community arts organisation based in Edinburgh which uses the arts and creativity to enable and empower social change. It works collaboratively with children, young people, older people and communities to achieve its aims. It works predominantly, but not exclusively, with vulnerable groups. Find out more: <a href="http://www.impactarts.co.uk">http://www.impactarts.co.uk</a>	<b>Freelancer / Small Businesses</b>
<b>InterMedia</b>	Established by Creative Skillset and Stonewall, this is an informal network forum for finding jobs and contacts in the creative industries for LGBT people working in the media. Find out more: <a href="http://www.intermediauk.org">http://www.intermediauk.org</a>	<b>All</b>
<b>IPA</b>	The IPA is a non-profit trade body and professional institute for agencies in the UK's media and marketing communications industry. They operate an ethnic diversity forum which initiates and develops industry programmes on ethnic diversity to raise the profile of issues facing BAME people in marketing, advertising, media and communications. They also have published research on the benefits of diversifying practices and workforce in advertising. Find out more: <a href="http://www.ipa.co.uk/">http://www.ipa.co.uk/</a>	<b>All</b>
<b>MAIA Creatives</b>	MAIA Creatives is a creative production and arts development agency. Utilising their experience, they consult with companies on how to utilise the skills, approaches, insights and experience of diverse communities to generate long-lasting impact. Their work supports brands and organisations on growth, marketing and productivity strategies through a focus on diversity: in particular, diversity of ethnicity, age, gender, experience and thought. They offer bespoke services and co-design solutions to suit the needs of clients, including creative consultancy and programming, staff training, business strategy and audience development. Their clients include BBC, mac Birmingham and Worcester Business School. Enquiries: <a href="mailto:info@maiacreatives.co.uk">info@maiacreatives.co.uk</a> Find out more: <a href="http://www.maiacreative.co.uk">http://www.maiacreative.co.uk</a>	<b>All</b>
<b>MAMA Youth Project</b>	MAMA Youth Project (MYP) aims to equip young people from 18-25 years of age with the skills and experience to secure long-term, fulfilling employment in the TV and media industry. They particularly focus on young people from under-represented groups and those with limited educational or employment opportunities, including unemployed graduates. They are committed to getting young people into employment and to bringing diversity to the media industry. Find out more: <a href="http://www.mamayouthproject.org.uk">http://www.mamayouthproject.org.uk</a>	<b>All</b>
<b>MeWe360</b>	MeWe360 is an incubator for British creative talent. It actively seeks out 'Untapped Talent' and in so doing aims to prevent the wasted potential amongst individuals, improve the lives of those from marginalised communities and harness the opportunity that this 'Untapped Talent' represents for society as a whole. MeWe360 combines a not-for-profit development house, MeWe Foundation, with a commercial investment arm, MeWe Trading CIC. Find out more: <a href="http://www.mewe360.com">http://www.mewe360.com</a>	<b>Freelancer / Small Businesses / Large Businesses</b>
<b>Noise Denise Proctor</b>	Established talent pool, NOISE Charity supplies leading organisations to start-ups, with the best creative talent, especially those from underrepresented backgrounds. NOISE internships, awards sponsorship and bursaries diversify creative industries organisation's recruitment and audience, whilst allowing emerging creative careers to flourish. NOISE e-portfolio platform <a href="http://www.NOISEfestival.com">www.NOISEfestival.com</a> invites creative icons including Brian Eno, Zaha Hadid and Giles Deacon to filter the best. Find out more: <a href="http://www.noisefestival.com/">http://www.noisefestival.com/</a>	<b>Freelancers</b>

<b>OMG Ethnic</b>	OMG Ethnic is a strategic business unit within Omnicom Media Group which helps to think about the needs of those from different ethnicities, and the desires of those consumers. It was launched in 2009.	<b>Large Businesses</b>
<b>PAPER Arts</b>	PAPER Arts is a social enterprise in Bristol that offers young creatives, not in employment, education or training, access to facilities including studio space and printing. They also run events, workshops and hold exhibitions of work. Find out more: <a href="http://paperarts.org.uk">http://paperarts.org.uk</a>	<b>Freelancers</b>
<b>Project Diamond</b>	The Creative Diversity Network's TV industry-wide online diversity monitoring system, Diamond, is planned to be launched by the end of the year. Diamond (see Project Diamond Update: <a href="http://creativitydiversitynetwork.com/news/diamond-news-update/">http://creativitydiversitynetwork.com/news/diamond-news-update/</a> ) will give us detailed and accurate answers to two essential questions – does the workforce on UK productions, both on and off-screen, reflect the diversity of the UK? And are audiences of all kinds seeing themselves reflected on screen? Find out more: <a href="http://creativitydiversitynetwork.com/">http://creativitydiversitynetwork.com/</a>	<b>All</b>
<b>Sampad</b>	Sampad is a dynamic development agency for South Asian arts based in Birmingham. It plays a significant role regionally, nationally and beyond, in promoting the appreciation and practice of the diverse art forms originating from India, Pakistan, Bangladesh and Sri Lanka. Through its work Sampad serves, supports and initiates South Asian arts in all its forms working with youth, community, education and professional artists. Sampad is a strategic partner with Mac Birmingham. Find out more: <a href="http://www.sampad.org.uk">http://www.sampad.org.uk</a>	<b>Freelancers / Voluntary Arts / Arts Organisations</b>
<b>Scene TV</b>	SceneTV provides a platform for television and film content that represents diversity in terms of subject matters, stories and perspectives that are not always seen in the mainstream. Find out more: <a href="http://scenetv.co.uk">http://scenetv.co.uk</a>	<b>Small and Large Businesses</b>
<b>Scottish Resource Centre for Women in Science, Engineering and Technology</b>	The Scottish Resource Centre for Women in Science, Engineering and Technology sets out to create sustainable change for women in SET sectors throughout Scotland. They are the Scottish Government's delivery partner for projects to increase the participation of women in SET education and employment in Scotland. Find out more: <a href="http://www.napier.ac.uk/research/centresandprojects/src/Pages/src-old.aspx">http://www.napier.ac.uk/research/centresandprojects/src/Pages/src-old.aspx</a>	<b>All</b>
<b>SheSays</b>	SheSays is an award-winning international organization running free mentorship and events to women in the creative and marketing businesses. They also offer courses, career management and a collaboration platform called shout for women in the profession, from London to Chicago and Melbourne. - See more at: <a href="http://weareshesays.com">http://weareshesays.com</a>	<b>All</b>
<b>Social Mobility Foundation</b>	The Social Mobility Foundation (SMF) is a charity which aims to make a practical improvement in social mobility for young people from low-income backgrounds. The SMF was founded in 2005 by Linkson Jack in order to provide opportunities and networks of support for 16-17 year olds who are unable to get them from their schools or families. More than ten years on, the first students have gone on to be successful in achieving degrees and graduate entry jobs. As well as extending support to students throughout university across 11 career sectors (Accountancy, Architecture, Banking & Finance, Biology & Chemistry, Business, Engineering & Physics, Law, Media & Communications, Medicine, Politics, and Technology) SMF now runs programmes to support young people wherever they live in the UK. The Aspiring Professionals Programme relies on the goodwill of firms and organisations, as well as professional individuals, to support the young people that they work with. You can support the work in the form of mentoring, internships, skills sessions or pro bono support. Mentoring students makes a huge contribution to their development, whilst in turn adding to your professional development. Or for organisations looking to diversify their workforce, working with the SMF gives you access to a pool of untapped talent. Find out more: <a href="http://www.socialmobility.org.uk">http://www.socialmobility.org.uk</a>	<b>All</b>
<b>Spread the Word</b>	Spread the Word is London's writer development agency, funded by Arts Council England as a National Portfolio Organisation (NPO). They provide high quality, low cost opportunities for writers to improve their craft and develop their careers. They identify and support talented writers from a diversity of backgrounds and encourage as many people as possible to try creative writing as a means of self-expression. Spread the Word also derives income from box office sales, commissions, a Friends scheme, sponsorships, and from Trusts and Foundations on a project-by-project basis in order to further their charitable objectives. Find out more: <a href="http://www.spreadtheword.org.uk/">http://www.spreadtheword.org.uk/</a>	<b>Freelancers / Voluntary Arts</b>

<b>Stonewall</b>	Amongst other priorities, Stonewall seeks to work with all organisations, including workplaces, schools, healthcare providers, sports clubs and religious institutions, in the UK and abroad, to ensure they offer inclusive, equal and inspiring environments for lesbian, gay, bi and trans people. They will also work with institutions to enable them to understand the huge benefits that lesbian, gay, bi and trans people can bring to an organisation. A different set of experiences and perspectives can help organisations to flourish. Stonewall helps institutions to recognise the value of these different perspectives, and the benefits they bring all employees, service users and members of the community. Find out more: <a href="http://www.stonewall.org.uk/">http://www.stonewall.org.uk/</a>	<b>All</b>
<b>Talawa Theatre Company</b>	Talawa is the UK's primary Black led touring theatre company. Its work is informed by the wealth and diversity of the Black British experience, and through that it creates outstanding work by cultivating the best in emerging and established Black artists. It invests in talent, develop audiences and inspires dialogue with and within communities across the UK and internationally. By doing so it enriches the cultural life of all. To find out more, visit: <a href="http://www.talawa.com">http://www.talawa.com</a>	<b>Arts Organisations</b>
<b>The Bridge Group</b>	The Bridge Group is a national charity promoting social mobility, working with government, employers, universities and the third sector. Founded in 2011, the Group is based at King's College and is philanthropically supported by a range of organisations including Google and KPMG. Find out more: <a href="http://www.thebridgegroup.org.uk">http://www.thebridgegroup.org.uk</a>	<b>Freelancers / Voluntary Arts / Arts Organisations</b>
<b>The TV Collective</b>	The TV Collective is an online resource for promoting the creative and commercial value that diversity contributes to the UK's TV and film industries. They offer workshops by programme makers on practical solutions on diversifying. Find out more: <a href="http://www.thetvcollective.org/">http://www.thetvcollective.org/</a>	<b>All</b>
<b>Tomorrows Warriors</b>	Tomorrows Warriors is a jazz music organisation focused on young musicians from the African diaspora, and girls aged between 11-25. They offer a programme of learning, participation, artist development and performances. They do this by devising and producing high quality development programmes and performance opportunities for new, emerging and established artists and music leaders. Find out more: <a href="http://tomorrowswarriors.org/">http://tomorrowswarriors.org/</a>	<b>Freelancer / Small Businesses / Arts Organisations</b>
<b>Tonic ADVANCE Theatre project</b>	The Tonic ADVANCE Theatre Project aims to advise theatres wanting to employ more women. Tonic supports arts and creative organisations to progress on diversity in general, but with an especial focus on gender equality. Depending on client's needs, the focus can be wide: on entire staff structures and creative programmes, or specific: on individual challenges. They work with all scale of organisations from 5 to 500+ staff, providing them with the tools to make long-lasting, meaningful change. Clients include National Theatre, and Royal Shakespeare Company. Find out more: <a href="http://www.tonictheatre.co.uk">www.tonictheatre.co.uk</a>	<b>Freelancer / Small Businesses / Arts Organisations</b>
<b>TriForce Creative Network</b>	TriForce Creative Network was created in 2004 by two best friends and working actors Fraser Ayres (The Smoking Room, Son of God) and Jimmy Akingbola (Rev, Holby City). Identifying issues in the entertainment industry regarding diversity, access and "knowing the right people", TriForce was built and grown on a strong ethos of inclusivity not exclusivity, to open the doors to the industry to people from all walks of life, as well as providing a trusted and viable avenue for the industry to discover diverse talent. It is a unique company with unprecedented outcomes, that creates opportunities for individuals and companies to develop and thrive within the industry, whatever their background or circumstances. Initiatives include MonologueSlam UK, WriterSlam UK, The TriForce Short Film Festival and our production company, TriForce Productions. Find out more: <a href="http://thetcn.com/">http://thetcn.com/</a>	<b>All</b>
<b>VisABLE</b>	Louise Dyson's VisABLE People agency is the world's first to supply disabled actors, presenters and models to the advertising industry, television and film companies, radio and theatre. This database makes can provide clients with a wide choice of experienced, talented actors and models to choose from, with at-a-glance information about each artist / model, showing clear photos and experience. Current clients include the BBC, Cadbury, House of Fraser and gettyimages. Find out more: <a href="http://www.visablemodels.co.uk">http://www.visablemodels.co.uk</a>	<b>All</b>
<b>Voluntary Arts</b>	Voluntary Arts works to promote and increase active participation in cultural activities across the UK and Ireland. They also advertise voluntary arts opportunities around the UK. For more see 'Voluntary Arts' in Part 2 of this report or find out more: <a href="http://www.voluntaryarts.org">http://www.voluntaryarts.org</a>	<b>Voluntary Arts</b>

<b>Women in Advertising London</b>	WACL is a members club for “the most influential women” in the UK’s communications industry to network, inspire and support each other. Find out more: <a href="http://www.wacl.info">http://www.wacl.info</a>	<b>Freelancer / Small Businesses / Large Businesses</b>
<b>Women in Science, Engineering and Technology (WiSET)</b>	The main focus of the Women in Science, Engineering and Technology (WiSET) team, based within the Centre for Science Education (CSE), is to widen the participation of under-represented groups in science, technology, engineering, maths (STEM) and the built environment. WiSET have developed and delivered a wide range of innovative projects, resources, schemes and activities over more than ten years based on gender and occupational segregation at all levels of education and employment. The team has developed expertise in supporting employers wishing to recruit more women into the science engineering and technology sectors. Their strength is in offering tailored support to organisations who have varying levels of experience of promoting gender equality. Employer organisations are often aware of the business benefits of a diverse workforce and wish to work with the team to find out how they can recruit and retain more girls and women. Find out more at: <a href="http://www.wiset.org.uk/index.php?page=introduction">http://www.wiset.org.uk/index.php?page=introduction</a>	<b>Freelancer / Small Businesses / Large Businesses</b>
<b>Women 4 Technology</b>	Women 4 Technology is a networking forum for female CEOs, CXOs, NEDs, VPs & investors in the technology sector, hosted by Founding Partner Ann Fisher. Their events have featured in WIRED Magazine’s round up of top technology networking events, Huffington Post & The Guardian. Find out more: <a href="http://baileyfisher.com/women-4-technology/">http://baileyfisher.com/women-4-technology/</a>	<b>Freelancer / Small Businesses / Large Businesses</b>
<b>Women in technology</b>	Women in Technology is a commercial organisation committed to assisting suitably qualified and experienced women in their search for career opportunities in information technology. It comprises a job board that is dedicated to advertising positions (either directly or via the Women in Technology recruitment team) within organisations that have an explicit commitment to increasing the number of female technologists working for them by placing diversity at the heart of recruitment and retention. If you are interested in inclusively advertising a job to women in the technology field, this is a great starting place. Find out more at: <a href="http://www.womenintechology.co.uk/">http://www.womenintechology.co.uk/</a>	<b>Freelancer / Small Businesses / Large Businesses</b>
<b>Women in Telecoms and Technology (WiTT)</b>	WiTT is an informal networking group focused on education and enhancing women’s careers by sharing experiences and lessons learned in members’ career development. They encourage mentoring and provide excellent networking opportunities. Find out more: <a href="http://www.wittgroup.org/">http://www.wittgroup.org/</a>	<b>Freelancer / Small Businesses / Large Businesses</b>

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# Addendum.

## Weighted version of the National Average of % of BAME employees in creative industries

(Employment in the Creative Industries given by region and devolved administration).

The last column shows what the BAME % would be if all CI represented the communities they exist in.

As discussed in the main body of the text, this figure is inaccurate.

	<b>% of UK CI jobs</b>	<b>BAME % of UK workforce</b>	<b>Weighted BAME % of CI jobs</b>
<b>England</b>			
North East	2.20%	1.30%	0.00%
North West	7.70%	7.50%	0.60%
Yorkshire & The Humber	4.70%	6.10%	0.30%
East Midlands	5.20%	5.90%	0.30%
West Midlands	5.90%	10.60%	0.60%
East of England	7.50%	7.00%	0.50%
London	31.80%	41.50%	13.20%
South East	15.80%	10.90%	1.70%
South West	8.60%	3.10%	0.30%
<b>Wales*</b>	2.80%	3.10%	0.10%
<b>Scotland*</b>	5.60%	2.50%	0.10%
<b>Northern Ireland</b>	1.50%	0.40%	0.00%
<b>UK</b>	<b>99.30%</b>	<b>100.00%</b>	<b>17.80%</b>

### Data

% of UK CI jobs: Creative Industries: Focus on Employment, DCMS, June 2015

BAME % of UK workforce: Data from 2011 Census and covers population classified as in employment (including employees, self-employed, and students). Figures for England and Wales available from: <http://ons.gov.uk/ons/rel/census/2011-census-analysis/ethnicity-and-the-labour-market/rft-bd0076-economic-activity-by-ethnicity--sex-and-age.xls> (covers residents aged 16-64 years). Figures for Scotland available from: <http://www.scotlandscensus.gov.uk/> (covers residents aged 16 years and over). Figures for Northern Ireland available from: [http://www.ninis2.nisra.gov.uk/Download/Census%202011\\_Excel/2011/DC2601NI.xls](http://www.ninis2.nisra.gov.uk/Download/Census%202011_Excel/2011/DC2601NI.xls) (covers residents aged 16-74 years).

Additional data from **Creative Industries: Focus on Employment, DCMS, June 2015**

	<b>Creative Industries Group</b>	<b>% Change 2013-14</b>	<b>% Change 2011-14</b>
<b>BAME</b>	Advertising and marketing	-5.5%	30.5%
	Architecture	-9.4%	-8.6%
	Crafts	*	*
	Design: product, graphic and fashion design	74.0%	126.0%
	Film, TV, video, radio and photography	-4.4%	15.0%
	IT, software and computer services	16.2%	48.9%
	Museums, galleries and libraries	23.6%	-11.0%
	Music, performing and visual arts	8.6%	49.1%
	Publishing	-25.7%	-7.8%
	<b>Creative Industries</b>	<b>8.0%</b>	<b>34.3%</b>

	<b>Creative Industries Group</b>	<b>% Change 2013-14</b>	<b>% Change 2011-14</b>
<b>WHITE</b>	Advertising and marketing	8.7%	11.6%
	Architecture	9.0%	10.9%
	Crafts	1.9%	-20.4%
	Design: product, graphic and fashion design	5.4%	29.3%
	Film, TV, video, radio and photography	-1.8%	8.0%
	IT, software and computer services	3.8%	22.9%
	Museums, galleries and libraries	-2.9%	-5.9%
	Music, performing and visual arts	17.1%	33.2%
	Publishing	0.2%	-8.5%
	<b>Creative Industries</b>	<b>5.1%</b>	<b>14.7%</b>

\*Figures suppressed due to small sample sizes.

**Data**

Creative Industries: Focus on Employment, DCMS, June 2015

Additional data from **Creative Industries: Focus on Employment, DCMS, June 2015**

Female	Creative Industries Group	% Change 2013-14	% Change 2011-14	% Female (2014)
	Advertising and marketing	1.5%	3.1%	41.90%
	Architecture	1.7%	-2.4%	26.60%
	Crafts	15.6%	34.9%	*
	Design: product, graphic and fashion design	-1.5%	31.8%	43.50%
	Film, TV, video, radio and photography	-9.8%	-4.3%	35.10%
	IT, software and computer services	6.6%	25.1%	19.70%
	Museums, galleries and libraries	-11.4%	-17.3%	61.30%
	Music, performing and visual arts	16.2%	37.0%	51.20%
	Publishing	8.8%	0.7%	54.50%
<b>Creative Industries</b>	<b>3.5%</b>	<b>11.2%</b>	<b>36.70%</b>	

Male	Creative Industries Group	% Change 2013-14	% Change 2011-14
	Advertising and marketing	12.4%	19.8%
	Architecture	9.9%	11.7%
	Crafts	-15.1%	-49.6%
	Design: product, graphic and fashion design	20.8%	35.0%
	Film, TV, video, radio and photography	2.9%	16.4%
	IT, software and computer services	5.5%	25.7%
	Museums, galleries and libraries	21.1%	15.0%
	Music, performing and visual arts	17.2%	29.7%
	Publishing	-13.0%	-17.2%
<b>Creative Industries</b>	<b>6.8%</b>	<b>18.6%</b>	

\*Figures suppressed due to small sample sizes.

**Data**

Creative Industries: Focus on Employment, DCMS, June 2015



Additional data from **Creative Industries: Focus on Employment, DCMS, June 2015**

<b>Jobs in the Creative Industries 2012-2014 by socio-economic class</b>			
	<b>2012</b>	<b>2013</b>	<b>2014</b>
<b>More Advantaged</b>	1,551,000	1,570,000	1,665,000
<b>Less Advantaged</b>	140,000	143,000	143,000

<b>Less Advantaged Group (NS-SEC 5-8)</b>	<b>Creative Industries Group</b>	<b>% Change 2013-14</b>	<b>% Change 2011-14</b>
	Advertising and marketing	9.9%	-15.5%
	Architecture	*	*
	Crafts	*	*
	Design: product, graphic and fashion design	1.0%	5.6%
	Film, TV, video, radio and photography	-4.3%	4.7%
	IT, software and computer services	-11.0%	8.4%
	Museums, galleries and libraries	16.7%	10.9%
	Music, performing and visual arts	25.8%	59.7%
	Publishing	-22.7%	-26.1%
	<b>Creative Industries</b>	<b>-0.1%</b>	<b>2.8%</b>

\*Figures suppressed due to small sample sizes.

**Data**

Creative Industries: Focus on Employment, DCMS, June 2015

# Endnotes.

Part 1
<sup>1</sup> Easton, Eliza, and Jonathan Neelands. "Creative Education Agenda." Creative Industries Federation, May 2015. Available from: <a href="http://www.creativeindustriesfederation.com/assets/userfiles/files/CIF_EduAgenda_spreads.pdf">http://www.creativeindustriesfederation.com/assets/userfiles/files/CIF_EduAgenda_spreads.pdf</a>
<sup>2</sup> Easton, Eliza, Jonathan Neelands, and Te-Anne Robles. "How Public Investment in Arts Contribute to Growth in the Creative Industries." Creative Industries Federation, July 2015. Available from: <a href="http://www.creativeindustriesfederation.com/assets/userfiles/files/CIF_Arts%20and%20Growth%5B3%5D.pdf">http://www.creativeindustriesfederation.com/assets/userfiles/files/CIF_Arts%20and%20Growth%5B3%5D.pdf</a>
<sup>3</sup> <a href="http://www.scope.org.uk/about-us/our-brand/social-model-of-disability">http://www.scope.org.uk/about-us/our-brand/social-model-of-disability</a>
<sup>4</sup> <a href="http://www.achieveability.org.uk/">http://www.achieveability.org.uk/</a>
<sup>5</sup> <a href="https://www.gov.uk/government/publications/2010-to-2015-government-policy-equality/2010-to-2015-government-policy-equality">https://www.gov.uk/government/publications/2010-to-2015-government-policy-equality/2010-to-2015-government-policy-equality</a>
<sup>6</sup> <a href="https://www.gov.uk/government/publications/2010-to-2015-government-policy-equality">https://www.gov.uk/government/publications/2010-to-2015-government-policy-equality</a>
<sup>7</sup> "Creative Industries: Focus on Employment." DCMS, June 2015.
<sup>8</sup> "Creative Industries: Focus on Employment." DCMS, June 2015.
<sup>9</sup> "Creative Industries: Focus on Employment." DCMS, June 2015. This report uses the National Statistics Socio-economic Classification (NS-SEC)11 to analyse socio-economic class. NS-SEC was constructed to measure the employment relations and conditions of occupations, which are central to showing the structure of socio-economic positions in modern societies. The term 'more advantaged groups' refers to NS-SEC 1-4, with 'less-advantaged groups' referring to NS-SEC 5-8. In the UK as a whole, two thirds (66.0%) of jobs were done by people from more advantaged groups, and one third (34.0%) by those in less advantaged groups.
<sup>10</sup> "Creative Industries: Focus on Employment. Detailed tables by Creative Industries group" DCMS, June 2015.
<sup>11</sup> See Fig 1 in the addendum
<sup>12</sup> <a href="http://www.ons.gov.uk/ons/guide-method/classifications/current-standard-classifications/soc2010/soc2010-volume-3-ns-sec-rebased-on-soc2010--user-manual/index.html#6">http://www.ons.gov.uk/ons/guide-method/classifications/current-standard-classifications/soc2010/soc2010-volume-3-ns-sec-rebased-on-soc2010--user-manual/index.html#6</a>
<sup>13</sup> Burke, Penny Jane, and Jackie McManus. "Art for a Few." NALN (National Arts Learning Network), September 2009.
<sup>14</sup> 57.7% in 2013 and 58.8% in 2014 of jobs in the Creative Economy were filled by people with at least a degree or equivalent: "Creative Industries: Focus on Employment." DCMS, June 2014. "Creative Industries: Focus on Employment." DCMS, June 2015.
<sup>15</sup> "Workforce Survey 2014: The Creative Media Workforce Survey 2014 Summary Report." Creative Skillset, May 2015. It could also be argued that women and BAME workers are more likely to be young entrants into the industry- and therefore more likely to have a degree than those who started work 20+ years ago. More work is needed on this subject.
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<sup>19</sup> "Creative Industries: Focus on Employment. Detailed tables by Creative Industries group" DCMS, June 2015.
<sup>20</sup> <a href="http://www.adassoc.org.uk/publications/the-whole-picture/#sthash.qvjv2Hg7.dpuf">http://www.adassoc.org.uk/publications/the-whole-picture/#sthash.qvjv2Hg7.dpuf</a>
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**Creative.  
Industries.  
Federation.**



RISE WITH US

## About the Creative Industries Federation:

The Creative Industries Federation is the national membership organisation for the arts, creative industries and cultural education, with over 700 members. Our members benefit from being part of a unique network representing the diversity of our sector - from performance to publishing, advertising to video games, and across architecture, craft, design, fashion, film, galleries and museums.

The Federation was launched in November 2014 with a keynote speech by the Chancellor George Osborne and acts as an umbrella voice to policy makers and the public on behalf of Britain's fastest-growing sector. Our board features national leaders in business, the arts and education, who believe there is everything to be gained from working together to place the arts and creative industries - regardless of how they are funded - centre stage in Government thinking.

The importance of a high quality creative education, public support for the arts, access to finance, a diverse workforce and infrastructure form the basis of our policy, advocacy and research work.

We work across all regions of the UK, with roadshows covering Birmingham, Manchester, Norwich, Liverpool, Bristol, Glasgow and Newcastle, and more to come. In London we have held events with Education Secretary Nicky Morgan and Culture Minister Ed Vaizey. The Creative Industries Federation unites the UK's diverse arts and creative industries and campaigns to secure policies and funding needed to further Britain's global success as a cultural powerhouse.

Membership of the Federation is open to all, from large corporations to small businesses, startups, scaleups, individuals and under 25s. To become a member visit <http://www.creativeindustriesfederation.com/membership/> or email [tim@creativeindustriesfederation.com](mailto:tim@creativeindustriesfederation.com).

The Creative Industries Federation is independent of government and is financed through membership fees. If you are passionate about the UK's creative future please join us.

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## Report produced in partnership with MOBO:

“Over the past 20 years MOBO has been facilitating, elevating and celebrating emerging and established musical talent through its many channels – MOBO has been a catalyst for countless artists who received their first opportunity on a MOBO platform and who might otherwise have remained unnoticed. The opportunities MOBO has presented for musical talent have attracted others in creative areas. Determined to help them find an outlet in their own creative genres, we are joining together with leaders across the creative industries to launch the MOBO Season.

MOBO Season is a season of activities and initiatives dedicated to raising exceptional talent to the forefront of popular British culture culminating in the 2015 MOBO Awards on November 4th. Throughout this season and beyond MOBO will create platforms for creative talent across film, fashion, music and more putting them in the spotlight, giving them exciting opportunities to develop and showcase their skills to the nation. Under the banner of “Rise With Us” MOBO will elevate the phenomenal achievements of its brightest stars, inspiring the next generation to pursue their careers and achieve even greater things. This will benefit their family, community and the UK economy.

MOBO is more than just an annually televised award show – it is a powerful social movement with massive appeal across multi-cultural Britain and beyond. Now in its 20th year as Europe's leading urban music brand, we're ready to widen our purpose outside of music. We're joining together with leaders across the creative industries to launch a season of activities and initiatives dedicated to spotlighting exceptional talent from diverse backgrounds and placing them at the forefront of popular British culture. There are many ways that organisations can further support the initiative.

The Creative Industries Federation is a not for profit private company limited by guarantee. Company Number : 08793599

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