

Report on Developing Diverse Leadership for West Midlands Screen Bureau September 2019

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DIVERSITY LEADERSHIP DEVELOPMENT REPORT – EXECUTIVE SUMMARY

WMSB commissioned Lara Ratnaraja and Helga Henry to undertake a short piece of research focussing on identifying leadership development pathways for a diverse and thriving creative screen businesses in the core business sectors – television, games and film and to take an initial look at diversity in emerging sectors, such as AR and VR.

In order to unlock this potential, some key recommendations will be identified to transform the region's screen sector leadership to meet the sector's ambition and potential.

Methodology

In order to reach their recommendations, the authors:

1. Researched and evaluated relevant initiatives and policy thinking in diversity and the class ceiling currently taking place across the region and nationally to establish the foundations that can inform future programmes to connect diverse creative talent to the screen sector supply chain.
2. Produced an Open Space event which consulted with a number of regional initiatives supporting the development of diverse creatives
3. Researched and evaluated 3 UK case studies of relevant initiatives that might offer useful guidance to the region, for example SharpFutures in Manchester.
4. Assessed the HE offer supporting diversity into the screen sector from HE/FE institutions in the region e.g. BCU, Warwick, Coventry, Wolverhampton, UoB
5. Considered current national quotas for diversity in leadership within the creative industries (BFI, Screen Skills and Games)

Research and Policy thinking

The report contains the main recommendations and policy improvements from the key research reports relating to leadership and diversity, both in the screen sector and the wider cultural sector. All such reports are unsurprisingly consistent in identifying the variety of factors that have led to a predominantly monocultural workforce in the screen industry. Class, race, physical ability and bias, both conscious and unconscious, all play a role in the creation of opportunity and inclusion.

Across the board, the studies show that people on lower incomes are less likely to work in the arts and creative industries. Without relevant role models in the arts and creative industries, it's no wonder that people from similar socio-economic and ethnic backgrounds are often disengaged. We need to ensure that these issues do not restrict people in the region from benefitting from the screen cultures, and possibly developing future careers.

It is vital that the region capitalises on the vast opportunity that its diversity represents and the work of the WMSB regionally and sector bodies nationally so far have shown that the leadership in this sector does not reflect this.

Key recommendations

In seeking to promote and champion diversity across all the forms discussed the new screen body could champion the following issues and themes:

- Leadership Development
 - Connections and Networks
 - Models for Making it Happen
 - Advocacy
- Opportunities for Synergy
 - Meeting the needs of a global audience

A full set of recommendations are set out in the main report. This executive summary highlights a “Core Objective” in each of the themes that the new Screen Industry Body could work towards and then also suggests some shorter-term tasks and actions that could be undertaken in the “First 90 days” to ensure that diversity and its promotion is at the heart of the SIB’s work from the outset.

Leadership Development

Core Objective - and our main recommendation

A tailored and nuanced leadership programme - Existing leadership programmes come from a western, monocultural, patriarchal lens which reflects rigid forms of interventions. Crucially these programmes reflect and perpetuate a cultural hegemony that doesn’t allow for a more fluid, non-binary approach which is essential in an intersectional workforce. If we are to develop a workforce that reflects the wider population it has to encompass the interstices of gender, ethnicity, race, sexuality, disability and class (see details Appendix 3). We recommend that funding is found to develop a culturally diverse leadership programme for the screen sector (in line with BAFTA and Channel 4 recommendations) which incorporates formal training following a core curriculum, bespoke modular learning, expert coaching and 1-2-1 brokered mentoring, networking skills and real-world practice, work experience, personal strengths analysis and inspirational speakers and “candid” interviews with industry professionals. Delivered at an appropriate scale, this is the most effective intervention that we can recommend to enhance the sector ecology and make the supply chain more diverse.

First 90 days

Reverse Mentoring (See Case study 3) – (properly perhaps simply referred to as “mentoring”) there is much for senior executives in the creative and wider content industry to learn from a programme of input and insight from young people, particularly those young people who form part of the non-white majority population. Learning from the example of the JP Morgan Chase programme cited in the case study, it would perhaps be beneficial if the young person mentored an executive in an area where they themselves do not wish to work to avoid potential confusion or conflicts of interest.

Connections and Networks

Core Objectives

Opening up networks – our research shows that talent from diverse backgrounds do not necessarily feel at home in contexts where they might be a visible minority or “othered” in other ways. Opening up networks and contacts for people is not simply a question of holding networking and social events, it can be embedded in the way the Screen Industry Body approaches its remit. Can the SIB model inclusive behaviour and provide opportunities, platforms, shadowing and active introductions and championing individuals with talent from diverse backgrounds? (See also Reverse Mentoring below)

First 90 Days

Consider also setting up schemes for the brokerage of; Peer “buddies”, expert mentors from within the industry and champions.

Models for Making it Happen

Core Objective

There are a number of existing initiatives with which the Screen Industry Body could engage in order to gain traction in their pilot year. Rather than spend time setting up programmes from scratch the Screen Industry Body could adopt existing projects set out in more detail in the body of the report. They include Speakers For Schools, Arts Emergency and the BFI Academy. They address some of the entry level issues mentioned in our Open Space event including the need for those working currently in the industry to go out and speak to and advocate for careers in the screen sector. This need is particularly acute in communities where the workforce currently is not representative.

First 90 days

[The BFI Film Academy](#) provides talented young people aged 16-19 with the chance to work on producing their own film, providing them with at least 40 hours’ experience with industry figures. Nearly 900 students participated in the Film Academy in 2017/2018 across more than 50 locations across the UK. 25% of these students were from BAME backgrounds, 14% were in receipt of free school meals, 13% reported a disability, 49% identified as female and 83% took part outside of London. It is recommended that the SIB makes more formal links with the academy to foster talent.

Advocacy

Core Objective

Advocating to end the “black book culture” – the BAFTA report (as does many other reports including the UK Theatre workforce review) shows that the tendency towards the use of freelancers in the supply chain again actively works against the promotion of diversity in that supply chain. Can the Screen Industry Body identify incentives or additional budget to bring new talent from diverse backgrounds into projects as observers, assistants and seconds? Can it model best practice by engendering an open culture where, for example,

new talent is given support and time to tender for work for the SIB, priority is given to new applicants and the possibility of unconscious bias is addressed in commissioning and purchasing?

First 90 Days

Sharing of best practice from within and outside the screen sector – within the work around diversity the Screen Industry Body could prioritise communications around adaptations and flexible work practices that supports workforce diversity. In sharing these success stories (especially from smaller companies to whom the rest of the sector can relate) the body can actively champion the changes in behaviours that will result in greater workforce diversity.

Opportunities for Synergy

Core Objective

HE/FE Connected Campus Model - The work of Screen Yorkshire, set out in the Case Study in Appendix 2 includes the Connected Campus, a coordinated attempt for the various universities and colleges engaged in the provision of media and related courses to share events, opportunities and work placement co-ordination. Given the many courses and institutions listed in Appendix 1, the opportunities for synergy are rife.

First 90 Days

Given the additional importance of the growing markets for VR/ VAR and AI, the new screen body can facilitate and broker new cross sector collaborations through HEIs such as through a Connected Campus model and also exploring these collaborations in partnership with tech-based clusters such as STEAMhouse, Silicon Spa and Silicon Canal.

Meeting the needs of a global audience

Core Objective

The SIB, with its industry focus will clearly be addressing the audience and marketplace demands in order to develop the sector in the region. This theme is flagged for completeness. While it is beyond the scope of this report (as its focus was primarily on the development of diverse leadership) to consider the mechanisms and initiatives which will achieve the following outcomes, we consider them relevant. Some also cross-refer to recommendations from other themes:

- Creating content to address changes in audience consumption and distribution platforms
- Create access to market intelligence and trends (algorithm-based programming for example)
- Develop R&D spaces to create new format content across multiple platforms (see (See Appendix 2 Screen Yorkshire Case Study)- how can HEIs in WMCA footprint combine their expertise to support the sector develop content

- Increase content from diverse, intersectional voices (see also recruitment, networks and leadership)
- Analyse content creation for audiences at regional, national and global levels and develop routes to market

Introduction

“New statistics from the Department for Digital, Culture, Media and Sport show that employment in the sector has grown three times faster than the national average in the past seven years.

But these figures reveal more, too. In the past year, the number of women didn't grow and while the overall proportion of BAME employees was up, there was an astonishing decline in key areas. An 18.3% decline in advertising, 13% in design, and 10.2% in film and TV.” Ed Vaizey MP July 22, 2019

The launch of the All Parliamentary Group for Creative Diversity on July 22, 2019, to establish effective practices for the creative sector in its approach to diverse talent, highlighted the woeful state of diversity in the sector.

The launch chimed with the persistent themes that were flagged up at the West Midlands Screen Bureau's Design Labs: that the future of the West Midlands Screen Sector rests on engaging a young and diverse population and that the sector lacks diversity in leadership.

The CAMEo Research Institute for Cultural and Media Economies Report for the BFI, “Workforce Diversity in the UK Screen Sector- An Evidence Review” unsurprisingly found that however, the screen sector's on and off screen workforce does not reflect the diversity of the UK's population as a whole.” BFI2022 the BFI's 5 Year Plan recognises that “the commercial and cultural benefits of diversity and inclusion for creativity and audience engagement across film and the screen sector is a priority for the future success of the Industry.”

The focus on diversity to support growth is not restricted to the arts and creative sector; the private sector is advancing new ideas in diversity to reflect markets and Alison Rose, CEO of commercial and private banking at NatWest, commented in the government-commissioned Rose Review: *“We need the creativity and innovation that comes from diversity to keep up with the rapidly changing world around us.”*

The GBS LEP and West Midlands Combined Authority have prioritised creative and cultural industries in the Local Industrial Strategy and Strategic Economic Plan.

The alignment of these policy and strategic plans, key events such as the City of Culture 2021 and Commonwealth Games 2022, combined with the development opportunities offered by a new Screen Body means that the region has the potential to be at the leading edge of a diverse and sustainable converged film and media economy in the UK.

By providing a high-functioning supply chain that joins up the clusters of complementary expertise across the we can create a skilled, competitive and entrepreneurial independent sector that will earn us a UK and international recognition for quality, expertise and service.

Context

The 2011 census data found that, after London, people from Asian and Black ethnic groups were most likely to live in the West Midlands, at 14.3% and 9.8% respectively

Studies show that people on lower incomes are less likely to work in the arts and creative industries. Without relevant role models in the arts and creative industries, it's no wonder that people from similar socio-economic and ethnic backgrounds are often disengaged. We need to ensure that these issues do not restrict people in the region from benefitting from the screen cultures, and possibly developing future careers.

It is vital that the region capitalises on the vast opportunity that its diversity represents and the work of the WMSB regionally and sector bodies nationally so far have shown that the leadership in this sector does not reflect this.

Background: The Brief

The West Midlands Screen Bureau (“**WMSB**”) has been running a Creative Clusters Fund project, funded by National Lottery, administered by the British Film Institute, and by the West Midlands Combined Authority and Birmingham City Council.

The one-year programme aimed to make a practical case for investment in the region's Creative Screen Sector, which includes the television, film, games, AR, VR, online video and other images based on the moving image.

WMSB have commissioned Lara Ratnaraja and Helga Henry to undertake a short piece of research focussing on identifying leadership development pathways for a diverse and thriving creative screen businesses in the core business sectors – television, games and film and to take an initial look at diversity in emerging sectors, such as AR and VR.

In order to unlock this potential, some key recommendations will be identified to transform the region's screen sector leadership to meet the sector's ambition and potential.

These recommendations should catalyse and transform the leadership for creative industries and screen creators and really ensure that the region's media businesses are at the leading edge of cross platform content creation.

Whilst talent development is an important consideration to the work, the authors also focus on how creative businesses can build and grow as well as barriers, opportunities and perception, through research and interviews.

Background: Process

The report was structured through desk research,

In order to reach their recommendations, the authors:

6. Researched and evaluated relevant initiatives and policy thinking in diversity and the class ceiling currently taking place across the region and nationally to establish the foundations that can inform future programmes to connect diverse creative talent to the screen sector supply chain.

7. Produced an Open Space event which consulted with a number of regional initiatives supporting the development of diverse creatives
8. Researched and evaluated 3 UK case studies of relevant initiatives that might offer useful guidance to the region, for example SharpFutures in Manchester.
9. Assessed the HE offer supporting diversity into the screen sector from HE/FE institutions in the region e.g. BCU, Warwick, Coventry, Wolverhampton, UoB
10. Considered current national quotas for diversity in leadership within the creative industries (BFI, Screen Skills and Games)

Background: Who We Are

Lara Ratnaraja

Lara is a freelance cultural consultant specialising in diversity, innovation, leadership, collaboration and cultural policy implementation within the HE, cultural and digital sector. She develops and delivers projects and policy on how cultural and digital technology intersect for a number of national partners as well as programmes around leadership, resilience and business development for the arts and creative industries such as Jerwood Arts, Coventry University, and the University of Salford.

She co-produced RE: Present and ASTONish, two programmes delivered in partnership with Birmingham Hippodrome, funded by Birmingham City Council and Arts Council England, which supported the development of cultural leaders from diverse backgrounds so that the cultural ecology of the city better reflects its changing demographic.

She is also the Co-Curator of Hello Culture, an ongoing series of events that explores how digital technologies and media are disrupting the way cultural and heritage organisations can produce, interact, create, curate content, transforming how audiences can connect and engage with cultural experiences.

She is on the Board of Stan's Cafe, and the Advisory Groups of SHOUT Festival and Coventry Biennial. She is also a Member of Arts Council England Midlands Area Council.

Helga Henry

Helga Henry is a consultant specialising in developing strategy and resilience in the Creative and Cultural sector. Recent clients include FirstSite Gallery, Colchester, Traverse Theatre Edinburgh and a variety of West Midlands based organisations including Coventry City of Culture 2021, Beatfreaks, Birmingham Rep and Fierce Festival. Until 2018 she was Director of Organisational Development at Birmingham Hippodrome, a role which focused on the organisation's culture and leadership. Immediately prior to this role she was Lead Consultant at Creative Shift – a wholly owned subsidiary of the theatre which brought business skills to creatives and creativity to business. Her perspective – as a former corporate solicitor with over 20 years' experience in arts organisations nationally and internationally – combines commercial savvy, artistic vision and incisive observation. Her experience includes advising a range of national arts organisations and a secondment at St

Ann's Warehouse in Brooklyn, NY where she worked with the team on the strategic plan that led to the creation of an award-winning theatre space which opened in 2015.

A former Clore fellow (2008-2010 NESTA supported fellow for Entrepreneurial Organisations), with her friend and respected consultant colleague Dr Andrew Bass, she is the co-author of "NetworkAbility – Building your business one relationship at a time", published in November 2016.

Helga is on the Board of Free Radical (Beatfreaks Arts), Thames Festival Trust and the Creative Advantage Fund West Midlands, the first dedicated Venture Capital fund for the creative industries.

Research

Recent research such as the 2018 report, Panic! Social Class, Taste and Inequalities in the Creative Industries (Dr Orian Brook, Dr David O'Brien, and Dr Mark Taylor) and the Class Ceiling (Sam Friedman and Daniel Laurison) have challenged the notions of equality in terms of ethnic diversity and gender representation.

Coupled with significant gaps in disability equality and barriers caused by social mobility the myth of meritocracy is now laid bare.

Whilst networks and cultural content remain homogenous and monocultural then the sector cannot claim to be truly representative *“for the rest of a society for whom non-engagement is the norm”*

A lack of visible diverse leadership has a direct correlation with a lack of participation by diverse communities. As the 2013 Consilium Report for Arts Council England states:

“It is also vital that the arts and cultural workforce becomes more representative of the society it serves. In particular, we need to do more to ensure that entry routes into employment, and opportunities for people to further their careers, are fairer and more accessible to all. This is as true for the leadership and governance of the sector as it is for those entering the workforce”.

The 2018 Changing cultures KCL report for Arts Council England on Transforming leadership in the arts, museums and libraries has equal application to the screen media sector. The report found that *“The most urgent call for change, however, is centred on diversity – both in the context of attracting a greater diversity of people into leadership positions and the workforce more generally, as well as being responsive to new voices in order to encourage innovation and to be relevant.”*

Lack of diversity means we have a creative workforce whose attitudes, dominant values, taste and culture do not reflect or represent the population as a whole.

The 2019 Screen Skills, Annual ScreenSkills Assessment found that: *“the UK screen industries continue to face significant inclusion and diversity issues. Extensive desk research shows a strong relationship between workplace diversity and benefits to businesses and workers (such as improved performance, competitiveness, innovation, wellbeing and job satisfaction).*

With ONS statistics indicating that screen industries fall below the national average in the wider UK economy in terms of demographic composition - overall the screen industries workforce is more male, more white, younger and better off, with fewer people with disabilities – we are missing opportunities.”

The analysis of ONS data suggests that the screen industry sectors combined have:

- a higher proportion of male workers (62%) than the UK economy (53%)

- a lower proportion of workers aged 50+ (20%) compared to the UK economy (31%)
- a higher proportion of workers aged below 40 (57%) compared to the UK economy (46%)
- a higher proportion of workers with a white ethnic background (90%) than the UK economy (88%)
- fewer people with disabilities (10%) than the UK economy (14%)
- comparatively more workers from overseas (6%) compared to the overall UK economy (4%), though slightly fewer workers from the EU27 (6%) than the UK economy (7%)

Half of respondents to the ScreenSkills employer survey think their workforce is not reflective of UK diversity

The most commonly cited barriers to recruiting a more diverse workforce are:

- lack of applications from underrepresented groups (65%)
- broader reach needed to advertise jobs (39%)
- recruitment practice is informal, e.g. word of mouth (36%)

38% of respondents overall think that their workforce is reflective of UK diversity, with the most common actions taken among those to maintain a diverse workforce reported as:

- Flexible working arrangements
- Recruitment practices that ensure equal opportunities to diverse candidates
- Transparency across the organisation

Gender, ethnicity and disability within the screen industries workforce are being monitored to some extent but variables such as caring responsibilities, geographic location, sexual orientation, socioeconomic background and religion remain largely unanalysed. The main TV broadcasters are leading the way in monitoring their workforce in more detail (Ofcom, 2018), but not enough is being done to map wider workforce characteristics across other sectors of the industry, especially among non-permanent staff. Smaller businesses, in particular, need support in this area.

Research by the Creative Industries Federation, together with data gathered by Create London's 'Panic! It's an Arts Emergency' demonstrate the lack of diversity in the creative sector across gender, ethnicity, disability, sexuality, age and socioeconomic backgrounds.

In particular the Panic¹ report found that *“a key characteristic of the British cultural and creative workforce is the absence of those from working class social origins. At the same time, there are significant under-representations of women and those from minority ethnic communities in specific cultural occupations such as Film, TV, video, radio and photography; and Music, performing, and visual art.”*

¹ [Panic! Social Class, Taste and Inequalities in the Creative Industries](#) – Lead authors: Dr Orian Brook, Dr David O'Brien, and Dr Mark Taylor,

The Panic! Report was far more nuanced on intersectionality as regards diversity and also the inclusion of class and the fallacy of social mobility and meritocracy in the sector.

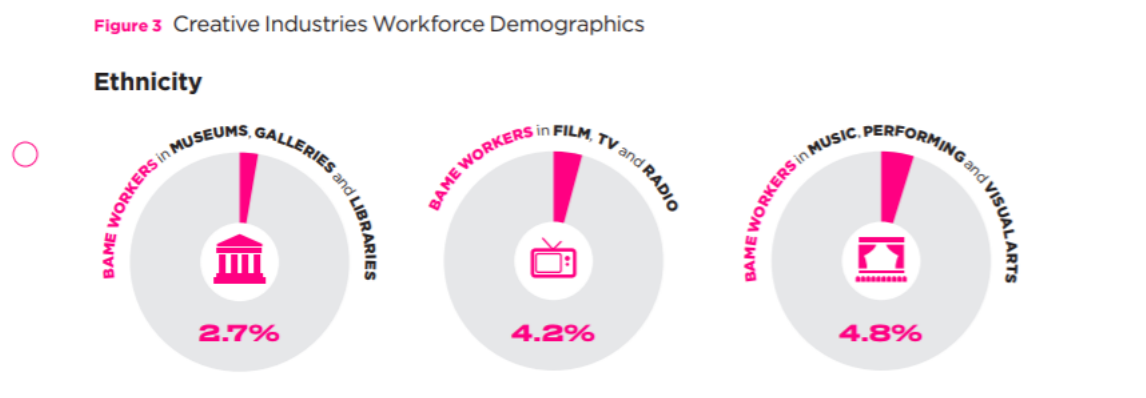
They conclude with some key important questions:

- To what extent are cultural and creative occupations accessible and ‘meritocratic’ if the demographics of its workers, their social origins, and their networks are relatively homogeneous?
- To what extent is the cultural and creative sector delivering on representing individuals, communities, and the nation if research suggests its tastes, values and attitudes are also relatively coherent?
- How will a sector with such different cultural engagement speak for the rest of a society for whom non-engagement is the norm?
- And, looking at our cultural and creative industries as a whole, who is missing from the picture?

This is best exemplified by the quote from Nisha:

‘It’s just so important, because people don’t believe you. People just think that you have a chip on your shoulder, and I hate that. That’s why I don’t talk about it. I don’t want people to think that I have a chip on my shoulder, but I just feel, and I really don’t think I’m being paranoid, but I just really feel that the mathematics don’t add up, and I don’t think it’s a skills gap issue, which everyone would like you to believe. I think it’s a hiring issue, and I think it’s a systemic issue. I wouldn’t care so much if it was a systemic and hiring issue in banking, but I care because it’s in the arts. It really fucking sucks that it’s in the arts, because we’re suffering because of it, and this country and its cultural output is suffering because of it.’

–Nisha, a British Asian woman from middle class social origins in her 30s, working in film and television. Panic! Survey respondent.



Graphic from Panic! Report

The 2019 Centre for London Culture Club report² found “evidence (that) suggests that certain groups of young people are not able to break into these industries.

- Women and BAME people are underrepresented in most creative and cultural industries, with evidence of a gender and ethnicity glass ceiling effect.
- Working class employees are also underrepresented. Analysis conducted by the Greater London Authority found that 95 per cent of employees in the sector were categorised as coming from a more advantaged background.

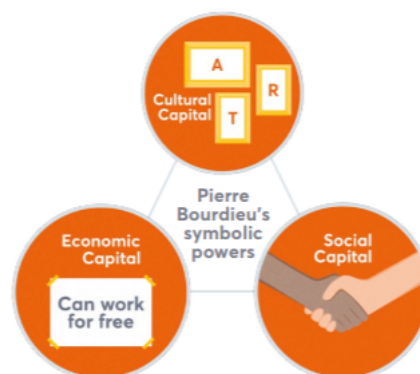
Again, key access issues were:

- Unpaid internships
- Unstructured career paths
- Not knowing the right people
- Not having the right cultural reference points

The report amongst others also highlights the need for social capital as well as cultural and economic. “Unequal access to economic, social and cultural capital creates inequalities in entering and progressing within the sector. Lack of economic capital (i.e. financial resources) creates a number of fundamental problems:

- Without alternative income sources, it is hard for many people to pursue a low-paid or unpaid entry level role.
- Unpaid positions remain widespread in the sector, a challenge that is intensified by the high cost of living in London.
- This creates inequalities as economic capital can also contribute to the acquisition of both social capital and cultural capital.

The report draws on the work of French sociologist Pierre Bourdieu, and his work on social class – although this intersects with ethnicity and gender, which can intensify the impacts of class differentiation.



Graphic from “Culture Club” report

² [Culture Club: Social Mobility in the Creative and Cultural Industries](#) - Authors Victoria Pinoncely and Mario Washington-Ihime

Capitals

Bourdieu argues that people from different social positions differ from one another with regard to their possession of three forms of capital: social, cultural and economic. Combined, the possession of these “capitals” confer “symbolic power” to enter, progress and get ahead in society:

- Economic capital includes all kinds of material resources (e.g. financial resources, land or property ownership) – which can also be used to acquire more culture.
- Social capital consists of the benefits that flow from relationships at group (membership of a family or school) or individual (knowing important people) levels. Individuals can mobilise these when in need themselves or on behalf of their close relationships/social contacts, including for the purpose of gaining economic resources.
- Cultural capital comes in three forms:
 - Embodied capital: i.e. skills, formal knowledge, know-how, tastes and behaviours.
 - Objectified capital: i.e. possession of cultural goods (e.g. books, artworks).
 - Institutionalised capital: i.e. educational attainment (made legitimate by degrees and school certificates).

BAFTA – Succeeding in the Film, Television and Games industries – Career progression and the keys to sustained employment for individuals from under-represented groups³

The findings are based on research conducted to identify common factors (including behaviours and actions) that enable individuals from under-represented groups to sustain a career in the film, television and games industries.

• A number of common factors were found, to varying degrees, to play a part in enabling professionals across the three industries to sustain a career, regardless of their role. These were:

- taking an active role in their own career progression;
- finding an outlet to achieve creative satisfaction;
- finding and embracing opportunities to learn and develop skills;
- building beneficial relationships with a range of people;
- using various support mechanisms to boost confidence;
- developing strategies to overcome negative experiences;
- demonstrating relevant characteristics and approaches;
- external influences around company infrastructure and the wider industry.

The study found that company structures, recruitment practices and mind-sets do create additional barriers with which practitioners from under-represented groups have to contend.

³ [Succeeding in the Film, Television and Games industries](#) – Career progression and the keys to sustained employment for individuals from under-represented groups. Summary of a report commissioned by the British Academy of Film and Television Arts (BAFTA) and ScreenSkills (formerly Creative Skillset), with the British Film Institute (BFI)

Among employers, there was a large degree of consensus about the factors that support successful career progression and sustainability, and these aligned with those of the professionals from under-represented groups. Employers also acknowledged the role they and the wider industry can play in creating or removing barriers.

BAFTA, ScreenSkills and the BFI have identified current and future activity that can support individuals from under-represented groups to progress and sustain a career in the screen industries.

Self-Made Sector

The same issues arise in the Roundhouse 2019 report⁴. This review found that in terms of leadership diversity in the creative industries:

- For every female leader in the creative industries, there are 2.5 male ones.
- Almost a quarter of organisations have an all-female management team, compared to two-thirds that have an all-male team, with around one tenth being mixed.
- There are half the number of female executives per organisations in the creative industries compared to the UK average.
- One impact of this imbalance is that women are increasingly setting up their own new businesses rather than engaging in the sector (Weiler and Bernasek, 2001).
- Partly as a result, there is a higher proportion of all-female managed organisations in the creative industries compared to the UK average.

Source: "Women leaders in the creative industries: a baseline study" (2012)

Social Capital

When young people were asked to consider the ways in which they could get opportunity and access into the creative industries, the most common discussion was on the role of social capital. Some believed that obtaining social capital was possible through perseverance, by constantly attending events and networking.

"I've been to several events, and they say they just managed to speak to this person, and it managed to change their careers. There are not many examples of people who've worked their way up, it's just networking, networking, networking. There's no hierarchy to get there."

Most participants recognised the importance of contacts, with most agreeing with the phrase 'it's not what you know, it's who you know'. Previous research has shown how powerful social networks, more commonly from privileged circles, can greatly help advance cultural careers (Grugulis & Stoyanova, 2012; Nelligan, 2015).

⁴ [Self-made sector – creative industries and young people](#), Roundhouse London

*“You don’t need it, but it’s helpful to know people in the industry too.”
“If you know someone in the industry, it’s just an easy way in.”*

“Yeah it’s like, there are people have talents yeah, and you can be somewhere with a talent, but to get further to being like big, then you need someone who is already big to put you on.”

For the majority of young people that we spoke to, family and friends did not provide social capital, or access into the industry. Instead they were often dissuaded by them from getting involved in the creative industries entirely, feeling it was “rigged” without the right existing contacts.

Sutton Trust 2019 Elitist Britain⁵

The media, alongside politics and the civil service, form a triumvirate of sectors at the top of the socially exclusive list, with all three largely centred in London. Newspaper columnists, who play a significant role in shaping the national conversation, draw from a particularly small pool, with 44% attending independent school and 33% coming through the independent school to Oxbridge ‘pipeline’ alone. Looking at a variety of roles in the news media, including influential editors and broadcasters, we see a similar picture, with 43% having been privately educated and 36% graduating from Oxbridge. Trends in the sector, including budget cuts, the closure of many local media organisations, the increasing casualisation of work and high numbers of unpaid internships, contribute to the ongoing under-representation of those from less well-off backgrounds across the media.

Among the wealthiest members of the TV, film and music industries, university attendance was somewhat higher, at 42%, with about a quarter attending Russell Group institution. They also had substantial numbers of independent school attendees, at 38%, though the number attending comprehensives has risen by 18 percentage points since 2014.

Neuro diversity

David Joseph Head of Universal Records in a recent interview ⁶ discussed the research he has commissioned into neurodiversity at work, which the company will publish in the autumn. *“About 15 per cent of the adult population has some form of neurodiversity,” he says. “So, I was thinking about where I work, people I know, and then the statistics. That was the catalyst.” He won’t disclose the percentage of his employees who have diagnoses, “but I imagine we are closer to mid-20-30 per cent”.*

Dyslexia affects 10 per cent of the population but, according to Forbes, it occurs in 25 per cent of CEOs, including Sir Richard Branson (Virgin) and Sir Charles Dunstone (Carphone Warehouse). Harvard Business Review, calls neurodiversity a “competitive advantage”, citing a number of companies “now seeking to build on the commercial potential of the differently abled”.

⁵ [Elitist Britain](#) – Sutton Trust and Social Mobility Commission

⁶ [Interview in Evening Standard](#) - 24th June 2019

“We want artists to flourish,” he says. “Our thoughts so far are that we don’t want to ‘other’ people — we want to integrate everybody everywhere so that they feel included and part of a team, as opposed to ‘he’s part of a team who just does that’.”

The Class Ceiling 2019 Sam Friedman and Daniel Laurison firmly exposes how within Britain’s elite occupations, the advantages of class are still mistaken for talent.

They interview Mark who has one of the most coveted jobs in television, as a senior commissioner at one of Britain’s biggest broadcasters. “It is not like I think I am rubbish,” he said towards the end of our interview. “I’ve seen lots of peers with greater networks and privilege screw up because they just weren’t good enough. But at the same time, it is mad to pretend there’s not been an incredibly strong following wind throughout my career.”

“This idea of a “following wind”, a gust of privilege, gets to the heart of what we call the class ceiling. It neatly captures the propulsive power provided by an advantaged class background – how it acts as an energy-saving device that allows some to get further with less effort – deftly shaping career trajectories, delineating what courses of action are possible, what kind of support is available, and how one’s “merits” are perceived by others. Equally, the metaphor also describes the experience of the upwardly mobile who, very often, have the wind against them. It is not that such individuals cannot move forward, or never reach the top; just that, generally, it takes longer, happens less frequently and often represents a markedly more labour-intensive, even exhausting experience.”⁷

Workforce Diversity in the UK Screen Sector- An Evidence Review; CAMEo Research Institute for Cultural and Media Economies

In 2018 the external advisory group to the BFI’s National Lottery-funded Research and Statistics Fund commissioned CAMEo at the University of Leicester to undertake an evidence review. The review pulled together findings from these diversity studies and established the research (and evidence) base on workforce diversity in the UK screen sector. By evaluating the research on workforce diversity in the United Kingdom’s film, television, animation, video games and visual effects (VFX) industries published between 2012 and 2016, it provides the most complete picture to-date of what is known about the screen sector workforce, including:

- the current state of workforce diversity;
- the complex causes of the lack of workforce diversity;
- interventions to increase workforce diversity;
- the evidence on positive social and business benefits of increased workforce diversity

Key findings

⁷ Quoted from the [Guardian Long Read article on this issue](#) – 7th February 2019

⁸ [BFI Workforce Diversity Evidence Review](#)

- Obtaining a nationally representative picture of workforce diversity from the available data sources is a challenge due to the different sector definitions, categories and methodologies employed by public and industry bodies (Creative Skillset, DCMS, ONS).
- While there are good sources of data on the demographic composition of some sectors (particularly film and television), little is known about workforce diversity in others (animation, video games and visual effects).
- Research has predominantly focused upon issues surrounding gender workforce representation, and to a lesser extent ethnicity and disability. Comparatively little is known about other key characteristics such as social class, sexual orientation, location and religion.
- Women, disabled workers, workers from working class and ethnic minority backgrounds, carers and individuals living outside London/South East England are significantly less likely to establish and maintain a career in the UK screen sector.
- Many workers have to overcome more than one barrier to workforce participation, e.g. women from working class backgrounds or disabled workers who also have caring responsibilities.
- Particularly powerful obstacles to workforce participation are the screen sector's reliance on personal networks for allocating work and business opportunities; a 'white, male, middle class'-dominated industry culture; working conditions characterised by long working hours, flexible and mobile working and income insecurities; and an underlying acceptance of these conditions as diversity unfriendly but necessary and unchangeable.
- Challenges of reconciling childcare responsibilities with intensive, flexible working hours and lack of access to parental leave schemes make workforce participation and advancement particularly difficult for parents.
- There is some evidence that interventions in the form of training schemes and mentorship programmes can be successful in providing entry routes into the screen sector workforce for limited numbers of women, BAME people and disabled people. There is, however, little to suggest that these interventions have to date had any success at addressing the underlying causes of inequality or the existence of barriers to equal participation.
- Understanding the effects of different kinds of interventions designed to increase workforce diversity is hampered by a lack of robust, independent evaluation.
- Within the screen sector there is a strong perception that barriers to greater workforce diversity are a 'lost opportunity', for companies, for creative teams, and for audiences but we do not articulate well enough precisely what benefits greater workforce diversity might bring.
- The evidence for positive business benefits from increased diversity is lacking and advocates are compelled to rely upon anecdotes.

Leadership Initiatives and Higher Education Offer.

KCL's Changing Cultures report⁸ stated that "Currently, the dominant form of leadership development is through structured interventions such as courses and placements. Less

⁸ [Changing Cultures](#) – Transforming Leadership in the arts, museum and libraries.

attention has been paid to the ways in which organisations can help leaders to grow by spotting and supporting potential at all levels and creating opportunities for individual development beyond the boundaries of conventional job descriptions.”

Whilst there are national leadership offers these are fiercely competitive and studies show that people on lower incomes are less likely to work in the arts and creative industries with a 2018 survey revealing only 18.2% of sector employees are from working class origins and just 4.8% are BAME (compared with 35% and almost 10% respectively of the overall UK workforce).

Without relevant role models in the arts and creative industries, access to inclusive leadership and training, it’s no wonder that people from similar socio-economic and ethnic backgrounds are often disengaged.

These issues currently restrict people in the region from benefitting from the sector and possibly developing future careers. A list of Higher Education provision in the West Midlands region with courses and facilities is provided at Appendix 1 to this report.

West Midlands

The establishment of an All Parliamentary Group for Creative Diversity demonstrates that the sector now has to make some fundamental and significant shifts in its approach to diverse workforces and audiences.

The 2011 census data found that, after London, people from Asian and Black ethnic groups were most likely to live in the West Midlands, at 14.3% and 9.8% respectively making the Midlands more diverse than any other region.

West Midlands Leadership Commission Diversity in Leadership report for the West Midland Combined Authority⁹, identified that “to date, most action in terms of diversifying the arts and culture sector appears to have occurred in Birmingham. The awarding of City of Culture to Coventry offers much potential for innovation and inclusion. Birmingham City Council has a cultural strategy (2016-2019) which seeks to foster the leadership abilities of young people with a focus on development of BME creative entrepreneurship and local BME producers – especially emerging cultural leaders (Birmingham City Council, 2017).

It also identifies the authors’ two programmes ASTONish and RE:Present16 as examples of good practice for developing cultural leadership in the region which involved both employed and freelance cultural leaders

Drs Patel and Naudin (Diversity and Cultural Leadership in the West Midlands. A

⁹ [West Midlands Leadership Commission Diversity in Leadership](#) – West Midlands Combined Authority

report for the West Midlands Leadership Commission 2018)¹⁰ suggest a working definition of cultural leadership, which encompasses cultural leadership in large organisations and in freelance and entrepreneurial practice as “activities that inspire, lead and empower others, and innovate, challenge and break ground in the cultural field, or the core arts”. This implies greater consideration of the role of self-employed and freelance individuals in leadership of the sector and certainly has application in the screen media sector.

Of all the strands covered by equality/diversity policy, sexual orientation has been described as one of the most ‘sensitive’ and indeed ‘taboo topics’ (Ward and Winstanley, 2003, p. 1256; Colgan et al., 2007, p. 592). LGBT has been characterised as one of the areas of ‘invisible’ diversity that has received much less attention in the management field than visible forms such as gender or race and ethnicity (Bowen and Blackmon, 2003, p. 1400). The WMCA Leadership Commission found very limited research focusing on the current representation of the LGBT group in leadership positions in the West Midlands and very little evidence from the literature to identify good or bad practice across the West Midlands. The report also found that “literature on disability in relation to the workplace, and more specifically senior leadership positions, lags behind the debates on gender and BME. Like LGBT there is little research exploring this topic and it also encounters some of the same issues in that it requires people to self-identify as being disabled and to disclose this information.”

The West Midlands Combined Authority (WMCA) Strategic Economic Plan (SEP) identifies ‘Creative and Digital’ as one of its priority areas. A new Screen Industry Body to boost the West Midlands’ TV, film and games industries could help bring 29,000 new jobs to the region.

The new body, which has been developed by the West Midlands Combined Authority (WMCA) in conjunction with the region’s three Local Enterprise Partnerships (LEPs), will be chaired by Deloitte’s international industry heavyweight Ed Shedd.

The West Midlands Industrial Strategy

The Local Industrial Strategy identifies the creative digital sector as a priority growth sector and creative content as a major new market opportunity:

“Creative content, techniques and technologies

The West Midlands is well placed to take advantage of the global growth in creative content, techniques and technologies, building on a history of success in transforming products, processes and services.

To build on this opportunity, the government and the West Midlands will continue to maximise the opportunities arising from the Department of International Trade’s High Potential Opportunities scheme within the gaming sector in Leamington Spa

¹⁰ [Diversity and Cultural Leadership in the West Midlands](#). A report for the West Midlands Leadership Commission 2018 – Dr Annette Naudin and Dr Karen Patel

(Coventry and Warwickshire).

The government and West Midlands will build on the opportunities of the Commonwealth Games and Coventry City of Culture, to develop and showcase digitally-led approaches to resident and visitor services and experiences. The West Midlands' ambitions will also be supported by the new Digital Skills Partnership.

The LIS highlights a *“distinctive economy – Creative and innovative, with global supply chain strengths a diverse and young population, well connected, trading and entrepreneurial. Unique opportunities ahead in the Commonwealth Games and City of Culture.”*

In Empowering English Cities (July 2019)¹¹, Lord Heseltine argues that:

“the government should transfer day to day responsibility to Combined Authorities for the following services: affordable housing; schools' performance; the skills budget, and the unemployment and employment programmes.

Each mayor should produce five year rolling programmes to cover spatial policy, the economy, housing, transport, education and skills, and the environment.

The existing European structural funds and a top sliced capital fund should be distributed competitively to be judged against the quality of local proposals, the additional local funding they attract and the depth of consultation.”

These are recommendations only but indicate a policy shift towards greater regionalism and increased devolved responsibility at combined authority /mayoral level.

Combined with the LIS this represents a sizeable and unique opportunity for developing an infrastructure for creative growth and a greater market share.

Audience

The authors felt it important to make reference to audience. Whilst it was outside the brief, we felt that without contextualising audience engagement, the sector is in danger of creating increasingly content that is self-referential and disconnected from the diversity of audiences.

Changing Cultures reported that “the sector needs to do more to be relevant to the needs and tastes of contemporary society.” Leaders need to be audience-focused to be successful in their work and to understand the important role their current and potential audiences play in their work and how they can engage with more diverse audiences and create resonance and relevance. They will benefit from having clarity about the range of relationships they can have with diverse audiences and the benefits that an audience-focused approach predicated on diversity can have to their practice and/or organisations.

¹¹ [Empowering English Cities](#) – Michael Heseltine

The focus on diversity to support growth is not restricted to the arts; the private sector is advancing new ideas in diversity to reflect markets and Alison Rose, CEO of commercial and private banking at NatWest, commented in the government-commissioned Rose Review: “We need the creativity and innovation that comes from diversity to keep up with the rapidly changing world around us.

Film and screen content have moved beyond simple cinema and TV, subscription video on demand, streaming services and linear television viewing is now regularly timeshifted. This shift in audience behaviours will necessitate a shift in content creation, platform and device created for content and more diverse content that resonates with global audiences.

As technology disrupts content creation and platform agnosticism for diverse audiences seeking authentic voices, any leadership initiative would have to be delivered against that context.

Recommendations

Having researched, reviewed and evaluated relevant initiatives and policy thinking in diversity and the class ceiling currently taking place across the region and nationally; and following our Open Space event with a number of invited sector professionals; it is evident that there are key issues as regards the lack of diversity and intersectional representation in the sector.

The fact that it is audience diversification, which will drive future content creation, it is time for us to establish the foundations that can inform future programmes to connect diverse creative talent to the screen sector supply chain.

The next stage of this report makes a number of recommendations and Appendix 2 also showcases some case study models that have application in the WMCA footprint.

While culture change can be complex, it can be made easier if three conditions exist:

- *An appropriate amount of reconfiguration or restructuring*
- *A systematic alignment to consolidate the behavioural changes as part of the culture of the organisation*
- *Visible and active role-modelling by leaders.”* (Changing Cultures, p28)

The authors have reflected and analysed a series of reports and policy documents and considered the discussions at their Open Space event. (Attendees from the Open Space event included HEIs, sector professionals, supporting organisations in the supply chain and broadcasters and over 50% were from diverse backgrounds.)

What was clear were there a series of themes that arose repeatedly.

In seeking to promote and champion diversity across all the forms discussed the new screen body could champion the following issues and themes that we have used to classify our recommendations:

- Connections and Networks
- Leadership Development
- Models for Making it Happen
- Advocacy
- Opportunities for Synergy
- Meeting the needs of a global audience

Connections and Networks

- **Opening up networks** – our research shows that talent from diverse backgrounds do not necessarily feel at home in contexts where they might be a visible minority or “othered” in other ways. Opening up networks and contacts for people is not simply a question of holding networking and social events. Consider also setting up schemes for the brokerage of; Peer “buddies”, expert mentors from within the industry and champions. See “Models to make it Happen” below.
- **Becoming a multiplier** – one of the most useful things the Screen Industry Body could oversee in this regard would be to become a multiplier – someone whose contacts and intelligence can be passed on to potential workers in the sector. Alternatively, it could empower an organisation such as Sharp Futures to take the role of multiplier in the region by supporting the creation of a “POD” (People on Demand) model. This would give potential applicants one point of contact in order to gain access to a number of possible work opportunities and alleviate the closed networks to a certain degree. Whatever approach is taken, the creation of a “one stop shop” for industry entrants to register their interest and find out about new opportunities would address a number of the recruitment issues mentioned in the studies and reports we have cited.

Leadership Development

- **Industry training in HR practices and unconscious bias** – given that many creative industry companies are small with limited training budgets, the Screen Industry Body could identify some key training and development related, not to specific job-related skills, but to those which enhance and encourage workplace diversity. These include best practice around recruitment and unconscious bias training, which can review all aspects of the business’s output, communications, procedures and mindset. A standard part of training in the financial sector, unconscious bias training is provided so that institutions can remain globally competitive.
- **Reverse Mentoring** (See Case study 3) – (properly perhaps simply referred to as “mentoring”) there is much for senior executives in the creative and wider content industry to learn from a programme of input and insight from young people, particularly those young people who form part of the non-white majority population. Learning from the example of the JP Morgan Chase programme cited in the case

study, it would perhaps be beneficial if the young person mentored an executive in an area where they themselves do not wish to work to avoid potential confusion or conflicts of interest.

- **A tailored and nuanced leadership programme** - Existing leadership programmes come from a western, monocultural, patriarchal lens which reflects rigid forms of interventions. Crucially these programmes reflect and perpetuate a cultural hegemony that doesn't allow for a more fluid, non-binary approach which is essential in an intersectional workforce. If we are to develop a workforce that reflects the wider population it has to encompass the interstices of gender, ethnicity, race, sexuality, disability and class (see details Appendix 3). We recommend that funding is found to develop a culturally diverse leadership programme for the screen sector (in line with BAFTA and Channel 4 recommendations) which incorporates formal training following a core curriculum, bespoke modular learning, expert coaching and 1-2-1 brokered mentoring, networking skills and real-world practice, work experience, personal strengths analysis and inspirational speakers and "candid" interviews with industry professionals.

Models for Making it Happen

There are a number of existing initiatives with which the Screen Industry Body could engage in order to gain traction in their pilot year. Rather than spend time setting up programmes from scratch the Screen Industry Body could adopt some or all of the following projects. They address some of the entry level issues mentioned in our Open Space event including the need for those working currently in the industry to go out and speak to and advocate for careers in the screen sector. This need is particularly acute in communities where the workforce currently is not representative.

- [Speakers for Schools](#) – a not for profit programme started by Robert Peston. Over 1/3rd of state school students do not have access to work experience. Speakers for Schools help professional bodies and institutions strategically reach young people in state schools through our programmes and help their speakers' organisations use work experience open their doors to students lacking networks and opportunities. They also work with employers and bodies on organised corporate citizenship and future talent outreach efforts
- [Creative Industries Creative Careers Programme](#) - an industry-designed initiative, delivered by the Creative Industries Federation, ScreenSkills and Creative & Cultural Skills, to raise awareness of opportunities for work across the creative economy. It was a commitment made by government and industry through the Creative Industries Sector Deal, championed and supported by the Creative Industries Council. The Department for Digital, Culture, Media and Sport has provided funding to kick-start the programme.
- [Arts Emergency Mentoring](#) - a charity set up by comedian Josie Long and campaigner Neil Griffiths, this award-winning mentoring scheme currently operates in London, Manchester and Kent. The Screen Industry Body could look into what it would take to set up a West Midlands Chapter. Arts Emergency mentors work voluntarily with a young people with an interest in the arts, humanities or creative sector over the course of a year. Mentor pairs work together to set goals for the year

and then with your guidance and the support of Arts Emergency and their alternative 'old boy' network, the young person can access opportunities and contacts that they would otherwise struggle to find.

- [BFI Academy](#) - The BFI Film Academy provides talented young people aged 16-19 with the chance to work on producing their own film, providing them with at least 40 hours' experience with industry figures. Nearly 900 students participated in the Film Academy in 2017/2018 across more than 50 locations across the UK. 25% of these students were from BAME backgrounds, 14% were in receipt of free school meals, 13% reported a disability, 49% identified as female and 83% took part outside of London.
- **People on Demand ((POD) Sharp Futures** - see Case Study 1

Advocacy

The Screen Industry will both lobby and promote the West Midlands Screen Industry. They can become champions of diversity in their advocacy and communications in the following ways:

- **Placement best practice** – impose a code of conduct around placement opportunities. Countless studies have now shown the chilling effect on diversity or recruitment where work experience is unpaid and unadvertised. The Screen Industry Body could, as a condition of membership perhaps, mandate that placements are paid and widely advertised.
- **Advocating to end the “black book culture”** – the BAFTA report (as does many other reports including the UK Theatre workforce review) shows that the tendency towards the use of freelancers in the supply chain again actively works against the promotion of diversity in that supply chain. The “address book” culture of relying on a small number of trusted suppliers is of course understandable where timescales, budgets are tight and quality control is a concern. Can the Screen Industry Body identify incentives or additional budget to bring new talent from diverse backgrounds into projects as observers, assistants and seconds?
- **Sharing of best practice from within and outside the screen sector** – within the work around diversity the Screen Industry Body could prioritise communications around adaptations and flexible work practices that supports workforce diversity. (For example, McCann’s advertising agency have made work practices more flexible for neuro-diverse staff, including providing quiet rooms and encouraging work from home in the run up to a deadline in order to promote productivity (rather than overwhelm staff in the adrenaline rush towards the time limit. In sharing these success stories (especially from smaller companies to whom the rest of the sector can relate) the body can actively champion the changes in behaviours that will result in greater workforce diversity.
- **Local taxation powers and diversion of funds** – there is currently no such power, but in the event that further devolution allows some form of revenue raising by regions, we could look to the example of New York on how to fund training and development for workforce diversity. With film and TV production booming in New York, the state has implemented a diversity job training development fund aimed at the

entertainment industry, calling it the first of its kind in the U.S. Productions participating in the New York State Film Production and Post-Production Tax Credit Programs will see a small reduction in their tax credits. Those dollars will be diverted into a fund for job training and workforce development across the entertainment industry. About \$420 million is set aside each year for tax credits of 30% on in-state, below-the-line costs through the programmes.¹²

- **All Parliamentary Party Group Creative Diversity** – this new APPG founded by Ed Vaizey aims to engage with Government and industry to “identify and tackle obstacles to diversity in the creative sector”. It is newly formed, launching in late July and will provide a useful forum in which the Screen Industry Body could play a role.
- **Consider introduction of a “kite mark” of badge of honour** – from April 2017 BBC Content required all newly commissioned independent suppliers to complete and submit a carbon footprint assessment form using the albert carbon calculator. Could the Screen Industry Body consider the creation of a similar accreditation for creative industry companies who achieve certain levels of workforce diversity? This could be tiered to encourage small achievable steps.
- **The BFI/CAMEo Evidence Review has a number of recommendations for national research but there were regional ones the SIB could undertake including:**
 - Creation of a sector-wider funding programme supporting initiatives and projects relevant to workforce diversity in combination with research on these activities. Such a funding programme could provide concentrated research capacity for a sector in which many businesses or organisations cannot afford interventions or evaluations.
 - Creation of a practitioner-facing database of interventions to increase workforce diversity, preferably including descriptions and evaluations of initiatives

Opportunities for Synergy

- **HE/FE Connected Campus Model** - The work of Screen Yorkshire, set out in the Case Study in Appendix 2 includes the Connected Campus, a coordinated attempt for the various universities and colleges engaged in the provision of media and related courses to share events, opportunities and work placement co-ordination. Given the many courses and institutions listed in Appendix 1, the opportunities for synergy are rife. From masterclasses, making places available on respective technical training or guest lectures, to placements and crew requirements – joining up via the Screen Industry Body could provide mutual benefit and interest. For example, the recent announcement of the partnership between Birmingham City University and Huffington Post is a potential “Connected Campus” opportunity as content can be sourced and created across the region’s HE/FE providers.
- **Cross sector collaborations**- The potential for creating new forms of content for different platforms as well as applications for developing screen-based applications in industries such as health present significant commercial potential. In addition, new forms of technology (AI, VR, XR, AR etc.) are transforming content creation. AI

¹² Source: [Deadline Magazine](#) – 11th July 2019

and other sophisticated software were used to turn Josh Brolin into Thanos for Avengers: Infinity War. An AI algorithm trained on high-resolution scans of Brolin's face was used to track his expressions down to individual wrinkles. They then used another algorithm to automatically map the resulting face renders onto Thanos' body before animators went in to make some finishing touches.)

The new screen body can facilitate and broker new cross sector collaborations through HEIs such as through a Connected Campus model and also exploring these collaborations in partnership with tech-based clusters such as STEAMhouse, Silicon Spa and Silicon Spa.

- Collaborate with the [Midlands Film Audience Network](#) – the BFI-led network has a number of local film exhibitors who represent a diverse range of communities and settings. By actively collaborating with the exhibitors, local film makers can perhaps start to have more nuanced conversations about audience taste, expectation and requirements. Distribution and exhibition opportunities can increase, and filmmakers perhaps can obtain feedback – emulating the scratch theatre nights model, where work in progress is shown, shared and audience feedback sought.
- Collaborate with [BFI Network](#) as a resource for aiding people at the beginning of their film-making careers to learn and make connections. BFI NETWORK exists to support, develop and champion new filmmakers looking to kick-start their career. They collaborate with film organisations and leading cultural venues across the UK to provide short film and early feature development funding, industry-backed professional development and networking support to producers, writers and directors of all ages.

Meeting the needs of a global audience

The SIB, with its industry focus will clearly be addressing the audience and marketplace demands in order to develop the sector in the region. This theme is flagged for completeness. While it is beyond the scope of this report (as its focus was primarily on the development of diverse leadership) to consider the mechanisms and initiatives which will achieve the following outcomes, we consider them relevant. Some also cross-refer to recommendations from other themes:

- Creating content to address changes in audience consumption and distribution platforms
- Create access to market intelligence and trends (algorithm-based programming for example)
- Develop R&D spaces to create new format content across multiple platforms (see (See Appendix 2 Screen Yorkshire Case Study)- how can HEIs in WMCA footprint combine their expertise to support the sector develop content
- Increase content from diverse, intersectional voices (see also recruitment, networks and leadership)
- Analyse content creation for audiences at regional, national and global levels and develop routes to market

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- Develop R&D spaces to create new format content across multiple platforms (see (See Appendix 2 Screen Yorkshire Case Study)- how can HEIs in WMCA footprint combine their expertise to support the sector develop content
- Increase content from diverse, intersectional voices (see also recruitment, networks and leadership)
- Analyse content creation for audiences at regional, national and global levels and develop routes to market

As Robert West, Programme Director at Creative & Cultural Skills recently wrote that *“unless and until companies prioritise investment in their future workforce, we’ll inevitably default back to the current non-representative pool rather than creating the time required to make the workforce more inclusive.”*

By creating new networks of distributed leadership and modelling collaborative practice and delivery the participants can be at the vanguard of effecting systemic change at an individual and organisational level and disrupt the default setting.

In 1976 Naseem Khan wrote *The Arts Britain Ignores*. She advocated a more inclusive approach towards work by diverse artists that was ignored by the cultural establishment, arguing that Britain was a much richer place culturally due to the contribution of such artists.

Transforming diverse leadership in the screen sector to create a new environment and cultural infrastructure for diverse screen leaders, would be a lasting testament to her legacy and thinking in how a strong society can encompass diversity, while still retaining a sense of national identity.

Appendix 1- Leadership Initiatives and Higher Education offer

BFI

BFI Film Academy UK Network offers training for every film industry role, from writing to production, sound design, editing and camera, and provides learning around film history and cinematic storytelling to inspire an appreciation of film culture in the round.

BFI Film Academy residential courses (16-19) specialist residential courses focus on the complete craft of one specialism – animation, documentary, programming and audience development, screenwriting or visual effects – they take place during spring half term and summer break.

Moving Image Production: A course for education professionals interested in the use of digital video technologies in schools or colleges.

ScreenSkills

Free leadership and management training are available to productions paying into the High end TV Skills Fund for their heads of department

Future Leaders in Distribution is a leadership training programme for women, those who identify as women across the spectrum: transgender, non-cisgender and non-binary, with 7+ years of film distribution experience and who have the ambition to run / own a distribution business or operate at a higher executive level

ScreenSkills

ScreenSkills' High-end TV Levy Fund commissioned the National Film and Television School (NFTS) to deliver a new training programme for TV drama directors to encourage diverse representation in the High-end TV industry and to bring on the next generation of diverse talent. Participants will meet diversity criteria set by ScreenSkills (50% of participants will be female; 20% from a BAME background; 10% disabled and 50% from the nations and regions).

National Youth Film Academy Working alongside the UK's leading providers, The National Youth Film Academy is passionate about film apprenticeships. Over the past 4 years, they have placed over 300 apprentices.

Apprenticeships

Some employers offer apprenticeships that develop skills you can use in the screen industries - meaning video games, visual effects (VFX), animation, film and television.

Apprenticeships are jobs combined with training lasting at least 12 months. The employer will give the apprenticeship time off to study, usually at a college or university, during their working hours. The cost of the training is paid by the employer and they also get paid a wage.

When you've successfully completed your apprenticeship, you get a certificate confirming your work-related skills and abilities.

What types of screen industry apprenticeships are there?

There are lots of different roles for people in the screen industries, so the range of relevant apprenticeships is broad and includes:

- Business and administration
- Catering and hospitality
- Construction
- Creative and design
- Digital
- Engineering and manufacturing
- Hair and beauty
- Legal, finance and accounting
- Sales, marketing and procurement
- Transport and logistics

CLORE Leadership

Clare Leadership is a dynamic and inclusive resource for leaders and aspiring leaders in the arts, culture and creative sectors.

Clare Fellowship: The Fellowship is an individually tailored leadership development programme for the cultural sector. Participants learn through programmed leadership talks and workshops, a secondment, research, study visits, external courses and conferences

Emerging Leaders: Emerging Leaders is an intensive course providing the essential skills and tools required by cultural leaders in the early stages of their careers. Grounded in experiential learning and rich with real-life examples shared by experts from across the cultural and corporate sectors, Emerging Leaders provides professional and personal development for individuals who want to lead and make an impact within the cultural sector.

Leadership Intensives: Typically, Leadership Intensive course participants will have had some leadership experience perhaps as a team leader within an organisation; as the founder director of their own arts/cultural organisation or enterprise; leading a department within a large organisation; or working as an individual practitioner leading on projects. They are confident in having responsibility for teams and projects and have some experience in setting strategic direction. They will have undertaken some leadership development previously alongside relevant sector skills development training. They will have had at least five years' experience working in the cultural sector.

Leadership Pulse: a dynamic modular course for those seeking to sharpen their skills and knowledge in order to face head-on the challenges of 21st Century leadership.

Higher Education

In terms of HE there are a range of film and TV related degree and postgraduate qualifications, but none aimed specifically at diverse sector leadership.

Birmingham City University

Film Futures was initially launched in 2013. The hub now encapsulates a series of courses offered at Birmingham City University, including a mixture of undergraduate and postgraduate awards including:

- Film Studies - BA (Hons)
- BSc (Hons) Film Technology and Visual Effects
- BSc (Hons) Film Production Technology
- BA (Hons) Film Business and Promotion
- BA (Hons) Film and Screenwriting
- BA (Hons) Film Business and P
- MA Film Distribution and Marketing
- MA Feature Film Development

University of Wolverhampton:

The University provides a suite of both undergraduate and postgraduate film and related courses including:

- BA (Hons) Animation
- BA (Hons) Film and Television Studies
- MA Film Studies

University of Birmingham:

The University has a Department of Film and Creative Writing delivering undergraduate and postgraduate courses including:

BA (Hons) English and Creative Writing
BA (Hons) English and Film
MA Creative Writing
MA Film and Television: Research and Production MA
PhD Film Studies with Audio-Visual PhD
PhD/MA Film Studies

Coventry University

The Faculty of Arts and Humanities, the School of Media and Performing Arts delivers a number of programmes including:

BA (Hons) Media Production
BA (Hons) Digital Media
BA (Hons) Photography
BA(Hons) Media and Communications

MA Communication, Culture and Media
MA 21st Century Media Practice

Warwick University

The Department of Film and Television Studies at Warwick delivers a number of programmes including:

- BA Film Studies
- BA Film and Literature
- MA and MA by Research in Film and Television Studies
- PhD in Film and Television Studies

Appendix 2 - Case Studies

Case Study 1 – Sharp Futures <http://screenfutures.com/>

SharpFutures is a social enterprise based in Manchester that supports diverse young people into employment in the creative digital and tech sectors. By offering a range of interventions including Apprenticeships, Work Experience and Volunteering, SharpFutures nurture the transition into work, whilst responding to the fluctuating needs of creative digital businesses. One of their services – POD – has potential for roll out elsewhere in the country as a way of addressing workforce inequality.

SharpFutures POD (“People on Demand”) is a pool of entry level new entrants to the creative industries. By operating an “employment/ temping agency” model with a number of creative industry employers and content creation opportunities, POD has the ability to provide flexible support to fledgling and fast-growing businesses in the creative digital sector. It is also providing talent for a range of businesses who want digital content creation within their marketing and communications function. In this respect it works across the screen industries rather than just Film and TV.

SharpFutures POD offer clients the opportunity to bring on board temporary, support staff while also playing a valuable part in young people’s career development. Flexible, adaptive, enthusiastic and on-call to meet business needs, **SharpFutures POD** provides a unique support service for creative digital businesses, while helping to identify and bring through new talent in the creative digital sector.

POD “members” are young people with a commitment and drive to work in the creative industries. POD provides work opportunities (all paid) which fit with the study and other commitments of young people as they build their careers. The benefits offered include:

- Fair hourly wage for every hour worked (no free ‘work experience’) + employee benefits including holidays
- Working in the heart of the digital creative sector of Manchester
- The chance to work with a variety of businesses
- The chance to work in different fields and gain industry skills
- Flexibility to pick and choose the days/hours they want to work

- Ability to join a closed Facebook page and interact with colleagues and share work and experiences
- Friendly management team that offers career advice and feedback
- The chance to be accepted on to a paid industry relevant placement
- The chance to network and gain industry relevant contacts in production and beyond
- The chance to attend free seminars/training

Success Story

Jamal Ritchie is a young man from Whalley Range with a BA Honours degree. He undertook some paid work experience with POD at Shiver. Mark Robinson, Creative Director there said *“Since joining Shiver early in 2016 Jamal has used all his GFX and design skills as well as developing editorial knowledge to single-handedly work up first-class sizzle tapes and proposals that have quickly attracted strong interest from a range of commissioning editors...The way our ideas are presented...has all been under review since Jamal started. With his input, skill and enthusiasm the entire team feels completely refreshed.”*

Jamal now works for ITV Development on a fixed term contract.

Case Study 2 - Screen Yorkshire¹³

Screen Yorkshire, the screen bureau for Yorkshire has recently carried out a number of strategic partnerships and initiatives which, while not specifically aimed at leadership within the sector, do address skill shortages in the workforce.

Screen Yorkshire was recently announced as the first **centre of excellence for film and television** by ScreenSkills, the skills body for the UK screen industries. An alliance with ScreenSkills and the National Film and Television School (NFTS) aims to build a greater skilled craft workforce outside London and the South East. NFTS is to open a hub in Leeds as part of the School's ongoing strategy to support the growth of film and television production outside London and is supported by NFTS Platinum Partner, Channel 4 whose new HQ is to be based in the city as well as ITV, BFI, and ScreenSkills.

Operating from a number of spaces across the city including a dedicated space at ITV's dedicated production space in Leeds, the regional hub will provide specialist training to meet the growing needs of film and television production in the area. Courses will include three-month certificate courses; twelve month full-time and part-time diploma courses; and short courses to provide 'Continuing Professional Development' (CPD) in key film, television and games craft disciplines. In order to address gaps in existing provision the school, opening in early 2020 plans to deliver courses other providers are not currently offering in the area such as Production Accounting, Script Editing, Craft Skills, Location Management and Factual Development.

Training and Development

Screen Yorkshire also designs its own industry-recognised training schemes, such as **Skill Up** and **Boot Camp**, aimed at supporting individuals at the beginning of their careers in the film & TV industry. Boot Camp has an open access process for young people and is a 3-day general introduction to the wider skills required in the sector, with talks from a number of crew members. After completing Boot Camp, participants have a clearer idea of the UK film industry, with a greater knowledge of the roles and opportunities on offer. The intention is that participants should be well placed to apply for the Screenskills trainee finder scheme.

Beyond Brontes

Screen Yorkshire works in partnership with City of Bradford Metropolitan District Council to deliver 'Beyond Brontës' (a scheme specifically addressing the relative lack of diversity in the screen sector workforce) with the support of the West Yorkshire Combined Authority. Selection publicity was targeted at those with interests in make-up, set design, accountancy, editing or research (the areas in which NFTS Leeds will offer courses). The programme will focus on practical interventions to enable 50 talented young people (aged 18-24) from diverse backgrounds to develop meaningful careers in the Creative Sector – one cohort in 2019 and another in 2020.

Beyond Brontës' programme elements include:

- A sector careers information service

¹³ For details [see here](#).

- A training and work experience package that includes internships and works with the private sector
- One to one support by experienced industry professionals
- Mentors to support film and TV makers
- A programme to support individuals taking their first steps on their career journey and removing obstacles including support with travel expenses, subsistence, childcare and other expenses
- Workshops, speakers and coaches to inspire confidence and build in-demand skills
- Opportunities to strengthen CVs and create showcase materials which demonstrate talent to potential employers

‘Beyond Brontës’ seeks to offer a ‘pick and mix’ approach to allow you to create a bespoke package of training, mentoring and work experience. It is envisaged that each individual will participate in **‘Beyond Brontës’** activity for between 6 and 12 months, depending on desired outcomes and personal circumstances of the participants.

Sam Fray, the Beyond Brontës programme manager at Screen Yorkshire, said: "*Whilst there is strong interest in the film and TV production sector amongst our region's young people, representation by ethnic minorities and those from working-class communities remains very low...Beyond Brontës aims to address this by supporting young people to develop the skills, confidence and connections to succeed in the industries.*"¹⁴

Relationships with HE

Screen Yorkshire launched **Connected Campus**, a network of University partners working to deliver added value to students and direct links to trainee placements and internships. Working with partner universities at both a strategic and delivery level, Connected Campus facilitates access to Screen Yorkshire’s global industry links and expertise including regionally based production companies, those shooting in the region and new companies relocating.

Connected Campus not only acts as a network that shares good practice; the programme has been designed to adapt to fluctuating demands through a coordinated response to the latest research and developments. These might be skills gaps that emerge as a result of new technologies, an increase in production activity as a result of new companies being established in the region or the new Channel 4 National HQ; or new models of training such as degree apprenticeships, CPD and online learning. The University partners are University of York, University of Bradford, University of Hull, Leeds Arts University, Leeds Trinity and York St John University.

Screen Yorkshire also directly delivers a range of employment related and educational modules directly to students at the member institutions, in order to increase their awareness and understanding of opportunities in the industry, and better prepare individuals for employment upon graduation.

Examples of recent Connected Campus activities include a Masterclass from Richard Knight, Production Liaison and Education Co-ordinator of Screen Yorkshire on the regional

¹⁴ Quoted in [article in Telegraph & Argus](#) – 12th May 2019

and national filming landscape at the University of York and filming training modules with media students at York St John. Doctor Steve Rawle, Associate Professor and Subject Director of Media Production at York St John University, said: *“The news that Channel 4 will be relocating to Leeds is a massive boost for the creative sector in Yorkshire... As members of Screen Yorkshire’s Connected Campus scheme, we hope that, once the move takes place, we will see even more opportunities emerge for York St John’s Media Production students to participate in production in the area, from work*

Case Study 3 – Reverse Mentoring

The concept of so-called “reverse mentoring” – where a younger employee (in contrast to a traditional mentoring scenario) mentors an older and more senior employee, often in the same organisation – is not a new one. Its application in other sectors as a method of improving and increasing awareness and action around diversity is something that the screen sector could emulate.

As long ago as 1999, the then CEO of General Electric, Jack Welch carried out a pilot project where 500 junior employees mentored senior executives from the multinational company, mostly in advances in technology and tools. *“We tipped the organisation upside down,”* said Welch. *“We now have the youngest and brightest teaching the oldest.”*¹⁵ Others have focused on bringing together white people with colleagues of colour, straight people with colleagues who are LGBTQ, or non-disabled colleagues with disabled colleagues. Proctor & Gamble’s initiative pairing senior executives with employees with disabilities resulted in changing their internal communications, adding captions to internal videos that were previously inaccessible.

In 2004 investment bankers JP Morgan Chase introduced a reverse mentoring programme specifically to address issues around the relative homogeneity of their senior executives and the scepticism of some employees about the ability of those senior executives to understand questions of diversity and inclusion.

“Research indicates that behavioral change often results from a personal, rather than group, experience. JPMorgan determined a need to create a personal diversity experience for its executives. By doing so, JPMorgan hoped the executive population might experience a better understanding of the challenges of diversity, thus leading to increased awareness and any necessary behavioural changes.” Case study produced by www.corporateleadershipcouncil.com¹⁶

(The guidelines for the roles of mentor/ mentee (they used “mentor and protégé”) are set out below)

¹⁵ Quoted in [article in Forbes Magazine](#) – 8th August 2018

¹⁶ For more details [see extended case study here](#).

Richard Chapman-Harris, diversity and inclusion manager at engineering firm Mott MacDonald¹⁷ said of their programme: *“When we did unconscious bias training with senior leaders, one thing that came out was that in most cases they did not have diversity in their own biographies.”* Mott MacDonalds reverse mentoring scheme was voluntary, asking for applicants rather than forcing people into the scheme, and both mentor and mentee went through training. *“We made it very clear that it wasn’t a remedial intervention – this is a positive action scheme. It’s not the job of a reverse mentor to de-bias a senior leader.”*

Olu Odubajo, customer and digital analyst at KPMG, mentored managing partner Philip Davidson through the company’s reverse mentoring scheme, which connected black heritage colleagues with senior partners. He believes the programme can create real cultural transformation at the company.

“Through open discussions with Philip, I was able to find a lot of common ground, as well as highlight the differences in our journeys, and this has given me the confidence to believe I can rise to his level in the organisation if I trust my abilities,” he says. *“Mentors should not underestimate their influence; they have unique experiences which can provide valuable insight and encourage others to take action to break down barriers and promote inclusivity.”*

Introducing mentoring to address diversity issues

International law firm Shook Hardy and Bacon LLP used this type of mentoring specifically to address diversity issues.¹⁸ *“Law firms are using reverse mentoring to support diversity and inclusion by educating partners about the experience, ambitions, and thinking of more junior women and minority lawyers in the firm. In this way, senior lawyers can become better, more informed leaders who think more creatively and act more deliberately to build an inclusive workplace...Reversing roles helps mentors and mentees cross barriers created by differences, and in many cases, become more adept at having difficult but important conversations.”*

Their communication on this programme was clear to emphasise the need to build trust and train mentors and mentees in the skills required to have candid conversations about potentially difficult subjects of interpersonal differences. They are aware of the inherent risk and were careful to foster a supportive culture in which the programme could sit.

A similar programme in HM Parliament for junior staff from BAME backgrounds and senior managers had the following objectives:

- Increase commitment among senior managers to recruit, train and promote talented people from under-represented groups and specifically BAME colleagues

¹⁷ Quoted in [article on Virgin Business Website](#).

¹⁸ [https://www.shb.com/~media/files/professionals/crewkoriambanyakori/0218-pdq-abbott-\(002\).pdf](https://www.shb.com/~media/files/professionals/crewkoriambanyakori/0218-pdq-abbott-(002).pdf)

- Educate senior managers about the challenges BAME colleagues face within and outside the workplace
- Enhance leadership, conflict management and coaching skills of mentors and mentees
- Provide BAME colleagues with a greater understanding of the organisation and skills required for senior positions, as well as access to professional networks
- Develop strategies to improve the work environment in the House

“My reverse mentor acts as a conscience whispering in my ear” – Mentee/ senior executive Houses of Parliament.

The organisation Inclusive Employers has produced a toolkit for those who wish to establish a similar scheme and the link to that toolkit is provided below.

APPENDIX

JP Morgan Chase reverse mentoring guidelines

Mentor roles/ responsibilities (young person)	Protégé roles/ responsibilities (Senior person)
<ul style="list-style-type: none">• Look for things in common• Ask about your protégé’s personal beliefs of different cultures• Discuss your protégé’s personal experiences with people of different backgrounds in the business environment and personal life• Share the perspectives of your own diversity “difference” and how this has influenced your life experiences and choices• Explain what you would do as a senior executive to make people, like yourself, feel more respected and motivated• Share the opinions of your networking group about the firm and the protégé’s business area• Build a relationship	<ul style="list-style-type: none">• Create a climate that encourages the mentor to be uninhibited and candid• Remain open and receptive• Focus primarily on listening and asking questions• Don’t let your comments or questions be restrained by political correctness• Build a relationship

Toolkit – Houses of Parliament mentoring case study

The toolkit referred to in the case study above can be found [here](#).

Appendix 3 Recommendations (from RE: Present: One Year On)

This section is based on reflections we have made while delivering two major diverse cultural leadership programmes in Birmingham since 2016. Both were funded by Birmingham City Council and Arts Council England, Midlands and delivered in partnership with the city's major Universities (and Birmingham Hippodrome).

The first, **RE:Present**, was a pilot programme that focused on the whole of the city offering two cohorts of emerging and mid-career arts professionals a range of development opportunities. The second, **ASTON-ish** was part of the A & N programme, created to serve the artistic populations of Aston and Newtown.

Both programmes' content was in part driven by the need to explore how we present the current narrative around diversity in the arts in a new way, in a way that respects nuance, recognises intersectionality and promotes a common ground of shared humanity.

In all, we have worked with nearly 80 creative practitioners, who display a number of the protected characteristics but especially gender, race, sexuality and disability. In both cases the work was externally evaluated by academics at Birmingham City University (BCU) and in particular Dr Annette Naudin, Professor of Cultural Entrepreneurship.

The following themes emerged from our tracking of participants of our first programme, RE:Present, one year after the programme had finished. Their progress was notable and their appreciation of the lessons of the programme still acute. We share the themes here.

1: The power of the cohort: The power of the cohort is one of the key themes to emerge from the majority of feedback. Group support was mentioned as being a significant strength of the project from many of those involved. Participants expressed a feeling of solidarity and strength, of not being alone and of gaining confidence by being 'plugged into' the group which offered an environment where the conversation and expectations of the cohort inspired individuals to focus on what they really wanted to do.

2: Focusing on value and working smarter: A recurring theme for many of the participants at this point was the transformation they had made in their work focus. This manifested itself in many ways from small transitions to major changes. Many had changed their outlook to focus on value-driven propositions with much more clarity in terms of prioritising.

3: Confidence equals outcomes: Increased confidence was a key outcome that many expressed. This came both from working with mentors, from leadership by Helga and Lara and from the mutual support of the group. The confidence manifests itself in a range of ways: in more focused pitching for work, in applying for jobs and new roles, in being more proactive, and in enabling people to make brave decisions.

4: Networks, connections and collaborations: One of the key outcomes at the heart of our programmes is the infrastructure of a wide range of new networks and connections. Many new connections were made and conversations about joint ventures started during our previous two programmes and are still on-going. A complex web of overlapping working

relationships has emerged through the process including collaborations, recommendations, introductions that have led to work opportunities, mentors employing participants and participants employing each other.

5: The value of well-chosen mentors: The mentoring was a very powerful element of RE:Present with a host of mentors continuing a professional relationship with their mentees after the formal element had concluded. Some continue to have informal mentoring; some have worked directly for their mentors and some have had referrals and work passed to them by their mentors.

6: Upgrading and upscaling practice: The four-day leadership training had a strong focus on entrepreneurship and the need to value the skills and experience that participants had to offer.

7: New ways of working: A few participants changed the way that they work as a result of participating in RE:Present. The emphasis on both business and professional values, linked to a strong vision allowed the cohort to think about whether their current approach was working. The space and time for introspection coupled with new input from a range of business experts allowed people to work “on the business” and not in it.

These principles create a more inclusive intersectional framework and is reflective both of the findings in Changing Cultures report by Sue Hoyle and Kings College London which stated that the sector wants to see leadership that is facilitative, flat and more diverse and the principles set out in the BAFTA report “Succeeding in the Film, TV and Games Industries” which states:

“A number of common factors were found, to varying degrees, to play a part in enabling professionals across the three industries to sustain a career, regardless of their role. These were:

- *taking an active role in their own career progression;*
- *finding an outlet to achieve creative satisfaction;*
- *finding and embracing opportunities to learn and develop skills;*
- *building beneficial relationships with a range of people;*
- *using various support mechanisms to boost confidence;*
- *developing strategies to overcome negative experiences;*
- *demonstrating relevant characteristics and approaches;*
- *external influences around company infrastructure and the wider industry.”*