



Social Mobility
Commission

SOCIO-ECONOMIC DIVERSITY AND INCLUSION

**Toolkit:
Creative Industries**

September 2021



Social Mobility Commission

About the Social Mobility Commission

The Social Mobility Commission monitors progress towards improving social mobility in the UK, and promotes social mobility in England. It is an independent statutory body created by an Act of Parliament.

www.gov.uk/government/organisations/social-mobility-commission

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OUR PARTNERS

We would like to thank Creative Industries Federation, Creative Industries Policy and Evidence Centre led by Nesta and Weston Jerwood Creative Bursaries, run by Jerwood Arts, for their initial support in mobilising this project and their ongoing support and commitment to this agenda.

This creative industry toolkit has been endorsed by:



With thanks to the Bridge Group, who collaborated with us on our original cross-industry toolkit edition.¹

To create this toolkit, we worked with over 50 charities, membership bodies and employers within the creative industries sector. We drew upon the Labour Force Survey, a nationally-representative survey, to generate new analysis and industry benchmarks to give insights into the sector's performance on socio-economic diversity alongside research from the Creative Industries Policy and Evidence Centre, led by nesta. Interviews with employers helped generate case studies and our leading evidence base and wider work with employers helped inform the guidance. To find out more, visit our 'Background to the research informing the employers' toolkits'.²

1 Social Mobility Commission, [Socio-economic diversity and inclusion Employers' Toolkit: Cross-industry edition](#), updated July 2021

2 Social Mobility Commission, [Background to the research informing the employers' toolkits](#), updated May 2021

Contributors:

We are immensely appreciative of the help and support these and other contributors have shown in creating this new toolkit. This clearly demonstrates how committed organisations are to improving socio-economic diversity and inclusion and driving positive change, even in uncertain times.

Thank you to the following contributors to this toolkit:



FOREWORD

Attracting and including a wide and diverse talent pool is a must for any forward-thinking team. Breaking down socio-economic barriers is not only a just cause but also smart business.

The creative industries are no exception. There are forward-thinking employers within the industry who are already making socioeconomic inclusion a goal in their organisations, but the fact is there is still much work to be done. Making progress will be challenging: this is a hugely diverse sector which cannot be submitted to a one-size-fits-all approach. The widespread use of freelancers³

means creative businesses need to look beyond those they directly employ and work collaboratively with other organisations to achieve real change. The industry also houses organisations of all sizes – from small boutique companies to larger corporate firms – though the majority (i.e. 95%) are micro businesses (fewer than ten employees).⁴

But there are strong arguments for rising to the challenge, in whatever way you can, no matter your size: not having a dedicated team shouldn't stop you doing what this sector does best and 'thinking creatively' to address socioeconomic diversity and inclusion (as some of our success stories have done). After all, large parts of this sector play a significant role in shaping the national conversation – so representation matters. This sector knows better than any other that diversity breeds creativity.

“It’s been great to see so many within the industry collaborate on the development of this toolkit. For the whole creative sector to remain vibrant, it is vital that we tap into the full potential of the whole population, not just a privileged few. The creative industries create the culture of the nation, which in turn necessitates full participation from the entire nation. As organisations adopt the actions set out within this toolkit to make socio-economic inclusion a reality, we will become an industry that is both rich in diverse viewpoints, experiences and stories as well as an industry that is built to last.”

Farrah Storr, Editor-in-Chief, ELLE UK and Social Mobility Commissioner

3 Creative Industries Policy and Evidence Centre, [Insights for policy makers, Freelancers in the creative industries](#), May 2021

4 Data sourced from the 2019 Inter-Departmental Business Register

52%
OF THOSE EMPLOYED ARE FROM HIGH
SOCIO-ECONOMIC BACKGROUNDS

As this toolkit will attest, the workforce of the creative industries is heavily skewed towards those who are from more privileged backgrounds, with **52% of those employed coming from high socio-economic** or professional family backgrounds despite that group only making up 37% of the general working population.

The sector has an inflated concentration of those who were **privately educated** – for example 44% of newspaper columnists, influential editors and broadcasters attended an independent school, over seven times the national benchmark.⁵ In turn, this creates a '**sense of fit**', ensuring that those from privileged backgrounds 'appear intrinsically more suitable' and creating a hiring and progression cycle that favours dominant behavioural codes (around dress, accent, taste and etiquette).⁶

Unfortunately, a number of practices that are commonplace throughout the industry do not support socio-economic inclusion.⁷ Its **high reliance on freelancers** with a third of the creative industries workforce self-employed (including freelancers), double that of the UK workforce,⁸ presents a lack of financial

security and stability which is not conducive to attracting individuals from lower socio-economic backgrounds.

We know that people from working class backgrounds are three times less likely to be able to, or to want to, move from their local area, so the fact that over half the creative organisations in the country are **concentrated in London and the south-east** presents a barrier to entry. **Unpaid internships** act as a barrier to those who cannot afford to **work for free**⁹ and prove inaccessible to those who do not have the social or familial networks to secure a placement informally.¹⁰ **The importance of these networks for hiring**, particularly at short notice on project-based work, means those without connections, no matter how talented, can be excluded.

As such, most creative organisations are only at the beginning of their social mobility journey. They recognise that increasing socio-economic diversity brings a range of benefits and are looking for opportunities to

44%
OF NEWSPAPER COLUMNISTS,
INFLUENTIAL EDITORS AND
BROADCASTERS ATTENDED AN
INDEPENDENT SCHOOL

5 The Sutton Trust and Social Mobility Commission, [Elitist Britain](#), 2019

6 Friedman S, Laurison, D, The Class Ceiling: Why it pays to be privileged, Policy Press, 2020

7 Carey, H., O'Brien, D., Gable, O. (2021) [Social mobility in the creative economy: rebuilding and levelling up](#) Creative Industries Policy and Evidence Centre; Brook, O, O'Brien, D. and Taylor, M. (2020) [Culture is bad for you: Inequality in the cultural and creative industries](#) Manchester University Press

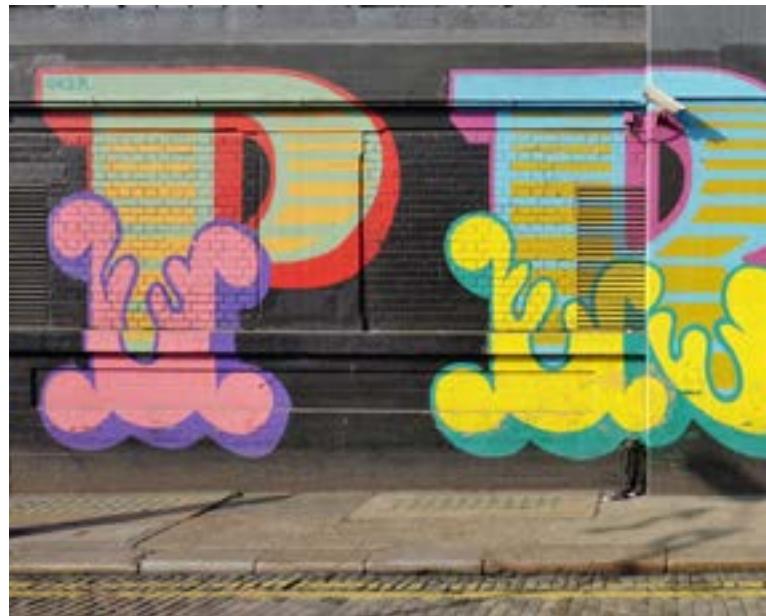
8 DCMS [Sector Economic Estimates: Employment Oct 2019 – Sep 2020](#), accessed 2021

9 Brook, O., O'Brien, D., & Taylor, M. (2020). "[There's No Way That You Get Paid to Do the Arts](#)": Unpaid Labour Across the Cultural and Creative Life Course. *Sociological Research Online*, 25(4), 571–588

10 Sutton Trust, [Unpaid, unadvertised and unfair](#), 2018

improve and help overcome the challenges, so that they can achieve these benefits for themselves.

This practical toolkit can support you to do just that. It has been created because you, the creative industries community, have asked for it. Whether you're in gaming, architecture, theatre, design, advertising, fashion or museums and heritage, it presents a roadmap for how you can benefit from increasing socio-economic diversity and inclusion – whether you're only starting out on this journey or have ambitions to be among the best. Ultimately, it provides guidance to help you drive improvements in society, the economy and people's lives, as well as the inspiration, success and fulfilment that your organisation exists to deliver.



It supports those forward-thinking employers in the creative industries who are addressing a new frontier in their diversity and inclusion agenda – to find, attract and develop employees, artists and freelancers from all socio-economic backgrounds. Your background shouldn't determine your future. And yet, for too many people in our society, it does. We, as employers, can do more to help people from all backgrounds thrive in work, while also improving our own operations.

The biggest advantage of being an industry made up of smaller businesses is the capability to operate dynamically and with autonomy to change. These tools are practical and proven – both by employers within the creative industries and other sectors. They work. Many are simple, low cost and relatively easy to do. And the rewards can be immense – not just to individuals, but also to the business.

This is important work and we all have a role to play. Join us and other employers from around the UK who are looking to improve social mobility.

Social Mobility Commission and Creative Industries working group

INTRODUCTION

The ingenuity and variety of the UK's creative industries are admired all around the world. To create truly engaging content that reaches the widest possible audience, it is crucial to understand and reflect our nation's vibrant and varied culture.

Smart enterprises, big or small, know that teams with a mix of backgrounds and experiences are more creative, have wider perspectives and develop better ideas and solutions. They understand that employing and working with people from less advantaged backgrounds not only brings fresh thinking into the mix but is vital to staying in tune with the audiences they serve. That is why they are committed to reaching out to exceptional people who did not go to a 'good' school or the 'right' university, didn't have the 'right' contacts, or couldn't afford to work unpaid.



Ingrained practices and attitudes can prevent people from working-class backgrounds from getting into the creative industries, or getting on once they are in. But whatever the challenge, there are solutions, support and guidance that will help your organisation benefit from the talent this country has to offer.

Here, we start by presenting research we conducted to understand the sector's performance. We will then provide you with tools and interventions that can help you implement change.

II As we emerge from a pandemic that has disproportionately impacted the vulnerable, it is more urgent than ever to enhance social mobility into the creative economy. We need to ensure the Creative Industries' contribution to rebuilding benefits more people and places across the UK. In its ten-point Social Mobility Plan, the Creative Industries Policy and Evidence Centre (PEC) is calling on industry – including businesses large and small – to adopt the SMC Employer Toolkit and to work collaboratively to improve job quality, drive better working practices, and foster an inclusive culture that enables diverse talent to thrive and progress.”

Heather Carey, Director, Work Advance. Policy and Evidence Centre for the Creative Industries

Our methodology

Figures quoted in this toolkit are drawn from our analysis of 2017–2019 Labour Force Survey (LFS)¹¹ data, unless otherwise stated. The LFS is a study of the employment circumstances of the UK population and is the largest household study in the UK. It provides the official measures of employment and unemployment.

We conducted original analysis to get a picture of the sector's standing. We conducted nine in-depth interviews with organisations for case studies and insights into the industry.

We consulted with over 50 charities, membership bodies and employers across the nine industry sub-sectors to test our recommendations and gather additional insights.

We triangulated this with insights from our wider employers' programme and leading research to create this toolkit.

The toolkit draws on a range of other sources, including the Creative Industries Policy and Evidence Centre's¹² research with employers and workers in the creative industries.¹³

Some of the data drawn comes from research completed in England but the recommendations can just as easily be applied in businesses across the devolved administrations.

For more information on the quantitative methodology used, visit our guidance 'Background to the research informing the employers toolkit'.¹⁴

What is social mobility?

Social mobility is the link between a person's occupation or income and the occupation or income of their parents. In other words, it's about ensuring your background doesn't determine your future.



11 [Labour Force Survey – Office for National Statistics \(ons.gov.uk\)](https://www.ons.gov.uk), accessed 2020

12 <https://www.pec.ac.uk/>

13 Carey, H., O'Brien, D., Gable, O. (2021) [Social mobility in the creative economy: rebuilding and levelling up](#), Creative Industries Policy and Evidence Centre

14 Social Mobility Commission, [Background to the research informing the employer toolkits](#), May 2021

How we measure it

An individual's socio-economic background is defined by their highest earning parent's occupation according to the National Statistic Socio-Economic Classification (NS-SEC).¹⁵

High socio-economic or professional backgrounds are defined as NS-SEC 1 and 2 occupations. Many creative and cultural occupations are in NS-SEC 1 and 2. Examples include: CEOs, CFOs, CMOs, producers, creative directors, technical directors, games director, Head of Studio, architects, journalists, artists, actors and entertainers.

Intermediate backgrounds are defined as NS-SEC 3 and 4 occupations. Examples include: graphic and web designers, photographers, programmers, VFX artist, animators, and broadcasting equipment operators.

Low socio-economic or working class backgrounds are defined as NS-SEC 5, 6, 7 and 8 occupations. Examples include: secretaries, front of house staff and runners.

For more information on how to measure socio-economic background, including a wider range of examples of occupations outside of the creative industries, see page 27.



¹⁵ Office for National Statistics, [SOC 2020 volume 3: the national statistics socio-economic classification](#), accessed 2020.

Why should you focus on socio-economic background?

Forward-looking organisations in the creative industries are realising the benefits of employing and working with people from a range of backgrounds. They recognise that an active and integrated approach to diversity and inclusion is key to achieving the mixed teams that they are aiming for.

THE SOCIAL MOBILITY INDEX
SAW FOUR CREATIVE INDUSTRY
ORGANISATIONS AMONG THE
TOP 75 EMPLOYERS IN 2020¹⁶

Get the competitive advantage. Diverse teams think more creatively, understand their audiences better, and deliver more innovative, inspirational products. Increasing socio-economic diversity gives your organisation a better perspective on what the groups you serve want to see, and a wider range of skills and experience to help you deliver for them.

“We’re a creative business and creativity comes from diversity of thought. It comes from people who have different experiences, different backgrounds, different ideas. We cannot be a successful business without diversity in all its forms and that includes socioeconomic diversity.”

**Amy Smith, Head of Talent,
Framestore**



Maximise your talent pool. The creative industries are amongst the fastest growing sectors of the economy – the demand for everything the sector produces is increasing all the time. Organisations are starting to reach out beyond their traditional recruitment sources to access a wider range of talent that is creating innovative and creative content which helps them stay ahead of their competitors. Visit the Outreach and Hiring sections of this Toolkit for examples on how to achieve this.

“When you strip away all the paraphernalia that we’ve put in place that largely supports white, middle class, comfortable backgrounds, and look at people’s opinions and passions and what they’re like as a person you start to realise there are far more people out there that can do the job than you thought.”

**Nancy Lengthorn, Global Chief
Inclusion and Culture Officer,
Mediacom**

¹⁶ The Social Mobility Index ranks employers on the steps they are taking to improve representation from all backgrounds. www.socialmobility.org.uk/index

Representation matters. People want to see people from a variety of backgrounds fully represented and they want to work for a team with a purpose. Brand purpose has come to the forefront of consumers' minds, with an expectation that brands will speak out about important social issues. Without representation, this lacks authenticity. Success breeds success: building visibly diverse teams can make you a magnet for the very individuals that you want to attract.

"In our content we want to represent all the audiences we serve and the best way to do that is to ensure our workforce reflects the UK's diverse modern society."

Andrew Young, Workforce Diversity Lead, BBC

Increase engagement, loyalty and retention. Organisations that have diversity and inclusion at the heart of their values and culture often benefit from higher engagement and lower turnover. Unfortunately, the opposite is also true: people who face discrimination or suffer from a lack of inclusion are more likely to leave, increasing staff turnover and costs.



Benchmark your performance – national and industry standards

With so many creative organisations at the beginning of their journey to build socio-economic diversity within their workforce, data is critical to understanding your performance. Later in the toolkit (on page 40), we

will show you how to collect and understand your organisation's data. You should then compare it to the national and industry benchmarks sited below.

The industry's benchmark

The creative industries as a whole is heavily skewed towards those who are from more privileged backgrounds. 52% of the workforce within the creative industries are from professional backgrounds despite that group only making up 37% of the population.

Professional roles within the sector are predominantly held by people from a more privileged background

The sector is dominated by professional roles with three-quarters of roles being classified as professional roles, compared to 21% intermediate jobs and only 4% working class jobs.¹⁷

These professional roles are often higher paid, more stable and likely to carry with them a higher status within an organisation and the wider industry. However, with only 21% of these professional roles being held by someone from a working class background, the need to increase socio-economic inclusion is clear.

More than half of the workforce in the creative sector comes from more privileged families

professional occupations



general population



intermediate occupations



general population



working class occupations



general population



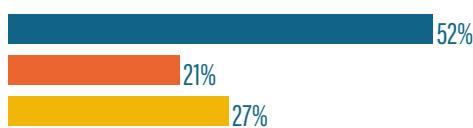
Percentage of workforce by NS-SEC category of the main wage earner when respondent was 14¹⁸

17 Distribution of workforce by NSSEC category

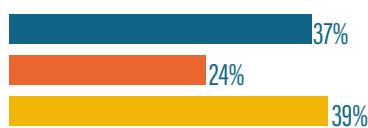
18 Social Mobility Commission, [Simplifying how employers measure socio-economic background – An accompanying report to new guidance](#), 2021

Composition of workforce by socio-economic background across sub-sectors¹⁹

Overall Creative Industries breakdown

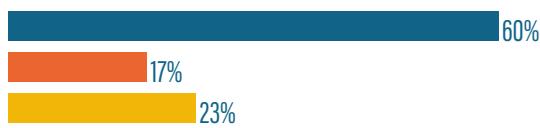


UK Workforce

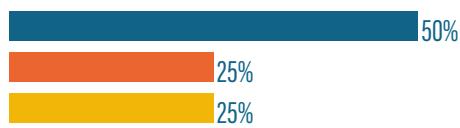


Composition of the subsectors of the industry²⁰

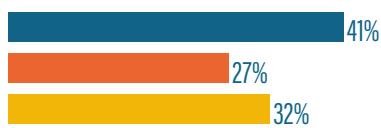
Advertising & marketing sub-sector



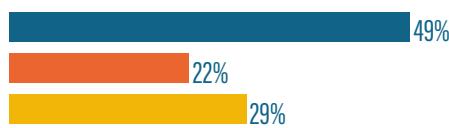
Architecture sub-sector



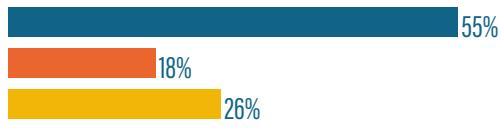
Design: product, graphic and fashion design sub-sector



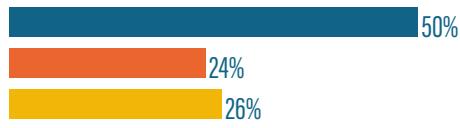
Film, TV, video, radio and photography sub-sector



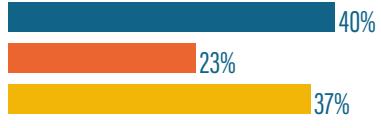
IT, software and computer services sub-sector



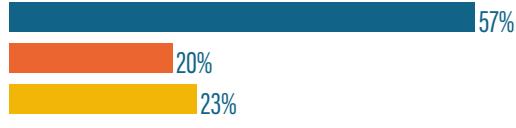
Publishing sub-sector



Museums, galleries and libraries sub-sector



Music, performing and visual arts sub-sector



Professional background

Intermediate backgrounds

Working class background

II Inequality in society and in our museums and galleries is a pressing challenge. We welcome the publication of this toolkit and would encourage museums and galleries to use it to engage, recruit and develop people from non-privileged backgrounds. We want museums to reach the broadest possible audiences and to work with diverse and underrepresented communities, and to do that we need to grow a workforce that is representative of all sections of society.”

Sharon Heal, Director, Museums Association

19 Subsectors of the Creative Industries as defined by the [Department of Digital, Media, Culture and Sport](#)

20 Data for the Craft sub-sector has been suppressed given sample sizes are too small to provide reliable estimates

Where do they work?

More than half of all creative organisations in England are in London and the south-east of England. This is a challenge for socio-economic diversity. People from professional backgrounds are **three times** more likely than those from working-class backgrounds to want, or be able, to move to London, where they can take advantage of this concentration of opportunities.²¹

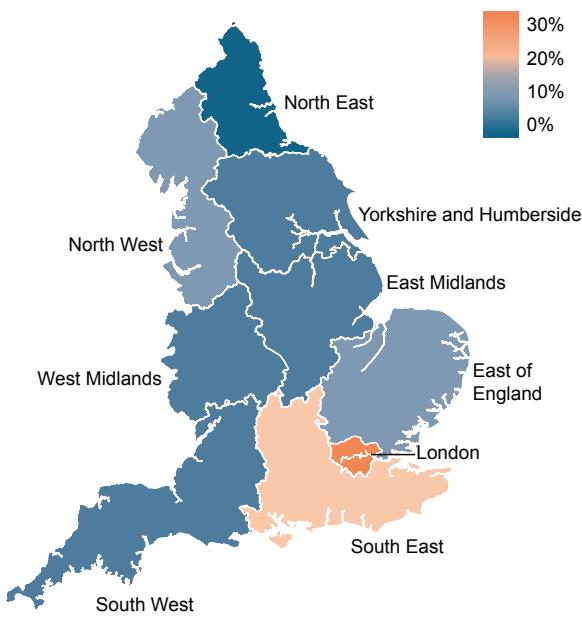
The creative industries encompass a wide range of roles and activities, but overall, the level of remote working prior to the pandemic was similar to other professional sectors, with around five in six needing to be based mainly in an office or another onsite location to carry out their role. Venue-based activities,

If creativity is to shape a better future for all, then it has to reflect the diversity and breadth of experience found across the country. Ensuring opportunities exist for creative individuals to thrive, no matter their background, is an important step towards achieving this. The Social Mobility Commission's toolkit is a critical resource for addressing the unacceptable imbalance of socio-economic backgrounds found in the UK's creative industries"

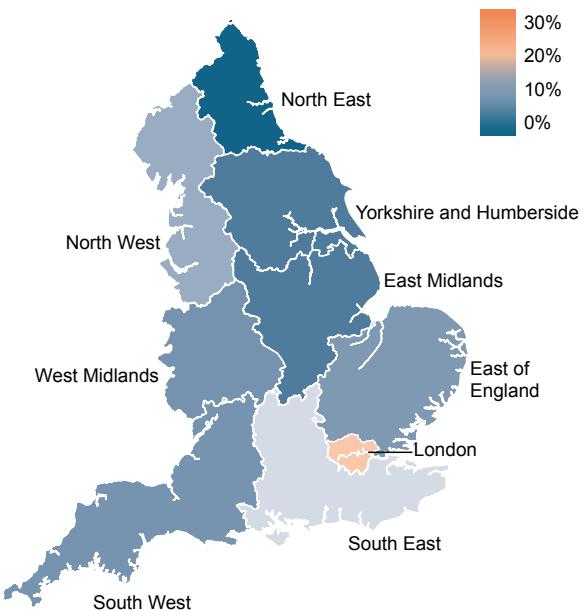
Caroline Norbury, CEO, Creative Industries Federation, part of the Creative UK Group

Distribution of creative enterprises by region²²

Distribution of enterprises by region



Distribution of all enterprises in England



21 Social Mobility Commission, [Moving out to move on](#), 2020

22 Data sourced from the 2019 IDBR. The map of the distribution of all enterprises in England (right) is provided for comparison

specialist equipment, copyright protections and numerous other factors tie people to specific work locations, resulting in fewer opportunities for those outside the south-east. The Creative Industries sector deal in March 2018²³ led to the creation of the Arts and Humanities Research Council's (AHRC) Creative Industries Clusters programme,²⁴ involving Bristol, Leeds, London, York, Cardiff, Belfast, Dundee and Edinburgh to bring together creative hubs, but as our map shows, has yet to significantly impact the distribution of creative enterprise.

Wider work suggests the 'draw' of London was often the potential for more creative work; bigger budget or higher status projects; and the opportunity to work with higher profile teams or creatives. Alongside these 'career making' opportunities, London's networks were viewed as the source of commercial opportunities and creative commissions.²⁵ This, coupled with the informality of hiring and 'deal-making' in the creative industries contributes towards London and the south-east being categorised as 'escalator regions', areas which offer highly skill-intensive and better-paid, more creative opportunities than the rest of the country.²⁶

This has huge accessibility implications for the creative industries workforce. Our research 'Moving out to move on'²⁷ highlights that nearly 60% of those who move for study or work have one or both parents belonging to a higher managerial occupation compared with 40% who stay in their hometown. It also showed that those from lower socio-economic backgrounds are less likely to move to London and the south-east both because of financial constraints and connections to family and friends in their hometowns, coupled with a lack of connections in London. The importance of social connections to find accommodation in London was emphasised by those interviewed for the report, where the demand for housing and cost of living is high.²⁸

II Socio-economic inclusion is important to the British Institute of Interior Design as we want to ensure that the interior design profession is diverse, inclusive and welcoming. Most interior design practices are micro-businesses and we wanted to contribute to the Creative Toolkit as it offers guidance to these practices and enables them to learn from the successes of other creative organisations."

Lindsey Rendall, President, British Institute of Interior Design

23 DCMS, Creative Industries Sector deal, [Press Release](#), March 2018

24 Arts and Humanities Research Council, [Creative Industries Clusters Programme](#), accessed 2021

25 Carey, H., O'Brien, D., Gable, O. (2021) [Social mobility in the creative economy: rebuilding and levelling up](#) Creative Industries Policy and Evidence Centre

26 Fielding, A.J. (1992). Migration and social mobility: South East England as an escalator region, *Regional Studies*, 26(1), 1–15

27 Social Mobility Commission, [Moving out to move on: understanding the link between internal migration, disadvantage and social mobility](#), July 2020

28 As above

Where creative businesses are able to locate creative opportunities out of London, this can therefore be a positive for socio-economic diversity and inclusion. On the other hand, those organisations who are tied to London (for example theatres whose business model depends on the international tourist trade) should consider how they can offer opportunities to candidates from other parts of the country too.

Prior to the pandemic, working from home was rare in the creative sector, with only 17% of the workforce working from home. But the pandemic has proven a learning experience for many. Employers should consider how roles that have been shown to be achievable from home can be utilised to support flexible options for future employees.



Who gets in?

The authors of 'The Class Ceiling: Why it pays to be privileged', refer to a 'sense of fit within elite workplaces' and how it 'is the privileged who are most comfortable adopting, mastering and playing with dominant behavioural codes', arguing that this ensures that those from privileged backgrounds 'appear intrinsically more suitable – particularly when they reach the upper echelons'.²⁹ This finding has been echoed in research specifically focused on creative industries. The behavioural codes are distinctive between different professions, but the imprint of privileged upbringing is

clear.³⁰ This has profound implications to not only who gets in, but also who gets on.

Whilst 7% of the general population in the UK attend independent (private) schools and less than 1% attend Oxbridge, on average 29% of the creative industries workforce attended an independent school and 4% attended Oxbridge. Within the industry, the media has some of the highest numbers of privately educated people. Of the 100 most influential news editors and broadcasters, 43% went to fee-paying schools. Similarly, 44% of newspaper

THE BEHAVIOURAL
CODES ARE
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IS CLEAR

29 Friedman S, Laurison, D, *The Class Ceiling: Why it pays to be privileged*, Policy Press, 2020

30 Carey, H., O'Brien, D., Gable, O. (2021) [Social mobility in the creative economy: rebuilding and levelling up](#) Creative Industries Policy and Evidence Centre.; Brook, O, O'Brien, D. and Taylor, M. (2020) [Culture is bad for you: Inequality in the cultural and creative industries](#) Manchester University Press

columnists were privately educated, with a third attending both an independent school and Oxbridge. Amongst the wealthiest members of the TV, film and music industries, a substantial number – 38% – attended independent schools with our best-selling popstars at 30% and top actors at 44%.³¹

Another defining feature of the creative industries is a high reliance on freelancers whether that is in film, design, tech or the arts. 32% of the creative industries workforce as a whole is self-employed (including freelancers), compared with 16% of the UK workforce³² But the fragility of the freelance model was revealed at the advent of the pandemic, when many parts of the creative industries swiftly experienced a large drop in their volume of work and were left unsupported.³³ This lack of financial security and stability alongside being the overwhelming entry route into the industry continues to impede those from lower socio-economic backgrounds who are reliant on regular income to contribute to their household income and may lack a familial safety net.

The creative industries heavily favour applicants with degree-level qualifications.³⁴ This matters for socio-economic inclusion because data from around the UK indicates that students eligible for free school meals (a measure of extreme disadvantage) are significantly less likely to progress to higher education.³⁵ Once there, those from higher socio-economic backgrounds are 3.4 percentage points less likely to drop-out, 5.3 percentage points more likely to graduate and 3.7 percentage points more likely to graduate with a first or 2:1 than those from lower socio-economic backgrounds.³⁶

II The Incorporated Society of Musicians (ISM) firmly believes that the arts should be open to everyone, regardless of their background. We aim to ensure that all young people have access to a high-quality music education, and have led the ‘Dignity at work’ campaign to prevent discrimination in music, which includes a sector Code of Practice.

It is the responsibility of all creative organisations to promote and maintain a positive and inclusive working culture. We hope that this toolkit helps to promote the benefits of socio-economic diversity, and to ensure the arts do not become the preserve of a privileged few.”

**Deborah Annetts, Chief Executive,
Incorporated Society of Musicians (ISM)**

31 The Sutton Trust and Social Mobility Commission, [Elitist Britain](#), 2019

32 DCMS [Sector Economic Estimates: Employment Oct 2019 – Sep 2020](#), accessed 2021

33 Evy Cauldwell French, [The future of freelance](#), Creative Industries Federation, May 2021

34 Giles, L., Carey, H. and Spilsbury, M. (2020) [Workplace perspectives: skill needs, mismatches and development in the Creative Industries](#). Creative Skills Monitor. Creative Industries Policy and Evidence Centre

35 UCAS, [Students in receipt of free school meals \(FSM\)](#), accessed 2021

36 C. Crawford, Institute for Fiscal Studies, [Socio-economic differences in university outcomes in the UK: drop-out, degree completion and degree class](#), 2014

In the sector, three quarters of those in professional roles are educated to degree level. In some cases this skew may have more to do with preferences, connections, and confidence than it does skills and potential. Those from low socio-economic backgrounds, particularly young people, still see the creative sector as hard to break into without knowing the right people; the assumptions that high-level qualifications are required are common (even where they are not); and roles are seen as riskier and less stable (not least because of the higher proportion of freelancers noted above) than in other sectors. Moreover, those responsible for hiring often still demonstrate bias towards applicants who are 'like them'.³⁷

Organisations that are leading the way recognise the need to change both the attitudes of those already working in the sector and the perception of the industry among those from lower socio-economic backgrounds externally (particularly young people). Those organisations focus on raising awareness of the variety of creative careers available, working with communities in disadvantaged areas, removing qualification requirements when hiring and other activities. However, more needs to be done to overturn well-established views both inside and outside the industry.

If properly targeted, apprenticeships can promote social mobility and offer a route into employment for individuals who did not excel in school, as well as upskilling those already in employment. However, between 2015/16 and 2017/18, the number of disadvantaged apprentice starts fell by 36% overall, 13% more than the corresponding drop for their more privileged apprentice colleagues.³⁸ Apprenticeships with a targeted focus on diversity are a great way to support candidates from working-class backgrounds to develop the skills they need to enter the creative sector and succeed. Schemes do not have to be large or highly structured to have an impact if they are targeted at, and remain accessible to, the people from less advantaged backgrounds who benefit most from them.³⁹



37 Carey, H., O'Brien, D., Gable, O. (2021) [Social mobility in the creative economy: rebuilding and levelling up](#) Creative Industries Policy and Evidence Centre

38 Social Mobility Commission, [Apprenticeships and social mobility: fulfilling potential](#), 2020

39 As above

Who gets on?

Research from the Creative Industries Policy and Evidence Centre (PEC) shows that currently, nearly 60% of those in leadership roles in the Creative Industries come from privileged (professional) backgrounds.⁴⁰

Earlier research has evidenced vertical segregation within the Creative Industries⁴¹ demonstrating how managerial positions are clearly stratified by class origin. Creative workers from higher managerial and professional backgrounds (NS-SEC1) are more than twice as likely to be a manager than those whose parents worked in routine occupations or were long-term unemployed (NS-SEC 7 and 8) (47% and 22% respectively).

Leadership roles by social background⁴²

Professional backgrounds



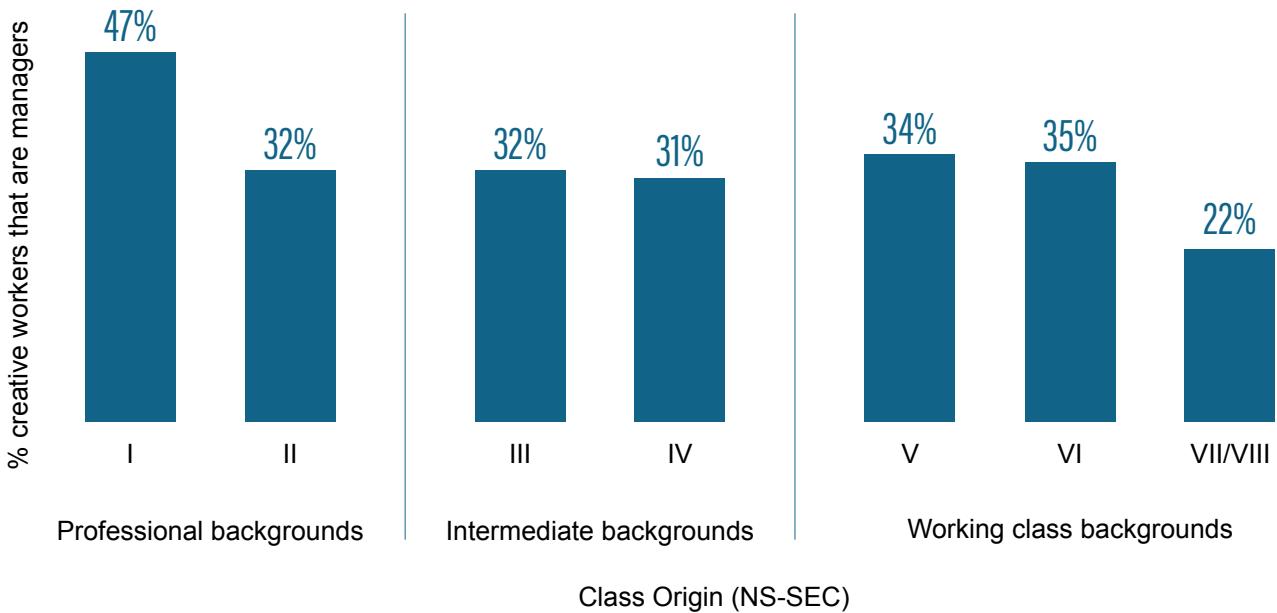
Intermediate backgrounds



Working class backgrounds



Managerial positions by class origin⁴³



40 Carey, H., O'Brien, D., Gable, O. (2021) [Social mobility in the creative economy: rebuilding and levelling up](#), Creative Industries Policy and Evidence Centre

41 Carey H, Florisson R, O'Brien D, Lee N (2020). [Getting in and getting on: class, participation and job quality in the UK Creative Industries](#) Creative Industries Policy and Evidence Centre

42 Distribution of the creative workers that are managers by NS-SEC category of the main wage earner when respondent was 14. Labour Force Survey, July to September 2020

43 Carey, H., O'Brien, D., Gable, O. (2021) [Social mobility in the creative economy: rebuilding and levelling up](#), Creative Industries Policy and Evidence Centre

The lack of socio-economic diversity in professional roles matters because it's these individuals that hold those roles that are 'shaping what goes on stage, page and screen'.⁴⁴

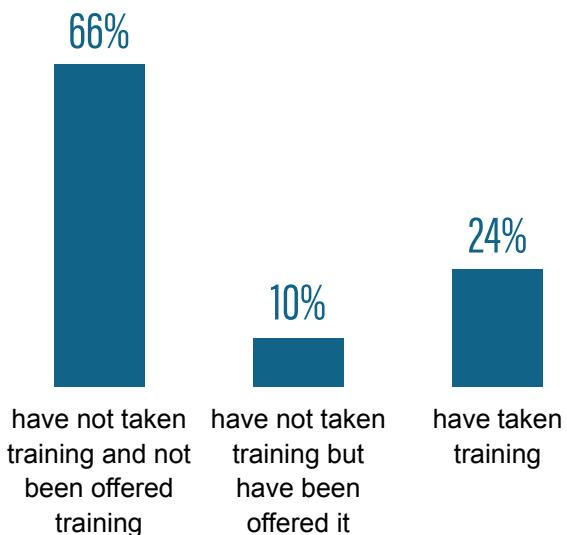
The lack of progression for those from low socio-economic backgrounds might be partly explained by the industry's record on offering training. Formal mechanisms for supporting progression, such as training courses, are relatively rare: indeed, for many organisations, artist development programmes (designed to support artists and nurture their professional and creative development) have a higher profile than initiatives aimed at developing their own in-house staff.

Many organisations do not prioritise collecting diversity data and therefore do not know who gets ahead within their workforce. That is why it is imperative organisations start to implement the actions laid out in this toolkit to collect and analyse this data – this can be found on [page 27](#).

II Socio-economic inclusion is essential if the sector truly wants to represent all that is creative and cultural across the UK. This toolkit provides the platform for change. Equity encourages employers to work in partnership with us to create a lasting difference in enabling the levels of socio-economic inclusion, diversity and resilience needed to restore the strength and vitality of the sector following a period of unprecedented upheaval."

Ian Manborde, Equalities and Diversity Officer, Equity

One third of employees have been offered training recently, and one quarter have taken the opportunity offered to them



Percentage of workforce that has taken part in job related training or education in the last 3 months or has been offered training or education (Data sourced from the January – March quarters of the Labour Force Survey from the years 2017–2019)



44 Carey H, Florisson R, O'Brien D, Lee N (2020). [Getting in and getting on: class, participation and job quality in the UK Creative Industries](#) Creative Industries Policy and Evidence Centre, p18

The Creative Sector Class Pay Gap

Class pay gap analysis within the creative sector is difficult. The industry is so diverse in terms of sub-sectors and creative occupations (from IT technicians to actors) it makes aggregation challenging. This is also impacted by the vast number of freelancers employed in the sector, meaning the analysis is reliant on self-employed pay reporting, leading to big variations in data throughout the sector. This creates barriers to a full understanding of the creative industries workforce, complicated

further by the fact the term “freelance” can mean different things in different sub-sectors of the Creative Industries – referencing workers who are either self-employed, or employed on a short term or temporary basis, or both and further impacted in reporting because a freelancer or “independent worker” may also be set up as limited company.⁴⁵ We have therefore chosen not to focus on pay gap as an important measurement in this toolkit.

Intersectionality⁴⁶

Strong diversity and inclusion strategies recognise that no one experiences a characteristic in isolation and that understanding intersectionality⁴⁷ is important to driving success. Our analysis sheds some light on intersectionality between socio-economic background and the protected characteristics of ethnicity, gender and disability. However, due to low sample numbers in the Labour Force Survey (LFS) data on which we have based our research⁴⁸, means that here the analysis has had to combine workers from intermediate and working-class backgrounds (here referred to as ‘working class backgrounds’), to reflect socio-economic diversity in professional roles.

Ethnicity

The sector’s workforce is predominantly White (86%). Just over two in five workers in professional roles have working class or intermediate backgrounds, and this does not differ between Asian, Black and Other ethnic minority workers and White workers (43% and 42% respectively). While those from minority ethnic backgrounds are slightly more likely to be employed in creative occupations (with an odds ratio of 1.1), this is likely to reflect both the concentration of the sector in ethnically-diverse London and the dominance of the IT occupational cluster. IT employs a far greater share of workers from ethnic minority backgrounds than other creative occupations.⁴⁹

⁴⁵ Creative Industries Policy and Evidence Centre, [Plugging the data gap: Freelance workers in the creative industries](#), May 2021

⁴⁶ The analysis in the intersectionality section uses the 3-digit Standard Occupation Classification (SOC) code of the NS-SEC to assess socio-economic background, which differs to the methodology used throughout this toolkit including to produce both the national and industry benchmarks, all of which uses 4-digit SOC codes. This is due to the 4-digit codes not being publicly accessible for this analysis. For more, see Social Mobility Commission, [Simplifying how employers measure socio-economic background](#), Annex A, 2021

⁴⁷ See appendix C for glossary of terms

⁴⁸ Social Mobility Commission, [Background to the research informing the employers' toolkits](#), updated May 2021

⁴⁹ Carey H, Florisson R, O'Brien D, Lee N (2020). [Getting in and getting on: class, participation and job quality in the UK Creative Industries](#) Creative Industries Policy and Evidence Centre

Gender

The sector overall is skewed towards male workers (64%, while 36% are female), and a higher proportion of men hold professional roles than women (77% and 70% respectively), this results in notable gender inequality with almost twice as many men as women in roles at the professional level. Socio-economic diversity is also marginally greater among men than among women: 44% of men in professional roles come from a working-class background, compared to 39% of women. Nonetheless, in the sector workforce, PEC found that that privileged males are more than three times more likely to be working in a creative occupation than working-class females, indicating a possible cumulative disadvantage for women from a working class background.⁵⁰

Disability

Around one in ten (11%) of workers in the sector have a disability compared with 19% of working aged adults across the UK⁵¹. 67% of these workers hold a professional role. The equivalent figure for non-disabled workers is 76%, so disabled workers are under-represented in professional roles. However, social mobility is marginally greater among people with disabilities than among those without a disability: 46% of disabled workers in professional roles come from a working-class background, compared to 42% of those without a disability. Thus, while people with disabilities overall are less well represented in these roles, there does not seem to be a double disadvantage for those from working class backgrounds who are disabled.



50 Carey, H., O'Brien, D., Gable, O. [Social mobility in the creative economy: rebuilding and levelling up](#), Creative Industries Policy and Evidence Centre, September 2021

51 Department for Work and Pensions, [Family Resources Survey: 2019 to 2020](#), March 2021

STRATEGIC APPROACH

So what can you do find, attract and develop employees from all socio-economic backgrounds?

The figure on the next page highlights the key aspects of a strategy that you can follow, drawing on best practice from the most successful employers.

The following pages show how to implement these elements, whether your firm is starting out on this journey (developing) or has ambitions to be among the best (optimising).

These tools are both practical and proven – and are gathered from our conversations with over 100 charities, membership bodies and employers, including those from the creative industries as well as other sectors. They work. Many are simple, low cost and relatively easy to do. And the rewards can be immense – not just to individuals, but also to the business.



A successful strategy combines several linked elements.



1

ANALYSIS OF DATA: to understand your current position, to highlight the opportunities for action and enable you to measure impact. Consistent collection and analysis of socio-economic background data of your workforce in the context of your organisation and against relevant external benchmarks (found on [page 14](#)) should be a central element of your diversity strategy. Data collection underpins all your efforts and will enable you to understand where intervention is needed and how those interventions are performing across the employee journey.

2

THE EMPLOYEE JOURNEY: to support all key stages from outreach activities to hiring, to progression and reward. Activities which maximise engagement with a wide range of prospective applicants, hiring practices which emphasise competence rather than qualifications (including for freelancers), and support to provide all staff with opportunities to develop and progress; these should be in place to ensure those from lower socio-economic backgrounds are able to get in and get on in your business.

3

ATTENTION TO CULTURE: with leadership and communication from the most senior levels, to ensure a compelling, shared vision across the organisation. A narrative about why socio-economic diversity is important to your business, the steps being taken to increase it and the goals you aim to achieve should be widely communicated, with clear and visible commitment at senior levels.

4

ADVOCACY AND COLLABORATION: to share practice, support peers and drive sector-wide change. Playing a visible role in guiding and inspiring action to improve opportunities for people from lower socio-economic backgrounds in your industry will enhance the image and performance of your sector and benefit all businesses.

Measuring socio-economic background

Measuring your socio-economic diversity is critical to driving success. Here is a guide on what questions to ask and why, how to analyse and interpret results, and comparing results with benchmarking data.

Regardless of where you are on your journey, you should ask applicants, apprentices, staff members, freelancers, volunteers, trustees and artists this question:

QUESTION 1

What was the occupation of your main household earner when you were aged about 14?

- **Modern professional and traditional professional occupations** such as teacher, nurse, physiotherapist, social worker, musician, police officer (sergeant or above), software designer, accountant, solicitor, medical practitioner, scientist, civil/mechanical engineer.
- **Senior, middle or junior managers or administrators** such as finance manager, chief executive, large business owner, office manager, retail manager, bank manager, restaurant manager, warehouse manager.
- **Clerical and intermediate occupations** such as secretary, personal assistant, call centre agent, clerical worker, nursery nurse.
- **Technical and craft occupations** such as motor mechanic, plumber, printer, electrician, gardener, train driver.
- **Routine, semi-routine manual and service occupations** such as postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant, HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff.
- **Long-term unemployed** (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year).
- **Small business owners** who employed fewer than 20 people such as corner shop owners, small plumbing companies, retail shop owner, single restaurant or cafe owner, taxi owner, garage owner.
- **Other** such as retired, this question does not apply to me, I don't know.
- **I prefer not to say.**

Why ask? This is the best measure we have for assessing someone's socio-economic background. Not only that, but it's easy to understand, it gets the highest response rates in testing, and it's applicable to those of all ages and from all countries.⁵²



How to analyse? Report socio-economic background in 3 groups, following this guide:

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

[For examples of creative and cultural occupations under these groups see [page 11](#)]

How to interpret? Review the proportion of applicants and staff members from each socio-economic background – is there equal or close to equal representation from each group? If not, which is the dominant socio-economic group? Compare your results to the national, industry and sub-sector benchmarks on [pages 14 & 15](#) of this toolkit.

If you are already implementing diversity and inclusion initiatives, want to amplify your socio-economic inclusion strategy, or find it easier to embed new questions in your HR system at the same time, ask two more questions. These give you additional nuance to understand your workforce but it is important to note they are not substitutes for measuring social background. Always compare this data alongside parental occupation (question 1).

⁵² For more, see the Cabinet Office's research on this question; [Measuring Socio-economic background in your Workforce](#), 2018

QUESTION 2

Which type of school did you attend for the most time between the ages of 11 and 16?

- State-run or state-funded school
- Independent or fee-paying school
- Independent or fee-paying school, where I received a means-tested bursary covering 90% or more of the overall cost of attending throughout my time there
- Attended school outside the UK
- I don't know
- Prefer not to say

Why ask? This measure shows extreme advantage. Our joint research with the Sutton Trust, Elitist Britain, shows how private school attendees are over-represented in many of the UK's top jobs.⁵³ Plus, many employers have collected this measure for years.

Use this longitudinal data to see how your business is performing over time.⁵⁴

How to interpret? Review the proportion of applicants and the workforce who attended an independent or fee-paying school. Compare your results to the following national benchmark. For example, our research with the Sutton Trust on Elitist Britain shows that newspaper columnists, influential editors and broadcasters who play a significant role in shaping the national conversation, draw from a particularly small pool of people, with 44% attending independent schools, over seven times the national benchmark.⁵⁵



7.5%
ATTENDED INDEPENDENT
SCHOOLS⁵⁶

53 The Sutton Trust and the Social Mobility Commission, [Elitist Britain](#), 2019

54 Our partners at the Social Mobility Foundation additionally suggest advanced employers include 'Selective state school' and 'Non-selective state school' in the response categories for this question to get an even clearer picture of the type of school respondents attended

55 The Sutton Trust and Social Mobility Commission, [Elitist Britain](#), 2019

56 Department for Education, [Schools, pupils and their characteristics](#), 2019

QUESTION 3

If you finished school after 1980, were you eligible for free school meals at any point during your school years?

- Yes
- No
- Not applicable (finished school before 1980 or went to school overseas)
- I don't know
- Prefer not to say



Why ask? This is a measure of extreme economic disadvantage. Roughly, the poorest 15% of the population received free school meals. It's easy to understand and many firms have been tracking it for years, giving you longitudinal data.

How to analyse? Link 'yes' responses to economic disadvantage and exclude those who said 'not applicable,' 'I don't know' or 'prefer not to say'.

How to interpret? Review the proportions of applicants and staff members who were eligible for free school meals – what is the size of the group compared to those who were not eligible?

How to benchmark? Compare your results to the following national benchmark:

15%
OF PUPILS AT STATE-FUNDED
SCHOOLS ARE ELIGIBLE FOR
FREE SCHOOL MEALS⁵⁷

57 Department for Education, [Schools, pupils and their characteristics](#), 2019

QUESTION 4

If you have a graduate scheme, ask this additional question to your graduate recruits only

What to ask: Did either of your parents attend university by the time you were 18?

- No, neither of my parents attended university
- Yes, one or both of my parents attended university
- Do not know / not sure
- Prefer not to say



Why ask? Attending university gives a nuanced form of cultural advantage, as organisational cultures favour attendees. Being the ‘first in family’ to attend signals a potential lack of support to navigate university and entry into the graduate workforce. This can help you understand the experiences and needs of your graduate hires.

How to interpret? Review the proportions of new graduate hires who said ‘no’ and are thus first in family to attend university and compare it to the national benchmark. Please note this is not a measure of social background and should always be interpreted alongside the parental occupation question ([page 27](#)).

49%
OF GRADUATES ARE FIRST IN
FAMILY TO ATTEND UNIVERSITY⁵⁸

58 Henderson, M; Shure, N; Adamecz-Volgyi, A; [Moving on up: ‘first in family’ university graduates in England](#), 2020

Issues around data storage and use are critically important, as some respondents may be concerned that their data could disadvantage them or encourage discrimination or harassment.

You need to be clear about:

- whether individuals can be identified from the data they provide
- whether information will be stored separately from personal details and in line with data protection rules

II ISSUES AROUND DATA STORAGE AND USE ARE CRITICALITY IMPORTANT

- who will have access to the information and what it will be used for (see 'driving up response rate' below on how to address some of the concerns)
- whether they might be contacted as a result of the information they have given, for example, to share materials about support related to a protected characteristic (though this is generally discouraged)

Assess your progression

Use this data to not only look at who gets in but also who gets on.

Understand how your inclusion and progression are working within your organisation.

Follow these steps:

- **Breakdown your current workforce:** Ensure your dataset allows you to look at a person's socio-economic background and their position within the organisation – not only from a seniority level (e.g. executive producer, producer and film crew), but also by extent of creative control (given we know that these roles 'shape the national conversation') and by business functions.
- **Analyse the data:** Group seniority levels together (e.g. all at 'executive level') and identify the percentage at each level by

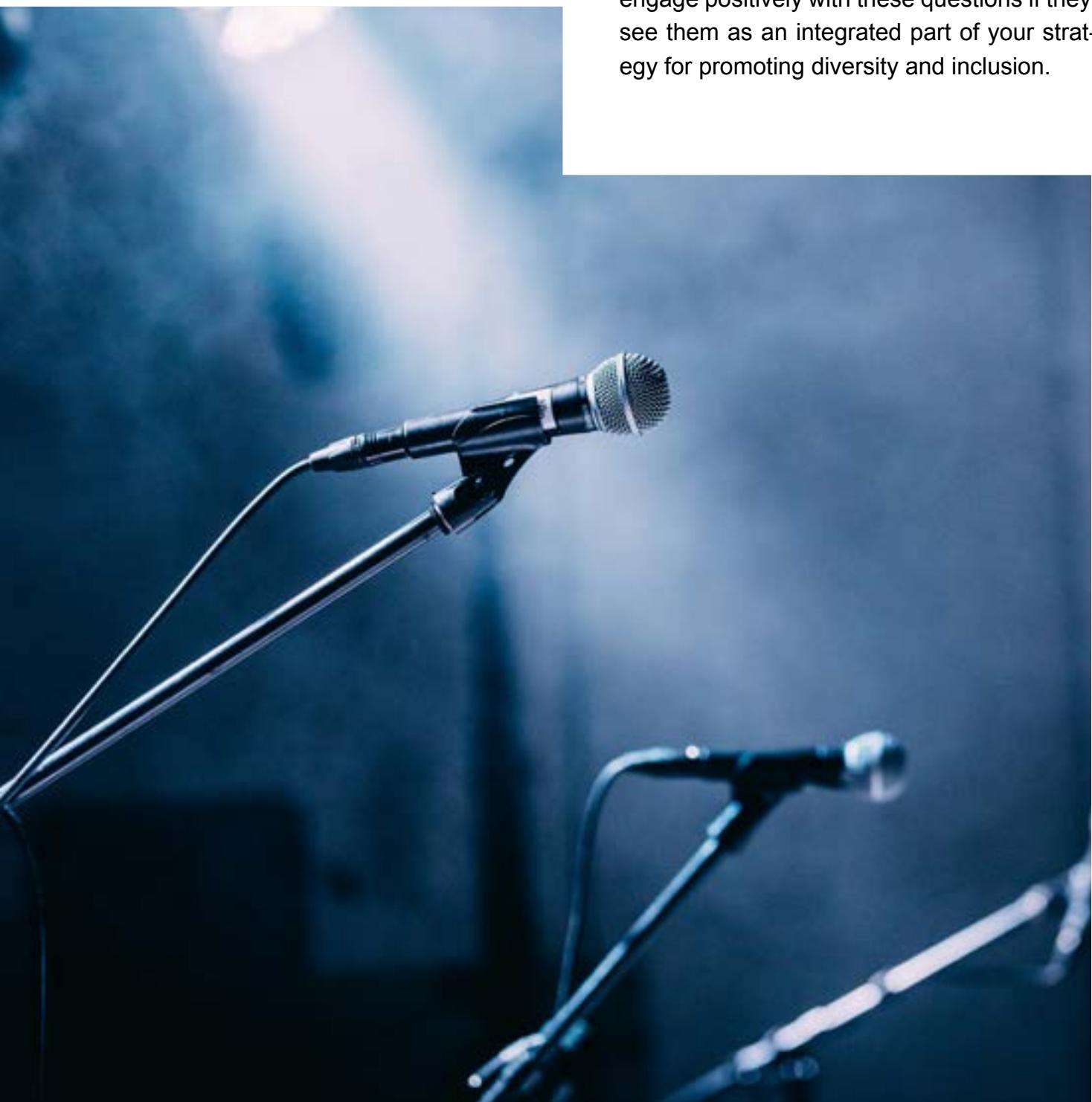
the three socio-economic background groupings (professional, intermediate and working class).

- **Interpret the results:** Is there equal or close to equal representation of socio-economic backgrounds at each level? Is there a group that dominates a certain level? Does your data have a 'cliff edge' effect, where those from lower socio-economic backgrounds suddenly fall off, or a 'pyramid' effect, where they slowly drop off the higher the level, or aren't represented at all?
- **Adjust your strategy:** Understanding where those from lower socio-economic backgrounds stop progressing will help you target interventions.

Driving up response rates

Enabling high response rates to these questions is as important as asking them. Applicants, apprentices, staff members, freelancers, volunteers and artists may not be used to being asked and may worry about providing this type of information; you need to build trust.

Be clear in your communication as to what you will be using the data for – research shows that people are happier to provide this information as long as they understand why the organisation wants to know and what they will do with the information. Applicants, apprentices, staff members, freelancers, volunteers and artists are more likely to engage positively with these questions if they see them as an integrated part of your strategy for promoting diversity and inclusion.





TOOLKIT

THE BUILDING BLOCKS: THE 'MUST HAVE' INTERVENTIONS

This toolkit provides two levels of guidance: one for organisations looking to build the foundations for increasing socio-economic diversity, alongside how an organisation can start optimising their approach. In many cases the activities recommended at each level are related but distinguished by scale, detail or commitment.

We acknowledge that many sectors make up the creative industries – each with their own structure, way of operating, entry requirements and in some respects, culture.

We also acknowledge that there are organisations of all sizes – from small boutique companies to larger corporate firms – though the majority (i.e. 95%) are micro businesses (fewer than ten employees).

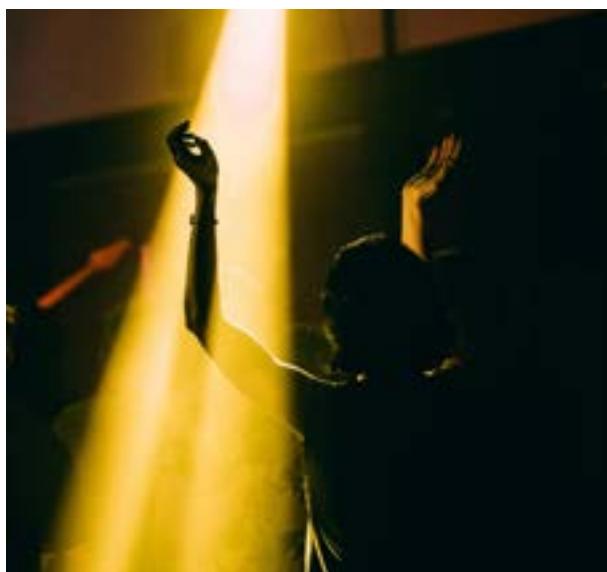
This toolkit aims to provide general guidance to employers of any size in the creative sector.

Therefore, please take the time to reflect on the advice offered in this toolkit and how you could apply it to your organisation.

But for those just starting out on their socio-economic inclusion journey or a micro-business or SME, these are the first steps. All of these are 'must have' interventions, so if you can only do a few things to start, ensure you are doing these.⁵⁹

Also, please note the following:

- Guidance specifically for micro businesses and SMEs can be found in the 'must have interventions' section below
- Sub-sector resources and information can be found in Appendix B



59 Data sourced from the 2019 Inter-Departmental Business Register



Data

Communicate – share *why* and *how* data is being collected and analysed to understand socio-economic diversity, alongside other diversity data.

Ask the key question – following the steps in the previous section, collect the data of your current workforce and new hires – ask applicants, apprentices, staff members, freelancers and artists.

Analyse your data – Compare your workforce data against national and industry benchmarks. Understand what representation you have at all levels and (where relevant) in different teams within your business. If you can see what is happening you can target the change.

Measure your success – build key performance indicators around your socio-economic diversity data into your organisation's performance.



Leadership and culture

Create a compelling, shared vision of socio-economic diversity and inclusion across your business – real change can only happen when it has the backing of the whole business, from top to bottom and from bottom up.

This is a business strategy and must be owned by senior leadership – regardless of the size of your organisation, the CEO or another senior member of staff must be accountable for the delivery, whether part of their job or part of a team.

Leaders must speak out – to gain employees' trust, leaders must show their whole self and participate in internal communications about the importance of the agenda.

Normalise the social mobility conversation – get people to publicly share their stories.⁶⁰

Get lots of people involved – build a social mobility network or champion forum. The momentum happens when people get involved.

60 The SMC website has resources that can help you 'talk about class' in the workplace.
<https://socialmobilityworks.org/resources/>



Outreach

Widen your talent pool – when it comes to outreach and hiring, you could be missing out on the kind of talent that will give your organisation a competitive advantage.

Don't re-invent the wheel – work with partners on our directory and use their expertise.⁶¹

Choose one intervention and do it well, then build from there.

Target schools, further education colleges and non-school routes such as community and arts-based organisations in social mobility 'coldspots' (areas highest on the UK index of multiple deprivation)⁶² or with high levels of free school meals (data available through local education authorities). Think about how you can use your creativity and creative content to engage, educate and inspire.

Task your staff to get involved (including any employee resource groups) – encourage employees to use company volunteer days to support outreach work.



61 <https://www.socialmobilityworks.org/organisation-directory/>

62 Social Mobility Commission, [State of the Nation 2017](#), pg 5



Hiring

Remove qualification barriers – qualifications can often exclude disadvantaged applicants who may not have had the best opportunities but who can thrive in your organisation – if the role doesn't require a degree, why ask for it?

Use inclusive language such as “We're looking for a spark of potential. Don't worry if you don't think you have it – we're good at spotting it.”

Ensure fair pay and reward across all hires – unpaid internships act as a barrier to those from lower socio-economic backgrounds who cannot afford to work for free, as do lengthy invoice payment terms for those freelancers or self-employed working on contractual projects.

Keep in contact – once a job is offered, keep in contact with the applicant and use the time to develop their skills before joining.

Evaluate often – use your data to understand where your process can be improved.



Progression

Make sure the best get on – socio-economic inclusion is not just about who gets in, it's also about who gets on.

Use your data – follow the steps in the previous section to see where individuals from a lower socio-economic background stop progressing.

Ensure managers at all levels are offering training and progression conversations – a crucial part of enabling individuals to develop are clear opportunities to get training and career conversations.

Reduce informal ways to progress – sponsorships, accelerator roles and informal networks or norms can give those from privileged backgrounds a leg up.

Clearly define the skills required to progress each level and align interview criteria to reflect this. Have a clear and transparent salary/reward policy.



Advocacy

Be public with your commitment to socio-economic inclusion – share your organisation's commitment and targets with progress updates.

Everyone can be an advocate of social mobility – collaborate within your sector and wider ecosystem, listen, learn, present, share, and work together for a societal change.



General

You don't need a huge budget – start, prove a concept so the value can be seen, and go from there.

Start with the right mindset and belief in socio-economic diversity – you will have challenges and hurdles to overcome. Start with a base of commitment and conviction for your actions.

Remember – all buildings start with the laying of those first blocks.

For more information on the building blocks visit our website. Our 'Building blocks' Toolkit provides more guidance on those steps listed above and is an ideal guide for all employers looking to take your first steps in improving socio-economic equality at work





DATA

Why is it important?

It's only when you know where you are that you can decide where you want to go. Data should be the foundation of your effort. Understanding the social background of your applicants, apprentices, staff members, freelancers, trustees and artists will allow you to see the true position of your organisation, and the success and sustainability of all of your activities.

Organisations that provide funding to the sector are increasingly requesting diversity data as part of their funding applications – organisations already collecting this data are going to be on the front foot.



COLLECTING DATA

How to encourage employees to disclose data and how to collect it

 DEVELOPING	 OPTIMISING
<p>As an employer or if commissioning work, follow guidance in the prior section, ‘Measuring socio-economic background’ and ask applicants, apprentices, staff members, freelancers and artists Question 1.</p>	<p>As an employer or if commissioning work, follow guidance in the prior section, ‘Measuring socio-economic background’ and ask applicants, apprentices, staff members, freelancers and artists Question 2, 3 and, if applicable, 4.</p>
<p>Explain why you are collecting this data (e.g. “we understand there are barriers to access and progression for people from different socio-economic backgrounds and we want to be proactive in changing this”).</p>	<p>Think of different ways to encourage and help colleagues to share information. This could include:</p> <ul style="list-style-type: none">● Internal communications● Annual diversity surveys
<p>Assure applicants, apprentices, staff members, freelancers and artists that their data will be stored and handled in line with GDPR best practice, and only used in aggregate to make better decisions about fairer employment practices. It will not be:</p> <ul style="list-style-type: none">● used for appointment and promotion decisions● accessible beyond the staff member/s responsible for data collection and analysis.	<p>Try to convince all colleagues to respond to surveys, but always keep the option open “prefer not to say”.</p>
	<p>Aim for an overall response rate of at least 70%.</p>
	<p>Share the response rates internally, and brief all staff members on progress and targets in their areas.</p>
<p>Aim for a 66% response rate in order to get enough data to paint a true picture of the makeup of your workforce</p>	<p>For sharing the response rates externally, see ‘Advocacy’ section.</p>
	<p>In teams where response rates are low, encourage and support colleagues at all levels to participate.</p>



PROFILING

How you examine your data and create informative summaries



DEVELOPING

To get an overview of your organisation's level of socio-economic inclusion, compare workforce data on socio-economic background with national and industry benchmarks ([pages 14 & 15](#)).



OPTIMISING

To get a more detailed look at your organisation's socio-economic profile, benchmark the disaggregated data by seniority level (e.g. executive producer, producer, film crew).

Use data to inform and drive your strategy (e.g. use applicants' responses to see if those from working class backgrounds are applying and are successful).

Analyse intersectionality between socio-economic background and other characteristics (e.g. gender, ethnicity). Look at different outcomes (e.g. pay, performance ratings, retention).



“Data, both collection and analysis, must be at the centre of any organisation’s attempt to understand, support, and improve social mobility. The first step for an organisation is to understand the class origins of its workforce. This includes employees, freelancers, and those an organisation is commissioning too. Gathering data will allow organisations to benchmark against the working population as a whole, against other professions, and against others in the sector providing the starting point for organisations to think about what is needed”

**Dr Dave O'Brien, Chancellor's Fellow,
Cultural and Creative Industries,
University of Edinburgh**

SUCCESS STORY

Measuring and increasing diversity by recruiting with socio-economic indicators

Sage Gateshead is a music centre and charity in the North-East, and one of the largest cultural organisations in the country.

It is a young organisation founded in 2004 with two core principles – excellence and inclusion. This has meant that diversity and inclusion is a fundamental part of the organisation and the way they operate. These founding principles feed directly into all the programmes, activities, and roles and responsibilities of the organisation.

Sage Gateshead discovered that its artist development programme was not recruiting candidates from less privileged backgrounds. In fact, only 8% of the last cohort came from a lower socio-economic background. To make the programme more inclusive, Sage Gateshead added a checklist of lower socio-economic indicators to the programme call-out and encouraged anyone that identified with them to apply. The list included factors such as receiving

free school meals, having experienced homelessness, and being the first in the family to attend university.

II
SAGE GATESHEAD
WAS ABLE TO
ENSURE THAT
THE SUCCESSFUL
APPLICANTS WERE
REPRESENTATIVE

The programme still remained open to all backgrounds but sought to appeal more to underprivileged artists. As a result, 75% of applicants for the next intake came from working-class backgrounds, and Sage Gateshead was able to ensure that the successful applicants were representative of all the applications it received.





LEADERSHIP AND CULTURE

Why is it important?

Leaders set the tone of organisations. For you to take social inclusion seriously, this must be more than an individual or HR led. It has to be high on your agenda and an issue that occupies the minds of your whole organisation, from board members to the newest junior, changing mindsets and behaviours across your culture.

43%

Companies with the most diverse boards worldwide are 43% more likely to have higher profits

McKinsey & Co, Delivery through Diversity, 2018.



PEOPLE

Who in your organisation will help shape and drive a socially inclusive culture?

 DEVELOPING	 OPTIMISING
Have visible role models from low socio-economic backgrounds; share stories of experiences and challenges to ensure visibility, unity and understanding within the organisation.	Appoint someone senior, with a strong external profile, to advocate your agenda for socio-economic diversity and inclusion externally.
Co-create and develop with your employees, freelancers and artists a staff-centric model for inclusion and diversity to build a truly diverse and inclusive culture (see 'Narrative' and 'Inclusion' sections below).	Make one or more senior colleagues accountable to leadership for this agenda and let the rest of the team know who they are.
The leader, if artist-led, or someone senior, with a respected and credible voice, must be appointed to drive socio-economic diversity and inclusion internally.	Over time, build up an internal community of colleagues, acting as mentors and buddies, with individual accountability, to drive socio-economic diversity internally.
Make sure the Senior Management Team (SMT) and trustees, if you have them, regularly discusses socio-economic diversity, and how it intersects with more established issues such as gender or ethnicity.	Ensure there is: <ul style="list-style-type: none">● routine collaboration between staff members, freelancers and artists in delivering the strategy● significant cross-over with other diversity focus areas, such as gender and ethnicity● strong support for, and ownership of, the strategy throughout the organisation so that each team member understands their role● an archive of knowledge exchanged and best practice that can be applied in a scalable way.
Ensure your anti-discrimination policies make it clear they cover socio-economic background, and that senior team members and trustees are mindful of this.	Encourage leaders to seek opportunities to share knowledge and insights with their peers in the sector, on an on-going basis (e.g. at conferences, webinars and so forth).



NARRATIVE

Communicating your commitment to developing a socio-inclusive culture

 DEVELOPING	 OPTIMISING
Link narrative about socio-economic diversity to your organisation's values to bring about impactful change.	Make sure your senior leaders are public in their support for this story – make a public statement about that commitment and share progress in open forums.
Ask senior colleagues and any trustees to help craft a statement about socio-economic diversity that emphasises: <ul style="list-style-type: none">● its importance and the reason for focusing on it● how it relates to other forms of diversity● the current situation in your organisation (giving evidence)● where you want to get to, and how you'll get there	Ensure internal and external messaging is aligned. Feature the story prominently in key communications, including your website, recruitment ads, annual reports and procurement materials.
Share evidence of positive organisational change with all colleagues, and what is being done to ensure this continues in future.	
Include elements of your story in regular internal communications, alongside other diversity areas to highlight the importance of intersectionality.	Offer 'reverse mentoring' where senior managers and any trustees, hear directly from, , and listen to, the experiences of staff, freelancers and artists. It must be a shared experience. This direct and mutually beneficial engagement also provides junior staff gain leadership experience.
Keep updating your narrative.	

II
ENSURE INTERNAL AND EXTERNAL
MESSAGING IS ALIGNED



ACCOUNTABILITY

Build a culture with accountability to accelerate and facilitate the change

 DEVELOPING	 OPTIMISING
Let everyone know that the organisation is collecting and analysing data so you can understand the current 'state of play'.	Ensure that senior leaders are accountable for targets and make progress a standing item on the Board and SMT agenda.
Set targets using internal and external data benchmarks and analysis.	Publicly share your organisation's performance against targets.
Consider sharing data with industry consortia or sector bodies, using their results to gauge your own progress.	Provide a clear incentive. Link managers' accountability for diversity and inclusion targets to their performance review and progression within the organisation.

“The BFI are committed to ensuring that the UK screen industries become more inclusive. And that inclusion has to recognise the role of socio-economic background. That’s why we have been delighted to support the Social Mobility Commission in their work developing this creative industries toolkit. We think it will be an incredibly useful aid in helping a uniquely varied sector address the different ways that socio-economics effects careers. It is filled with straightforward, impactful guidance, from the simple step of measuring who is being hired, to inspiring positive changes throughout a working culture. So we welcome the toolkit wholeheartedly – and recommend it widely.”

**Jennifer Smith, Head of Inclusion,
British Film Institute**





INCLUSION

How you can help establish a sense of belonging for everyone, enabling individuals to bring their whole self to work everyday



DEVELOPING

Create chances for colleagues to engage with your socio-economic diversity story through:

- internal events, webinars and podcasts
- physical and online platforms for employees to share insights and knowledge
- share evidence and practice with peers across your sector



OPTIMISING

Engage with those you work with to drive socio-economic diversity, building in contractual obligations where appropriate (e.g. concerning unpaid internships, becoming an accredited voluntary Living Wage employer and data collection).

Celebrate socio-economic diversity through staff representative groups and 'ambassadors'.

Provide training to staff members, freelancers and artists on the type of behaviours or practices that can be exclusive or make people feel marginalised (e.g. jokes on accents or perceived levels of education or economic privilege).



II

CELEBRATE SOCIO-ECONOMIC DIVERSITY

SUCCESS STORY

A bottom-up approach to a more inclusive culture and D&I Strategy

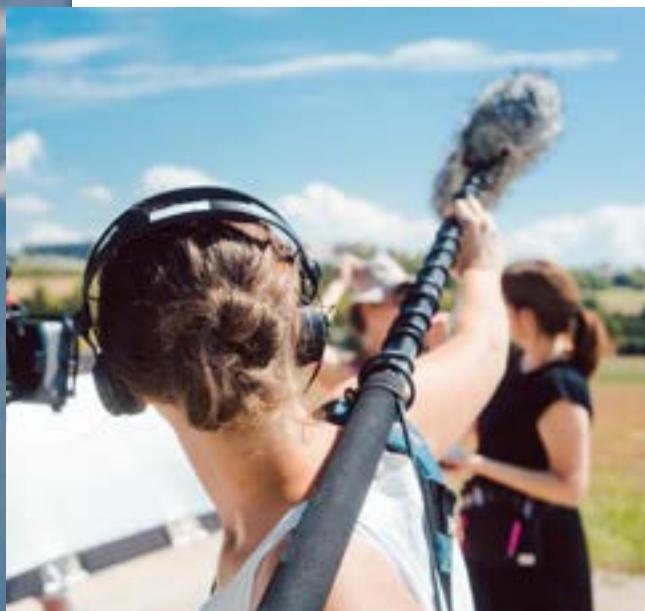
The BBC has been striving to foster an inclusive culture, and in 2018, it undertook a number of actions to get a sense of how staff from different socio-economic backgrounds felt about working for the BBC.

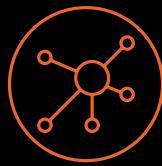
Alongside some deep-dive analysis of their socio-economic diversity data, the corporation organised meetings where senior leaders met with staff from lower socio-economic backgrounds. The focus groups were run by participating staff to create an open and comfortable environment for discussion. Staff were asked about their experience working at the BBC, progression opportunities, the inclusivity of the culture and what improvements could be made to the workplace culture.

II
THE CORPORATION ORGANISED MEETINGS WHERE SENIOR LEADERS MET WITH STAFF FROM LOWER SOCIO-ECONOMIC BACKGROUNDS

They found that staff had often felt the need to assimilate to fit in and to progress. The initiative resulted in a set of recommendations, written into an executive report for the leadership board, to help increase the diversity of the workforce and to improve the culture and career progression opportunities.

Although it has been challenging to enact all of these points quickly, a key recommendation was to create a Real Action in Socio-Economic Diversity (RAISED) Staff Network, which has already made a cultural difference by giving staff a platform to voice and share experiences. The recommendations have also fed into the new D&I Plan which now includes socio-economic diversity.





OUTREACH

Why is it important?

The best talent may not be in the obvious places. When it comes to recruitment, is your organisation fishing in the same pond or reaching out to where the best talent can be found? A progressive recruitment policy means reaching out to inspire talented individuals whose backgrounds might have prevented them from applying to your organisation and providing innovative paths of entry to a rewarding career.



DESIGN

How you establish your areas of focus



DEVELOPING

Commit to broadening your recruitment pool by reaching out to education providers (e.g. FE colleges and schools) as well via non-school routes such as community and arts-based organisations for all ages.



OPTIMISING

Target activities at people of all ages, based on their talent and potential, regardless of background.

Deepen as well as widen your talent pool. It's important to stay in touch with applicants throughout the process – under-represented groups may need more support, as they are taking a bigger risk. Once they have taken the step to engage with you, it's important you actively maintain that contact.

Focus on social mobility 'coldspots' (areas of low social mobility) whenever possible (deprived areas, of traditionally low social mobility).⁶³

Connect with social mobility charities who can help you design, deliver and evaluate your outreach work.

Involve ALL employees, in the design and implementation of the outreach programme. By matching your staff to participants, they can offer support to help them continue to access your talent recruitment process.

Take advantage of the many existing mechanisms for outreach to schools – don't re-invent the wheel.

Ensure success measures are overseen and owned by senior colleagues.

Join efforts with other creative organisations and local networks aiming to achieve the same objectives.



⁶³ For more on social mobility 'coldspots', view the [Social Mobility Commission's reports: State of the nation, 2017](#) and [The long shadow of deprivation: regional disparities in England, 2020](#)



DESIGN

How you establish your areas of focus (continued)



DEVELOPING

Develop a clear overarching strategy for outreach work, and if applicable, with your partnering organisation involving:

- a strategic plan setting out clear and measurable targets that benefit the target audience
- activity focused on achieving specific outcomes for pupils (e.g. awareness of certain roles/professions, presentation, teamwork and problem-solving skills)

Maximise the opportunity of any activities (eg cultural) that you're running with disadvantaged groups or in coldspot areas by thinking of participants as potential future staff – and treat them as such



“ Coming from a lower socio-economic background I have a very personal connection to the development of this toolkit.

I know how hard it has been to see myself in the visual arts sector especially when career routes are opaque or invisible.

If Rochdale Art College had not reached out to my school I may be in completely different place now. I encourage employers to use the toolkit, especially the Outreach section to move beyond ‘who do we know’ and you will be surprised at who is interested in your organisation and the benefits this can bring to your business.”

Julie Lomax, CEO a-n The Artists Information Company



DELIVERY

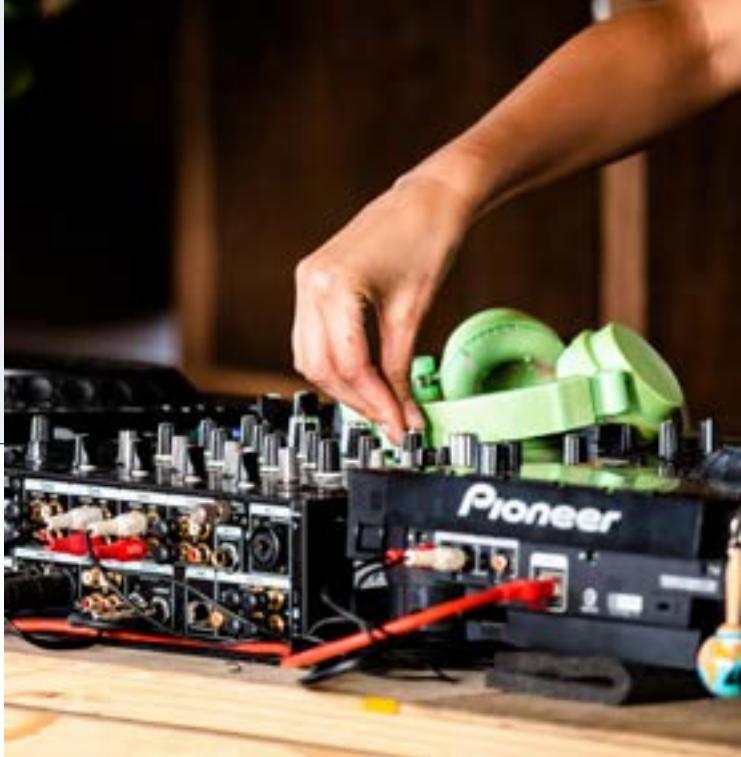
How you go about executing your plan

 DEVELOPING	 OPTIMISING
Deliver complementary activities such as mentoring, artist-led workshops and work experience together, rather than separately.	Develop guidance (e.g. case studies) that wider influencers can draw on, including teachers and parents.
Draw on teachers' views of what will benefit pupils most through surveys, questionnaires and career fairs.	Deliver activities in collaboration with other employers and the Further Education/ Higher Education sectors.
Explain to outreach participants how they can enter your organisation and manage their expectations about what is required.	Include a plan for digital activities, to promote engagement and build a talent pool engaged with your business. Factor for those facing digital exclusion.
Seek to develop sustained relationships with activity participants.	Provide specific opportunities for participants to maintain engagement: <ul style="list-style-type: none">● a pipeline of activities, communications and learning● genuine pathways into your organisation
Ensure all work experience opportunities include a diverse range of applicants who are properly remunerated for their work.	Analyse data to examine how participation converts to appointment, and how this varies between groups.
Ensure these opportunities are widely advertised, endorsed by your outreach partners and paid at least the Living Wage.	Ringfence internships for applicants from under-represented groups, including those from lower socio-economic backgrounds.



EVALUATION

How you regularly evaluate outreach activities to provide data and inform future direction of interventions

 DEVELOPING	 OPTIMISING
Use your strategic plan to identify key impact metrics and measure against these (use our scorecard for ideas). ⁶⁴	Use your strategic plan to assess the impact of activities against outcomes at all stages of the process.
Collect data on participant's characteristics, to assess whether you have successfully engaged with the diverse range of participants you were looking to target.	Track participants to understand how engagement with your organisation has affected outcomes. And whether they progress into roles within your organisation or sector.
Gather feedback from participants to understand: <ul style="list-style-type: none">● whether they feel they have benefited from outreach● if they would recommend it to peers● how activities can be improved● whether they felt included as part of the organisation	Share lessons from your outreach work with other creative organisations and the wider sector.
Provide feedback to participants on how they performed and advice on potential next steps in their career.	

II
ASSESS THE IMPACT OF ACTIVITIES AGAINST OUTCOMES

64 <https://socialmobilityworks.org/wp-content/uploads/2021/05/PDF-version-of-scorecard-Updated-May-2021.pdf>

SUCCESS STORY

An employability programme to build confidence and personal skills

The Old Vic is an independent not-for-profit theatre in London. Diversity and inclusion is embedded as part of The Old Vic's mission to ensure that theatre is 'supported, shared and upheld for as many people as possible', regardless of background, access requirements or age.

The theatre continues its work to embed many initiatives to encourage diversity and inclusion in the workplace, on stage and amongst visitors and audience members.

The Old Vic believes theatre techniques can be used to teach young people transferable core skills and build confidence, which will help them take the next steps in life, regardless of their chosen career path.

"Take the Lead" is open to students in years 11–13 in state schools across Greater London, and specifically targets schools from disadvantaged areas with low arts provision. The programme begins with an event

at the theatre followed by three two-hour workshops in schools, which are designed and tailored for schools and run by trained facilitators. Theatre techniques and creative scenarios are used to build five core skills: communication, self-management, self-belief, teamwork and problem solving.

THE OLD VIC
BELIEVES THEATRE
TECHNIQUES CAN
BE USED TO TEACH
YOUNG PEOPLE
TRANSFERABLE
CORE SKILLS
AND BUILD
CONFIDENCE

The programme is a continuous success; recently, 70% of participants felt it impacted positively on their well-being, 68% felt it had helped with their next steps, and many saw step changes in the five core skills before and after the workshops. Following the programme, students can sign up to an employability workshop for CV guidance, networking and employability skills. Students can also join the alumni group (called 'Join the Network') which regularly shares information on upcoming projects and events, and helps build lasting connections and assimilation into the theatre community.

SUCCESS STORY

A mentoring and internship scheme designed to promote under-represented voices in the creative industry

ELLE UK is the UK arm of the fashion magazine and a staple of publisher Hearst's catalogue. With a workforce of 30 and a readership of over 100,000, ELLE is committed to nurturing a new generation of talent within the creative industry, promoting marginalised voices and building a truly inclusive future for fashion.

For the last two years, ELLE – in partnership with the Social Mobility Commission – has run a mentoring scheme offering 12 students aged 16-19 and from underprivileged areas in the UK – the opportunity to intern at the magazine. Successful applicants play a key role in the development of an issue of ELLE, while also taking part in inspiring workshops and talks from leaders in the creative industry.

A year after participating in the 2020 scheme, Maria said “what I learnt from the ELLE mentee scheme was that I didn't need to confine myself in having to do design as the only path to enter the fashion industry. I've been looking at other areas such as

styling, journalism etc. As part of my uni course I'm now planning to do a year in industry”.

With over 200 applications received for the 2021 scheme, 10 applicants were selected from locations across England, Scotland and Wales. The specific focus of the outreach and the flexible nature of the programme, designed to fit in with school, university or caring commitments, means that the scheme selects individuals from under-privileged backgrounds who might not have been able to access the opportunity through traditional routes.

Successful applicant, Stephanie from Doncaster, said in her personal statement: ‘The creative industry is hard to get into and seems to be even harder when you are from the North. It is not possible for me to move to London without first accepting a job and I know that the opportunities that this scheme will give me would make me stand out as a candidate when applying for positions.’



HIRING

Why is it important?

Your process for attracting talent will ultimately drive your talent pipeline. It is an effective step towards changing the socio-economic make up of your organisation. Widening your talent net will enable you to find brilliant individuals from diverse backgrounds. Look for potential, not pedigree or qualifications, and work to eliminate barriers and blockers.



ATTRACTION

How your organisation connects with individuals from lower socio-economic backgrounds

 DEVELOPING	 OPTIMISING
Apply the same approaches outlined below to recruitment of freelancers and artists or when commissioning work.	Partner with fellow organisations to understand how applicants from different demographics respond to marketing materials. Work with external organisations, careers services, further education colleges, university faculties and other experts to design events, programmes and digital activities that engage under-represented groups.
Ensure messages in marketing materials have wide appeal – e.g. ‘we’re looking for potential rather than experience’.	
Advertise for skills and capabilities and not qualifications, where possible, as this can create unnecessary barriers. Focus on essential criteria only.	Offer applicants the opportunities to see an activity relating to the role (ie. a show or exhibition) prior to their interview. ⁶⁵
Be clear about the application process and what is assessed at each stage.	Run open days and webinars for applicants to learn more about the available roles
Publish salary in listings, e.g. avoid ‘fee commensurate with skills’.	Ensure everyone who has responsibility to recruit within your business is aware of how to hire from the maximum pool of talent and use recruitment platforms that target diverse staff.
Include role models from a variety of backgrounds in your promotional and induction materials.	Have diverse interview panels, with representation across the differing levels of the organisation.

⁶⁵ Jerwood Arts, [Socio-economic Diversity and Inclusion in the Arts: A toolkit for employers](#), 2019



ATTRACTION

How your organisation connects with individuals from lower socio-economic backgrounds (continued)



DEVELOPING

Offer applicants the opportunity to create content to demonstrate their interest in the role (e.g. video, art work).⁶⁶ Or link to their portfolio.

Recruit from non-fee paying schools, Further Education colleges, post-1992 universities and newer universities that have more diversity in their student bodies.

Be transparent about eligibility criteria and the broad achievements of successful applicants for similar roles (e.g. typical A level or technical qualification grades or degrees). Consider what qualifications are actually essential to do the job, if any.

Ensure hiring decisions give due consideration to diversity, even when time sensitive. For example:

- put in place a minimum time-frame for recruitment (when hiring becomes “Who is available now? Who can we hire easily and quickly?” it is not a favourable environment for an underrepresented candidate, and you end up with a team built of those who were easiest for you to hire)
- include your HR team for every large-scale recruitment project (or redundancy role mapping exercise) so that the process has a D&I lens across it.
- connect with trade associations and representative bodies to access diverse talent pools
- ensure shortlist is diverse before going to interview

Make interviews open and transparent by giving candidates as much advance information as possible.

Be open to offer additional support to those from low-income backgrounds. Consider options to pay in advance for: travel costs, caring costs, expenses.



⁶⁶ 66 Jerwood Arts, [Socio-economic Diversity and Inclusion in the Arts: A toolkit for employers](#), 2019



GEOGRAPHY

How you are removing geographical blockers and barriers

 DEVELOPING	 OPTIMISING
<p>Review your policies and approaches to flexible working, and ensure your offer to staff meets CIPD best practice.⁶⁷ The COVID-19 pandemic may now allow certain roles to be reconsidered for remote working.</p>	<p>Assess social mobility ‘coldspots’⁶⁹ as locations for new roles if your business is expanding.</p>
<p>Find local communities where you are not currently recruiting, particularly social mobility ‘coldspots’ and investigate options for improving recruitment in these areas.⁶⁸</p>	<p>Identify opportunities for supporting local economies, by providing new employment, as well as attracting new talent to your organisation.</p>
<p>Consider if all jobs need to take place in your office or if you can enable remote working.</p>	<p>Evaluate the impact of flexible working arrangements on your team’s ability to attract, recruit and develop staff from different parts of the country.</p>
<p>Ensure senior leaders communicate the effectiveness of remote working and that inclusion efforts are apparent, at all levels of management.</p>	<p>Create policies that enable employees to progress through the organisation, without having to move to major city centres.</p>
	<p>Place ‘headcount’ limits on hiring in expensive urban centres.</p>

II ASSESS SOCIAL MOBILITY ‘COLDSPOTS’ AS LOCATIONS FOR NEW ROLES

67 CIPD, [Flexible working guidance](#), accessed 2021

68 For more on social mobility ‘coldspots’, view the [Social Mobility Commission’s reports: State of the nation](#), 2017 and [The long shadow of deprivation: regional disparities in England](#), 2020

69 As above



GEOGRAPHY

How you are removing geographical blockers and barriers (continued)



DEVELOPING

If the expectation is for remote working, ensure the participant's home environment is conducive to working remotely; ensure they have the correct equipment, access to high-speed internet, appropriate working conditions. If not, provide a budget to purchase kit. Organisations should not assume that everyone will have a laptop that they can use from home.

Reimburse applicants who incur travel and/or childcare costs, and consider offering upfront (e.g. to attend an interview).

Consider offering virtual alternatives for in-face interviewing.

Budget to support relocation costs for the right candidate at the start of the process.



“Latent raw talent is everywhere; we need to ensure that it has the opportunity to develop from all socio-economic circumstances. This toolkit provides the framework to increase those opportunities for people in less privileged circumstances. It's not just the right thing to do, at a time of skills shortages, it's the smart thing to do and I recommend that employers embrace its recommendations and implement it.”

**Neil Hatton, Chief Executive,
UK Screen Alliance**





ENTRY ROUTES

How your organisation is engaging with individuals through multiple entry routes
(e.g. Trainee and internships, apprentices and graduate programmes)

 DEVELOPING	 OPTIMISING
Compare applicant data with external benchmarks (e.g. see benchmarks on page 14), to assess how well they reflect the eligible talent pool.	Offer a range of non-graduate routes, with external and internal communications on how these vary in terms of: <ul style="list-style-type: none">● the activities involved● who they may suit better● the skills required for each● the prospects for progression
Consider how introducing a range of entry routes into the organisation could support diversity.	Offer apprenticeships at different levels and provide training in 'soft skills' as well as technical ones.
Offer quality apprenticeships with: <ul style="list-style-type: none">● progression routes into the organisation or wider industry once completed● pastoral support from line managers (with training) and buddying arrangements	Ensure higher level apprenticeships are targeted at less advantaged individuals.
	

Consider mentoring or 'buddy' schemes for new entrants with established colleagues from different social backgrounds.

II
ENSURE HIGHER LEVEL APPRENTICESHIPS ARE TARGETED AT LESS ADVANTAGED INDIVIDUALS



EVALUATION

How your organisation is evaluating potential candidates to enable socio-economic diversity

 DEVELOPING	 OPTIMISING
Ensure candidate assessment processes are transparent, with easy access to the details and make adjustments for those with individual requirements	Ensure that the assessment process includes a range of activities and exercises that are independent of each other and led by different assessors with a range of backgrounds.
Apply selection processes consistently to all candidates – e.g. avoid preferential treatment for those who apply earlier.	Monitor data during the application process, to identify where diversity is low, and take immediate action to increase it if that's the case.
Clarify to all assessors that applicants from lower socio-economic backgrounds may not have had access to some premium experience, such as extra-curricular activities, internships and studying abroad.	Use assessment techniques that reduce your reliance on grades, previous internships, study abroad or other networks, e.g. contextualised recruitment. ⁷⁰
Examine whether aspects of the selection process might disadvantage certain groups, and redesign as needed.	



⁷⁰ See further information on contextualised recruitment, visit the Sutton Trust, [Social Mobility in the workplace: an employer's guide](#), 2020



LATERAL HIRING

How your organisation is enabling experienced workers from a lower socio-economic background to be successful

 DEVELOPING	 OPTIMISING
Brief recruitment agencies on your organisation's commitment to advancing socio-economic diversity amongst hires.	Require recruitment agencies to deliver diverse shortlists, with respect to socio-economic background.
Ensure there is enough time in the recruitment process to focus on advancing diversity.	Ask employees to support attraction activities and act as role models for under-represented groups.
Implement a robust induction process for lateral hires that shows how talent is identified, valued and rewarded.	Set managers targets regarding socio-economic diversity in lateral hiring.
Ensure processes for lateral hiring are followed by default, with any exceptions registered and fully explained.	Review their performance when it comes to decisions about their pay and promotion – to provide a real incentive.
	
Analyse data on lateral hires to assess the impact on diversity.	

II

ENSURE THERE IS ENOUGH TIME IN THE RECRUITMENT PROCESS TO FOCUS ON ADVANCING DIVERSITY



FRAMESTORE

SUCCESS STORY

Hiring entry-level roles via apprenticeships

Framestore is a London based creative studio offering visual effects, animation, production and post-production services. Framestore has a dedicated Diversity and Inclusion Board which gathers to discuss issues and solutions across the business.

Framestore believe that higher education or degree-level education is not always necessary to succeed in the creative sector. They recognise these criteria can exclude those from disadvantaged backgrounds, and have removed them from all apprenticeship applications.

The company offers two 18-month apprenticeships through to Level 4 qualifications for assistant technical directors and junior 2D artists. They recognised that apprentices from disadvantaged background may need additional support, and assign each a dedicated mentor throughout the programme. Apprentices are given meaningful work and contributions are acknowledged in movie credits.

Being a member of Access:VFX, a cross-company initiative dedicated to promoting diversity and inclusion in the industry, has certainly helped attract a more diverse talent pool. Framestore also encourage hiring managers to look out for potential rather than 'finished products' when hiring as part of ensuring the programme is more accessible to individuals from lower socio-economic backgrounds who may not have had the opportunities to gain experience.

Through its apprenticeship schemes, the company has increased the diversity of its workforce while at the same time acquiring and developing raw creative talent.





PROGRESSION

Why is it important?

Progression within an organisation is often tilted disproportionately towards those from privileged backgrounds. This can be a result of structural issues, or gaps in inclusion and hiring policies. It is important to look beneath the surface to discover hidden talents that can accelerate your firm.



PROGRESSION

How your organisation enables individuals from a diverse background to be promoted through your organisation



DEVELOPING

Collaborate with other organisations on initiatives to support the progression of those from lower socio-economic backgrounds.

Analyse the following to understand how progression can be affected by socio-economic background:

- who gets promoted?
- who is in a role that has greater creative control and/or senior position, compared to those in lower level grade positions
- who is getting paid the most and least using job titles as salary indicators
- who is winning awards?
- Who is being invited to key meetings?

As an employer or when commissioning work, create a clear definition of talent in each section of the organisation, and an explicit narrative about what experiences and behaviours should not contribute to progression (e.g. shared taste with senior managers or completion of international internships).

Create clear processes and policies for work allocation and performance management.



OPTIMISING

As an employer or when commissioning work, connect with consortia of organisations to undertake more advanced analysis, to better understand staff, freelance and artist profiles and intersectionality, for example:

- the correlation between different characteristics – e.g. socio-economic background, gender and ethnicity – and relative performance, pay or progression
- relationship of different diversity characteristics – e.g. school attainment, university attended, gender and ethnicity – on progression rates throughout the organisation
- qualitative research to understand issues in more detail

Have conversations about the importance of ‘cultural capital’ in progression decisions – e.g. familiarity with business etiquette, foreign travel, teamworking, cultural references, etc.

Re-think rigid technical and non-technical streams within your organisation, which can block people from pursuing specialist roles (e.g. how people can move beyond administrative grades).



PROGRESSION

How your organisation enables individuals from a diverse background to be promoted through your organisation (continued)



DEVELOPING

Ensure training opportunities are taken up equally by those from all backgrounds.

Provide regular feedback to staff members, freelancers and artists on their performance.

II
ENSURE TRAINING
OPPORTUNITIES ARE TAKEN
UP EQUALLY BY THOSE FROM
ALL BACKGROUNDS

Actively nurture relationships with freelancers and artists, e.g. offer freelancers and artists a wider range of support than you would have done in the past. Identify what support they need in order to do their best work.

Think about what progression looks like for freelancers and artists, and factor this into performance reviews:

- the clients they work with; and
- gaps between jobs





INCLUSION

Providing an environment where individuals feel comfortable
to bring their whole self to work

 DEVELOPING	 OPTIMISING
Embed responsibility for progression across the whole organisation, not just HR or a specific senior colleague.	Incorporate procurement into EDI, ethics strategy and commitments.
Create opportunities for employees to engage with the narrative on socio-economic diversity, for example: <ul style="list-style-type: none">● internal events, webinars and podcasts● physical and online forums for employees to share views and experiences where appropriate● co-create learning initiatives	Engage with those you work with in advancing socio-economic diversity, with contractual obligations where appropriate (e.g. unpaid internships or data collection).
Explore how, and in what ways, client and/or audience perceptions and expectations affect who gets ahead.	Share evidence and practice from across the sector, e.g. on bullying, harassment, discrimination and other forms of inappropriate behaviour.
Consider mentoring or 'buddy schemes' between colleagues from 'non-professional' or different social backgrounds.	Train everyone in the organisation on how to avoid exclusive and excluding language, to create an inclusive culture and mitigate against barriers to progress.
Use soft skills training to boost confidence.	Take notice of who is getting invited to meetings and the opportunity to speak at events.



OPPORTUNITIES

Providing information and support for career routes throughout the organisation



DEVELOPING

Ensure that those taking non-graduate routes receive comparable opportunities for progression.

Ensure managers visibly support the offer of training, development and progression for those with fewer qualifications.

Provide clear information about training and job opportunities and development activities and ensure employees know how to access this.



OPTIMISING

Implement rigorous processes for succession planning to:

- avoid rushed hiring processes to replace leavers (which risks compromising diversity)
- reduce the effectiveness of individuals threatening to leave to gain advantage (which is more common among dominant groups)



“This Toolkit offers a very clear challenge to all of us working in the arts and creative industries – we need to get ahead in attracting the best talent and ensuring they thrive - and to do this we need to change the way we recruit, the way we structure progression and our internal cultures. This resource guides you every step of the way – from baby to big steps and provides great examples of what has worked for others in our sector.”

**Kate Danielson,
Westwood Jerwood Arts**



SUCCESS STORY

Small scale, personal apprenticeship schemes

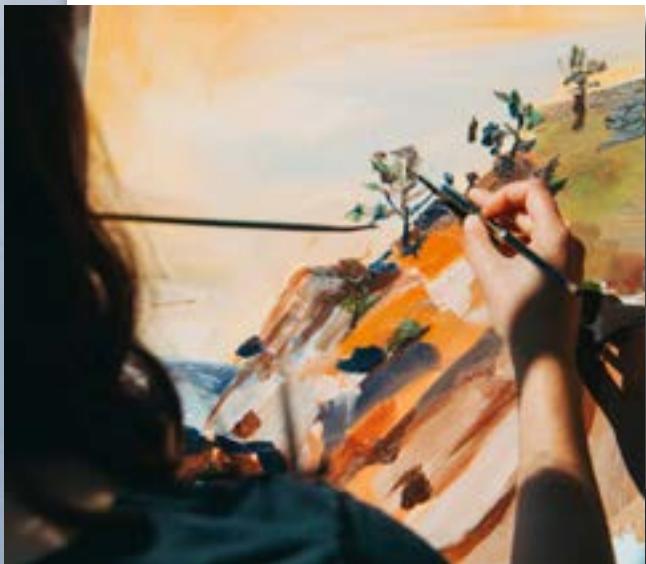
The Bluecoat is a contemporary arts centre in Liverpool, which hosts artists and stages events and exhibitions to enable the public to experience art. The Bluecoat has a long-standing commitment to diversity and inclusion, has several programmes to support disadvantaged artists, and works with people from the 10% most deprived areas of England. However, Bluecoat recognised it could do more to support these groups to enter and progress through the creative industry.

As a small organisation, the Bluecoat does not have the resource to maintain a formal apprenticeship scheme, but has regularly recruited apprentices when funding and support has been available. The team mentors and supports

the individual through college-run apprenticeships in catering or creative management whilst working at the Bluecoat. Apprentices have often come from some of the most disadvantaged areas around Liverpool, and typically have complex, challenging backgrounds. This requires flexibility and understanding from the Bluecoat team in its approach and demands.

II THE TEAM MENTORS AND SUPPORTS THE INDIVIDUAL THROUGH COLLEGE-RUN APPRENTICESHIPS IN CATERING OR CREATIVE MANAGEMENT

Apprentices often join at the age of 17 and some have gone on to stay with the Bluecoat until they are 24, completing Levels 1 to 3. Some have described the Bluecoat as their university experience, where they developed and grew as people. Although some choose to leave to pursue other careers, a quarter have remained at the Bluecoat and most develop lasting relationships with the arts centre.





ADVOCACY

Why is it important?

As an organisation that is developing its track record, there is an opportunity to be an industry leader. By promoting sector-wide changes and supporting campaigns that promote social inclusion in the workplace, your organisation will be at the forefront of promoting better work practices and a more cohesive society.



TRANSPARENCY

How your organisation publicly communicates their commitment to social mobility

 DEVELOPING	 OPTIMISING
Be authentic and demonstrate commitment to boosting socio-economic diversity and inclusion by making public statements.	Publish granular diversity data on applicants, apprentices, staff members, freelancers and artists annually across all levels and functions, with explicit benchmarking for areas such as pay and progression (e.g. benchmark on % of staff members in senior level positions who are from a lower socio-economic background – see benchmarks for the entire creative workforce in professional occupations on page 21).
Publish aggregate diversity data on applicants, apprentices, staff members, freelancers, trustees and artists or work with other organisations or trade associations to pool anonymised data (see Appendix A for organisations who could assist on this).	Create and publish a detailed plan to increase socio-economic diversity, measured against key metrics.
Include a rationale for collecting this data and statement about your strategy.	Set three-year targets – publish the planned actions and steps taken to realise them.
Separate data by at least one layer horizontally (by broad function) and vertically (by broad seniority levels).	
Make a public commitment to publishing data annually and reporting on trends.	
Sign up for the Social Mobility Employer Index to assess and monitor your organisation's progress on social mobility. ⁷¹	
Make your Social Mobility Pledge. ⁷²	

71 <https://www.socialmobility.org.uk/index/>

72 <https://www.socialmobilitypledge.org/signatories>





INCLUSION

How your organisation shares and collaborates with others
to lead on change within the social mobility space

 DEVELOPING	 OPTIMISING
Actively engage with other organisations and trade associations to champion and celebrate peoples' stories.	Show leadership regarding socio-economic diversity, for example, by: <ul style="list-style-type: none">● speaking at national events● advocating for change in the media● contributing to national campaigns● bringing together peer employers, clients, suppliers and other stakeholders to engage in debate, and publicising outcomes● sharing and celebrating evidence of the positive impact that change brings to your organisation
Network and have a presence at industry or sector-specific events designed to advocate, inform and drive positive change – and encourage peer learning.	
Have an active voice in national campaigns to support socio-economic diversity – e.g. unpaid internships or university access.	
Collaborate with other employers in activities such as early outreach, boosting diversity among work experience applicants – and research both the challenges and solutions.	Lead collaborative programmes with focused objectives, such as collating and benchmarking cross-sector data on socio-economic diversity, to generate a wider evidence base.
Show an understanding that people do not experience disadvantages in isolation socio-economic background sits at the crux of intersecting barriers.	Aspire to be the model of best practice. Be the change!

II People from professional and privileged backgrounds outnumber those from working class backgrounds by two to one in the UK advertising industry and that's why we have signposted the Social Mobility Toolkit in the first phase of our industry's All In Action Plan. We know from the 16k plus response to our first industry inclusion survey – the All In Census - that this really matters and are confident the industry's engagement in the actions will help create lasting change."

Sharon Heal, Commercial Director, Advertising Association



SUCCESS STORY

Creating space for sector-wide debate

The Edinburgh Festival Fringe Society is the charity underpinning the Edinburgh Festival Fringe. As the founding charity behind the renowned Edinburgh Festival Fringe, the Fringe Society exerts significant influence over the decisions and actions of festival constituents, as well as the wider creative sector, and uses it to drive sector-wide change.

As a medium-sized charity it counts on just a few core employees to keep the charity running throughout the year. It does not have a dedicated D&I team nor D&I policies, but often initiates interventions in response to issues raised by staff, attendees or the wider sector. The charity holds quarterly meetings with around 150 venue managers and other decision-makers to share best practice and discuss any issues. The Fringe often takes this opportunity to discuss issues related to social mobility. As part of these discussions, they address employer practices such as wages, fair work, hiring, and nepotism which can affect who gets in and who progresses when working for the

festival. Guest speakers are often invited to raise further awareness.

Major structural barriers are noted and the charity works in collaboration with agencies and trade unions to overcome them. Issues which require further action are raised with government bodies to help address structural problems within the wider creative sector.

THE FRINGE SOCIETY EXERTS SIGNIFICANT INFLUENCE AND USES IT TO DRIVE CHANGE

For example, after Unite and Fair Fringe raised issues around underpaid work at the Fringe, the Fringe Society launched a survey to investigate the validity of the claims. The survey revealed that there was a pay disparity between under and over 25-year-olds. Also, hours of work, pay, and roles and responsibilities weren't always defined for employees and volunteers.

In response, a new sub-committee on the board was set up to discuss this issue and advise on best practice. They worked with venues to revise job adverts to more clearly state pay, responsibilities and hours and have seen clear improvements in wage equity.

APPENDIX A: ADDITIONAL CREATIVE INDUSTRIES-WIDE GUIDANCE

General information

Creative Industries Policy and Evidence Centre, led by **nesta**

PEC provides independent research and policy recommendations for the UK's creative industries and its core research programme includes a focus on diversity and inclusion; skills, jobs and education; R&D and innovation; access to finance and the value of Arts and Culture.

<https://www.pec.ac.uk/>

The All-Party Parliamentary Group (APPG) for Creative Diversity

The APPG for Creative Diversity is a cross-party group in Parliament co-chaired by Baroness Deborah Bull and Chi Onwurah MP which exists to identify and tackle obstacles to diversity and inclusion in the creative sector. In September 2021 they published the Creative Majority report into 'What Works' to support diversity in cultural and creative industries. The report contains practical guidance, based on extensive industry roundtables and a review of the academic literature, for organisations and policy makers to make cultural and creative industries open to all. The report can be downloaded here: <https://www.kcl.ac.uk/cultural/projects/creative-majority.aspx>

Sutton Trust. Social mobility in the workplace: An employer's guide

It covers a wide range of issues, including contextual recruitment and best practice advice on routes into the workplace for young people, including internships and apprenticeships and provides a companion to existing advice for businesses, including this SMC Employers' Toolkit.

<https://www.suttontrust.com/our-research/social-mobility-in-the-workplace-an-employers-guide/>



Data

ACEVO

[Home Truths: Undoing racism and delivering real diversity in the charity sector](#)

All Party Parliamentary Group – the APPG for Creative Diversity and Creative and PEC

[Diversity in the Creative Industries during Covid-19](#) (December 2020)

Arts Council England

[Equality, Diversity and the Creative Case: A Data Report, 2018-19.](#)

Measuring Social Mobility in the Creative and Cultural Industries

Susan Oman: Improving data practices to monitor inequality and introduce social mobility measures: <https://livingwithdata.org/whats-new/measuring-social-mobility-in-the-creative-and-cultural-industries/>

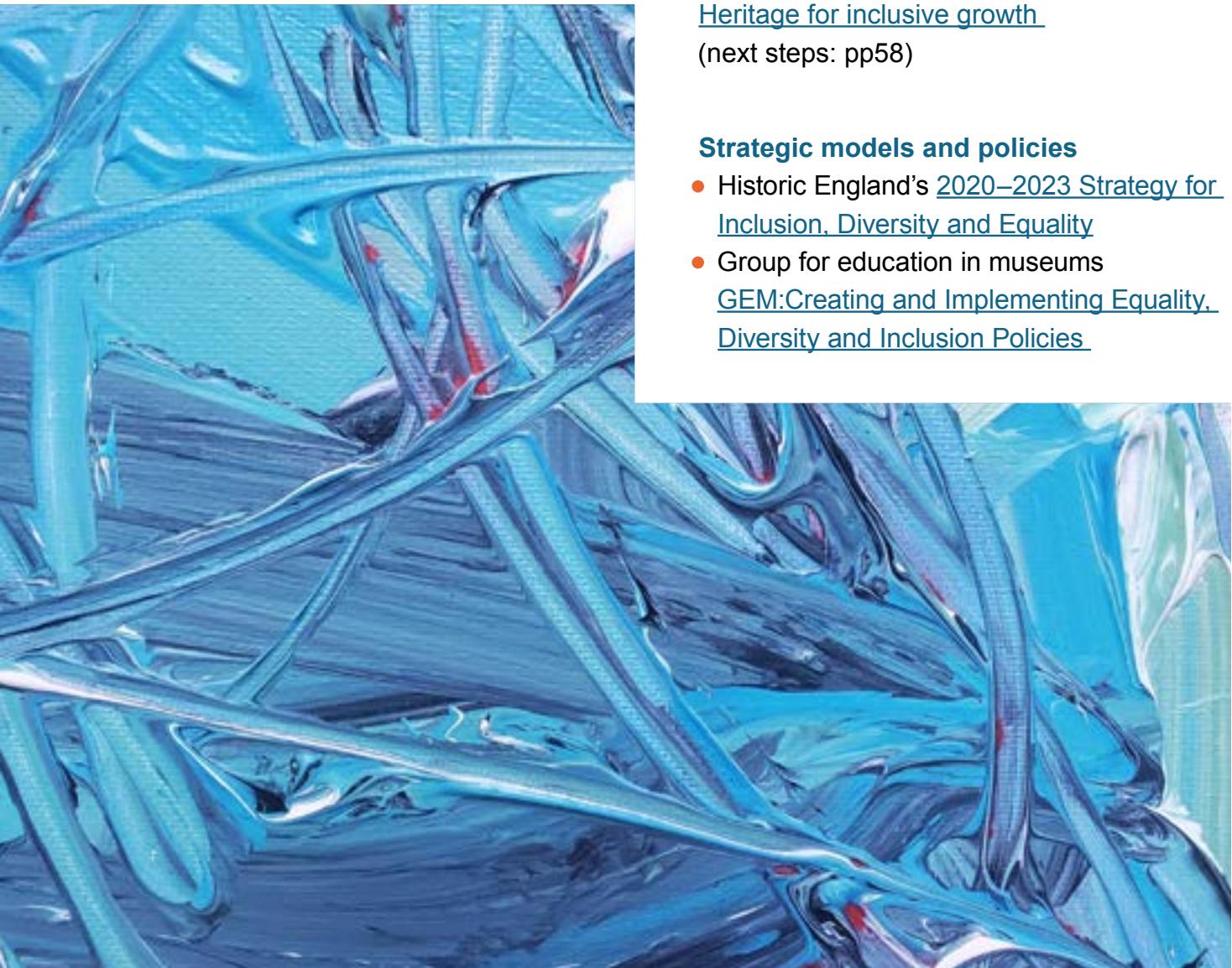
Royal Historical Society

[Race Ethnicity and Equality Report \(2018\)](#)

Royal Society for the encouragement of Arts (RSA), Manufactures and Commerce report [Heritage for inclusive growth](#) (next steps: pp58)

Strategic models and policies

- Historic England's [2020–2023 Strategy for Inclusion, Diversity and Equality](#)
- Group for education in museums [GEM:Creating and Implementing Equality, Diversity and Inclusion Policies](#)



Leadership and culture

Arts Council England (ACE) Toolkit

This Culture Change toolkit will help you follow best practice in recruitment and develop a diverse workforce and leadership.

<https://www.artscouncil.org.uk/guidance-and-resources/culture-change-toolkit#section-1>

Charity Governance Code

This Code is a practical tool to help charities and their trustees develop high standards of governance.

<https://www.charitygovernancecode.org/en>

Incorporated Society of Musicians and Musicians Union

ISM-MU Code of Practice is a set of principles that aims to eradicate bullying, harassment, discrimination and other forms of inappropriate behaviour within the music sector.

<https://www.ism.org/images/images/ISM-MU-Industry-Code-of-Practice-2018.pdf>

Jerwood Arts, Weston Jerwood

Creative Bursaries

Socio-Economic Diversity & Inclusion in Arts: A Toolkit for Employers, 2019.

<https://jerwoodarts.org/wp-content/uploads/2019/11/Socio-economic-Diversity-and-Inclusion-in-the-Arts-A-Toolkit-for-Employers.pdf>

Shape Arts

A disability-led arts organisation which works to improve access to culture for disabled people by providing opportunities for disabled artists, training cultural institutions to be more open to disabled people, and through running participatory arts and development programmes.

<https://www.shapearts.org.uk/>

Rebuilding Heritage Project

Tools for Workplace Inclusion –

<https://rebuildingheritage.org.uk/resource/inclusive-tools/> [video]

Outreach

Interested in engaging teachers and parents about why pursuing a career in the creative industries is worthwhile, meaningful, and rewarding? Check out these type of programmes, for example:

- [V&A Dundee's Schools Programme](#)
- [The Hepworth Wakefield's School Prints Scheme](#)
- [Turner Contemporary's Creative Enablers Project with parents](#)

For outreach to support access to the industry, check out:

- Access:VFX – www.accessvfx.org/
- Creative Mentor Network – www.creativementornetwork.org/
- Speakers for Schools – <https://www.speakersforschools.org/>

Hiring

Recruitment support for reaching diverse talent.

- Arts Jobs: www.artsjobs.org.uk/
- Creative Access – register to be an employment partner on <https://creativeaccess.org.uk/about-us/>
- Creative & Cultural Skills (CC Skills)– Best practice recruitment guide for creative leaders: <https://www.ccskills.org.uk/articles/best-practice-recruitment-guide-for-creative-leaders>
- The Creative Mentor Network: finds talent through their network: <https://www.creativementornetwork.org/talent-finder>
- Inclusive Media – register on their talent directory: <https://inclusivemedia.info/talent-directory/>
- Lecture in Progress – post opportunities on: <https://www.creativelivesinprogress.com/opportunitiesboard>
- The Publishing Post – aims to be a voice for people trying to break into the industry: www.thepublishingpost.com/
- Podium – online marketplace that connects skilled people with a disability or impairment directly with ambitious employers on a freelance basis and vice versa. <https://www.appbytap.com/what-we-do>

Advice on apprenticeships in the creative industries.

Check out Creative & Culture Skills: <https://www.ccskills.org.uk/our-services/apprenticeships>. They have been involved in apprenticeships since 2008, when they first supported development of the creative apprenticeship frameworks for the industry. Also their '[A manager's guide to apprenticeships](#):

More useful links:

- **Creative Careers Programme (CCP)** is an initiative by the UK creative industries to make it easier for young people to break into the sector.
<https://discovercreative.careers>
- CCSkills deliver training sessions designed to educate and empower cultural sector employers to adopt inclusive recruitment practices, including working with freelancers: <https://www.ccskills.org.uk/our-services/training-and-events>
- National Lottery Heritage Fund – how to develop skills and training capacity in your hires: <https://www.heritagefund.org.uk/good-practice-guidance/skills-and-training-guidance>



Progression

Creative Industries Policy & Evidence Centre (PEC)

Getting in and getting on – their research on who dominates key creative roles in the sector: <https://www.pec.ac.uk/research-reports/getting-in-and-getting-on-class-participation-and-job-quality-in-the-uks-creative-industries>, August 2020

The Sutton Trust

Their research on the role of [unpaid internships as a barrier](http://www.suttontrust.com/our-research/internships-unpaid-unadvertised-unfair/) to career progression – www.suttontrust.com/our-research/internships-unpaid-unadvertised-unfair/, January 2018.

Advocacy

Creative Diversity Network

CDN exists to enable the UK Broadcasting industry to increase diversity and inspire inclusion.
<https://creativediversitynetwork.com/>

Reclaim

A youth leadership and social change organisation supporting and amplifying the voices of working class young people:
<https://www.reclaim.org.uk/about-us>

Cultural Inclusion

Promotes laws and policies that ensure cultural participation, access, and the right to express and interpret culture.
<https://culturalinclusion.uk/>

Scottish Index of Multiple Deprivation 2020

A tool for identifying areas with relatively high levels of deprivation in Scotland:
<https://www.gov.scot/collections/scottish-index-of-multiple-deprivation-2020/>

Creative Industries Council

View the minutes from meetings of the Creative Industries Council - a joint forum between leaders in the creative industries and government. <https://www.gov.uk/government/groups/creative-industries-council>

UK Disability Arts Alliance

#WeShallNotBeRemoved – a forum to advocate, campaign and support D/deaf, neurodivergent and disabled creative practitioners and organisations through and after Covid19:
<https://www.weshallnotberemoved.com/>

Inclusive Media

Best practice guidance to consider at each stage of the creative process:
<https://inclusivemedia.info/best-practice-guidance/>

Weston Jerwood Creative Bursaries

A collection of stories from host organisations, participants and alumni of Weston Jerwood Creative Bursaries programme:
<https://jerwoodarts.org/projects/weston-jerwood-creative-bursaries-2020-22/stories/>

APPENDIX B

SUB-SECTOR SPECIFIC RESOURCES

Advertising and marketing

Following the industry's first All in Census survey, created by the Advertising Association, IPA, ISBA and Kantar, the industry published an All-in Report, setting out areas of focus for the industry to achieve greater inclusivity and a roadmap for action. Visit the [All in Hub](#) for more details.

Hiring – Become a member of [D&AD New Blood Awards](#)

Creative Pioneers is an apprenticeship scheme led by four of UK media's leading influencers, the IPA, the Creative Industries Council, Ravensbourne University London and Metro. <https://www.creativepioneers.co.uk/>

The Association of Photographers provides information, advice and guidance for those wishing to work in the professional photography industry such as advertising, commercial art and marketing.



Trustees

A trustee recruitment programme for charities who wish to take action to diversify their board

- [Getting on Board](#)
- [Inclusive Boards Trustee Recruitment | Inclusive Boards](#)
- Women on Boards – <https://www.womenonboards.net/en-GB/Home>
- NCVO guidance: Trustee Diversity – <https://knowhow.ncvo.org.uk/governance/improving-your-governance-practice/trustee-diversity/how-to-increase-diversity-among-trustees>
- For broadcasters – collect and report diversity data via [Diamond](#), the Creative Diversity Network's single online system.



Film, TV and Theatre

Check out the following tools to help connect with diverse talent:

- [ScreenSkills Trainee Finder](#)
- [Production Guild](#)
- [UK Theatre Casting Toolkit](#)

Gaming Industry

Video Games Ambassadors, in partnership with ukie, connects educators with games industry employees to provide outreach with mentorship, game jams and masterclass opportunities across the UK.

<https://gamesambassadors.org.uk/>

#RaiseTheGame is a collaborative and high-impact pledge to improve diversity and inclusion in the games industry. The pledge has three key pillars: Creating a Diverse Workforce; Shaping Welcoming and Inclusive Places to Work; Reflecting Greater Diversity in their Work. Open for developers, publishers and academic institutions, organisations can make their pledge here: <https://www.raisethegame.com>

Publishing

Cross-industry code of conduct for book-selling and publishing.

- https://societyofauthors.org/SOA/MediaLibrary/SOAWBSITE/SOA/Industry-Commitment_FINAL.pdf

Society of Authors – Run a peer support network for authors living and working with health challenges

- <https://societyofauthors.org/Groups/Authors-Disabilities-Illnesses-Network>

The Spare Room/Zoom – connects those working in publishing with a potential entrant or very new starter:

- <https://thespareroomproject.co.uk/host-apply-spare-zoom/>

The Book Trade Charity - offers financial help to applicants (particularly those under the age of 30) looking for jobs in the book trade, including help with interview costs, affordable housing and accommodation.

- <https://www.btbs.org/how-to-apply>

Museums, galleries, libraries and heritage

Chartered Institute for Archaeologists CIIfA

A short 10 step guide to help organisations to diversify their workplace.<https://www.archaeologists.net/news/10-steps-diversify-your-workplace-157564068>

Council for British Archaeology

Diversifying participation in the historic environment workforce

https://new.archaeologyuk.org/Content/downloads/4291_Research_Bulletin_Number_2_final_resized.pdf

Group for Education in Museums (GEM)

Creating and implementing equality, diversity and inclusion policies: <https://gem.org.uk/wp-content/uploads/2018/02/Guidance-notes-Creating-implementing-equality-diversity-inclusion-policies.pdf>

Historic England

Historic England welcomes proposals exploring workforce diversity in its Research Agenda (see pp. 22–24) <https://historicengland.org.uk/images-books/publications/he-research-agenda/>

Museum as Muck

An award-winning network of working-class museum people working to affect change in the socio-economic diversity of the sector
email: museumasmuck@gmail.com
<https://twitter.com/museumasmuck?lang=en>

Museum Association

explore their campaigns to build inclusive and diverse museums that prioritise fair working conditions and workforce wellbeing, exploring topics such as bullying, pay and inclusion. <https://www.museumsassociation.org/campaigns/workforce/>

Museum Detox

A network for people of colour who work in museums, galleries, libraries, archives, and the heritage sector. <https://www.museumdetox.org/>



Music, performing and visual arts

a-n The Artists Information Company

a-n is the largest artists' membership organisation in the UK, supporting artists and act on behalf of their membership and the visual arts sector to improve artists' livelihoods, to inform cultural policy and to affirm the value of artists in society. Resources for artists and arts organisations: <https://www.a-n.co.uk/>

Anti-racism touring rider

a guidelines document to make touring a safer, more equitable environment.

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



Keychange movement

aims to empower talented underrepresented genders in the music sector with training, mentoring, and network support plus conferences and showcasing opportunities at partner festivals –

<https://www.keychange.eu/>

The Incorporated Society of Musicians (ISM)

- **2018 report** [Dignity at work](#), which collates the results of a survey into discrimination and harassment in the music sector.
- Their webinar [Diversify your music lessons](#)
- Their webinars on [Diversity and inclusion](#) webinars
- Their webinar [Inclusive and accessible music-making with adaptive music instruments](#)

The Independent Theatre Council

<https://www.itc-arts.org/>

UK Theatre

Theatre Casting Toolkit:

<https://uktheatre.org/theatre-industry/guidance-reports-and-resources/theatre-casting-toolkit/>



APPENDIX C

KEY TERMS

Socio-economic background

Socio-economic background refers to the particular set of social and economic circumstances that an individual has come from. It permits objective discussion of the influence of these circumstances on individuals' educational and career trajectories. It can be objectively measured by capturing information on parental occupation and level of education.

Social mobility

Social mobility is the link between an individual's income and occupation and the income and occupation of their parents. It is about where people end up in comparison to their parents or relative to their peers. It is widely adopted as a way of describing the importance of creating opportunities for individuals from lower socio-economic backgrounds to enable them to become more economically successful.



Social class

Class can be a loaded term. Class encompasses a range of socio-cultural and geographical factors. Objective measures of assessing family income may not necessarily match up with individuals' perceptions of their social class status, and individuals may feel less comfortable talking about social class. However, class can invoke a range of tacit assumptions and practices, from how to dress and talk, to food choices and hobbies, and using it can expose the negative ways that these assumptions affect attitudes and behaviours. In this toolkit, we use the National Statistics Socio-economic Classification groupings.

Those from 'professional' backgrounds are from managerial and professional backgrounds. Examples include CEOs, senior police officers, doctors, journalists, barristers, solicitors, teachers and nurses. Those from 'working class' backgrounds are from routine and manual occupations. Examples include receptionists, electricians, plumbers, butchers and van drivers.

Diversity

This term captures the importance of recognising and valuing difference among individuals, e.g. along the lines of gender, ethnicity, socio-economic background, sexual orientation, age or disability. It generally refers to increasing the representation of groups that are under-represented in organisations. It must, however, be understood alongside ‘inclusion’. Diversity in and of itself does not result in an inclusive environment.

Intersectionality

Individuals do not experience their diversity characteristics in isolation: these characteristics overlap and collide to compound the experience of inequality. For example, patterns of progression in the firm will vary not only by gender, ethnicity or socio-economic background, but by combinations of all three. Policy and practice need to recognise the convergence of factors and respond accordingly.

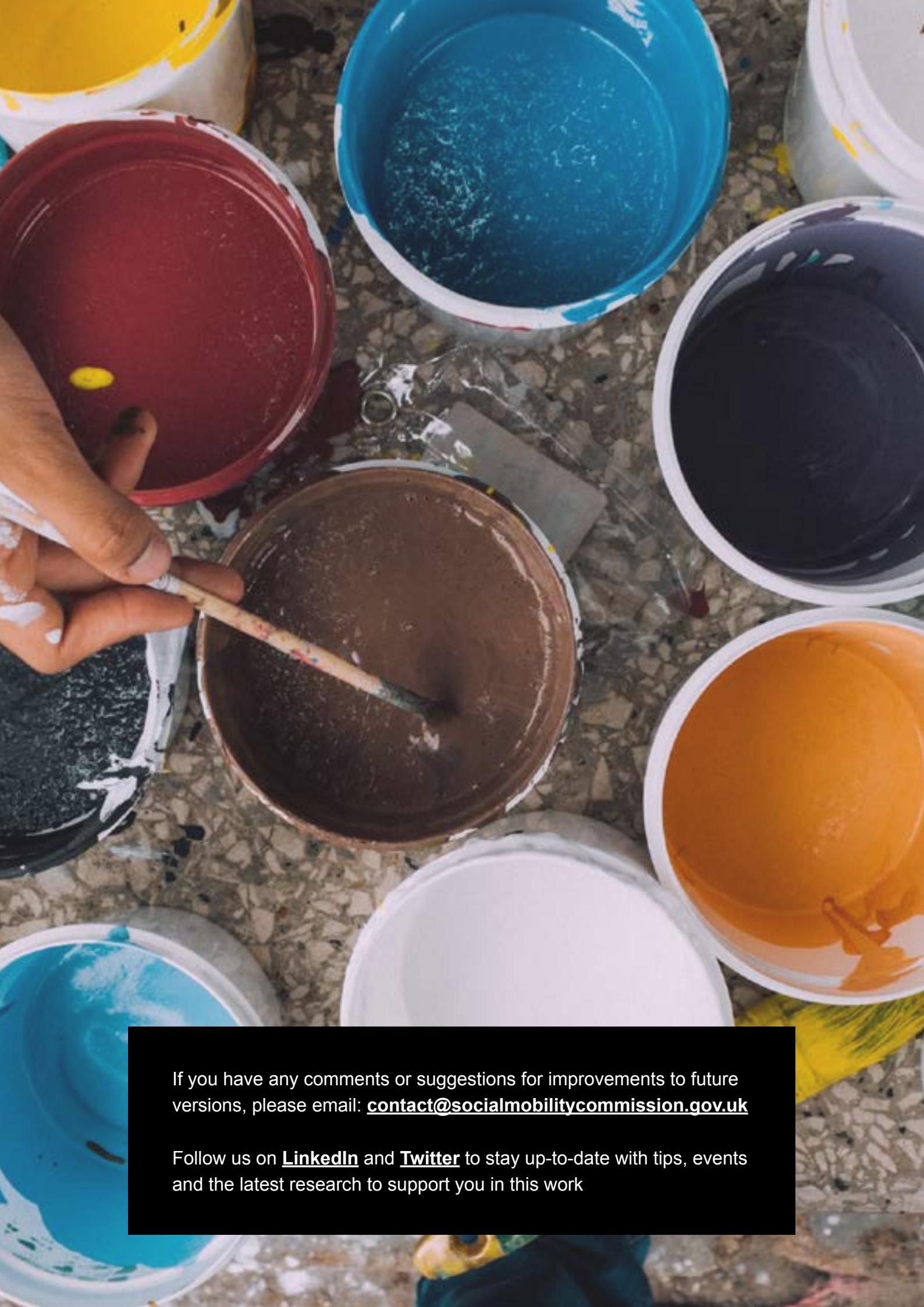
Inclusion

This is the meaningful achievement of diversity. This involves creating the conditions to ensure individuals from diverse backgrounds are valued and treated equitably, feel empowered and are able to progress.

Micro-aggressions

These can be defined as everyday words or acts that send denigrating messages to certain groups who are perceived (or perceive themselves) as ‘different’ (e.g. in terms of gender, ethnicity or socio-economic background). They are subtle demeaning comments or statements, which, over time, make individuals feel inferior or excluded. Members of the dominant culture are often unaware that certain comments or behaviours may be causing harm as there is no intention to offend. Relatively insignificant issues can build up to become extremely problematic as constant small comments gradually erode employees’ confidence, self-belief and sense of belonging.





If you have any comments or suggestions for improvements to future versions, please email: contact@socialmobilitycommission.gov.uk

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