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Improving young people's access and progression in work in Film, TV and Games

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1. Introduction

1.1 Background to the research

Young people can face significant barriers to achieving their full potential in UK society. Too often, where a young person starts out in life, their ethnic or socio-economic background and their experiences growing up determines their future success – how well they do at school, the job they get, their health and even their life expectancy.

Disparities in educational and employment outcomes between disadvantaged young people and their peers are well-evidenced and striking. Three quarters of children who have persistently experienced poverty in their early years start school with below average language development (Gascoigne & Gross, 2017). By the time they complete their GCSEs, young people from disadvantaged backgrounds are 18 months of learning behind their peers (Cardim-Dias & Sibieta, 2022). They are less likely to progress to university (Department for Education, 2022) and more likely to be Not in Education, Employment or Training (NEET) for a long period of time (Department for Education, 2018).

Rates of youth unemployment in the UK are poor in comparison to other developed nations (OECD, 2022) and a recent House of Lords Committee concluded that some sectors of the economy are "impenetrable" to young people from disadvantaged backgrounds (House of Lords, 2021).

There is substantial variation in the picture for different groups of young people. For instance, educational underachievement and rates of unemployment are particularly high amongst young black people and those from Bangladeshi or Pakistani backgrounds (Powell & Francis-Devine, 2023). The educational and employment outcomes of those who have experienced the care system are particularly striking, with just 7% of looked-after-children achieving a good pass in English and Maths GCSEs; 41% of 19-21 year old care leavers Not in Education, Employment or Training; and a £6,000 average pay gap when they are in work (House of Commons, 2022).

Despite these being longstanding challenges, on many metrics the picture is worsening, not least given the disproportionate impact of the Covid 19 pandemic on the most vulnerable young people in society (House of Lords, 2021; House of Commons, 2022).

Changing the fortunes of these young people is a critical challenge for the UK. As the economy returns to a growth trajectory, we need much sharper focus on ensuring the related benefits – wealth, opportunities, prospects – are spread more equitably. This is not just across different places, cities and regions, as is the focus of the Government's Levelling Up agenda, but also amongst people from all backgrounds, promoting social justice.

A key concern is how we can better support young people from disadvantaged backgrounds to access good jobs and career opportunities in growing parts of the UK economy.

This research – funded by the Creative Industries Policy and Evidence Centre (PEC) and Mission 44 – looks specifically at the UK Film, TV, Radio and Games Industries, as a part of the economy that might offer exciting careers that enable young people to progress in society and reach their full potential.

1.2 Our Aims and Approach

The research has sought to explore the definition of 'good jobs' within the Screen Industries; the extent to which disadvantaged young people are able to access these opportunities and progress in work; and the key barriers they face in doing so. This provided a basis to review the institutions and activities currently working to enhance diversity and inclusion and identify scope to enhance the landscape of support.

The research progressed around three main strands:

1. Rapid evidence assessment: to collate and examine academic and 'grey' literature concerning good career pathways in Screen;

workforce diversity; and barriers to access and progression in the sector.

2. Fieldwork interviews: to provide new insights from young people on their perceptions of work in the Screen Industries; the challenges they face in finding employment and progressing in work in Film, TV and Games and the interventions or 'levers' for promoting access and inclusion.

3. Landscape mapping and targeted stakeholder and employer interviews to examine the current landscape of funders, delivery partners, and initiatives across the UK Creative Industries.

For this piece of work, we have focussed on young people (aged 16-24) from low-income backgrounds; young people of colour; care experienced young people; and young people excluded from school. Throughout the research we use the DCMS definition of the Screen Industries and the Games Industry. Please refer to Annex A for further details.

This report summarises the findings from each stage of the research. In the pages that follow we explore opportunities for good careers in Screen and Games (Chapter 2); examine barriers to access and progression (Chapter 3); map the landscape of support (Chapter 4); and identify opportunities to enhance the approach in future (Chapter 5).

2. 'Good' careers in Screen and Games

The Screen Industries are one of the UK's greatest success stories. A rapidly growing and innovative part of the economy and, as part of the wider Creative Industries, one of five priority sectors identified by UK Government.

This chapter explores where within the sector growth and employment opportunities will be concentrated and which parts of the Film, TV and Games industry are most likely to offer 'good' career paths for underserved young people.

2.1 Introduction to the UK Screen and Games Industries

The Creative Industries are undoubtedly one of the UK's greatest success stories.

Between 2011 and 2019, the sector expanded at more than double the rate of the UK economy (DCMS, 2021) and latest estimates suggest Creative sectors have rebounded strongly post-Covid (DCMS, 2023).
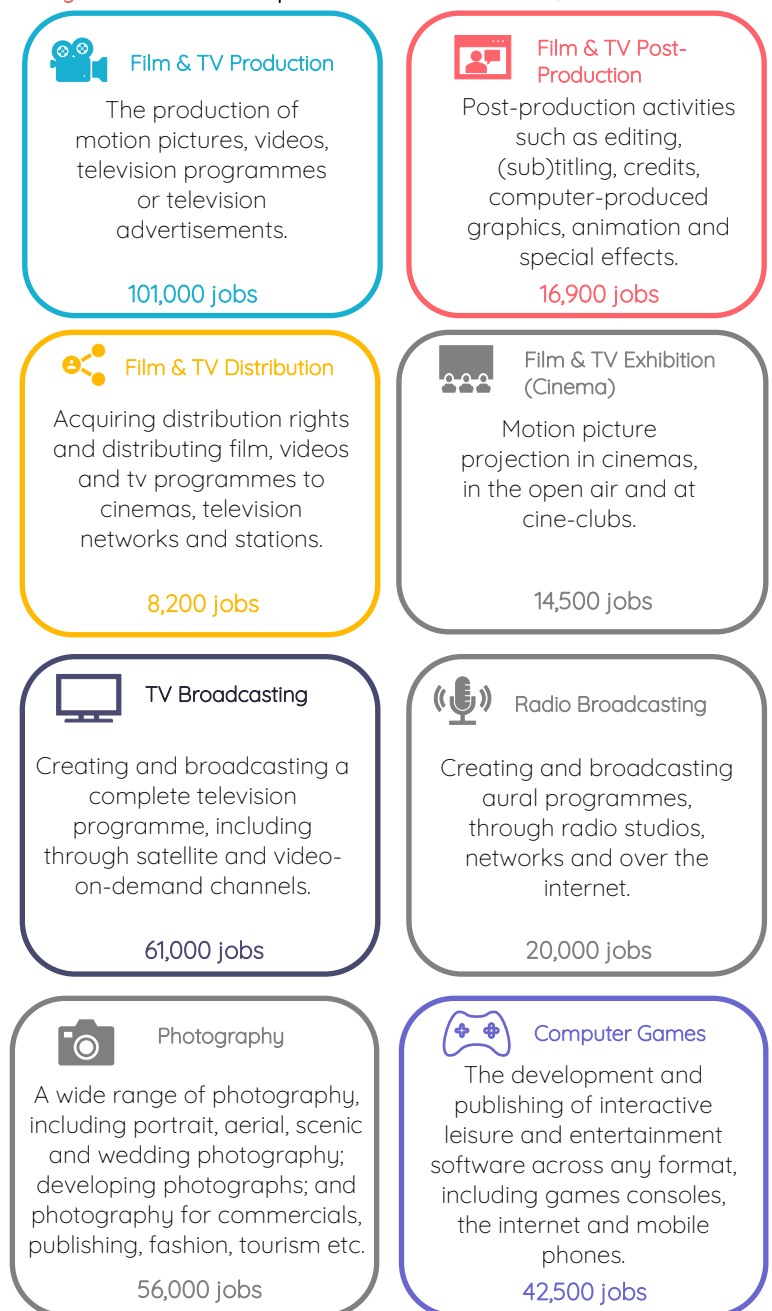
Employment in the Creative Industries has also grown rapidly over the past decade, with the number of jobs in the Creative sector increasing by 650,000 since 2011 (DCMS, 2021).

The Screen Industries are a distinct part of the UK Creative Industries. Encompassing the production, post-production and distribution of film and television programmes; motion picture projection in cinemas; TV and radio broadcasting; and photography, the Screen Industries supported over 278,000 jobs in 2022 – a significant and growing part of the UK economy.

An aligned sector, which we have also included in this research, is the UK Computer Games Industry – a fast-growing part of the Creative Industries, offering a growing number of employment opportunities (42,350 jobs in 2022) and to which young people can often easily relate.

Together the UK Screen and Games sectors offer over 320,000 jobs in the UK.

Figure. 2.1: **The different parts of the UK Screen and Games Industries**

Film & TV Production
The production of motion pictures, videos, television programmes or television advertisements.
101,000 jobs

Film & TV Post-Production
Post-production activities such as editing, (sub)titling, credits, computer-produced graphics, animation and special effects.
16,900 jobs

Film & TV Distribution
Acquiring distribution rights and distributing film, videos and tv programmes to cinemas, television networks and stations.
8,200 jobs

Film & TV Exhibition (Cinema)
Motion picture projection in cinemas, in the open air and at cine-clubs.
14,500 jobs

TV Broadcasting
Creating and broadcasting a complete television programme, including through satellite and video-on-demand channels.
61,000 jobs

Radio Broadcasting
Creating and broadcasting aural programmes, through radio studios, networks and over the internet.
20,000 jobs

Photography
A wide range of photography, including portrait, aerial, scenic and wedding photography; developing photographs; and photography for commercials, publishing, fashion, tourism etc.
56,000 jobs

Computer Games
The development and publishing of interactive leisure and entertainment software across any format, including games consoles, the internet and mobile phones.
42,500 jobs

2.2   Growth prospects of Film, TV and Games

Looking ahead, the Screen and wider Creative Industries are expected to continue to grow rapidly over the next decade, creating 300,000 additional jobs over the next five years alone (Creative UK / Oxford Economics, 2021).

The Creative Industries were identified as one of five growth sectors in the Chancellor's Spring Budget (HM Treasury, 2023) and measures announced, including reforms to the audio-visual tax relief, are expected to support further expansion of the Screen Industries.

However, growth will not be felt equally in all parts of the UK Screen sector. Over the past decade, there has been a mixed picture of performance, which if continued, will see strong expansion and job creation in:

❖ Film and TV Production (c.25,000 additional jobs by 2030)
❖ Film and TV Post-production (c.22,000)
❖ TV Broadcasting (c. 16,000)
❖ Computer Games (c. 42,000)

While these figures are based on the assumption of the continuation of past trends and hence should be treated with caution, they align with wider research.

Research by ScreenSkills, for example, suggests Film and High-End TV (HETV) production could attract up to £2bn in additional production spending per annum by 2025, creating a need for around 20,000 additional workers, on top of the 52,300 workers already employed in this part of the Screen Industries (Nordicity / Saffery Champness, 2022). Expansion of film and HETV would also be expected to drive growth across the value chain, including post-production, animation and VFX.

Further, research by TIGA suggests that employment in the UK games development industry has been expanding at an annualised rate of 14.7% in recent years, driven by strong consumer demand; inward investment; and the launch of new games consoles by Sony and Microsoft (TIGA, 2022).

Figure 2.2: **Trend-based projections of jobs growth in Screen and Games**
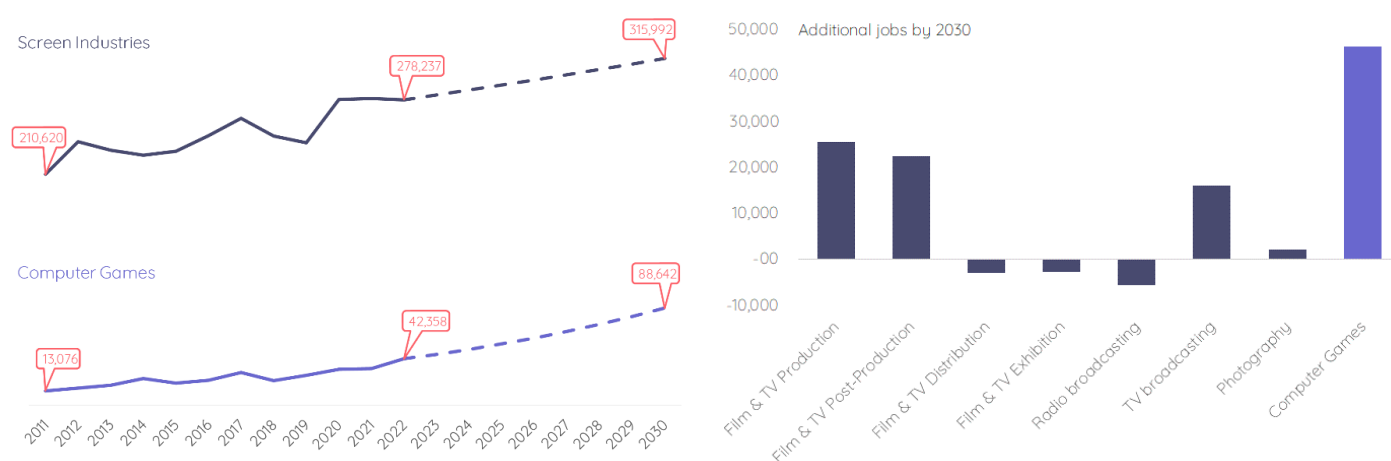
Source: Analysis based on (DCMS, 2021)

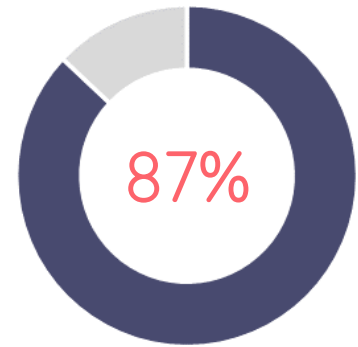Notes: Trend-based job projections are purely indicative and should be treated with caution.

2.3 Skills shortages in Screen and Games

In addition to growing demand for workers, there is evidence of acute skills shortages in parts of the UK Screen and Games Industry (House of Lords Communications and Digital Committee, 2023; BFI, 2022; ScreenSkills, 2023; UKIE, 2023).

The Migration Advisory Committee Shortage Occupation List features several roles from the Screen and Games sector. ScreenSkills reports that 87% of employers in the Screen Industries saw recruitment difficulties due to a lack of relevant skills as a problem. 36% suggested such recruitment difficulties always or very often limited their business activities (ScreenSkills, 2021) and this was echoed through our employer and stakeholder consultations.

Research points to a wide range of roles for which Screen employers were finding it difficult to recruit (see Figure 2.3). Evidence submitted to the BFI Skills Review also highlighted additional challenges in props, set decorating, supervising art directors, graphics, sparks, construction, costume supervisors, on-set VFX, grips, and focus pullers (BFI, 2022).

Screen employers reporting skill shortages as a problem

87%

% employers who found it difficult to recruit

Film	High-end TV	Other scripted TV	Unscripted TV	Children's TV	Animation	VFX	Post-production
38%	36%	34%	26%	32%	45%	36%	26%

Source: (ScreenSkills, 2021)

Figure 2.3 Job roles that are hard to recruit in UK Screen and Games

Film (Production)

Production Coordinator; Production Manager; Hair & make-up artist; Producer; Editor; Line producer; Location assistant; Runner; Costume designer; Storyboard artist; Edit assistant; Accounts assistant; Assistant location manager; Location manager; Production assistant; First & second assistant camera; Camera operator; Art department coordinator; Art director; Assistant art director; Costume assistant; Costume supervisor; Hair & makeup trainee; Production designer; Accommodation coordinator; Assistant stunt coordinator; First assistant director; Assistant production coordinator; Production accountant; Production trainee; Unit production manager; Sales director; Data wrangler; Camera trainee; Digital imaging technician assistant; DoP; Electrician; Grip; Sound assistants/cable runner; Sound recordist

Unscripted TV (Production)

Editor; Production coordinator; Production manager; Development AP; Series producer; Shooting PD; Development producer; Edit producer; Executive producer; Researcher; Shooting AP

Children's TV (Production)

Production manager; First assistant director; Art director; Camera op; Line producer; Production coordinator

High-End TV (Production)

Production coordinator; Costume designer; First assistant director; Assistant production coordinator; Location manager; Art department coordinator; Costume supervisor; Hair and make-up trainee; Hair and make-up artist; Standby props; Director; Assistant producer; Account assistant; Line producer; Location assistant; Production accountant; Production manager; Production secretary; Unit production manager; Camera trainee; Electrician

Other scripted TV (Production)

First assistant director; Director; Hair and make-up artist; Location manager; Unit manager; Art department coordinator; Buyer; Camera trainee; Costume designer; Edit assistant; Location assistant; Make-up assistant; Production accountant; Production coordinator; Production manager; Script supervisor.

Animation

2D animator; Production manager; 2D designer; Background designer; Storyboard artist; 2D and 3D rigger; 3D animator; Animation editor; Art director; Colour concept artist; Director; FX supervisor; Key animator; Lead FX artist; Line producer; Producer; Real-time developer; Technical artist; Toon boom animator

Post -production

Colourist; Dubbing mixer; High-end tech ops (MCR pipeline); Post-production producer

VFX

Facial modeller; Real-time engine coder (for virtual production); VFX producer

Computer Games

3D programmer; Animator; Artist; Back-end programmer; Game designer; Network programmer; Technical artist directors; Technical artist; UI designer

Source: (ScreenSkills, 2021) Notes: Excludes Covid-related roles

2.4 Assessing job quality in the Screen Industries

A key concern for the research is determining which parts of the Screen Industries, and job roles within them, could offer 'good work' and career prospects for young people from disadvantaged backgrounds. Despite strong focus on job quality in the research literature and policy discourse, there is no singular, widely adopted definition. We use as a starting point the definition developed by the PEC Good Work Review, which features six main dimensions (see Figure 2.4)

The weight attached to different facets of 'good work' varies between individuals and across the life course. Hence, our work must consider which features are most important for young people from disadvantaged backgrounds. Research for the Youth Futures Foundation, involving considerable consultation with young people, highlights the importance of the following aspects (Youth Futures Foundation, 2019; Newton, et al., 2020; Williams, et al., 2021):

❖   Pay – Young people need jobs that enable them to support themselves, with pay at the Real Living Wage rate or higher

.

Security – a regular, reliable income is vital to promote independence, financial security and long-term planning. This was associated with full-time work, a permanent contract, regular working hours and sick pay. Evidence also suggests that young people should remain in work 6-12 months after starting a job.

❖   Starting a business can provide a good career path and enhanced flexibility, where it is a positive, well-informed choice and generates sufficient income.

❖   Flexibility and autonomy – young people seek flexible hours, that they can control, in order to achieve work-life balance.

❖   Recognition and support - young people say they want to feel valued in their role and a supportive work environment is key to promoting the retention and progression of disadvantaged young people in work.

❖   Professional development and progression – with weight given to opportunities to participate in high quality training and benefit from wider career support. This was seen as vital to foster opportunities for progression, in terms of pay, skills and responsibility.

A final consideration in the context of empowering young people as change-makers, is whether roles have creative control, so to enhance the diversity of those that determine the stories that get told through creative media.

Figure 2.4: **Defining Good Work in the Creative Industries**

Source: (Carey, H; Giles, L; O'Brien, D, 2023)

In many respects, the Screen Industries offer 'good jobs' for workers.

Average rates of pay outstrip those on offer in other parts of the economy, with full-time employees earning on average £673 per week, compared to the average of £538 across all industries.

Workers in the Screen Industries also benefit from considerable autonomy – having greater control over the tasks they do, in which order, the way and pace at which they work. Creative roles in the Screen sector can also provide meaning and purpose, offering an opportunity for creative expression, to pursue one's passion and to make a positive difference in the world by telling stories and providing a platform for marginalised voices (Carey, et al., 2023).

However, in other regards work in the Screen Industries can be more challenging.

This can relate to the very structure of work in the sector, with more than one-third (36%) of workers in the Screen Industries being self-employed – double the rate across the economy of (15%).

This propensity for contract or 'freelance' work on short-term projects creates insecure work, with more limited rights and benefits, fluctuating income and financial insecurity. While freelance work can present enhanced flexibility, the need to work to production schedules in parts of the sector means Screen workers can have less control over their work hours. Working days can also be extremely long, often beyond contracted hours, with few breaks and long commutes (Swords, et al., 2022).

In parts of the Screen sector, there is also evidence of challenging work environments, including a lack of respect and dignity, bullying and harassment.

Together these factors can negatively impact the mental health and wellbeing of the Creative workforce, with higher rates of stress, anxiety, and depression (Wilkes, Carey, & Florisson, 2020).

Finally, investment in training is more limited in Screen, where employers are less likely to have formal processes for nurturing talent and workers are less likely to have participated in training (Carey, et al., 2023).

It is important to note, however, that the picture of work can vary considerably within the Screen and Games Industries, and hence it is important to explore job quality at this more granular level.

Figure 2.5: **Measures of job quality: Screen Industries vs All Industries**

Theme	Indicator	Screen Industries	All industries
Fair reward, terms and conditions	Median Weekly Earnings (Employees only)	£673	£538
	Pay Dissatisfaction (% workforce)	16%	25%
	Unpaid Overtime (Mean usual hours p/w)	4.3 hours	4.0 hours
	Paid Holiday Entitlement (p/a)	22.0 days	24.9 days
	Employer pension (% employees)	83%	88%
Security & flexibility	Involuntary non-permanent job (% non-permanent employees)	22%	27%
	Involuntary self-employment (% self-employed workers)	11%	10%
	Involuntary part-time work (% part-time workers)	19%	12%
	Underemployment (% workers wanting to work more hours)	9%	8%
	Job Security (v. unlikely to lose job)	50%	52%
	Flexible working arrangements (% workers)	16%	22%
	Flexibility (Autonomy over work hours)	27%	29%
Autonomy and personal fulfilment	Autonomy over job tasks (% workers)	49%	41%
	Autonomy over work pace (% workers)	56%	44%
	Autonomy over work manner (% workers)	56%	54%
	Autonomy over task order (% workers)	69%	54%
	Job Satisfaction (subjective rating)	79%	80%
	Job Satisfaction (Looking for another / additional job)	8.1%	6.4%
	Work intensity (Working 50+ hours)	31%	24%
	Work intensity (Would like to work shorter hours)	35%	34%

Theme	Indicator	Screen Industries	All industries
Safe, healthy and inclusive environment	Work-related illness in past 12 months (% workers)	3.1%	3.8%
	Work-related mental illness	*	*
	Wellbeing (Happiness, Mean score)[1]	7.5	7.6
	Wellbeing (Anxiety, Mean score)[2]	3.1	2.8
	Equal opportunity policy (% employers)	78%	82%
	Representation: % women	38%	47%
	Representation: % BAME	10%	12%
	Representation: % disability	13%	13%
	Representation: % socio-economicall disadvantaged	28%	40%
Agency, voice & representation	Trade Union Membership (% workers)	16%	21%
	Trade Union Presence (% workers)	30%	29%
	Collective Bargaining (% employees)	24%	26%
	Employee consultation (% employers)	7%	15%
	Employee Voice (subjective rating)	56%	54%
Professional development & progression	Training Plan (% employers with a plan)	30%	48%
	Employer-provided training (% employers)	48%	61%
	Investors in People (% employers accredited)	7%	15%
	Processes to identify high potential talent (% employers)	8%	15%
	Participation in work-related training (% workers)	16%	24%
	Perception of progression opportunities (% good)	52%	54%

Notes:

[1] Mean Score of Happiness, derived from the question: How happy did you feel yesterday? (where nought is 'not at all happy' and 10 is 'completely happy')

[2] Mean Score of Anxiety, derived from the question: How anxious did you feel yesterday? (where nought is 'not at all anxious and 10 is 'completely anxious)

Source: Data drawn from (Carey, H; Giles, L; O'Brien, D, 2023)

2.5 Examining job quality within the sector

Pay: Employees in Film and TV Production, Post-Production (inc. Animation and VFX) and Distribution; in TV Broadcasting; and Computer Games all benefit from relatively high annual salaries (DCMS, 2022; UKSA, 2017).

However, this is not the case in other parts of the Screen Industries, and annual earnings in Film & TV Exhibition (cinemas); Photography; and Radio broadcasting are actually below the UK average (£26,280).

Security: Levels of job security also vary considerably across the Screen and Games Industries. In Film & TV Production freelance work is much more common and a much smaller share of employed staff are on permanent contracts (ONS, 2018), echoing wider research reporting greater financial insecurity in Film and TV production and development (Wilkes, et al., 2020).

Atypical working is also more prevalent in Film and TV Post-Production (including Animation), albeit research by the UK Screen Alliance suggests permanent employment is more common in VFX than in other parts of the film & TV industry (UKSA, 2017). Other parts of the sector also offer greater employment security, notably high pay sectors such as TV broadcasting and Computer Games (Taylor, 2022).

Autonomy & flexibility: while we lack data on autonomy experienced by workers in different parts of the Screen and Games Industries, wider evidence suggests that autonomy afforded to Creative workers tends to increase with age, as might be expected (Carey, et al., 2023).

While workers across the Screen Industries are less likely to have formal flexible working arrangements in place, those employed in Film and TV Post-Production; Film and TV Exhibition and Radio Broadcasting are more likely to benefit from such arrangements including Flexi-time, annualised hours, term-time working and job-share.

Figure 2.6a: Measures of job quality: within the Screen and Games Industries
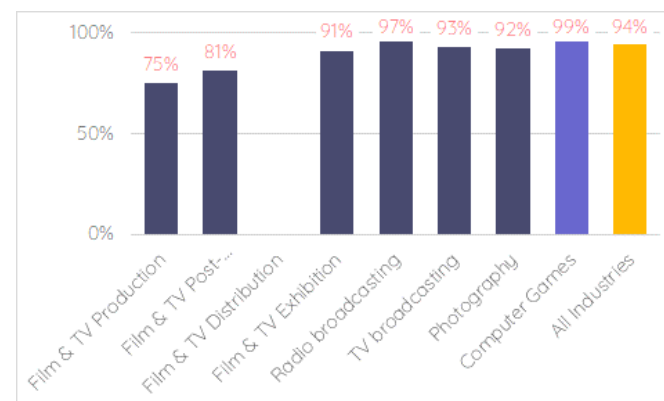
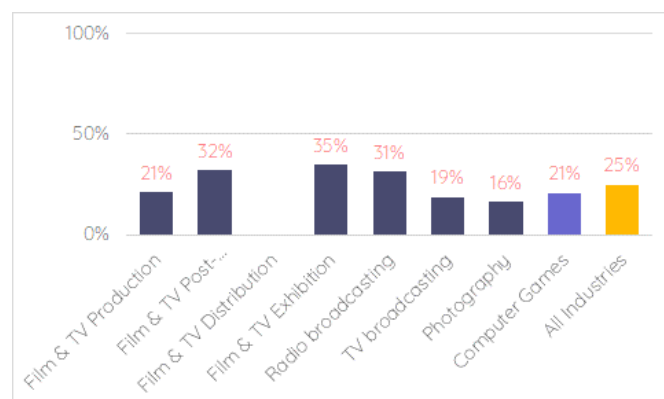Average annual earnings (employees only)
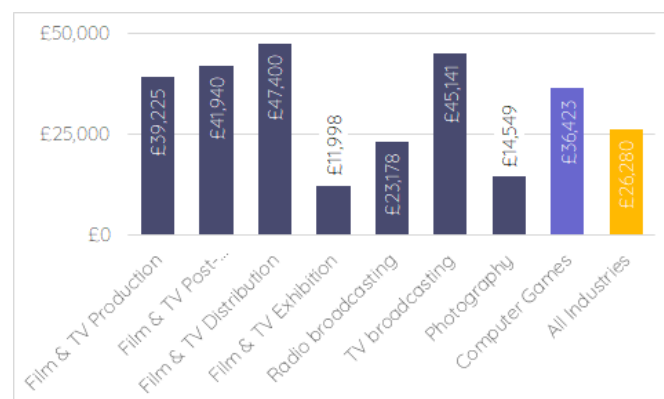
% workers that are self-employed
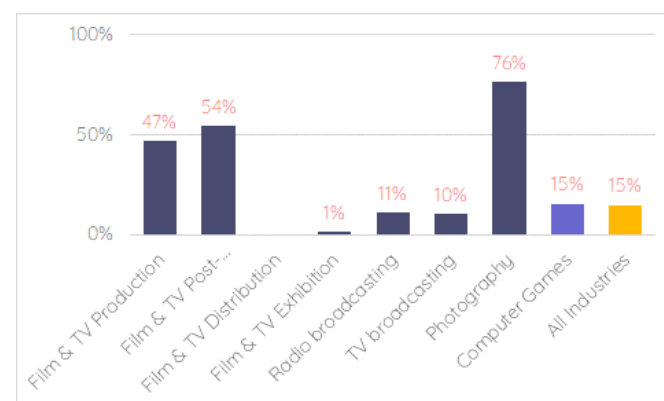
% employees on permanent contracts

% workers with flexible working arrangements
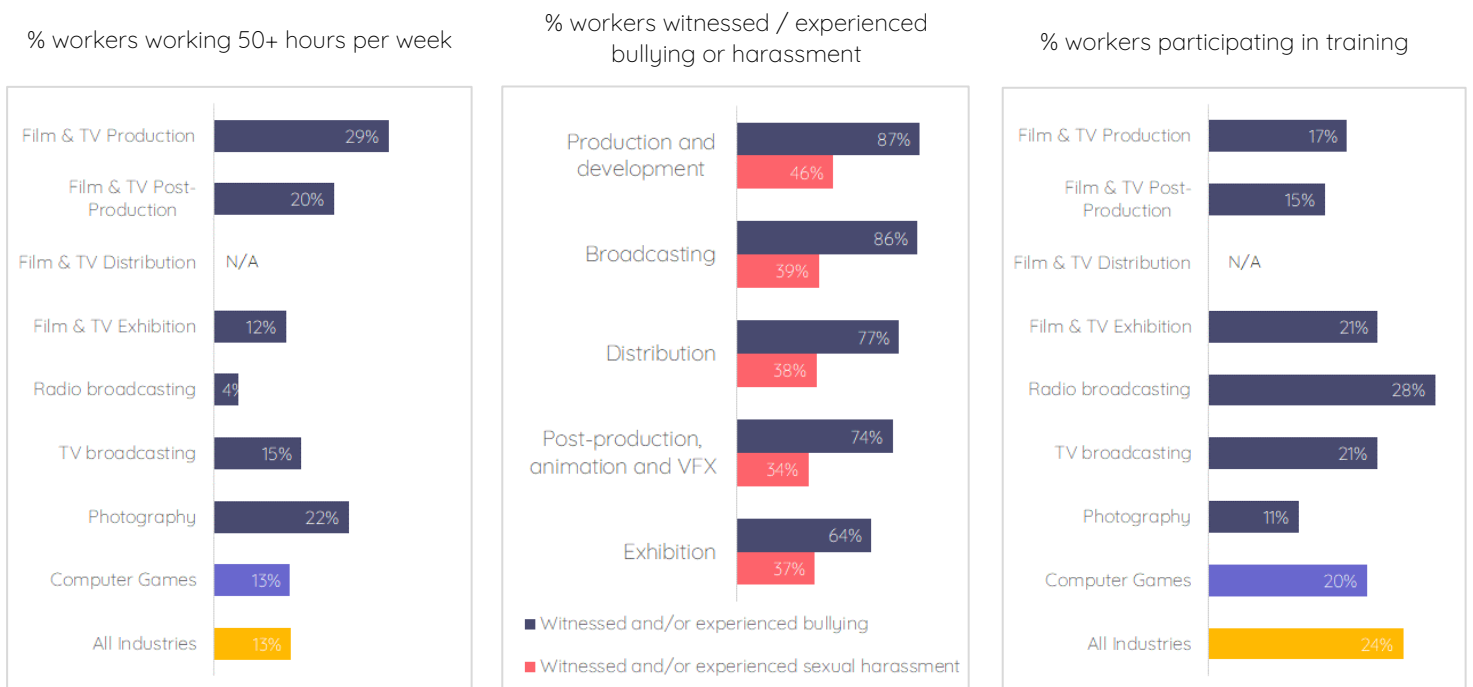

Sources: (DCMS, 2022) (ONS, 2018)

Working conditions: work hours can be particularly long in Film & TV Production, where workers are often working to tight production schedules (Swords, Mayne, Boardman, & Ozimek, 2022; Carey, H; Giles, L; O'Brien, D, 2023). In Radio and TV broadcasting; Film and TV Exhibition; and Computer Games, work intensity is more in line with other sectors (ONS, 2018) (Taylor, 2022).

High pressure work environments, as seen in parts of the Screen sector, can drive **poor workplace practices**. Past research points to a lack of dignity and respect, bullying and harassment in parts of UK Screen, particularly pronounced in Production and development and Broadcasting, where over 85% of workers in these sectors reported having witnessed and / or experienced workplace bullying (Wilkes, et al., 2020; Film and TV Charity, 2022).

While we lack comparable data for the Games Industry, evidence from the UK Games Census suggests a significant minority (22%) of workers in the sector do not believe bullying and harassment is taken seriously in the UK Games Industry.

Professional development & progression: rates of training in the Screen Industries are amongst the lowest in the economy and are particularly limited in Film and TV Production and Post-Production and Photography, though it is noteworthy that freelance work is more prevalent in these sectors and professional development more limited amongst the self-employed (Carey, H; Giles, L; O'Brien, D, 2023). Rates of professional development are however more in line with the all-industry average in Radio & TV broadcasting; Film & TV Exhibition; and Computer Games.

Figure 2.6b: **Measures of job quality: within the Screen and Games Industries**

% workers working 50+ hours per week

Sector	%
Film & TV Production	29%
Film & TV Post-Production	20%
Film & TV Distribution	N/A
Film & TV Exhibition	12%
Radio broadcasting	4%
TV broadcasting	15%
Photography	22%
Computer Games	13%
All Industries	15%

% workers witnessed / experienced bullying or harassment

Sector	Witnessed and/or experienced bullying	Witnessed and/or experienced sexual harassment
Production and development	87%	46%
Broadcasting	86%	39%
Distribution	77%	38%
Post-production, animation and VFX	74%	34%
Exhibition	64%	37%

% workers participating in training

Sector	%
Film & TV Production	17%
Film & TV Post-Production	15%
Film & TV Distribution	N/A
Film & TV Exhibition	21%
Radio broadcasting	28%
TV broadcasting	21%
Photography	11%
Computer Games	20%
All Industries	24%

Sources: (ONS, 2018) (Wilkes, et al., 2020)

2.6 Identifying 'good' career pathways in Screen and Games

Figure 2.7 provides a summary of our analysis of job quality within the Screen and Games Industries and suggests that the parts most likely to offer 'good' career paths are: Film & TV Post-Production (particularly VFX and Animation); TV Broadcasting; Computer Games; and Film and TV Production, but in the case of the latter, with additional provisions to mitigate risk in some production environments and offer sustained employment opportunities.

In the pages that follow we explore some of the career pathways within these sub-sectors.

Understanding at greater depth the types of job roles and career pathways on offer within these parts of the Screen and Games Industries will be important in targeting interventions and supporting sustained employment outcomes for disadvantaged young people.

In the Screen Industries, ScreenSkills, supported by National Lottery funded awarded by the British Film Institute, has developed detailed job profiles and career maps for different parts of the sector. These provide the basis to understand 'good career pathways', including more detailed information on job roles, progression pathways and routes into these jobs.

In the pages that follow, we provide examples of potential career pathways within Film and TV Production; Post-production, VFX and Animation; and Games.

Figure 2.7: Summary characteristics of different Screen and Games sectors

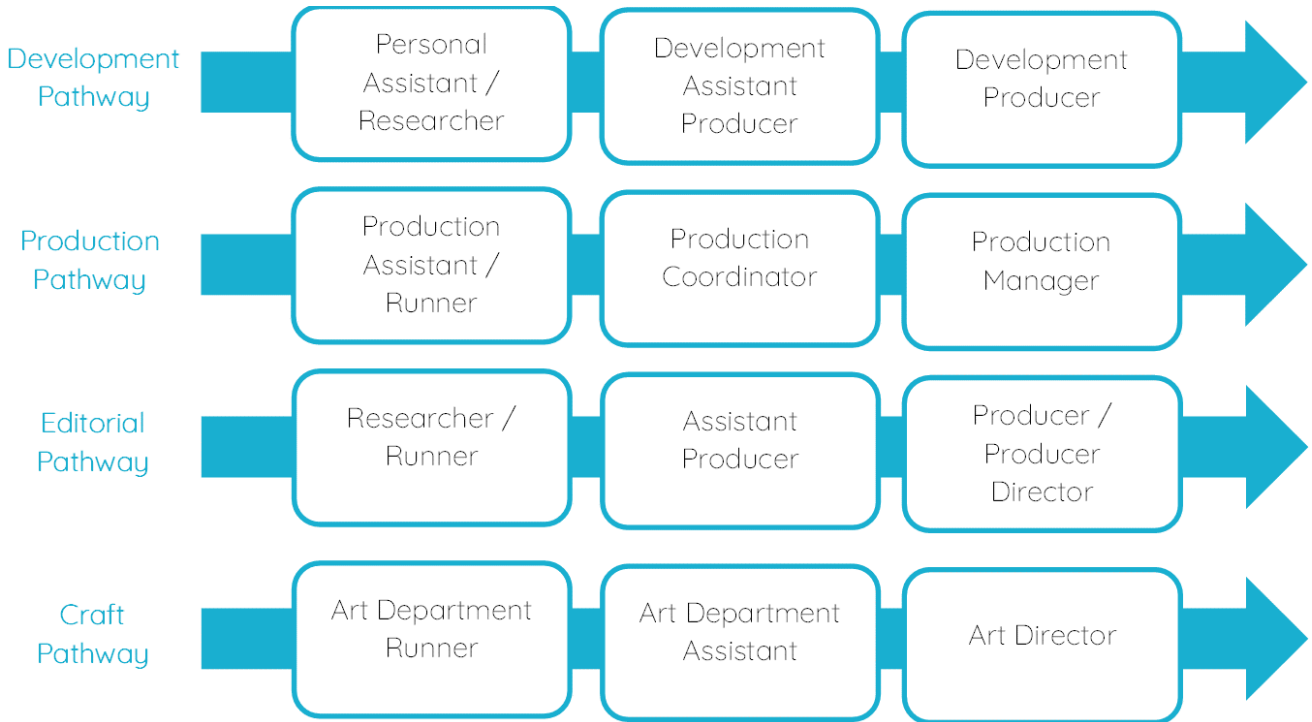|	Jobs Growth	Skills Shortages	Earnings	Job Security	Autonomy & flexibility	Work environment	Professional development
Film & TV Production	●	●	●				
Film & TV Post-Production	●	VFX & Animation	●		●		
Film & TV Distribution		N/A	●	N/A	N/A	N/A	N/A
Film & TV Exhibition				●	●	●	●
Radio broadcasting		N/A		●	●	●	●
TV broadcasting	●	N/A	●	●			●
Photography		N/A					
Computer Games	●	●	●	●		●	●

Notes: Cell highlighting reflects positive performance, above the Screen sector and/or all industry average. Figure 2.7 should be considered as indicative, in some cases using proxies or subjective judgement. For instance, permanent employment contracts are used as a proxy for job security; work intensity and workplace bullying is considered indicative of the work environment.

Film and TV Production

It is not necessary to go to university to get in to Film and TV Production, although the majority (77%) of the workforce are qualified to degree-level.

There are a growing range of Apprenticeships available, including for Broadcast Production Assistant; Creative Industries Production Manager; and Junior Content Producer.
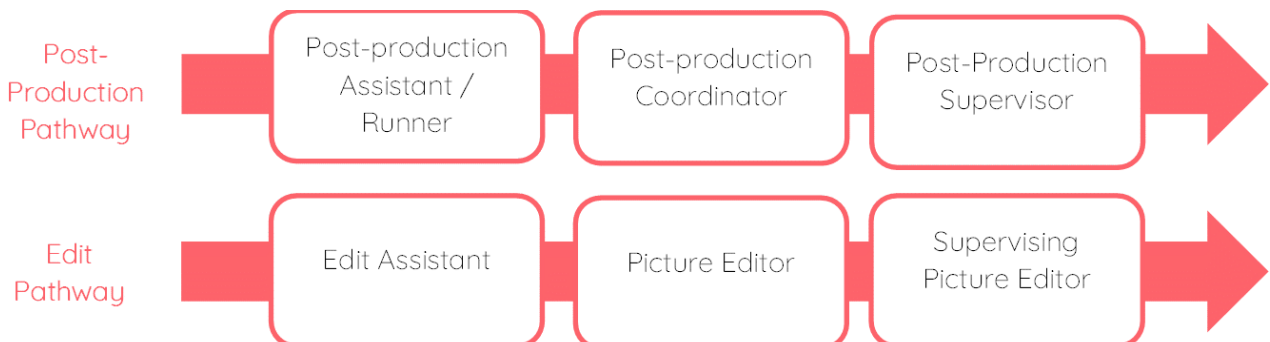
Many broadcasters and production companies offer work experience, internships and training programmes.

Development Pathway	Personal Assistant / Researcher	Development Assistant Producer	Development Producer	→
Production Pathway	Production Assistant / Runner	Production Coordinator	Production Manager	→
Editorial Pathway	Researcher / Runner	Assistant Producer	Producer / Producer Director	→
Craft Pathway	Art Department Runner	Art Department Assistant	Art Director	→

Post-Production

It is not essential to go to university to get into post-production – greater weight is given to evidence of technical and craft skills.

Some post-production companies offer Apprenticeships as a Post-Production Technical Operator or similar.

| Post-Production Pathway | Post-production Assistant / Runner | Post-production Coordinator | Post-Production Supervisor | → |
| Edit Pathway | Edit Assistant | Picture Editor | Supervising Picture Editor | → |

Animation

The vast majority (93%) of those working in Animation are degree qualified. Animation requires a blend of art and technical skills, so courses that combine Art and Design with Physics, Maths or Computer programming provide the basis for a good career.
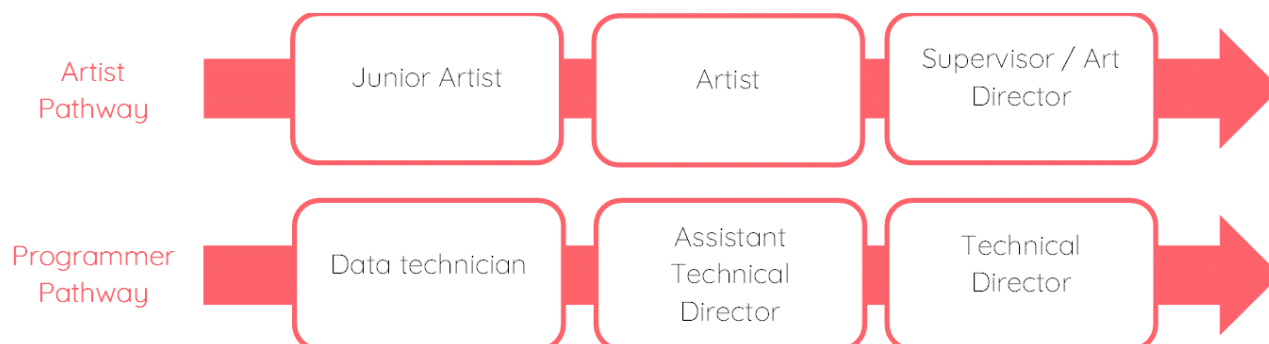
Apprenticeships for Junior Animators and Storyboard Artists are in development, but wider Apprenticeships for some roles in Production, Post-Production and VFX will be relevant.
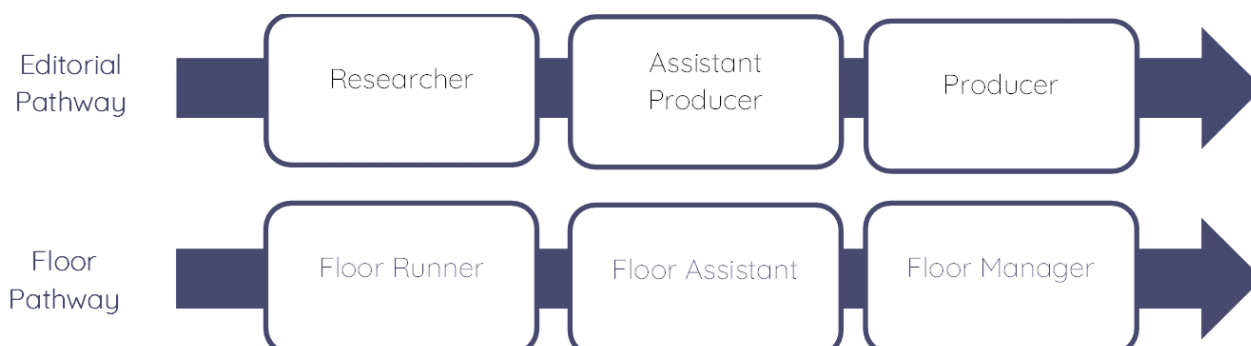
| Animator Pathway | Junior Animator | Animator | Senior Animator | → |

| Story Pathway | Storyboard Artist | Head of Story | Supervisor | → |
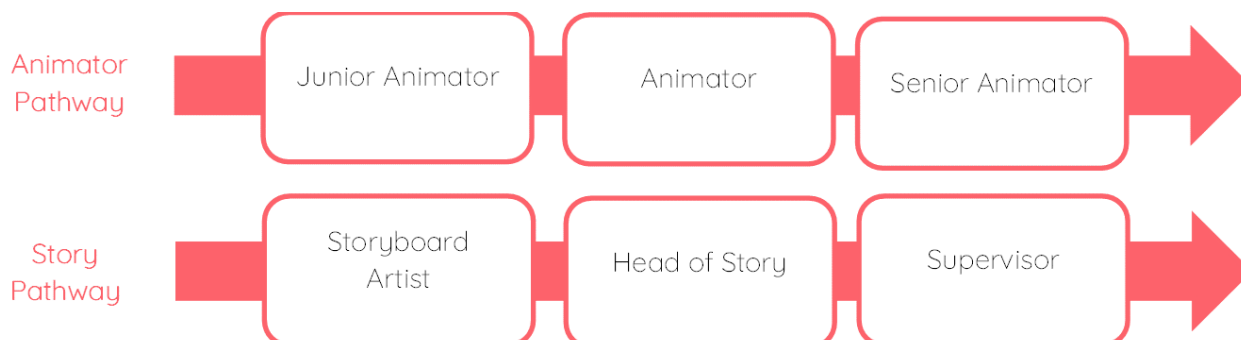
Visual Effects

The VFX workforce is also highly qualified (83% workers hold a degree-level qualification). Some workers have Creative Media degrees, but Physics, Maths and Computer Science are relevant. Apprenticeships are relatively new, though NextGen Skills Academy has supported the development of apprenticeship standards for Junior 2D Artists and Assistant Technical Directors.

It is possible to transfer into VFX from data wrangling roles in other sectors and roles that require a blend of STEM and Art in Animation.

| Artist Pathway | Junior Artist | Artist | Supervisor / Art Director | → |

| Programmer Pathway | Data technician | Assistant Technical Director | Technical Director | → |

TV Broadcasting

It is not essential to go to university to get into TV Broadcasting, unless pursuing a more technical route which may require a degree in Broadcast engineering. TV Broadcasters often offer trainee or Apprenticeship programmes including as a Technical Operator or Software Developer.

| Editorial Pathway | Researcher | Assistant Producer | Producer | → |

| Floor Pathway | Floor Runner | Floor Assistant | Floor Manager | → |

🎮 Computer Games

The Games Industry is highly qualified, with 86% workers holding a degree. A large number of universities and colleges offer Video Games courses and Computer Programming/ Science, Physics, Maths, Animation, VFX, Art and Design are also relevant.

There are a range of vocational applied general qualifications of relevance such as BTECs, and Diplomas offered by Aim Awards in Games Design and Development. Games Industry Apprenticeships are in development, but Apprenticeships in Creative Digital Media, Visual Effects or Digital Technology with a Games company can provide a viable route in. Employers will look for a portfolio of work or examples of code.

Design Pathway → Level Designer → Game Play Designer → Lead Games Designer →

Programmer Pathway → Generalist Programmer → Specialist Programmer → Lead Programmer →
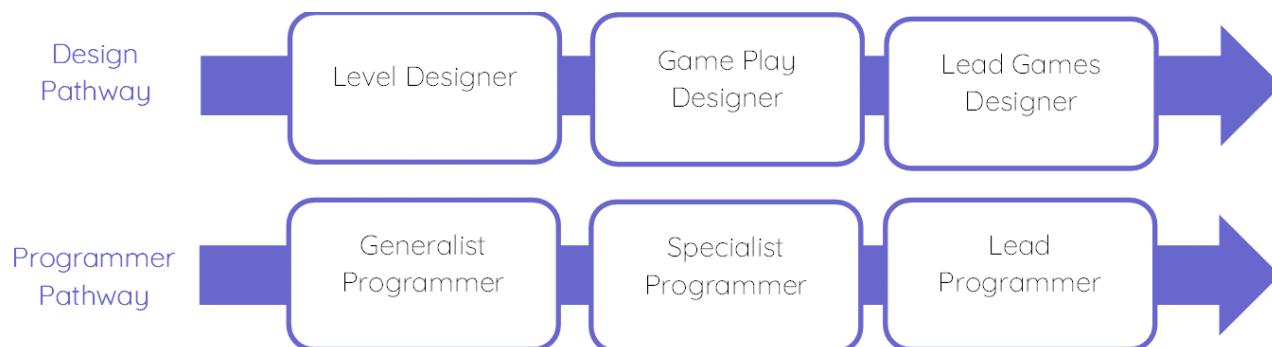
Figure 2.8: Summary: 14 potential pathways to 'good' careers in Screen and Games

Sub-sector	E.g., pathways	E.g., entry roles	Sub-sector	E.g., pathways	E.g., entry roles
Film & TV Production	Development	Personal Assistant/ Researcher	Visual Effects	Artist	Junior Artist
	Production	Production Assistant/Runner		Programmer	Data Technician
	Editorial	Researcher/Runner	TV Broadcasting	Editorial	Researcher
	Craft	Art Dept Runner		Floor	Floor Runner
Post-Production	Post-production	Post-production Assistant/Runner	Computer Games	Design	Level Designer
	Edit	Edit Assistant		Programmer	Generalist Programmer
Animation	Animator	Junior Animator			
	Story	Storyboard Artist			

'Good' careers in Screen and Games: Key Takeaways

⮞ The Film, TV and Games industries are one of the UK's greatest success stories – growing at double the rate of the UK economy prior to the pandemic. As part of the wider Creative Industries, they are one of five priority sectors identified by UK Government.

⮞ Looking to the future, the sector is expected to expand rapidly. If its impressive growth performance continues, the Film, TV and Games industries could create an additional 84,000 jobs by 2030.

⮞ However, not all parts of the Screen Industries are expanding at the same pace. Nor will all jobs offer the good pay, job security, flexibility and opportunities for professional development and progression that disadvantaged young people seek.

⮞ Our analysis suggests the parts of the Screen and Games Industries most likely to offer 'good' career paths could be: Film & TV Post-Production (particularly VFX and Animation); TV Broadcasting; Computer Games; and (in some cases and with additional provisions) Film and TV Production.

⮞ To support the targeting of interventions, we identify 14 career pathways within these sub-sectors. This includes entry level roles such as production assistants (also referred to as 'runners'), post-production and editorial assistants; junior artists and animators; and data technicians and programmers, that offer progression routes into key creative roles in the Screen and Games industries.

3. Barriers to access and progression

Having identified potential pathways into 'good' jobs in the UK Screen and Games industries, we now turn to consider the extent to which young people are currently able to secure employment in these roles.

Further, in shaping the design of interventions, it is key to understand the barriers those from disadvantaged backgrounds face in 'getting in' and 'getting on' in the Film, TV and Games Industries.

3.1   Diversity and inclusion in the UK Screen and Games Industries

Tracking the employment outcomes of the cohorts of young people the research focusses on is challenging.

While data exists that allows us to identify young people, people of colour and those from socio-economically disadvantaged backgrounds, the main surveys used to inform Government's labour market statistics do not include questions exploring respondents experience of the care system or exclusion from school.

Further, given the Screen industries represent a small share of the UK economy (<1%), a very small number of young people working in Screen are surveyed each year.

Given this, new primary research could be viewed an important priority.

For now, we can explore the representation of younger people in the Screen Industries. Figure 3.1 suggests that the age profile of those working in Screen and Games is generally younger than

in other industries, but that this tends to manifest in a higher representation of those aged between 25 and 39. Slightly more than one in ten (11%) workers in Screen and Games are aged under 25: in line with the all industry average.

However, the average across the Screen and Games Industry masks significant variation within these sectors.

Nearly half (48%) of all workers in Film and TV Exhibition (cinemas) are under the age of 25. In contrast, in all other parts of the sector, the presence of young people aged between 16-24 falls below the all-industry average. This is particularly true in Radio and TV Broadcasting, Film and TV Post Production and Computer Games. This is likely to reflect the fact the majority of the workforce in these sectors are degree-educated, and that it can take time for young people to develop a Creative portfolio, which (as we saw earlier) is often a pre-requisite to access these roles.

Figure 3.1 **The age profile of the Screen Industries workforce**
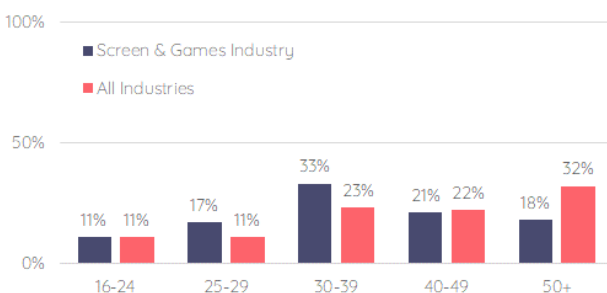
Source: Annual Population Survey 2020

Figure 3.2 **Proportion of the workforce aged under 25**
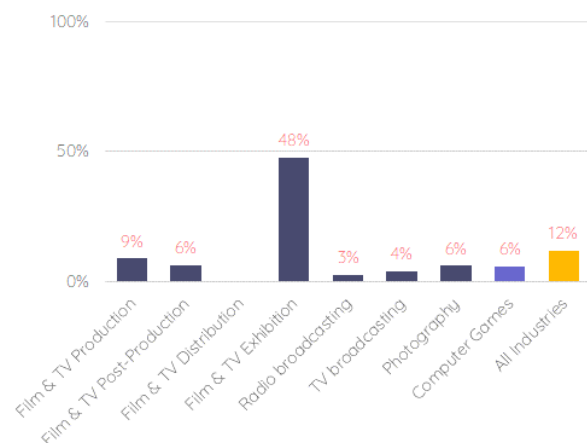
Source: (ONS, 2018)

Young people from marginalised backgrounds may face additional challenges in securing and progressing in work. A lack of diversity and inclusion remains a critical challenge for the Screen Industries with disparities in access, pay and progression evident for women, those from working-class backgrounds, disabled people, people of colour and those that are not degree educated.

Despite the Screen and Games sectors being heavily concentrated in more ethnically diverse urban centres (particularly in and around London), those whose ethnicity is either Mixed/multiple, Black, Asian, or Other are no more represented in the sector than in other parts of the economy (ONS, 2020).

In Film and TV Production, those from ethnically diverse backgrounds are underrepresented, comprising just 6% of the workforce, compared to 12% across all industries (ONS, 2018). Research suggests a proportionate representation of ethnically diverse talent in Post-production, VFX and Animation, but finds workers from Black, Asian, Mixed / multiple or Other backgrounds tend to be more likely to be working in technical and administrative roles and are under-represented in senior management (UK Screen Alliance, 2019). The UKIE Census finds that workers whose ethnicity is either Mixed/multiple, Black, Asian, or Other are also under-represented in UK Games (Taylor, 2022).

When it comes to socio-economic background*, the Screen Industries are one of the least diverse, and most elite, parts of the UK economy. Just one in four (28%) workers in the Screen Industries are from socio-economically disadvantaged backgrounds compared to 40% of the UK workforce (Carey, H; Giles, L; O'Brien, D, 2023). Those from working-class backgrounds are also underrepresented in the Games industry, where 61% of jobs are held by those from privileged backgrounds, compared to 37% of the general population (Taylor, 2022).

What this means is that, while the Screen and Games Industries will create many thousands of good quality, highly-paid jobs in the years ahead, without intervention, these might be out of reach for young people from under-served backgrounds.
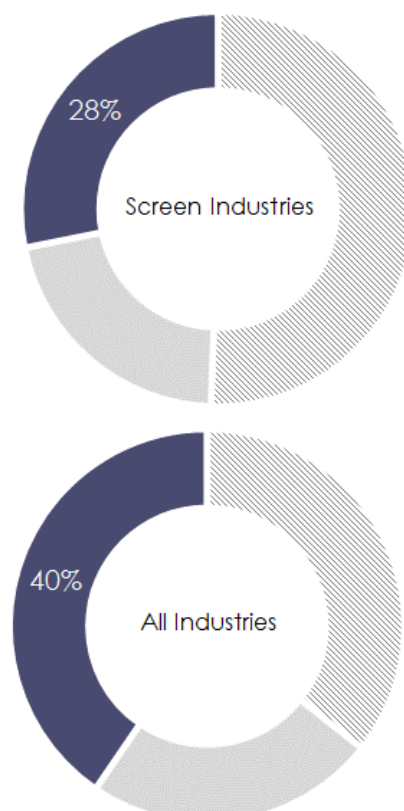
* Please refer to Annex A for definitions

Figure 3.3: Ethnicity of workers in different departments in Post production, VFX and Animation
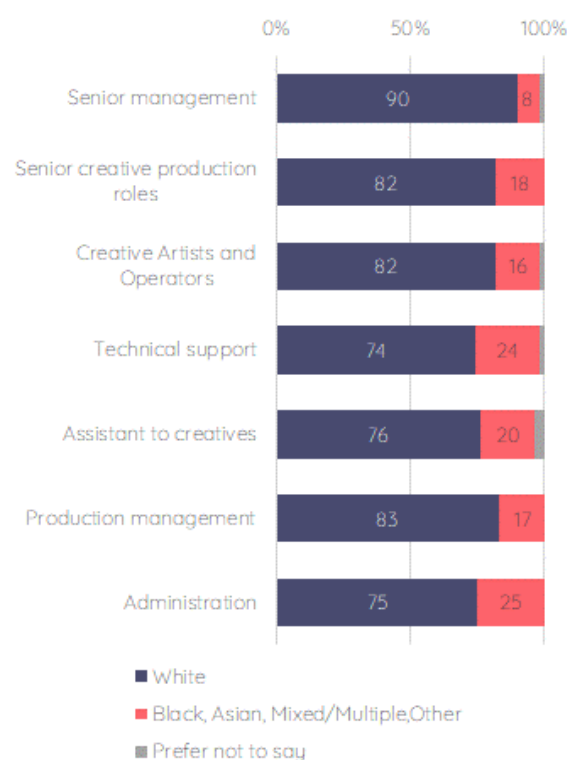
Source: (UK Screen Alliance, 2019)

Figure 3.4: Percentage of the workforce that are from socio-economically disadvantaged backgrounds

Source: (Carey, H; Giles, L; O'Brien, D, 2023) *based on the Labour Force Survey 2017-2019*

3.2 Exploring disadvantage in the Screen and Games Industries

The causes of inequality in the Screen Industries are relatively well-documented, and often rooted in the structure, practices, informality, and culture that dominates work in these sectors.

Past work undertaken by the PEC has sought to map points of disadvantage across the life-course. While the focus of the PEC's work to date has been class-based disadvantage, the findings have wider relevance for other marginalised groups and echo other in-depth studies of workforce diversity and inclusion in the UK Screen Industries.

The evidence base points to complex multi-faceted and inter-related barriers, that are rooted in early in life experiences; continue into further education; inhibit transition to work; and undermine opportunity for progression and advancement throughout one's career.

The underlying causes of many of these issues lies in disparity in the financial, social and cultural capital of individuals and the structural features, spatial pattens of employment, recruitment and working practices which are distinct to the Screen Industries.

In the pages that follow, we provide further detail on the factors that inhibit disadvantaged young people from 'getting in' and 'getting on' in the UK Screen and Games Industries. This draws together evidence from the literature review, stories of lived experience of disadvantage from our fieldwork interviews with young people, and consultations with industry stakeholders and employers.

Where relevant, we include quotes from the fieldwork interviews to help 'bring to life' these issues. We use pseudonyms throughout to preserve anonymity and have removed any information that could identify the participant.

Figure 3.5: Barriers to 'getting in' and getting on' to the UK Screen and Games Industry
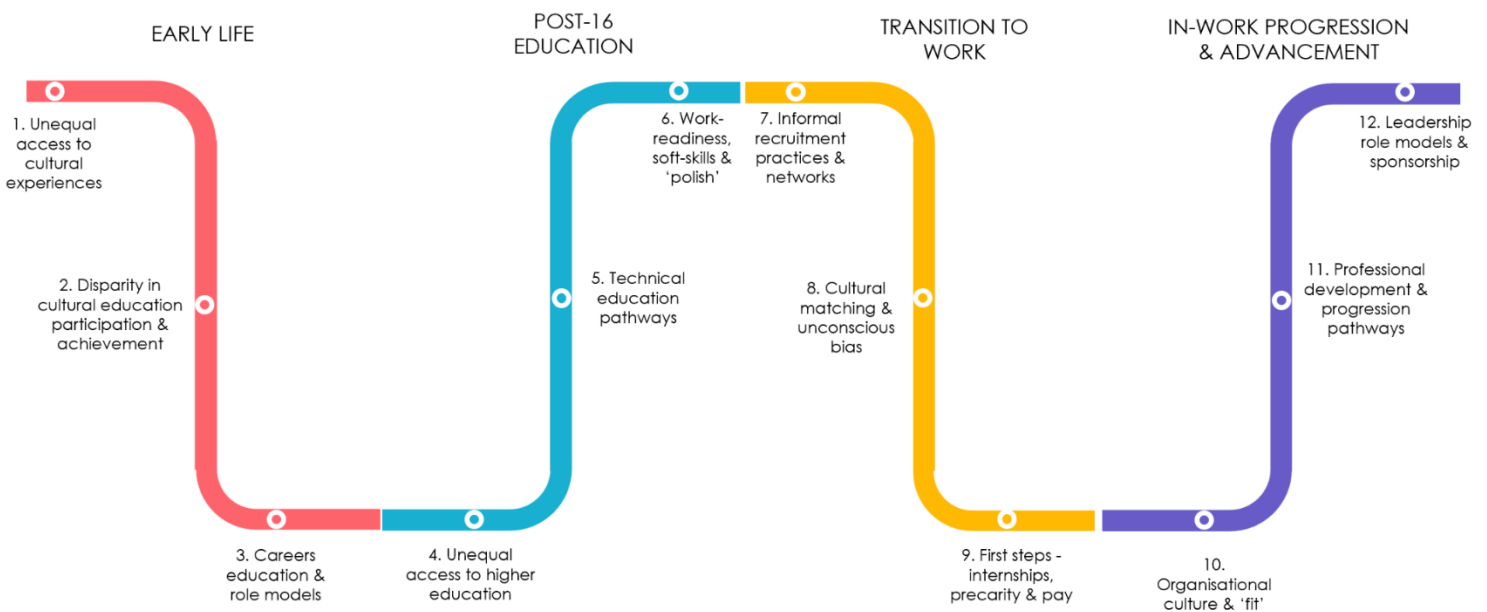
Sources: (Carey, et al., 2021)

Early-life barriers

1. Access to Culture

Cultural experiences available to children can have a lasting impact on future success, yet access to culture is highly unequal (Reeves & de Vries, 2019; Davies & Rizk, 2018).

Research suggests that pupils in high-deprivation schools have fewer opportunities for out-of-classroom education and that some extracurricular activities (particularly music) remain largely the preserve of the wealthy, in part because of the financial cost of participation (Crenna-Jennings, 2018; Donnelly, et al., 2019).

This was echoed in our fieldwork interviews with young people, where a lack of access to culture meant they had a limited understanding of the Screen and wider Creative sector. This is illustrated by River – a research participant who had little experience of the Screen Industries, given they grew up in a household that didn't have a TV license.

> *"We never had a TV license at all really. It's probably about six months to a year in the entire life that I've had a TV license. So very little experience with [Film and TV]."* River

Further, research suggests that the patterns of cultural consumption of privileged youths are much more closely aligned to those who work in the Creative Industries than youths from socio-economically disadvantaged backgrounds (Carey, et al., 2022). This then affects the accumulation of cultural capital amongst these young people, setting them at a disadvantage later in life, when 'cultural matching' can influence hiring decisions (see point 8 below).

2. Participation & achievement in cultural education

Alongside well-evidenced educational attainment gaps for disadvantaged students (overall), there exists disparities in cultural education participation and achievement (Crenna-Jennings, 2018; Hutchinson, et al., 2020).

Ofsted have voiced concerns that lower-attaining students can be 'filtered' into a different pathway and creative subjects "sometimes marginalised" (Hutchinson, et al., 2020).

Disadvantaged students are considerably less likely to participate in most creative subjects at GCSE-level, and there also exists significant gaps in attainment (Spielman, 2017; Ofsted, 2018). Disparities are particularly pronounced for Music (38% relative participation gap; 20 months disadvantage gap); Drama (16% and 16 months) and Media, Film and TV studies (9% and 13 months) (Hutchinson, J; Reader, M; Akhal, A).

Further, there are significant concerns about the impact of the deprioritisation of creative education in England on the awareness and appetite of young people to pursue creative careers. This was something highlighted by one of the young people we spoke to, who emphasised how this would disadvantage those without the financial means to pay for cultural activities outside of school.

> *"I think when arts programs are being cut, you're not necessarily going to find your interest in that at 11, 12, 13 unless you're paying for it privately or doing extracurricular activities..."* Maya

3. Careers education and role models

A significant barrier to access highlighted by the literature review, fieldwork interviews and consultations is a lack of awareness of the broad range of job roles available in the Screen Industries and how best to go about accessing them.

Parental influence was a recurring theme. For some young people, having a family member working in the industry was a key determinant for pursuing a similar career. But others suggested parents or wider role models tended to encourage them towards more traditional trade, service or professional roles or to pursue 'more academic' routes.

Young people of colour we interviewed also suggested there were cultural factors at play, with parental expectations deterring them from pursuing a creative career. Often this reflected the perception of creative activities as a hobby and creative careers as insecure or unachievable.

"....we are very academic as a family, it's straight school kind of thing. [Film, TV and Games has] never been thought of as a career: it's been like a hobby growing up in my household..." **Amna**

This wasn't limited to parents. Careers educators are widely reported to lack information on the Screen Industries (ERIC / BFI, 2022), with a number of our interviewees suggesting they received unhelpful advice and guidance and were actively steered towards alternative paths. Research suggests that students from disadvantaged backgrounds can also deprioritise career support given a need to focus on basic needs (poverty, trauma, crime, wellbeing) (Hunt, et al., 2021).

Further, with key creative and senior roles in the Screen Industries dominated by white males from privileged backgrounds, there are significant concerns that those from marginalised backgrounds may lack visible role models and connections with those who work in the industry. This reinforces the lack of awareness of career opportunities and instils a sense that these jobs are not 'for people like me' (Brook, et al., 2020; Eikhof &

Warhurst, 2013; ERIC / BFI, 2022). This came through strongly in the fieldwork interviews, where the young people we interviewed suggested they do not see themselves reflected in the Screen workforce and questioned the authenticity of industry efforts to enhance diversity and inclusion.

"....I think because I haven't met anybody who works in the screen industries, one, and then when you do see people maybe on TV or at awards ceremonies, they're not necessarily people that you would think maybe have the same background as you or have had the same experiences. It comes across that the industry isn't diverse or inclusive...." **Amelie**

Post-16 Education

4. Access & achievement in Higher Education

The Screen Industries depend heavily on highly-qualified talent, where over 7 in 10 workers are qualified to degree level or above (Giles, et al., 2020). There is also evidence of credentialism, where higher education, particularly from a prestigious institution, is used as an indicator of a candidate's skills and capabilities when hiring, when, in many cases, a degree is not necessary, nor a good signaller of creative talent, technical ability or soft skills (Carey, et al., 2021).

Given the significant and persistent gap in the progression rate to higher education (HE) between Free School Meal and non-Free School Meal pupils (19 percentage points) and Looked after Children and other pupils (32 pp), this will pose a significant barrier for young people from disadvantaged backgrounds (Department for Education, 2022).

Further, past research has found that changes to the funding landscape for HE - including the introduction of tuition fees and the removal of government grants for art and design training, have made it harder for those from low-income backgrounds to study creative higher education (Banks & Oakley, 2016). This emphasises the importance of university outreach or access schemes, which several of the young people we interviewed suggested had been pivotal in them progressing careers in the Screen Industries.

> *"the reason I ended up really even applying to Oxford was because Oxford did a program at my sixth form college... they invited lecturers and speakers every few weeks to come to the college and then they'd give a talk and at the end we had the graduation ceremony at Christ Church. And I was like, "Oh, this is quite nice." So I applied."* Eden

5. Technical education pathways

Other interviewees stressed the importance of the Screen Industries being more open to those who haven't come through university, recruiting young people from school and further education.

Technical education can offer a more inclusive route into professional occupations to those unable to bear the cost of higher education (Battiston, et al., 2020). Indeed, several of the young people we spoke to emphasised the role of their local college in helping them develop skills relevant to the Screen Industries. The link between colleges and employers was seen as particularly valuable in building careers awareness and work readiness. For other young people we interviewed, the opportunity to 'earn while you learn', through an Apprenticeship, offered a valued route in to the industry.

> *"I was torn between whether I go to university or whether I do an apprenticeship... I did an apprenticeship instead, for a company, because in my head I thought it'd be great to just study and qualify, and get paid."* Jovee

Yet a wide range of research suggests fractured and flawed technical education pathways into the Screen Industries can undermine this potential. There has been a dramatic reduction in the take-up of Arts, Media and Publishing courses in Further Education (FE) (Cultural Learning Alliance, 2019). And despite investment in new Apprenticeship Standards and Flexi-Apprenticeships pilots, a range of industry-specific implementation challenges remain, relating to the 12 month minimum term, salary costs, supervisory requirements and parity of esteem with academic routes (Carey, et al., 2019). Further, evidence suggests disadvantaged young people face additional challenges in accessing Apprenticeships, particularly linked to minimum entry requirements and an inability to cope on an Apprenticeship salary (Buzzeo, et al., 2016).

6. Work readiness, soft skills & polish

Alongside schooling, further and higher education, there is a growing focus on 'work-readiness' and 'soft skills' (such as communication, problem-solving, time management) in aiding a smooth transition from education to the world of work (Giles, et al., 2020).

Research has found that educational and socio-economic background influences the soft skills of education leavers, and their 'polish'; and that this in-turn impacts their likelihood of getting in, and getting on, in the Creative Industries (Rivera, 2015; Friedman & Laurison, 2020). Further, disadvantaged young people have been found to require additional support from staff that understand their distinct circumstances, in order to support work transitions and mitigate the risk of

attrition (Buzzeo, et al., 2016).. The importance of pastoral care for disadvantaged young people while they learn was also emphasised during our fieldwork interviews – as illustrated by Saanvi (below) who had experience of the care system.

"They were really good because I was in care. The teachers made it quite easy for me to come to them and say, "Do you know what?" Like my social worker, "You know what? I'm not understanding this. Would it be okay if you guys got me a tutor or something?" And that helped a lot because I did really well in my English. I got six and seven, and that was because I got a tutor, so that helped." Saanvi

Transition to Work

7. Informal recruitment practices & networks

Many employers in the Screen Industries, particularly in Film and TV production and post-production, recruit through informal channels, via personal connections and 'word of mouth' (ScreenSkills, 2021; BFI, 2022; Carey, et al., 2017).

While professional networks are a common source of candidates across many areas of the economy, the project-based, freelance nature of work can mean significant proportions of jobs, and sometimes entire teams of workers, are hired without the use of any formal recruitment practices (Carey, et al., 2017). This can act as a significant 'barrier to entry' for those from less advantaged backgrounds, who tend to have more limited social networks (Hunt, et al., 2021; Brook, et al., 2020; Brook, et al., 2018). Several of our interviewees pointed to the advantages afforded to those with friends or family working in the Screen and Games Industries and felt that not having anyone within their wider network working in the sector

significantly impacted their ability to secure a foothold in the industry.

"….if you don't have people in those industries like myself, because I don't know anybody that works in any kind of technology or screen industries. So I think it's just hard to get your foot in if you don't have those.". Frankie

8. Cultural matching

Even when those from minority groups do have sight of and pursue opportunities in the Screen Industries, there is growing evidence of unconscious bias in the recruitment process and 'cultural matching' where those hiring are drawn to candidates that share their tastes, interests and leisure pursuits, reinforcing existing exclusions.

This means that success is often more associated with having 'the right' hobbies and interests or dressing in 'the right' way, than anything connected with ability or performance. (Eikhof & Warhurst, 2013) (Carey, et al., 2021) (Brook, et al., 2020) (Friedman & Laurison, 2020).

9. First steps - internships, placements & pay

One of the most frequently critiqued but still present barriers to entry for many aspiring Film and TV workers is the need to work for low or no pay in order to establish and sustain a career in the Screen Industries. Research for Create London found that 87% of cultural workers surveyed had reported working for free in some way (Brook, et al., 2018) and our stakeholder consultations suggest that while there have been improvements, internships (or similar) and jobs such as runners were often unpaid.

Further, even when paid, research suggests that few opportunities offered sufficient pay to offset costs of travel and accommodation, which poses a significant barrier to those without financial backing from parents/guardians or a place to stay

with friends or family. This issue is exacerbated by the spatial concentration of the Screen Industries in London and the South East (Allen, et al., 2013) and will be felt more acutely by young people from low-income backgrounds and by young people transitioning from care, who face substantial financial and emotional barriers to relocation (Ellis & Johnston, 2020).

Indeed, several of the young people we interviewed that had experience of working in the Screen Industries told of the financial struggles they faced meeting travel costs and living expenses, given low pay in entry level roles and delays in getting paid. Others highlighted how project-based, insecure work acted as a substantial barrier for those without the financial backing of family or friends.

"the friends that I have who have made it in that industry are people who are funded by their parents... in a sense of you have to be able to take three months unpaid or take X amount of time off work to go and interview for this or go and do that...

And as well the way that she got in was doing a lot of daily type stuff. So it's a case of, okay, well I have money this week but I don't know about next week. And that's quite a heavy cross to bear not knowing if you're going to have money from one week to the next." Maya

In work progression and advancement

10. Organisational culture & 'fit'

Organisational culture can play a considerable role in influencing one's experience of work and sense of belonging and mastering behavioural codes can be vital to 'getting on' at work. Knowledge of this code can act as barrier to those from marginalised backgrounds (Friedman & Laurison, 2020)

In parts of the Screen Industries, where you went to school or what university you attended has been shown to open doors and help one 'fit in' (Randle, et al., 2015). Further, there is evidence that in parts of the sector, non-standard work environments and a lack of formalised HR processes and accountability can normalise workplace practices and behaviours that would be unacceptable elsewhere (Wilkes, et al., 2020). This includes discrimination, bullying and harassment (as discussed earlier), as well as micro aggressions in the workplace, often characterised as 'banter' about accents or cultural knowledge, which can leave people feeling like they cannot bring their whole self to work (Carey, et al., 2021).

This was evident in the narrative of those young people we interviewed working in the Screen Industries, who spoke of how work culture and a lack of the diversity made them feel marginalised, or, as Ivy puts it, 'as an outsider', instilling a sense that they don't belong in the industry.

Everyone with a higher job title were all either white men or white women. And it was quite disheartening because being in a place like that and being the only outsider, it just feels really like, am I meant to be here?" Ivy

This contrasts strongly with the supportive work environments that have been shown to support sustained employment outcomes for disadvantaged young people, which feature ongoing moral support, financial aid and nurturing peer communities (Furey & Harris-Evans, 2020; Newton, et al., 2020).

11. Progression pathways & professional development

Some parts of the Screen Industries lack formal job structures and careers pathways. For some workers, progression might be defined not by a change in job title, but by having more creative

control, access to larger budgets or the chance to work with higher profile teams and creatives (Carey, et al., 2017) (Carey, et al., 2021).

A lack of professional development or workplace training, often linked to non-standard workplaces, presents additional challenge, particularly for those from low-income backgrounds (BFI, 2022). Those from working-class backgrounds are slightly less likely to have participated in training in the past three months. (Carey, et al., 2020).

Further, past research suggests those that are marginalised can struggle to 'speak up' and 'be heard' in some Creative work environments and without financial security, workers can find it harder to take risks, which in the Screen Industries can undermine career success (Carey, et al., 2021).

12. Leadership role models & sponsorship

Research suggests that those from diverse backgrounds remain under-represented in key leadership roles in the Screen Industries (Directors UK, 2018; UK Screen Alliance, 2019). This has important implications for company culture and for the presence of diverse and visible role models in leadership positions.

This was evident from our interviews with young people, who questioned what it took to progress

"I think authenticity is really important when it comes to promoting [diversity and inclusion] because there's a lot of brands where you sit back, especially in advertising, you learn about Black washing, whitewash washing, pink wash… You want to make sure that the brand are actually what they say to be… but I don't know if you can really fix that unless there's more people in those high positions that are not white. And then you also have to wonder how do you get more people in those high positions?" Harper

into senior positions and felt the lack of diverse talent in leadership roles, within film and TV in particular, undermined the authenticity of industry efforts to enhance diversity and inclusion.

Wider evidence suggests that limited social networks and the absence of 'sponsors', who often provide mentorship, advocacy and advice to enable the success of those from more privileged backgrounds can inhibit progression of marginalised groups. These relationships are often predicated on shared tastes, interests and leisure pursuits and hence disproportionately benefit those who have cultural affinity with those already in senior positions (Friedman & Laurison, 2020; Brook, et al., 2020). Given informal hiring practices in the Screen Industries, the lack of networks and sponsorship act as a significant constraint for those from marginalised backgrounds looking to progress in the sector (Buzzeo, et al., 2016; Brook, et al., 2020).

3.3 Summary: the barriers to 'getting in' and 'getting on' in Film, TV & Games

While we have sought to identify key points of disadvantage over the life course, there are some common themes that emerge at multiple stages, relating to three 'Cs': Capital; Chances and Confidence:

❖ **Capital:** the underlying causes of many of these issues lies in disparities in the financial capital (money), social capital (networks) and cultural capital (cultural references or behavioural norms) of young people from disadvantaged backgrounds relative to their counterparts.

❖ **Chances:** a particular premium is placed on these 'capitals' in the Screen Industries, because of their spatial concentration in urban centres; the structure of work in the industry, pay and precarity; work conditions; and workplace practices. Some degree of upfront investment can often be required to develop a portfolio or back a new project, where returns are far from guaranteed. It's a high-risk game, where the stakes are high, pay-outs are rare and the deck is stacked in favour of the privileged.

❖ **Confidence:** many young people from disadvantaged backgrounds may 'opt out' of pursuing opportunities in the Screen Industries because of a sense that these jobs are not 'for people like me' or in anticipation of (very real) obstacles they may face in securing and progressing in work in the sector.

So, if young people from disadvantaged backgrounds are to benefit from the opportunities created in the UK Screen and Games industries in the years ahead, significant and sustained action will be needed to address disadvantage across the life course. This will need to include both interventions that directly address the barriers faced by individuals; and that seek to drive systemic change – addressing employer practices and industry norms that lie at the root of inequality.

Our assessment of the barriers and our discussions with disadvantaged young people point to a range of potential levers for supporting access and progression in good jobs in the Screen Industries:

Early life: creative learning, resources and extra-curricular clubs in schools; better information and advice on careers; employer inspiration activities; and positive diverse role models speaking with students in schools, colleges and universities;

Post-16 Education: Further and Higher Education outreach schemes, scholarships and bursaries; strengthening vocational pathways, including through Apprenticeships; short courses and mentoring to enhance soft skills; work experience, traineeships and placements;

Transition to work: paid internships / industry placement schemes; flexible financial support; project-based funding schemes; resources for employers to promote inclusive workplaces;

Progression in work: ongoing mentoring and support to enable young people to thrive in work; and flexible funding, training and professional development opportunities to enable progression.

Barriers to access and progression: Key Takeaways

➲ Young people, people of colour and those from socio-economically disadvantaged backgrounds are currently significantly underrepresented in many parts of the Screen and Games Industries. In Post-Production (inc. Animation and VFX) and Computer Games, just 6% of the workforce are under the age of 25, compared to 12% across all industries. In Film and TV Production, ethnically-diverse talent comprise 6% of the workforce – half the average across all sectors. In the Screen Industries, just 28% of workers are from socio-economically disadvantaged backgrounds compared to 40% of the wider workforce.

➲ While this partially reflects the time it can take to develop a creative portfolio and establish a career in these roles, the research identifies significant barriers faced by disadvantaged young people: twelve points of disadvantage that start early in life, continue in education, inhibit transition to work, and undermine career progression.

➲ The underlying causes of many of these issues lies in disparity in the financial, social and cultural capital of individuals and the structural features spatial pattens of employment, recruitment and working practices which are distinct to the Screen Industries.

➲ For disadvantaged young people to access and thrive in good jobs in the Screen and Games Industries significant and sustained action will be needed, including interventions that address individual barriers and that drive systemic change.

➲ The research identifies a range of priorities for action, including: enhanced opportunities for creative learning; better careers information and positive role models; university outreach and bursaries; apprenticeships and short courses; work experience and paid internships; flexible financial support; ongoing mentoring and support; and resources for employers.

4. Mapping the landscape of support

Given the significant barriers faced by disadvantaged young people in 'getting in' and 'getting on' in the Screen and Games Industries, significant action will be needed – by Government, Industry and wider stakeholders – to promote access and progression in work.

This chapter presents the findings from our mapping of the complex landscape of support in the Screen Industries, exploring both the organisations and interventions that aim to enhance diversity and inclusion in the sector.

4.1 Key organisations leading on diversity and inclusion in the Screen Industries

The landscape mapping identified over 70 different organisations currently delivering diversity and inclusion (D&I) interventions in the Screen Industries. These organisations ranged from trade bodies and associations, to charities, not for profits, educators and social enterprises, through to the Public Service Broadcasters and some of the largest commercial businesses working in the sector. Many of these organisations are referenced in the detail that follows in this chapter. This section highlights some of the organisations most active in D&I initiatives across the Screen Industries.

British Film Institute (BFI)

Founded in 1933, the BFI is the UK's lead organisation for film and the moving image. A registered charity governed by Royal Charter, it aims to build a diverse and accessible screen culture that benefits all of society and contributes to a prosperous UK economy.

Since 2017 the BFI's Future Film Skills Programme, funded by the National Lottery and delivered primarily by ScreenSkills, has invested over £20 million in helping to support the development of a skilled and representative workforce across all Screen Industries.

However, the BFI National Lottery funding is intended for good cause and is not able to meet the scale of investment required to keep pace with the current – and expected future – levels of production activity. Instead, National Lottery can help ensure a joined-up approach is taken to improve accessibility to work in the sector and build a workforce that genuinely reflects UK society.

The BFI has published a new overarching 10-year National Lottery funding strategy. This strategy will run from April 2023 to the BFI's centenary in 2033 and sets out what the BFI wants to achieve as a distributor of funding over this period. The BFI will continue to inform and empower investment in skills and training and help co-ordinate a strategic approach to addressing the skills issues impacting the industry. This includes via their investment in new local Skills Clusters for production across the UK, providing on-the-ground local level training and development opportunities to help underrepresented individuals train for, and progress in, a career in screen production locally. The implications of the new funding strategy will be significant for many of the interventions identified in this report.

ScreenSkills

ScreenSkills is the industry-led skills body for the Screen Industries – film, television (including children's, unscripted and high-end), VFX, animation and games. In a fragmented industry where many key workers are freelance, ScreenSkills provides targeted interventions to retain and build the skilled workforce which underpins the UK's screen success.

Much of ScreenSkills' funding comes from the industry via the Film/High-end TV/Children's TV/Television/Animation Skills Funds, along with some BFI National Lottery Good Cause Funding for Skills Bursaries.

ScreenSkills supports talent at every level, from new entrants to programmes for mid-career professionals and executives and across the industry, from production accounting to exhibition and grips to writers. It provides or is developing services to support the finding, nurturing and

retention of award-winning talent including careers information, apprenticeships, mentoring, bursaries, training, and quality marking educational institutions.

Into Film

Launched in 2013, Into Film is the UK's leading charity for film in education. It supports educators to unlock the power of film to deliver transformative learning outcomes for children and young people aged 5-19 in class, extra-curricular settings and in cinemas.

Working with educators, it created a programme that features the UK's only school-specific film streaming service (Into Film+), as well as teaching resources and training, careers information, cinema screenings and a network of extra-curricular film clubs. The core Into Film offering is free for UK state schools thanks to funding from the National Lottery (through the BFI), Cinema First and Northern Ireland Screen.

UK Interactive Entertainment (Ukie)

Ukie is the trade body for the UK games and interactive entertainment industry. Founded in 1989, Ukie represents over 2,000 games businesses and works to ensure that the UK is the best place in the world to make, sell and play video games. It works across a wide range of initiatives and activities, from education to policy, from events to investment, helping support the UK games industry.

Very active in relation to diversity and inclusion, in 2020 Ukie launched #RaiseTheGame, a pledge to improve equality, diversity, and inclusivity in the industry. Games companies committing to #RaiseTheGame pledge to make meaningful change and implement initiatives to diversify their workforce, create inclusive and welcoming workplaces, and reflect diversity in all aspects of their business.

British Academy of Film and Television Arts

BAFTA is an independent arts charity. In addition to Awards ceremonies, BAFTA has a year-round, international programme of learning events and initiatives that offers access to the world's most inspiring talent through workshops, masterclasses, lectures, scholarships and mentoring in the UK, USA and Asia. BAFTA relies on income from membership subscriptions, individual donations, trusts, foundations and corporate partnerships to support their ongoing outreach work.

Creative UK

Creative UK is a not-for-profit organisation that promotes the development of creative companies, which in turn support business across games, film, creative and digital media as well as production services. The company works in partnership with the British Film Institute and was created in 2021 through the merging of Creative England and the Creative Industries Federation.

In July 2021, Creative UK launched The UK Creative Industries, the first report of its kind, exploring the power and potential of the UK's creative industries to regenerate places, rebuild the economy, drive innovation and create jobs in all parts of the UK.

Creative Scotland

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland. It distributes funding from two primary sources - the Scottish Government and the National Lottery. This funding supports a portfolio of organisations across Scotland, helps with the development of individuals, the funding of ideas, new work and projects, and delivers specific activity with partners.

Screen Scotland

Screen Scotland is part of Creative Scotland and supports Scotland's film and TV industry with funding from Scottish Government and The National Lottery. Screen Scotland works to develop and grow Scotland's screen sector through boosting production, supporting screen businesses, providing training and development, and improving Scotland's screen infrastructure including studio facilities.

Creative Wales

Creative Wales are a Welsh Government agency set up in 2020 to support the development of the Creative Industries in Wales. This includes Film and TV, Music, Games, Animation, Createch, R&D and Publishing. Their team helps to connect people and businesses, provides knowledge and resources, including information on training opportunities and advice on funding.

Ffilm Cymru Wales

Ffilm Cymru Wales is the development agency for Welsh film. It is dedicated to advancing and sustaining a strong film industry for Wales by providing funding and training to emerging and established Welsh filmmakers, offering exciting cinematic experiences to audiences across Wales, and developing new skills and career paths through a range of training programmes.

Northern Ireland Screen

Northern Ireland Screen is the national screen agency for Northern Ireland, committed to maximising the economic, cultural and educational value of the Screen Industries for the benefit of Northern Ireland. This goal is pursued through three overarching objectives:

1. That Northern Ireland will have the strongest screen industry outside of London in the UK and Ireland;
2. That this industry will be supported by vibrant and diverse cultural voices;
3. And that the sector will be underpinned by the most successful screen and digital technologies education provision in Europe ensuring that the education is within reach and of value to the most socially disadvantaged.

These work with a variety of wider industry bodies, such as Animation UK, the British Screen Forum, Pact, TIGA and the UK Screen Alliance.

In addition to national organisations, there is a patchwork of wider stakeholders in cities and regions across the UK providing support to the Screen Industries. Some areas have well established regional film agencies such Screen Yorkshire and Screen South with varying degrees of involvement in D&I initiatives.

Major cities such as Manchester, Birmingham, Bristol, and Leeds are experiencing a boom in screen related activity, driven by the allocation and relocation of Public Service Broadcasters (PSB) resources outside of London. Work to diversify the Screen Industries in these cities is largely driven by the PSBs themselves, though a number of independent consultants, social enterprises and not-for-profits have founded recently to service the ever-increasing need for talent.

London remains the most fragmented landscape, incorporating Film London, educational institutions, trade bodies, Borough Councils, creative businesses themselves and many social enterprises/not-for-profits. Recent work by the Greater London Authority (GLA) through the Mayor's Fund for London programme has sought to bring many of these actors together in a joined-up approach to support the Screen Industries in the Capital.
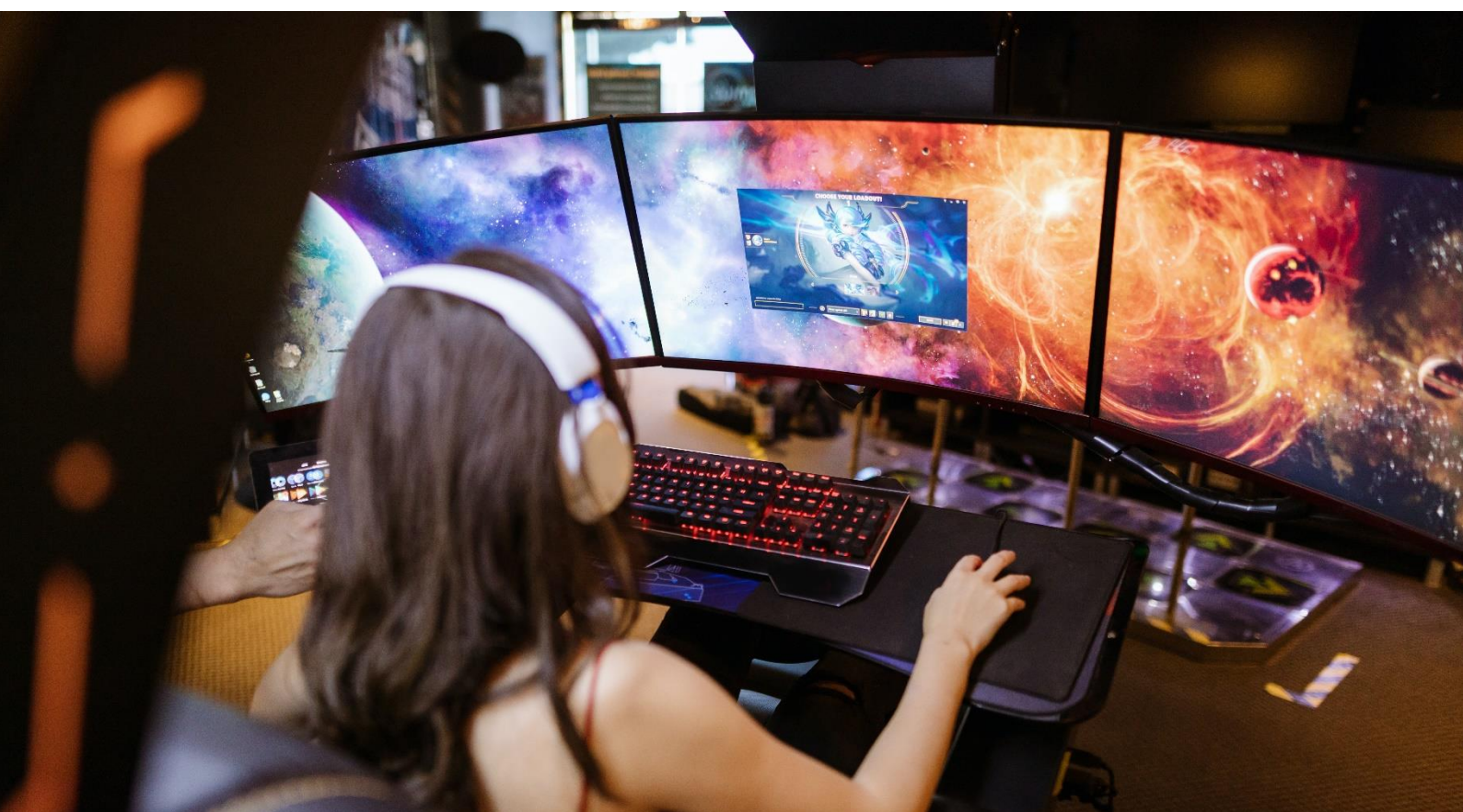
4.2 interventions to enhance diversity and inclusion in the Creative Industries

The mapping exercise identified a staggering 197 interventions aimed at enhancing diversity and inclusion across the Creative Industries. As shown in Figure 4.1, 118 of these interventions included a specific focus on one or more Screen Industries.

Film and TV appear to be particularly well served by the high number of D&I interventions currently available, whereas games, VFX, and animation much less so.

Delivered by more than 70 different organisations, the majority were small in scale, impacting less than 25 people per year. Of course, the quality of interventions is undeniably more important than the quantity. Further, the considerable number of interventions can, in itself, act as a barrier to both creative businesses and individual beneficiaries accessing the right support at the right time.
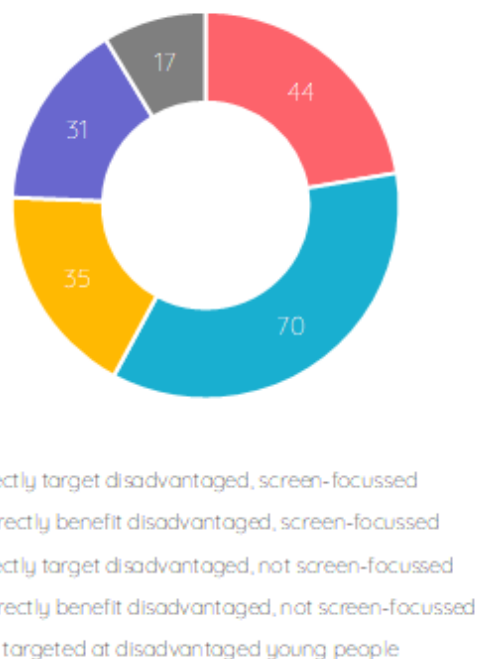
Figure 4.1: Interventions by sector

Sector focus	No. of interventions
Creative industries total	197
Screen industries total	118
Focused specifically on:	
Film and TV	46
TV	21
Film	12
All screen industries	8
Games	16
VFX, Animation, and Games	3
Film, TV, and Animation	1
Film, TV, VFX, and Animation	1
Film, TV, and Games	1
Film, TV, and VFX	1

Figure 4.2 highlights the relevance of each of the interventions identified across the Creative industries, 44 directly target young people from disadvantaged backgrounds and the Screen Industries.

Of those, seven were targeted specifically at young people from low-income backgrounds, 11 at young people of colour and 26 were targeted at both groups.

Figure 4.2: Relevance of interventions to young people from disadvantaged backgrounds and the Screen Industries

- Directly target disadvantaged, screen-focussed
- Indirectly benefit disadvantaged, screen-focussed
- Directly target disadvantaged, not screen-focussed
- Indirectly benefit disadvantaged, not screen-focussed
- Not targeted at disadvantaged young people

The highest number of interventions (70) were targeted at the Screen Industries but not specifically at young people from disadvantaged backgrounds, though they would likely benefit indirectly from these interventions. Already being delivered by organisations with in-depth knowledge of the Screen Industries, many of these interventions could likely be adapted to increase the focus on and benefit to young people from underserved backgrounds.

Another 35 interventions were targeted directly at young people from disadvantaged backgrounds but were not focused on the Screen Industries. While organisations delivering these interventions may lack experience of working in Screen, the expertise developed through supporting young people from disadvantaged backgrounds, could in many cases, be transferred to the Screen Industries.

The majority of interventions (122) were available UK wide, though it should be noted that whilst many were technically open to anyone in the UK, the relevant educational setting or workplace were based in major cities, usually London, and did not necessarily offer travel or cost of living support. Instances such as these clearly limit the opportunity for young people from underserved backgrounds

to participate. A number of interventions (29) had a specific national focus, related to one of the devolved nations. Another 46 interventions were only provided at a local level, usually a large city, and most commonly London.

Analysis across life stages (as used to explore points of disadvantage in the previous chapter) reveals that most interventions were aimed at the transition to work stage, with 107 interventions (see Figure 4.3), followed by in-work progression and advancement, with 92. The early life stage recorded the fewest interventions, totalling just 29.

Transition to work also recorded the highest number of interventions targeting young people from disadvantaged backgrounds (55).

Despite the high number of in-work progression and advancement interventions, just 35% were aimed at young people from disadvantaged backgrounds. This is notably lower than the equivalent figures for transition to work (51%) and post-16 education (49%) and potentially signifies an area of greater need. Just six early life stage interventions were targeted towards those from disadvantaged backgrounds.

In the pages that follow, we look in greater depth at the picture of support and key interventions at different life stages, identifying potential areas for future focus. It is important to note that this does not include all interventions identified through the landscape mapping.

Figure 4.3: Interventions across life stages
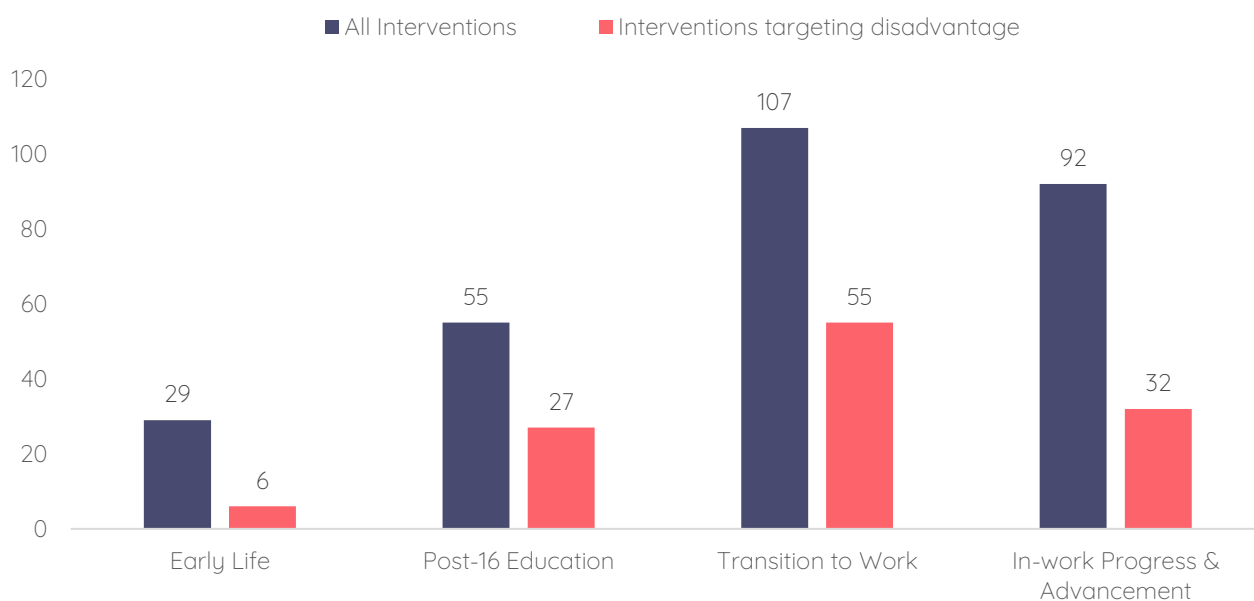
Source: findings from the landscape mapping. Interventions targeting more than one life stage are double counted in the chart

Interventions: Early-life

Despite there being just 29 early life interventions, significantly lower compared to other life stages, many of those interventions are well established, clearly defined and relatively large scale. Unsurprisingly, the majority (20) focus on outreach, aiming to increase awareness and interest in the Screen Industries both in schools and in clubs outside of school.

The early life interventions generally have at least one of the three following objectives:

➢ Increase awareness of the broad range of career pathways available in the Screen Industries;

➢ Build belief and confidence that these roles are open to everyone;

➢ Support the development of cultural capital through screen-related activities and experiences.

One of the largest, UK-wide and longest-running schemes in the Screen Industries is Into Film, which though not specifically targeting young people from disadvantaged backgrounds, is run in schools with a higher-than-average take-up of free school meals. Launched in the same year was Ukie's Digital Schoolhouse, which now delivers play-based learning via computing workshops in 89 primary schools across the UK.

In Screen, this is complemented by wider extra-curricular clubs, such as those run by the London Film School, which works with primary and secondary schools, colleges and community groups to provide free and subsidised learning opportunities for young people from all backgrounds delivered in class, online or in a blended capacity.

In post-production, Access VFX has been a more recent addition to the landscape. Several organisations supporting the games industry have also launched early life interventions including Ukie, intogames, and the British Games Institute (BGI).

Into Film

Established in 2014, Into Film is a large-scale programme comprised of a range of interventions:

- Film for Learning – embedding film-based learning in primary schools by upskilling teachers. In 2021-2022, 2,600 educators were trained through webinars, 3,300 teaching resources were downloaded, and 81,000 pupils reached through educators using the learning platform.

- Into Film Clubs – provide opportunities for 5-19 year olds to watch, discuss, review and make films in both school and out of school settings. 5,871 clubs ran in 2021-22

- Into Film+ – the UK's first free streaming service designed specifically for schools and educational settings. Every film comes complete with curriculum-linked educational resources for all ages and abilities.

- Film of the month – filmmaking competition that ensures young people aged 5-19 have a place to submit their films, have their voices heard and their stories told.

Access VFX

Access:VFX is an industry-led intervention comprised of 40 leading companies, industry bodies and educational establishments in the VFX, animation and games industries.

Access:VFX works to address the lack of diversity in those industries through educational events and online resources aimed at primary school age children and above. In addition, their recently launched X-VFX platform offers a space where practitioners of colour can network, and the next generation can tap into for inspiration.

Intogames

Sponsored by Ukie, intogames works to improve access to games education for those from underrepresented groups, normalise vocational routes into the sector and create a talent pipeline from secondary school into work. Key to this is the Games Club Pilot, building a national network of afterschool clubs at key stage 3, that deliver games skills and industry careers enrichment to young people currently underrepresented in the sector.

As illustrated in the examples above, employers and sector bodies in the Screen Industries are taking steps to improve outreach and engage with young people of all ages from diverse backgrounds.

Digitally-enabled tools and online resources provide an opportunity to do this, however there is increasing recognition that online engagement is not enough on its own, particularly when trying to connect with different diverse groups, which may be hard to reach and/or have limited access to digital technologies. In such a context there is no replacement for face-to-face support through a range of outreach services and personal guidance embedded in the local community (Giles, et al., 2023). This requires enhanced collaboration between local government, schools, colleges, and employers. One early life intervention attempting to do this is the Discover! Creative Careers Programme.

Across the wider Creative Industries, various creative sector organisations offer innovative and impactful early life interventions. For instance, Speakers for Schools is a large-scale programme facilitating school talks and work experience opportunities; Saatchi & Saatchi's recently launched Upriser programme matchmakes creative companies with local UK state secondary schools; and Apps for Good provide free tech innovation courses and education content to schools.

Potential areas for future focus

Despite a wide range of interventions, many of them well-funded and well-established, there is more work to do to address inequalities in access to culture and to promote awareness of careers in the Screen and Games Industries.

Any additional initiatives must complement existing interventions. One opportunity would be to engage networks of industry champions or 'ambassadors' from diverse backgrounds, who can bring careers of the future to life, and act as visible role models to instil belief and appetite amongst disadvantaged young people to pursue careers in Film. TV and Games.

BGI Games Careers Week and Pixelheads

The British Games Institute's annual Games Careers Week brings together nearly 40,000 people across 32 online events, with the aim of 'changing the diversity profile of the UK games workforce'.

Another BGI initiative, Pixelheads provides after-school and weekend clubs in schools, libraries, hospitals, and online. The clubs develop children's understanding of games design, art, narrative and coding with gentle introductions to development techniques and accessible technologies.

Discover! Creative Careers Programme

The Creative Careers Programme was originally a partnership between the Creative UK, Creative & Cultural Skills and ScreenSkills. An integrated industry-led programme of activity, it continues to works to enhance the routes into the sector.

Its flagship event, Discover! Creative Careers Week acts as a call to arms for the Creative Industries to open their doors, physically and online, to introduce students from all backgrounds to the various job roles that exist. This year's hybrid event scheduled for November 2023 will see employers lead interactive workshops, tours and talks giving students the hands-on careers experiences proven to make a difference to future decision-making. Key CCP activities have included:

• 400 work experience opportunities supported via a partnership with Speakers for Schools

• 317 employers engaged as speakers reaching over 72,000 students

• website for Discover! Creative Careers launched as a key tool and resource for young people – along with teachers, parents and guardians – to find information about creative careers

• 250 Enterprise Advisers enlisted to provide support to school leadership

• 28,000 students participated in immersive employer-led opportunities

• engagement of over 1,000 creative employers and leaders.

• the participation of over 120,000 students in recent online Discover! Creative Careers activities.

Speakers for Schools

Founded in 2010, Speakers for Schools brings together eminent figures from FTSE 100s, and creative and arts leaders to CEOs and tenured professors, creating a free network of school talks and work experience placements for state school pupils. Speakers for Schools facilitates over 2,500 engagements and placements a year, having reached over a third of all secondary schools and colleges across the UK.

Interventions: Post-16 Education

A review of existing interventions aimed at school-leavers reveals a variety of initiatives that seek to address barriers to post-16 education: 55 in total. These interventions included:

➢ outreach activities, providing information and guidance on career pathways into the Screen industries;

➢ financial support for formal education often in the form of bursaries;

➢ opportunities to 'earn while you learn', including initiatives combining class-based learning with work experience, through short courses and Apprenticeships; and

➢ educational providers working in close partnership with employers to strengthen technical education pathways into the industry.

Scholarships, bursaries, and free training programmes supporting post-16 education specifically related to the Screen Industries are being provided by the National Film and Television School through its AccessNFTS programme, as well as by organisations such as BAFTA, Channel 4, the BBC, Pact, and the London Screen Academy.

A key focus of activity has been enabling young people to access careers in the Screen Industries through non-academic routes. The take-up of Apprenticeships in the Screen Industries is extremely low, largely due to implementation challenges associated with the project-based nature of Film and TV production. However, in 2021 ScreenSkills, in partnership with Netflix and Warner Bros, launched their Flexi-Apprenticeship pilot. A similar model is also being delivered by Sgil Cymru: CRIW is a 12-month apprenticeship programme servicing major film and TV productions in North Wales. As with the ScreenSkills approach, the apprentices are employed by Sgil Cymru who manage their placements and training.

There are also wider efforts to strengthen vocational pathways into the industry. One well-established example is the NextGen Skills Academy, launched in 2014 to develop new qualifications aligned to the needs of Animation and VFX and delivering training through a network of providers.

Access NFTS

AccessNFTS, by the National Film and Television school, aims to find, inform and inspire a new generation of film, TV and games talent, including virtual open days; training courses; free masterclasses; online bite-sized courses; and pop-up events across the UK.

Helping those from underrepresented groups or disadvantaged backgrounds is an explicit priority, with NFTS working in partnership with other organisations such as the BFI, Ghetto Film School, the Bucks Skills Hub and London Screen Academy.

Flexi-Apprenticeship Pilots

In 2021 ScreenSkills, in partnership with Netflix and Warner Bros., launched their pilot programme for Flexi-Job Apprenticeships, supported by the Department for Culture, Media and Sport. This innovative pilot served as a precursor to the Government's formal flexi-job apprenticeship scheme, designed to flex apprenticeship delivery for occupations operating atypical working patterns to help address the minimum 12-month employment barrier for productions. In this instance, ScreenSkills employed apprentices, organised their training and arranged for them to do industry placements with the participating host employers Netflix and Warner Bros.

In 2022, ScreenSkills launched a second flexi-job apprenticeship, this time in partnership with Prime Video, Sky, Banijay UK, Lime Pictures, and Content Ventures.

NextGen Skills Academy

NextGen Skills Academy, works closely with industry to develop vetted qualifications and new routes to enter the VFX, Games and Animation industries for students across England. NextGen students study at industry selected colleges for AIM Qualifications Level 3 Diploma/Extended Diploma in Games, Animation and VFX Skills qualification, which sets them up for University, Higher Apprenticeships or starting their career.

NextGen developed its programme with major companies in the industries, such as Blue Zoo, Imaginarium, Framestore, Centroid, Ubisoft Reflections, Microsoft, Sony Interactive Entertainment Europe and MPC.

In addition, funding from the GLA through its Mayor's Skills Academies Programme has enabled NextGen to provide short courses, bootcamps, employment advice, and further training to prepare Londoners for work in the Games, Animation and VFX sectors.

NextGen has recently extended its offer in London through the NextGen Creative Skills Hub, which has an explicit focus on reaching under-represented groups. Also in London, the Creative Skills Academy is a partnership between Film London, Capital City College Group, Middlesex University and London Higher which aims to encourage under-represented groups to consider a career in the Screen Industries, providing free skills training, employment packages and financial support; and A New Directions' Creative Works provides free six-week training programmes, work experience, live briefs and masterclasses for young Londoners not in full time employment, education or training.

Elsewhere in the UK, ScreenWorks helps young people in Northern Ireland aged 14-19 learn more about careers in the Screen Industries, while Screen Yorkshire's Connected Campus of ten universities provides students with access to bootcamps, masterclasses, set/studio visits, industry workshops, visiting speakers and pitch reviews, all developed by industry leaders. A sister version of the Connected Campus, specifically for colleges, was launched in January 2021 – encouraged and supported by the broadcasters based in the region, including Channel 4, the BBC and ITV.

Indeed, skills 'bootcamps' have been run in the Screen Industries for some time, often funded by ScreenSkills and there is scope in future for Screen-focussed Skills Bootcamps being commissioned by the Department for Education. The BFI also has its long-established BFI Film Academy, which features a range of support for young people.

Potential areas for future focus

It is clear that much work is already in train and the need to strengthen technical pathways, including through Apprenticeships, remains vital. While excellent initiatives have emerged in recent years, they remain relatively few, often small scale, and concentrated in London. There is scope therefore to roll-out or replicate good practice in other parts of the UK. The joined-up approach being forged in London, which aims to strengthen the local institutional ecosystem, bringing together employers, educators, local government and not-for-profits to support young people from

Screen Works

ScreenWorks, funded by the Department for Communities via Northern Ireland Screen and delivered by Into Film, helps young people in Northern Ireland aged 14-19 learn more about careers in the Screen Industries through hands-on work experience. The programme offers access to industry professionals on 3-5 day work placements across five screen sectors - Film, Television, Animation, Gaming and Visual Effects. All ScreenWorks programmes are free, and a travel bursary is available to assist young people in travelling from different cities and towns.

BFI Film Academy

The BFI Film Academy offers training and resources across the UK to give those aged 16 to 25 the opportunity to learn more about film and filmmaking and consider it a viable career choice. These include industry focused short courses offered across the UK, specialist courses to develop specific technical skills, as well as a range of events for young filmmakers online and across the UK. Since 2017, around 5,900 young people have participated in Film Academy programmes.

There is also a strong diversity lens to the programme: in 2019/20, around 77% of courses are outside London, 25% of the participants were from BAME communities, and 19% in receipt of free school meals. While courses can be chargeable, fees may be waived in support of those in financial need. Bursaries for travel and childcare are also available.

disadvantaged backgrounds in an integrated way, better coordinating skills, careers and employment support for those who need it most, could offer a blueprint for other regions, cities and nations. The BFI's new local Skills Clusters may also offer valuable learnings in supporting underrepresented talent to progress into a career in screen.

Further, the majority of interventions identified in post-16 education do not prepare individuals for the type of freelance working pervasive in the Screen Industries. Hence, there is a need for further investment in initiatives that prepare disadvantaged young people for freelance work and enable them to redress imbalances in financial and social capital through financial support and activities that help them penetrate networks that can prove vital in securing employment and commercial opportunities.

Interventions: Transition to Work

Transition to work is the stage with the most diversity and inclusion interventions: 107 in total, more than half of which are in Screen. Typically run by industry trade bodies, social enterprises, or not-for-profits, working in partnership with Screen businesses, schemes at this stage were much more varied than in others, including:

➢ short term training, typified by 6-to-12-week programmes often including some work experience;

➢ internships, offering short-term paid placements with Screen businesses, but developed and managed by an independent third party; and

➢ advocacy programmes, working to promote the importance of diversifying entry routes into the industry and often providing best practice guidance to make that happen.

ScreenSkills deliver interventions across all life stages though focuses on the post-16 education and transition to work stages. Some examples include Trainee Finder, an entry-level placement scheme, and the social mobility initiative First Break.

The Public Service Broadcasters provide a number of transition to work interventions, many offering entry-routes and opportunities for young people from disadvantaged backgrounds. Alongside the increased use of Apprenticeships, training schemes and paid placements/internships are now commonplace, with Channel 4's 4Skills talent hub and Content Creatives and BBC's Writersroom each offering a mix of paid placements, coupled with training and wider support.

There is a plethora of transition to work interventions delivered by social enterprises. Three of the most well-established, focusing on young people from disadvantaged backgrounds are Creative Access, MAMA Youth, and the Creative Mentor Network.

As with many of the interventions highlighted in previous sections, though notionally available across the UK, many organisations are London based, as are the majority of opportunities.

ScreenSkills Trainee Finder

Trainee Finder is an entry-level placement scheme placing trainees on film, children's live-action TV, high-end TV and animation productions.

Funded through a levied industry skills fund, contributing productions can claim funding from ScreenSkills for the duration of the trainees' time.

In addition to placements, they are trained in health and safety, finance for freelancers, carbon literacy, branding, and networking. They go to industry masterclasses to improve employability and have the opportunity to find a mentor.

In 2021/22, 407 placements were supported across more than 190 productions, targets of 20%+ from Black, Asian and minority ethnic groups and 60%+ based outside of London were achieved and exceeded in many cases.

ScreenSkills First Break

First Break offers young people from socio-economically disadvantaged backgrounds accessible non-jargon-led industry information, events, hands-on training, paid work shadowing, and one-to-one career development.

In 2021/22 four 'First Break' programmes were delivered in partnership with HETV productions, with a total of 100 participants.

C4Skills Talent Hub and Content Creatives

Channel 4's 4Skills talent hub includes initiatives such as the Production Training Scheme, which offers opportunities to those currently underrepresented in the TV industry, including disadvantaged young people. Participants are placed in paid roles with production companies, whilst receiving monthly training, boot camps and access to commissioning editors.

Another scheme called Content Creatives offers 18-24 year olds living in Leeds and Manchester from lower socioeconomic backgrounds six weeks of bespoke training followed by an eight week work placement in a creative digital company.

BBC Writersroom

BBC Writersroom seeks out and develops new writing talent, with a strong emphasis on diversity and regionality. Support offered by the Writersroom includes a one-year development programme for writers and placements for new writers at production companies.

However, an increasing number of new social enterprises focused on D&I interventions for the Screen Industries have gained traction outside of London, as the broadcasters rebalance their activities around the UK. SharpFutures supports diverse talent in Manchester into employment in the creative digital sector through training courses, apprenticeships and placements. Another example based in Bristol is Gritty Talent, who discover, nurture and connect talented people from under-represented groups in the TV industry. Run by TV producers, Gritty Talent's talent finder allows diverse talent to be discovered and to connect with decision makers in industry.

Past research has highlighted the importance of "wraparound support" being embedded within programmes to extend their ability to tackle the wider, multiple barriers faced by disadvantaged individuals. This might include support to overcome difficulties with transport and caring responsibilities, for instance. Though a number of interventions in the Screen Industries are beginning to include such services, particularly transport costs, the majority do not. One intervention leading the way in this respect is Ffilm Cymru Wales' Foot in the Door.

Potential areas for future focus

Much of the Screen Industries are well-served by initiatives seeking to aid transition to work. Yet the sheer number and variety of organisations (some 49 organisations delivering 54 interventions) delivering similar but different interventions lacks industry-wide strategic direction. There is therefore considerable scope to help young people to navigate this complex and confusing landscape, within wraparound support services and multi-agency collaboration to promote more integrated and coherent package of support.

Further, while there are a plethora of programmes targeting Film & TV production and Broadcasting, schemes in Computer games and VFX are much more limited, with the exception of several small scale initiatives involving BAFTA, Access:VFX and the Prince's Trust. Transition to work interventions for these sectors, particularly focused on young people from disadvantaged backgrounds, could therefore be a valuable addition.

Creative Access

Creative Access provides access to careers through CV clinics, paid internships and jobs, alongside career long support through events, role models and mentoring. In 2021/22, Creative Access placed 238 people from under-represented groups into paid internships across the Creative Industries. In addition, they have also recruited 13 intern cohorts for partners including Sky, ITV, Pam Macmillan, and Aardman Animations, as well as placing 54 people at entry and mid-level into new roles.

MAMA Youth

The MAMA Youth Project equips young people between 12-25 years of age from under-represented groups or with limited educational or employment opportunities with the skills and experience necessary to secure long-term employment in the TV and media industry. Since 2016, the project has trained 612 young people, 96% of which are in sustained employment a year after training and placed over 100 people in roles across the TV production sector.

Creative Mentor Network

Founded in 2014, CMN has helped over 1,000 young people from lower socio-economic backgrounds by partnering them with creative professionals trained in coaching and creating inclusive cultures. In addition, CMN helps partner companies reach young diverse creatives looking for work through its Jobsboard and provides consultancy services for companies looking to diversify their workforce.

Sharp Futures

Initiatives developed by SharpFutures include: Foot in the Door, a 12-week paid training and work placement for 18-24 year olds; SharpFutures POD provides a pool of entry level new entrants with the ability to provide important, flexible support to fledgling and fast-growing businesses in the creative digital sector; and Framed, a channel showcasing original content made by Manchester's budding young filmmakers.

Foot in the Door

Working in partnership with Housing Associations, local authorities and job centres, Film Cymru Wales' Foot in the Door programme creates opportunities to transfer valuable skills such as carpentry, hair and make-up, and costume on to the set of film and television productions in Wales. The programme offers various wraparound services supporting transport and childcare costs.

Interventions: In-Work Progression

Despite the high number (92) of in-work progression and advancement interventions identified in the mapping exercise, few were directly targeted at progressing young people from disadvantaged backgrounds. Programmes to support in-work progression typically include:

➢ Advocacy and network-building, which have been shown to be vital in progressing careers in the Screen Industries;

➢ Professional development, sometimes blending training, financial support, mentoring and work placements; and

➢ Information, guidance and standards for employers to support more inclusive workplace practices.

ScreenSkills run several initiatives specifically designed to assist the progression of people from disadvantaged backgrounds. Through the BFI's Future Film Skills action plan, ScreenSkills has awarded more than 1,500 bursaries enabling individuals to make career progress by investing their bursaries in training, equipment, software and driving lessons. The bursaries were intended to help improve the diversity of the workforce – 24% were people from ethnically diverse backgrounds. In addition, they run in-work progression programmes such as Make a Move and HETV Leaders of Tomorrow, which aim to support mid-career workers in different parts of Film and TV Production to advance into more senior roles.

There are also examples of education providers collaborating with industry to design and deliver progression programmes, as illustrated by the National Film and Television School's Prime Video Directors workshop with Amazon and Disney Imagine UK Shorts Incubator Programme.

A number of the interventions focused on the progression of young people from disadvantaged backgrounds in Screen are provided by industry bodies, including BAFTA, Screen Scotland and the Screen Industries Growth Network (SIGN). BAFTA Elevate and Breakthrough are some such examples.

ScreenSkills Make a Move

Make a Move, encourages the on-the-job training of crew members identified as ready to move up into a more senior roles in high-end TV. Eligible productions can apply for up to £15,000 of funding to help an individual step up by supporting short courses, mentoring, travel and accommodation expenses, shadowing, and salary.

ScreenSkills HETV Leaders of Tomorrow

High-End TV Leaders of Tomorrow, provides support over three years for mid-level professionals to progress to head of department, above the line, or other senior decision-making leadership roles. The programme provides a mentor, access to a pool of industry experts for one-to-one support, three-part funded placements per year, bespoke skills and leadership and management training, PR exposure, and industry networking opportunities and introductions.

NFTS Progression programmes

The National Film and Television School (NFTS) has partnered with both Amazon Prime and Disney to develop interventions to support the progression of young people from disadvantaged backgrounds. The Prime Video Directors Workshop offers a free 12-month course designed specifically to increase the number of female ethnically diverse, and disabled directors working in Screen. Participants receive training from top industry professionals, masterclasses, and support to direct a short film with all production costs, facilities and resources covered by the NFTS. The Disney Imagine UK Shorts Incubator programme funds experienced writer and director teams to make short films. At least one person in the team must be from an underrepresented background including ethnically diverse and lower socio-economic.

BAFTA Elevate and Breakthrough

In 2022, BAFTA Elevate supported a select group of producers from under-represented groups - minority ethnic backgrounds, disabled and low socio-economic backgrounds - seeking to progress across scripted and unscripted in both film and television. Running for 24 months, the programme strengthens networks and gives space for the challenges faced to be met with accessible support and mentoring.

Another BAFTA initiative, Breakthrough, identifies the most exciting new talent coming up in the film, games and television industries and gives them access to unique career development and mentoring opportunities.

There are also a range of flexible funding schemes, such as Screen Scotland's Professional Development Fund. Similarly, the Sir Horace Ove Grant offers people of colour working behind the scenes in Film, TV, and cinema £500 grants to help them access opportunities leading to paid work and career progression such as childcare, travel costs, equipment, training courses, and membership/subscriptions to professional bodies.

The Screen Industries Growth Network also offers flexible financial support for under-represented groups in Screen in Yorkshire and Humber, as well as mentoring opportunities and employer-facing interventions to promote more inclusive hiring and workplace practices.

Wider initiatives aim to improve employer practices in the Screen Industries. ScreenSkills offers resources and training for employers to build more inclusive work environments. A range of other organisations have also sought to tackle particular concerns, such as the BFI Bullying and Harassment principles and Film and TV Charity Whole Picture Programme to improve mental health across the industry. More widely, in 2022 the Social Mobility Commission launched their Social Mobility Toolkit for the Creative Industries.

These sit alongside industry pledges, such as Raise the Game, where games companies pledge to make meaningful change to promote diversity and inclusion.

Potential areas for future focus

In-work progression and advancement interventions for the Screen Industries are relatively limited in number, scale and focus – particularly so in Games and VFX.

There is a dearth of schemes with dual focus – offering support to disadvantaged young people to access and progress in work, while also engaging with employers to build more inclusive work environments where diverse talent can thrive. Further, current interventions promote individualistic rather than collective employer action. There lacks communities of practice working collaboratively to promote more inclusive practices across Film, TV and Games.

Screen Scotland Professional Development Fund

Screen Scotland's Professional Development Fund provides support for individuals working in film and television to access training, mentoring and other professional development activity, nationally and internationally. The Fund does prioritise applications from underrepresented groups including those from Black and Minority Ethnic cultural backgrounds.

SIGN Bursaries

The Screen industries Growth Network (SIGN) offer bursaries for necessities ranging from childcare costs, travel and training. Available to those from underrepresented groups across the Screen Industries in Yorkshire and Humber, the network has also established a mentoring programme and works closely with industry to support improved hiring practices and diversity and inclusion policies..

Film and TV Charity Whole Picture Programme

The Whole Picture Programme is the Film and TV Charity's strategy to improve mental health across the industry and provide urgently needed support for workers.

The charity works closely with industry and wider partners such as the BFI and BAFTA, developing Principles and Guidance around bullying and harassment. The charity has also launched:

- a Bullying Pathway Service, a free first-of-its-kind support for people who work in the industry, providing industry-specific legal, HR and mental health guidance and information available through their helpline;

- An online tool called Spot, a place where people can anonymously record experiences of bullying and harassment and organise thoughts quickly;

- An Anti-Bullying Directory to help make the process of navigating existing information as simple as possible ;

- Whole Picture Toolkit – an easy to navigate and completely free to use solution to help production companies to create a supportive and mentally healthy environment for their teams.

They are also currently planning a new programme of work around anti-racism in the industry.

4.2 Summary assessment of the landscape of support

It is clear that much work is already underway to improve diversity and inclusion across the Screen and Games Industries. Many of these interventions are well-established and cumulatively support large numbers of young people from disadvantaged backgrounds to find, secure and progress in 'good' jobs.

Despite the abundance of provision and the potential impact of the D&I interventions currently available across the Screen Industries, we identify a number of limitations.

The first point to note is that there is a lack of interventions or policies aimed directly at care experienced young people or young people excluded from school.

For other young people, the sheer number of interventions and providers, often delivering similar programmes across multiple locations, produces a fragmented policy landscape, particularly in the post-16 education and transition to work life stages. Such a landscape can be difficult to navigate, both for Screen businesses and young people from disadvantaged backgrounds looking to enter or progress in the industry.

This fragmented landscape is a result of the short-term funding and delivery objectives driving many of the interventions. Though there are now many well-established programmes founded five or more years ago, every year large numbers come and go. If anything, the tendency towards introducing new interventions has accelerated in recent years.

Current D&I interventions, particularly those supporting young people from disadvantaged backgrounds are concentrated around post-16 education and transition to work. Characterised by initiatives offering work experience, placements and paid internships, they are often small scale, limited to around 10-25 participants.

The majority of interventions focus on supporting multiple diversity characteristics with no apparent change in approach – there is a lack of holistic support tailored to distinct circumstances and challenges faced by the individual. Indeed, few interventions or organisations are active across multiple life stages. This fragmentation creates a landscape where young people from disadvantaged backgrounds are able to benefit from short-term support packages at various life stages but lack sustained support, from career guidance and development from school through to senior industry positions.

While in recent years we have seen the development of a number of interventions outside of the Capital, particularly in the devolved nations and areas benefitting from recent moves by the Public Service Broadcasters, the majority of interventions are still concentrated in London. Clearly this poses a significant barrier to those from disadvantaged backgrounds living outside of London, who are unable to afford the costs associated with participating in interventions based there.

Finally, the availability of robust evaluation evidence is very limited. Beyond the number of participants and individual case stories, very few interventions are supported by extensive or systematic impact analysis over time.

Mapping the landscape of support: Key Takeaways

➲ The mapping exercise identified over 70 different organisations currently delivering diversity and inclusion (D&I) interventions in the Screen Industries, including industry trade bodies, charities, social enterprises, educators and commercial businesses. There is also a patchwork of organisations working to support the Screen Industries in different cities and regions.

➲ Major players include: the British Film Institute; ScreenSkills; Into Film, Ukie; BAFTA; Creative UK; and in the devolved nations Creative Scotland and Screen Scotland; Creative Wales and Film Cymru Wales; and Northern Ireland Screen.

➲ In total, the mapping exercise identified a staggering 197 interventions aimed at enhancing diversity and inclusion across the Creative Industries; 118 of which had a specific focus on the Screen Industries. 44 initiatives directly target young people from disadvantaged backgrounds and the Screen Industries.

➲ Despite much work being underway, we identify a number limitations: there is a lack of interventions supporting care leavers; the fragmented policy landscape can be difficult navigate; current initiatives are concentrated around post-16 education and transition to work and are small scale and short-lived; there is a lack of holistic support tailored to the distinct circumstances and challenges faced by the individual; the landscape of support is London-centric; and there is limited evaluation evidence to understand 'what works' in supporting disadvantaged young people to 'get in' and 'get on' in the UK Screen and Games Industries.

5. Recommendations for enhancing the industry's approach to EDI

Having reviewed the opportunities for 'good' careers in Screen and Games; the barriers to access and progression faced by underserved young people; and the current landscape of support, this final chapter draws conclusions and presents recommendations for strengthening the current approach to equality, diversity and inclusion in the sector. We structure these around 3 main areas: enhancing the current landscape of support; driving systemic change in the way the Screen and Games Industries support underserved young people; and advancing new research that extends our collective understanding and impact.

Enhancing the current landscape of support

A lack of diversity and inclusion is a long-standing concern for the Screen and Games Industries and much work is already underway. Yet there are opportunities to enhance the existing landscape of support:

1   **Enable young people to access the support that already exists in the Screen & Games Industries**

There is considerable scope to help young people to navigate the complex and confusing landscape of providers and programmes in the Screen and Games Industries, through better sign-posting and promotion of initiatives in places where those from disadvantaged backgrounds are most likely to see it. Searchable databases or online portals which bring together information on the broad range of programmes available and that allow young people to filter for those that best meet their interests and circumstances could be particularly valuable.

Further, few programmes currently include wraparound support, so there is scope for organisations to offer flexible funding to enable young people with complex needs to overcome barriers associated with transport, accommodation or childcare (for example).

2   **Support the diffusion of leading practice, by extending the support available, sectorally and spatially**

The scale and nature of support varies considerably between different parts of the Screen Industries and different nations and regions in the UK. There is therefore an opportunity for industry stakeholders to support the diffusion of leading practice to relatively underserved areas.

This could include taking the most innovative place-based initiatives identified by the landscape mapping – particularly those that seek to promote collaboration and deploy a more integrated approach to support, as seen in London, Manchester, Yorkshire and Cardiff – to other cities and regions, working with Mayoral Combined Authorities, industry stakeholders and employers in different screen clusters. The research has also identified the opportunity to extend interventions that promote access and progression in Film and TV to Games and VFX, with scope for collaboration with stakeholders such as Ukie and Access VFX. Further, the landscape mapping found a dearth of targeted support for care-experienced young people or those excluded from school, who could benefit from access to existing industry D&I initiatives, as well as targeted support.

3   **Invest in new programmes that address gaps in existing provision**

Despite the well-developed landscape of support in the Screen and Games Industries, the research has identified gaps in existing provision in a range of areas. The most fertile areas for investment could include:

➢ Developing a network of 'industry ambassadors' or 'near peers' from diverse backgrounds to develop and rollout a direct engagement programme that brings careers in the Screen Industries to life and provides visible role models that instil belief and inspire young people from underserved communities to pursue careers in Film. TV and Games. This could connect with existing industry programmes such as Discover Creative Careers, Speakers for Schools and place-based initiatives like the Mayor of London's Enterprise Adviser Network, and the BFI's Skills Clusters.

➢ More support is needed to progress those from disadvantaged backgrounds from entry level through to senior management positions. Very little currently exists and what does is small scale and tied to specific sub-sectors where funding exists. The creation of a UK wide initiative supporting mid-level professionals from disadvantaged backgrounds to progress into senior roles across the Screen Industries was viewed as a valuable addition to the landscape by many of the stakeholders consulted through this study, supported by further research to understand the causes of attrition and 'what works' in supporting retention and advancement (see below).

➢ Investing in initiatives that prepare disadvantaged young people for freelance work and enable them to redress imbalances in financial and social capital through financial support and activities that help them to develop vital networks in the industry, working in partnership with organisations such as ScreenSkills, the BFI, BAFTA and education providers to extend the existing offer of support.

Driving systemic change in the way the sector supports underserved young people

While supporting the diffusion of effective practice and filling gaps in existing provision is undoubtedly important, there is a concern that any new scheme, irrespective of how well intended or designed, adds to an already complex and crowded landscape of interventions. The research emphasises the need for the Screen and Games Industries to think differently about the way in which they offer support for disadvantaged young people:

1 **Construct 'pathways of support' for underserved young people to access and progress in Film, TV and Games**

In the Screen and Games Industries, limited and short-term funding for D&I initiatives and a need to work to output-focussed KPIs has created a fragmented landscape in a constant state of flux. This is both difficult to navigate and offers short-lived support for underserved young people.

There is scope for industry and wider stakeholders to work with young people to construct 'pathways of support' that piece together different initiatives – work experience; vocational training programmes; bootcamps; masterclasses and workshops; internships; professional development funds; networking, shadowing and mentoring opportunities – to help them sustain and progress their careers in Screen and Games. There is also a need for investment in support across life-stages, for example schemes that aid access, retention and advancement; and for innovative, dual-facing programmes that offer intensive and extended support for disadvantaged young people, while also working with employers to improve workplace practices and promote more inclusive work environments within which underserved young people can thrive.

2 Pioneer more holistic, person-centred support for young people with complex needs

Rather than aiding the navigation of young people through the landscape of support in Film, TV and Games, there is an opportunity for the industry to shape more intersectional, holistic and sustained support for disadvantaged young people.

This 'people-centred' approach could learn from past programmes (such as the Creative Employment Programme) and international examples of sector-focussed employment, retention and advancement programmes, which underline the importance of coordinated, multi-faceted and sustained support, often facilitated by case workers who understand the distinct circumstances of the individual. Such a programme could blend pre-employment initiatives (such as volunteering, employability skills, work experience), with job-related training (traineeships / apprenticeships); employment support (subsidised placements or jobs, funding for childcare and transport) and ongoing mentoring and support.

Based on our assessment of the scale and quality of employment opportunities in the Screen Industries, we would recommend targeting activity at the 'good' career pathways identified in VFX and Animation; Broadcasting; Games and in Film and TV Production. In the case of the latter, given the challenging nature of some production environments, it would be important to prioritise productions with additional provisions in place, such as BFI backed productions that have dedicated Wellbeing Facilitators that promote positive working culture and prioritise cast and crew wellbeing.

3 Promote collective employer action by supporting communities of practice

While many major Screen and Games businesses are engaging with or advancing diversity and inclusion initiatives, often they act alone. Much of the good work underway in the industry is individualistic.

There is considerable scope to support collective employer action to drive change across the Screen Industries. Past research suggests that inter-employer networks and 'communities of practice' that bring together businesses with shared challenges and that support peer-to-peer learning can be an effective means for achieving this in practice (UKCES, 2009).

Industry and wider stakeholders could play an important convening role, bringing together businesses from across the Screen and Games Industries that share a commitment to enhancing diversity, equality and inclusion, to support shared standard setting, curate a programme of capacity-building and promote innovation in the way employers build more inclusive work environments, where underserved young people can thrive.

Advancing new research that extends our collective understanding and impact

Finally, there remains a range of evidence gaps and a need for thought leadership – to build our collective understanding of the issues and what works in addressing them. This is vital, to inform policymaking and programme design that maximises collective impact:

(1) Examine the extent and causes of the attrition of diverse talent from the Screen and Games Industries

To date, much of the focus of D&I initiatives in the Screen Industries has been promoting access to jobs in the sector, yet there is very little research exploring whether those supported through industry initiatives continue to work and progress in the Screen and Games Industries.

Further, the PEC's Good Work Review suggests that the experience of work in the Creative Industries can vary significantly by gender, race, disability and class. As such, there is a clear need for further research to establish the scale and causes of the attrition of diverse talent in the Screen and Games Industry – something highlighted by several of the employers and stakeholders we spoke with through this research.

(2) Advance further research exploring the entrepreneurial attitudes of underserved young people and the barriers and enablers they face to starting and scaling a business in Film, TV and Games

While self-employment can offer a good career path and enhanced flexibility for young people, there is a critical lack of evidence on the extent to which underserved young people start and scale businesses in the Screen and Games Industries, nor the barriers they face in doing so.

Further research in this area could inform the design of a pioneering new scheme to promote inclusive entrepreneurship and tailored enterprise support to enable disadvantaged young people to start or scale businesses in the Screen Industries.

(3) Embed strong evaluation within new policy and programme design

Finally, despite the plethora of diversity and inclusion initiatives in the Screen Industries, there is a dearth of robust evidence on their impact. There is therefore an imperative for any organisation funding or delivering D&I programmes to embed a strong approach to evaluation, to evidence 'what works' and disseminate these learnings across the Screen Industries and wider research community.

In each of these three research areas, there is a need for strong partnership working, including organisations such as the Creative PEC, the BFI's Research and Statistics Unit and ScreenSkills, along with other industry stakeholders, to address evidence gaps and collectively progress the research agenda.

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Technical Annex

Target groups

Mission 44 aims to improve the lives of young people (under the age of 24) who face disadvantage and discrimination in the UK, focussing efforts on reaching: young people from low-income backgrounds; young people of colour; care experienced young people; and young people excluded from school.

The research has taken a pragmatic approach to defining these individuals during the data analysis, literature review and landscape mapping, which draws on established practice for research and policy.

In some cases, it may be difficult to identify certain target groups, while for others there will be several alternative definitions that could be used, as illustrated by Figure A1.

Figure A1: Defining target groups

Target Group	Potential definitions
Young people from low-income backgrounds	Individuals aged 16-24 who: ▪ Claimed Free School Meals[1], for a set period of time (e.g., any of the past six years, or at any time during compulsory education) ▪ Live(d) in the 20% most deprived areas in England, as defined by the Indices of Multiple Deprivation (IMD) ▪ Live(d) in areas with the lowest young participation rates in higher education, defined as quintile 1 of the Office for Students (OfS) Participation of Local Areas (POLAR4) ▪ When aged 14, lived in a household where the main earner worked in a lower supervisory and technical occupations, routine or semi-routine occupations, or who were long-term unemployed based on the ONS National Socio-Economic Classification System (NS-SEC5, 6, 7 or 8) and as defined by the Social Mobility Commission.
Young people of colour	Individuals aged 16-24 who: ▪ Are from Black, Asian of Mixed Ethnic (BAME) backgrounds ▪ Are from minority ethnic backgrounds with low rates of labour market participation (e.g., Pakistani and Bangladeshi), as identified by the Government's Equality Hub
Care experienced young people	Individuals aged 16-24 who: ▪ were subject to a care order, under the Children Act 1989 ▪ were 'looked after'[2] for a set period of time (e.g., continuously for 12 months or more)
Young people excluded from school	Individuals aged 16-24 who: ▪ were permanently excluded[3] from school ▪ were excluded from school permanently or for a fixed, predetermined time

Sectoral definition

Throughout the research we use the DCMS definition of the Screen Industries and the Games Industry (see Figure A2 overleaf).

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[1] A Free School Meal (FSM) is a statutory benefit available to school-aged children from families who receive other qualifying benefits and who have been through the relevant registration process

[2] where 'looked after' is defined as having been provided with accommodation for a continuous period of more than 24 hours; is/was subject to a care order; and/or is/was subject to a placement order (as defined by the Children Act 1989).

[3] Exclusion refers to the expulsion or suspension of a student from school. It is a disciplinary sanction that can only be exercised by a headteacher in response to serious breaches of a school's behaviour policy or criminal law. Fixed-term exclusions account for most exclusions: data from the DfE suggests that in 2018/19 there were 7,894 permanent exclusions and 438,265 fixed period exclusions from state schools in England.

Figure A2 Defining the Screen Industries

SIC Code	SIC Description	Activities included
59.11	Motion picture, video and television programme production activities	This class includes the: • production of motion pictures • production of videos • production of television programmes (televisions series, documentaries etc.), or television advertisements
59.12	Motion picture, video and television programme postproduction	Editing, film/tape transfers, titling, subtitling, credits, closed captioning, computer-produced graphics, animation and special effects, developing and processing motion picture film, as well as activities of motion picture film laboratories and activities of special laboratories for animated films. This class also includes: the activities of stock footage film libraries, etc
59.13	Motion picture, video and television programme distribution	• distributing film to motion picture theatres, television networks and stations, and exhibitors. This subclass also includes: acquiring film distribution rights • distributing video tapes, DVDs and similar productions to motion picture theatres, television networks and stations, and exhibitors and also includes acquiring video tape and DVD distribution rights • distributing television programmes to television networks and stations, and exhibitors and also includes acquiring television distribution rights
59.14	Motion picture projection activities	This class includes: • activities of motion picture or video tape projection in cinemas, in the open air or in other projection facilities; and • activities of cine-clubs
60.1	Radio broadcasting	This class includes: • activities of broadcasting audio signals through radio broadcasting studios and facilities for the transmission of aural programming to the public, to affiliates or to subscribers; • activities of radio networks, ie assembling and transmitting aural programming to affiliates or subscribers via over-the-air broadcasts, cable or satellite radio; • broadcasting activities over the Internet (Internet radio stations); and • data broadcasting integrated with radio broadcasting.
60.2	Television programming and broadcasting activities	This class includes the activities of creating a complete television channel programme, from purchased programme components (eg movies, documentaries etc), self-produced programme components (eg local news, live reports) or a combination thereof. This complete television programme can be either broadcast by the producing unit or produced for transmission by a third-party distributor, such as cable companies or satellite television providers. The programming may be of a general or specialised nature (e.g. limited formats such as news, sports, education or youth-oriented programming). This class includes programming that is made freely available to users, as well as programming that is available only on a subscription basis. The programming of video-on-demand channels is also included here. This class also includes data broadcasting integrated with television broadcasting.
74.2	Photographic activities	This class includes: • portrait photography for passports, schools, weddings etc; • aerial photography; • photographing of persons, objects or scenery using special apparatus and techniques e.g. underwater photography, medical and biological photography, photomicrography, microfilming of documents • developing, printing and enlarging from client-taken negatives or cine-films, film developing and photo printing laboratories, one-hour photo shops (not part of camera stores), mounting of slides, copying and restoring or transparency retouching in connection with photographs; • photography for commercials, publishers, fashion, real estate or tourism purposes, videotaping of events: weddings, meetings etc; and activities of photojournalists.
58.21	Publishing of Computer Games	This class includes the publishing of computer games for all platforms
62.01/1	Ready-made interactive leisure and entertainment software development	This subclass includes the development, production, supply and documentation of ready-made interactive leisure and entertainment software, such as games software, designed for publication by a different enterprise. A key component part of the software is audio-visual content with which the user interacts. The software can be published across any format, such as games consoles, the internet and mobile phones

Data Sources

The research has entailed targeted analysis of secondary data sources, to build on the initial diagnostic work undertaken by Accenture and complement the literature review. This analysis has focussed on examining the quality of work in the Screen Industries; and analysing the access of target groups into the Screen Industries.

In doing so, we have drawn on data collated by the PEC for the Screen Industries, as part of the Good Work Review.

In examining diversity and inclusion in the Screen Industries we have drawn on data from the Labour Force Survey and Annual Population Survey – highly regarded sources used to underpin official labour market statistics.

Unfortunately, given the sample size available, we have been able to examine the access of young people, and the access of those from ethnic minority or socio-economically disadvantaged backgrounds to jobs in the Screen Industries, but not examine labour market outcomes where characteristics intersect (e.g., young people of colour).

Figure A3: Unweighted sample counts from the Labour Force Survey

	Single-year data (2021)	Three-year pooled (2017-19)
Screen Industries (total)	640	1420
Age		
16-24	68*	150*
25-44	360*	799*
45-64	212*	471*
Ethnicity		
White	573*	1272*
Asian / Asian British	29*	64*
Black / Black British	11*	25*
Mixed / Other	27*	59*
Class[4] origin		
Privileged	126*	304*
Intermediate	53*	128*
Working Class	70*	160*
Total	250	600
Target groups (intersecting characteristics)		
Aged 16-24 AND BAME	<5	<10
Aged 16-24 AND Working Class	<5	10

Source: Annual Population Survey and Labour Force Survey. * indicates figures are estimated based on weighted profiles (2017-19 for the Screen Industries) applied to unweighted totals

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[4] Data for social class is only available from the July – September quarters of the Labour Force Survey. Data for the full year, from the Annual Population Survey, is not available. Three-year pooled samples are based on the JS quarters from 2017, 2018 and 2019.

Fieldwork Interviews

The research sought to complete 30 fieldwork interviews with young people aged 16-24 from the following groups:

- Young people from low-income backgrounds;
- Young people of colour;
- Care experienced young people;
- Young people excluded from school.

The research team also sought to try and achieve a balance between gender; whether the young person was looking or working in the Screen Industries or not; and whether they lived within or outside of London and the South East of England. Given the challenging nature of the target cohorts, these were aspirations rather than quotas.

Individuals were recruited from two main sources: a) Roots, a specialist fieldwork recruitment agency; and b) Mission 44, who utilised their networks to provide suitable candidates for interview.

The research team developed an information sheet, outlining the aims and importance of the research, which was shared with potential participants. Participants were also asked to complete an Informed Consent form, to ensure they were fully aware of the purpose of the research and how personal information they shared would be protected.

The interviews lasted between 30-45 minutes and were undertaken via Zoom. They were semi-structured in nature, following a discussion guide, developed in consultation with Mission 44. The discussion guide had four main sections, which sought to explore:

a) the participant's background, education and employment experience;

b) their perceptions and any experience of work in the Screen Industries;

c) their perceptions and any experience of the challenges that young people face in getting a job, progressing in work and / or starting a business in Film, TV, and Games;

d) their views on what initiatives or support might help young people to access and progress in work in the Screen Industries.

Interviews were recorded and transcribed. In the following pages we seek to draw out key themes, using quotes from the interviews to embellish these points.

We use pseudonyms throughout to preserve anonymity and have removed any information that could identify the participant.

Figure A4: Completed fieldwork interviews by cohort and characteristics

	Gender		Industry		Geography		Total
	Male	Female	Looking / work in Screen	Do not work in Screen	London & the South East	Outside London & the South East	
YP from low-income backgrounds	2	7	3	6	5	4	9
Young people of colour	3	8	9	2	7	4	11
Care experienced young people	0	2	0	2	1	1	2
Young people excluded from school	2	4	3	3	3	3	6
Other young people	2	0	2	0	2	0	2
TOTAL	9	21	17	13	18	12	30

Stakeholder consultations

In addition to the fieldwork interviews, the research team undertook 13 consultations with employers and stakeholders in the Screen Industries.

These consultations were semi-structured in nature and sought to explore:

a) Occupational pathways that could offer good career opportunities for young people

b) Diversity and inclusion in the Screen and Games sector

c) Current practices and future interventions to enhance opportunities for young people from diverse backgrounds

The organisations we spoke are listed in Figure A5.

Figure A5: Completed consultations with employers and stakeholders in the Screen and Games industries

BAFTA	Creative Scotland	Sony
BFI	Framestore	Twenty Twenty
British Screen Forum	Film and TV Charity	Ukie
Creative Access	Netflix	
Creative Mentor Network	ScreenSkills	