Social Mobility Commission

Be inspired to make the change –
Socio-economic inclusion in the Creative Industries

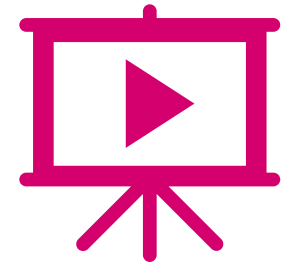11 October 2021

Event etiquette

Remain on mute

Use the Q&A functions to ask questions

Webinar will be recorded

Slides will be shared with attendees

Today's session

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

- **Social mobility in the creative economy …** Heather Carey, Policy and Evidence Centre

- **Panel discussion**
  – Jamie Gill, CEO ROKSANDA and Executive Board, British Fashion Council
  – Della Hill, Diversity and Inclusion Lead, Chwarae Teg
  – Emily Jones, Senior Producer, Sage Gateshead

- **Next steps …** Resources and support

"A working class background should never be a barrier to a successful career in the Creative Industries.

We want to increase access to opportunities across the board as part of our plan to level up.

This new toolkit will help support creative firms become more inclusive and give people the chance to forge a successful career in this exciting sector."

Nadine Dorries, Culture Secretary.

Social mobility in the Creative Economy

Heather Carey
Director, Work Advance
Co-I, PEC

www.pec.ac.uk
@CreativePEC
#creativeandinclusive

Overview: Three, not so simple, questions

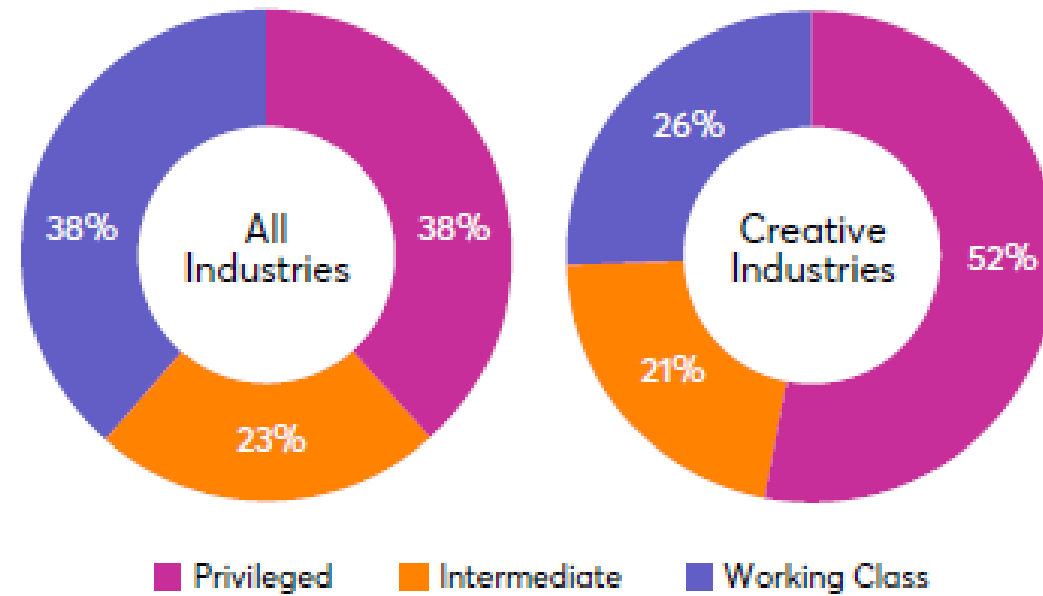1. Just how bad is the class crisis in the Creative Industries?

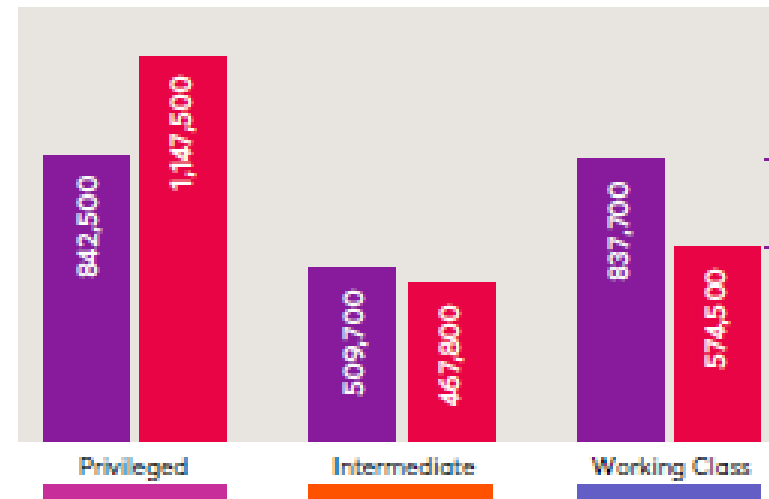2. What are the main causes? Are they any different in this sector?

3. What role can employers play in tackling the Industry's class problem?

Just how bad is the class crisis in the Creative Industries?

Labour Force Survey, 2020

PEC (2021) *Social Mobility in the Creative Economy*

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All Industries — Privileged 38%, Intermediate 23%, Working Class 38%

Creative Industries — Privileged 52%, Intermediate 21%, Working Class 26%

Privileged · Intermediate · Working Class

Those from a privileged background are **twice** as likely to be employed in the creative industries than those from working-class backgrounds

Employment in the Creative Industries, 2020

Privileged: 842,500 / 1,147,500
Intermediate: 509,700 / 467,800
Working Class: 837,700 / 574,500

If the Creative Industries were as socio-economically diverse as the rest of the economy there would be **263,200** additional working-class people employed in the sector

Workforce profile if class disparities = 0
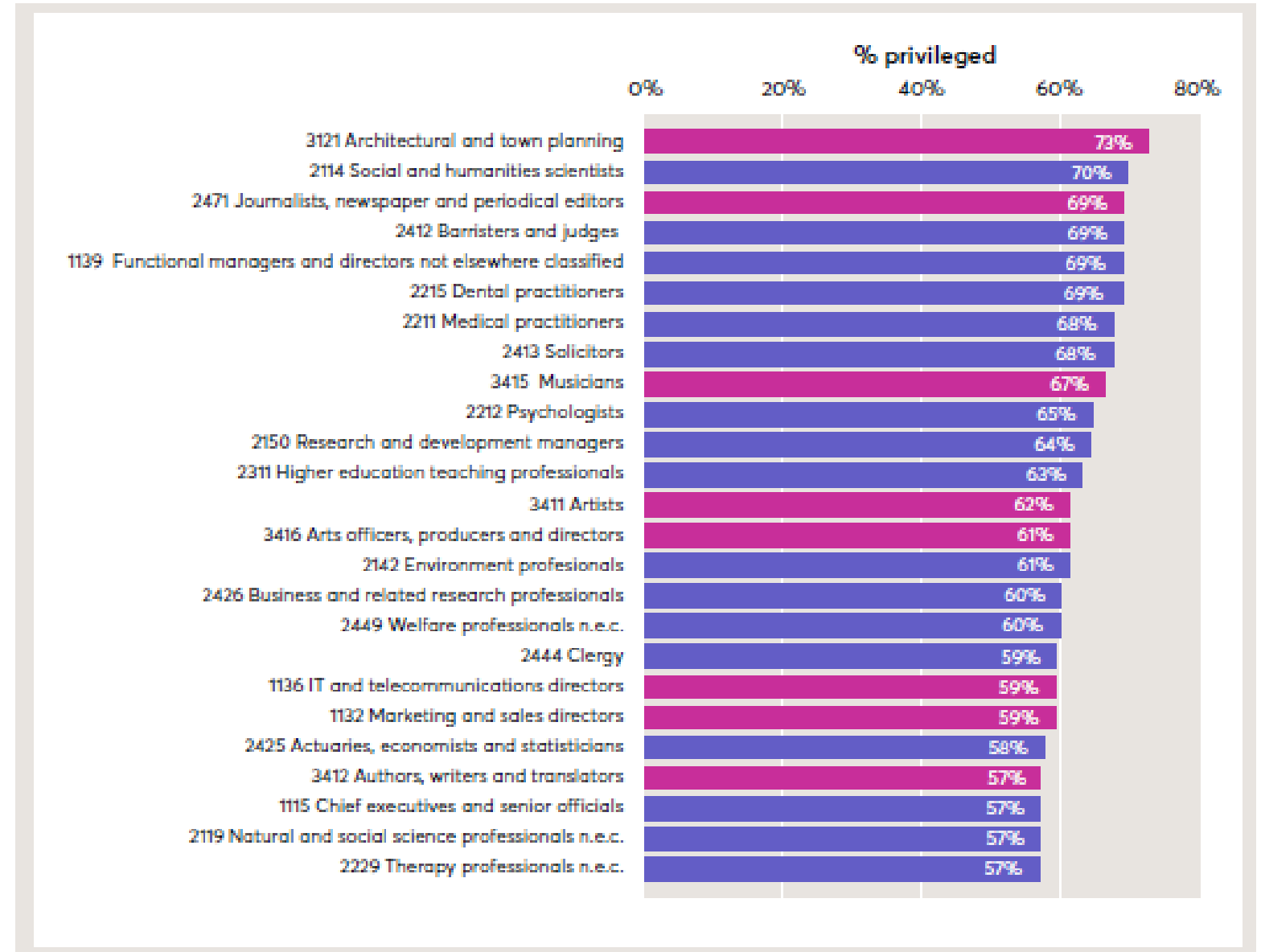Actual class profile of the workforce in the CIs

Just how bad is the class crisis in the Creative Industries?

% privileged

Occupation	%
3121 Architectural and town planning	73%
2114 Social and humanities scientists	70%
2471 Journalists, newspaper and periodical editors	69%
2412 Barristers and judges	69%
1139 Functional managers and directors not elsewhere classified	69%
2215 Dental practitioners	69%
2211 Medical practitioners	68%
2413 Solicitors	68%
3415 Musicians	67%
2212 Psychologists	65%
2150 Research and development managers	64%
2311 Higher education teaching professionals	63%
3411 Artists	62%
3416 Arts officers, producers and directors	61%
2142 Environment profesionals	61%
2426 Business and related research professionals	60%
2449 Welfare professionals n.e.c.	60%
2444 Clergy	59%
1136 IT and telecommunications directors	59%
1132 Marketing and sales directors	59%
2425 Actuaries, economists and statisticians	58%
3412 Authors, writers and translators	57%
1115 Chief executives and senior officials	57%
2119 Natural and social science professionals n.e.c.	57%
2229 Therapy professionals n.e.c.	57%

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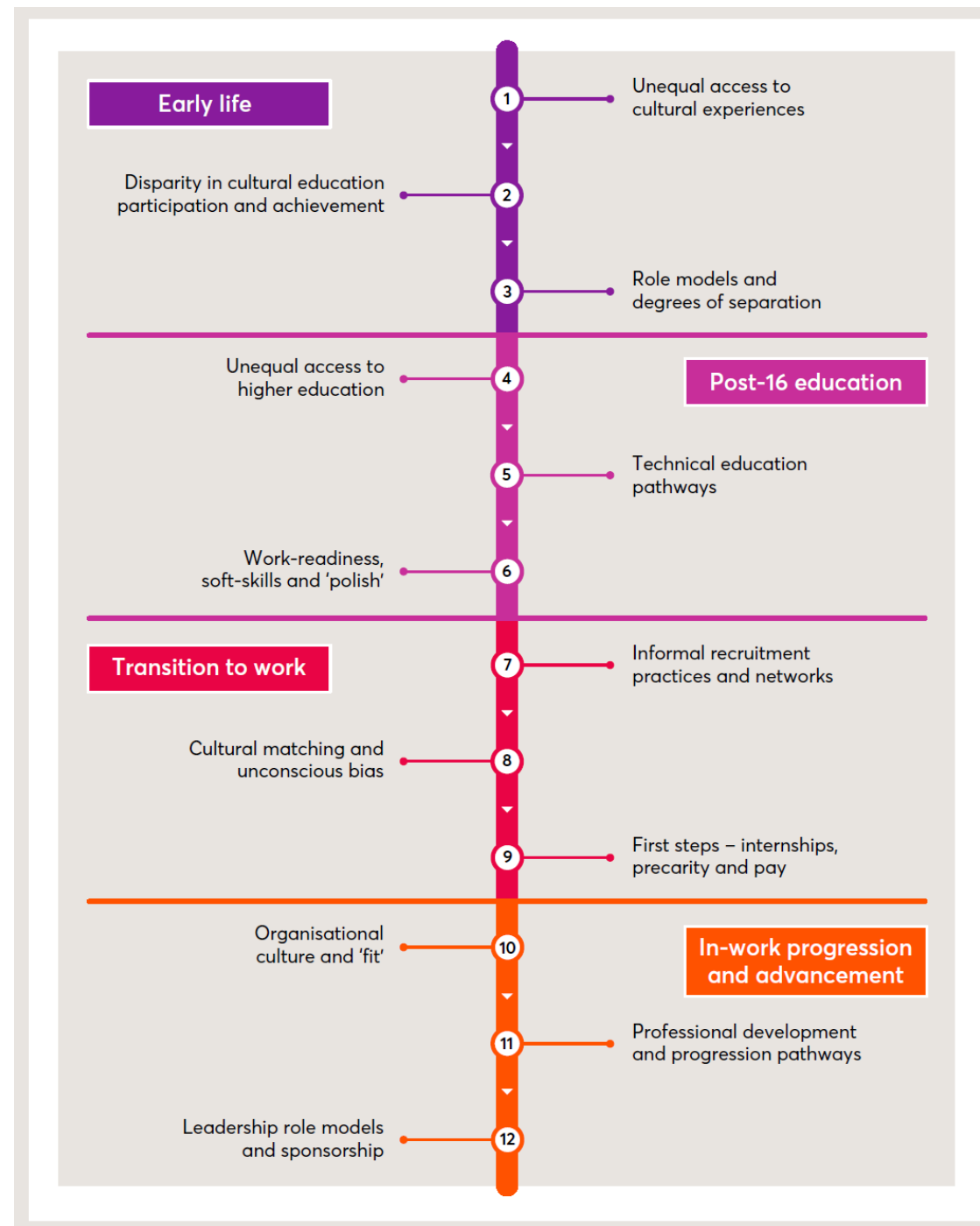# Just how bad is the class crisis in the Creative Industries?

2014

Those from privileged backgrounds are 2.34 times more likely to be working in the Creative Industries than those from working class backgrounds

2020

Those from privileged backgrounds are 1.99 times more likely to be working in the Creative Industries than those from working class backgrounds

Privileged: 8.9% (2014), 8.9% (2015), 8.6% (2016), 8.9% (2017), 8.9% (2018), 9.5% (2019), 9.8% (2020)

Working Class: 3.8% (2014), 4.0% (2015), 4.2% (2016), 4.0% (2017), 3.9% (2018), 4.6% (2019), 4.9% (2020)

⬤ Privileged ⬤ Working Class

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What are the main causes? Are they any different in this sector?

Early life
1. Unequal access to cultural experiences
2. Disparity in cultural education participation and achievement
3. Role models and degrees of separation

Post-16 education
4. Unequal access to higher education
5. Technical education pathways
6. Work-readiness, soft-skills and 'polish'

Transition to work
7. Informal recruitment practices and networks
8. Cultural matching and unconscious bias
9. First steps – internships, precarity and pay

In-work progression and advancement
10. Organisational culture and 'fit'
11. Professional development and progression pathways
12. Leadership role models and sponsorship

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What are the main causes? Are they any different in this sector?

"Before I even graduated, I'd done one of the big pitching sessions, so I was already sort of lining up relationships in the industry, but when I graduated, I remember one of my friends... I remember her saying to me, 'My dad got me work experience as an assistant director on [Hollywood film], but I don't really like that, so I turned it down.' At that point, I was literally begging people to give me unpaid work."

Jessica, Head of Development, Screen

Percentage of respondents that had undertaken an unpaid internship

Advertising and Marketing		46%
Design (product, graphic, fashion)		41%
Film, TV, video, radio and photography		36%
Museums, galleries and libraries		37%
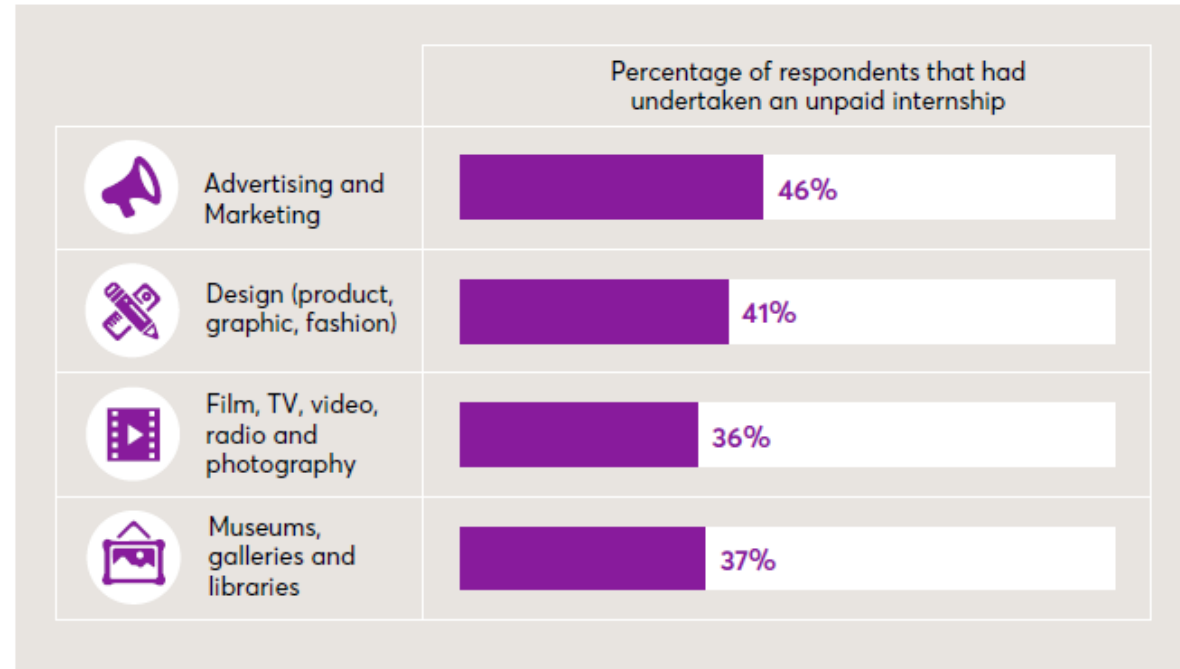
Source: Brook et al (2018) for Create London.

Percentage of workers who feel their job is secure[70]

All Industries 77%

Creative Occupations 58%
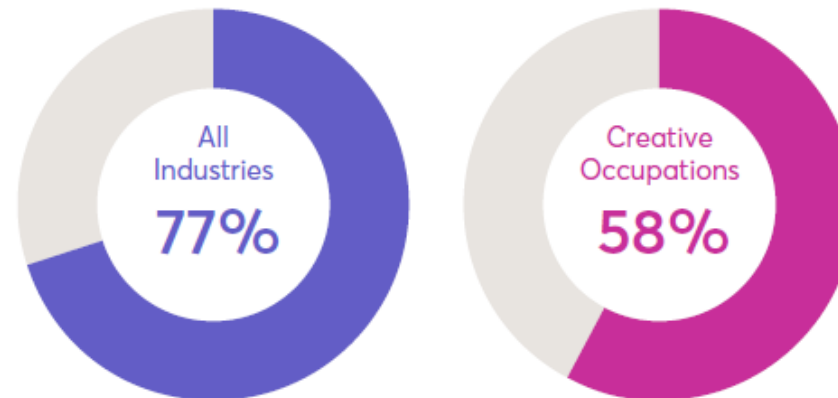
Source: Understanding Society, 2016-18.

What are the main causes? Are they any different in this sector?

"When I started working, two or three weeks into the job, I realized that it was like, the editorial teams, **they were not people that look like me. No one spoke like me**. And even the people who originally were from working class backgrounds, you wouldn't have been able to tell they were because **everybody had conformed to what was expected of you to talk, how you behave, how you spoke**. Even the gentlemen that I used to report into he had just put on this posh voice. You know as well and I found this all really bizarre. And almost suddenly I felt really pressurized, like oh my God I like I used I'll say this now I'm not ashamed of it. I used to lie about where I used to live."

Ruha, Publishing

What are the main causes? Are they any different in this sector?

"Location affects this industry an awful lot... When you know if you want to be in advertising, you have to go to London. Bristol maybe now from the South West perspective. And Manchester is growing as well, but you know you go back five or six years and it is London. And I've trained people and **as soon as they get to their wings, you know they go off to London to work with more interesting clients or have a bigger, varied ability to play with.** If you're born in the South East, you can kind of fall into this industry very easily just by you know you have a **much denser opportunity to know somebody who's in it.** You have a much greater ability just to jump into a job."

Travis, Head of Digital, Advertising

Nearly **60%** of those in managerial positions in the Creative Industries are from privileged backgrounds

"I would say there's a lot of social sides to do with fashion that help with you gaining extra zhooshy bits, for example with press and buyers and attending events and things like that. I think that not necessarily having the money or the time because of having the workload, you're not able to necessarily rub shoulders with certain people or be able to go to certain things, be present for certain things. I think that sometimes that can become a little bit of a disadvantage."

Marcus, Designer, Fashion

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What role can employers play in tackling the Industry's class problem?

The short answer is a big one!

We need <u>more businesses</u> to be <u>more active</u>. To <u>collaborate</u>. To work with Government. To drive a movement for change. To build a more inclusive Creative Economy.

The SMC's new Socio-economic Diversity and Inclusion toolkit provides practical guidance, so that Creative businesses can lead this change.

Panel session:
Making socio-economic inclusion a goal for the industry

Panel

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

Della Hill
D&I Lead at Chwarae Teg
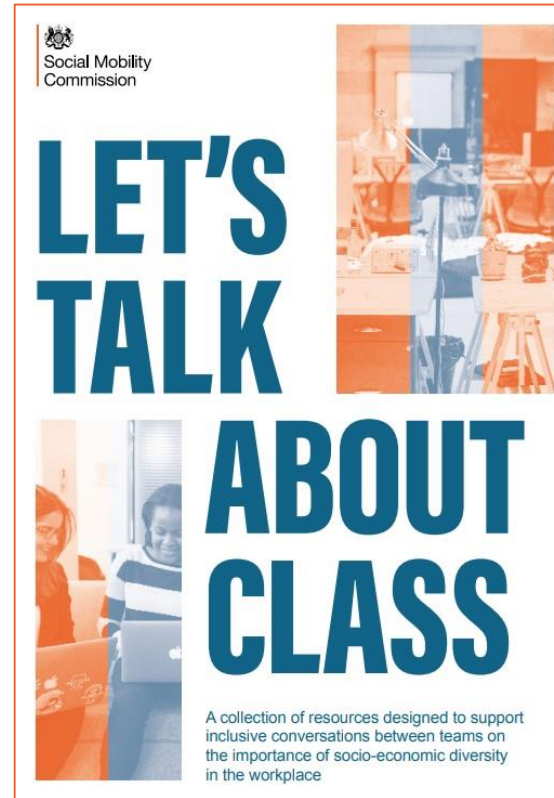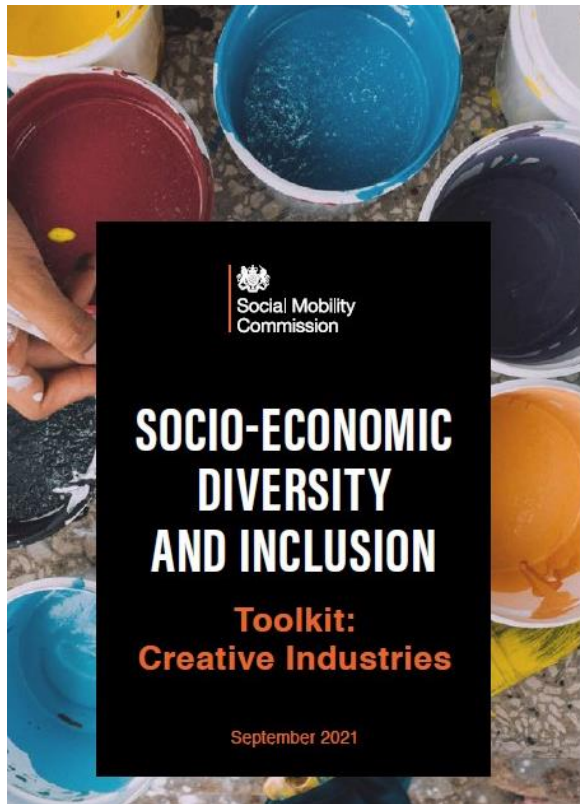[previously Creative Lead at
Literature Wales]

Jamie Gill
CEO ROKSANDA &
Executive Board, British
Fashion Council

Emily Jones
Senior Producer,
Sage Gateshead

Further resources

www.socialmobilityworks.org

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