

The media cannot reflect society if society is not reflected in the media

Creative Access is delighted to have the opportunity to submit evidence to the inquiry into the Future of Public Service Television.

Our evidence is focused specifically on the question of skills and the pool of talent from which our creative sector currently recruits. There is a marked lack of ethnic diversity in the creative sector's recruitment processes, which remains a significant problem throughout the media and creative industries.

1. The scale of the problem

Media does not represent visually the society that pays its bills. There is a significant under-representation of people from black, Asian and other minority ethnic backgrounds (BAME) working in the media and creative industries.

- >60% of media workforce is graduate level¹
- 23% of UK undergraduates are BAME²
- Yet <6% of creative sector workforce is BAME³
- In television, the figure ranges from 9.5% in terrestrial broadcast to 5% in independent production.
- At senior levels the figures are much lower, circa 3%
- Almost one third of all UK creative sector jobs are in London⁴, where 30% of the working population is BAME

UK media is missing out on an enormous pool of talent. This is despite many years of efforts by individuals and organisations designed to improve ethnic diversity within the industry.

2. Diversity is economically important for the creative industries

If this problem is not tackled, in the long run it is the creative sector that will lose out: in not recruiting black and Asian workers, it is limiting its labour resource and it will be unable to understand and sell back to significant proportion of the of the UK population that is non white. There is a vast pool of talent out there and the creative sector is currently failing to tap into it.

It is widely recognised that diversity enhances the creativity within an organization.⁵ From a creative company or organisation's perspective it makes both commercial and ethical sense:

¹

http://creativeskillset.org/news_events/press_office/3412_workforce_survey_calls_for_fairer_access_to_creative_media_industries

² <https://www.hesa.ac.uk/free-statistics>

³ http://creativeskillset.org/assets/0000/5070/2012_Employment_Census_of_the_Creative_Media_Industries.pdf (This figure represents a decline from 6.7% in the previous – 2009 - census. The 2015 census is due to be published shortly.

⁴ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/439714/Annex_C_-_Creative_Industries_Focus_on_Employment_2015.pdf

http://creativeskillset.org/assets/0000/5070/2012_Employment_Census_of_the_Creative_Media_Industries.pdf

⁵ See for example this 2015 study by McKinsey and Co: <http://www.mckinsey.com/business-functions/organization/our-insights/why-diversity-matters>



if you want your production to link to your audiences then your audiences have to be part of the production.

3. Why the problem persists

From Creative Access' research among media companies, colleges and universities and among hundreds of applicants looking to find ways into creative positions, it is clear that there are many reasons why access to the creative industries for young people from ethnic minority backgrounds is poor.

These include:

- Lack of awareness among BAME young of the opportunities available, especially those with no friends or family working in the sector (lacking the necessary social capital)
- The appearance of a closed shop based on networks of personal contacts, mentors and role models
- A history "expenses only" internship placements for extended periods
- Closed recruitment networks within the media
- Limited knowledge on the part of school and college career services of the opportunities available in the creative sector

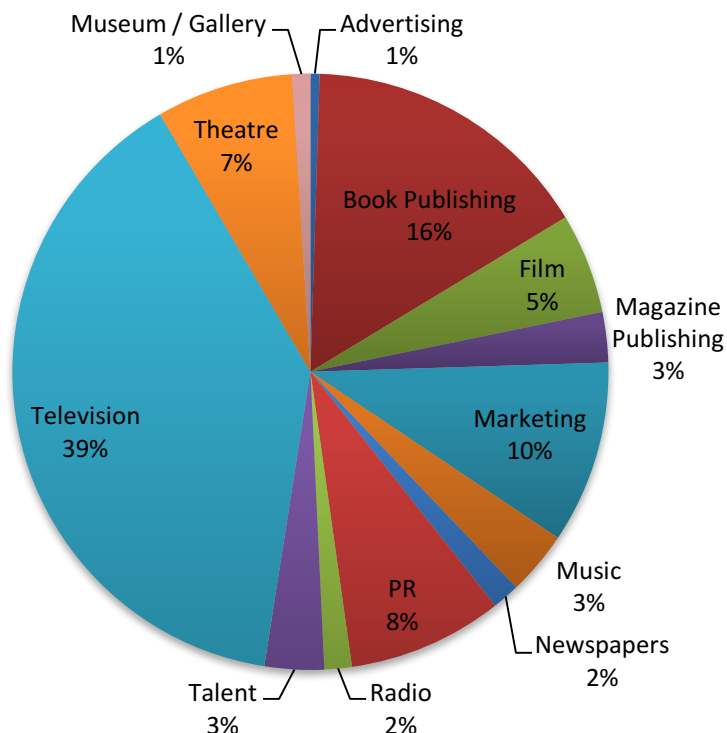
What is particularly clear is that there is no single place for BAME young people to look for training and employment opportunities in the creative industries and that is where Creative Access comes in.

4. How Creative Access is designed to help

Creative Access is a charity⁶ established in 2012 which aims to provide opportunities for paid, year-long internships in the creative industries for talented young people from black and Asian backgrounds, with a view to improving their chances of securing full-time jobs and, in the longer term, increasing diversity and addressing the current imbalance in the sector.

- In just over three years, Creative Access has placed over 500 BAME interns with 214 media partners (see list at annex 1) across 13 creative industry sub-sectors:

⁶ Charity Registration No. 1146822



- 77% of Creative Access interns have secured jobs (permanent or freelance) after completing their internship
- As well as promoting ethnic diversity, Creative Access has contributed significantly to social-mobility. Despite media being an historically middle-class sector, 80% of our interns are state school educated. Additionally, of the 8,500 eligible candidates registered with Creative Access more than 40% were eligible for Free School Meals (compared to 15% average for UK population as a whole) and 48% were the first in their family to go to University.
- Overall Creative Access has recruited interns in the Creative Sector from over 100 Universities nationwide, as well as via social media and in collaboration with other youth and arts organisations.
- For UK universities, partnership with Creative Access can contribute both towards employability performance and widening participation.
- Creative Access is a match funded programme with over 60% of funding provided by employers in cash and in-kind support
- Creative Access has provided training services to over 1,300 individuals from BAME backgrounds, ranging from support with CV's and interview preparation, to induction training and masterclasses. This is in addition to the work place based training and mentoring provided by all our media partners



- In the last two years Creative Access has hosted 27 masterclasses, over 25 CV surgeries, and six showcase events with industry partners for prospective candidates.

5. What more can be done: our recommendations

- Those holding the purse strings should use their leverage to promote greater diversity. Extend schemes such as the BFI and Channel 4 diversity charters to all broadcasters and public funding for creative endeavour. This would ensure that companies applying for funding or commissions would be required to take practical steps on diversity in order to succeed in business.
- Attach concrete measures on diversity to the BBC's public purposes under the charter review process
- Continue to provide public match funding for employer-led programmes such as Creative Access with a track record of delivering real training and enhanced job opportunities to under-represented groups in the media sector
- Promote the economic case for diversity across all creative sector enterprises
- Market creative sector roles more successfully within colleges universities and schools. Utilise personalities within the sector – including graduates of schemes such as Creative Access - to raise understanding among students of the myriad opportunities available.
- Commit to having BAME commissioning executives at the 15% level in public institutions such as BBC and Channel 4 over the next decade

6. Background on Creative Access

- Creative Access is a demand-led programme providing a comprehensive recruitment service to media and creative sector employers to enable them to reach out to a wider and more diverse talent pool.
- We advertise opportunities to BAME students, across a network of over 100 colleges and universities across the UK as well as via social media and in collaboration with other youth and arts organisations. We have more than 8500 eligible applicants registered on our database.
- All roles are advertised on our website. The Creative Access recruitment team long list for each role and invite candidates for face-to-face interviews prior to sending a shortlist to the media partner.
- We provide a comprehensive package of training that includes support with CV and interview preparation, mentoring and masterclasses, and at least six months paid workplace-based training with employers.



- Interns are connected with a buddy (a former Creative Access intern) and have access to the team for support via regular intern clinics. We also provide training for alumni on progressing up the career ladder.

7. Training with Creative Access

Creative Access works with all of our trainees before, during and after their industry placement. We provide expert advice that is tailored to their specific career ambitions rather than simply generic.

- We work with candidates on their CVs and interview preparation.
- Successful applicants for internships are provided with a day or pre-placement training to help them make the most of their internships.
- Our internships are on-the-job training paid a minimum bursary of £15,000 per annum, lasting about least 6 months.
- We agree a set of learning objectives with employers and require feedback from employers and trainees at the mid-point and on completion of their internship. Every intern is assigned a senior level mentor within each company.
- Alongside their industry placements, Creative Access interns take part in monthly masterclasses provided in-kind by our industry partners.

The current masterclass programme includes:

- Monday 11 January - Newspaper publishing, News UK
- Monday 8 February – YouTube, Google
- Monday 21 March – Radio, BBC Radio Theatre
- Tues 13 April - Museums & Galleries, Tate Britain

8. Funding

Creative Access is a non-profit organisation, operating on low overheads. Our premises are provided in-kind by ITV plc and our masterclasses and industry showcase events are provided in kind by our media partners. Creative Access is an example of public investment (via HM Government and Creative Skillset), private entrepreneurialism and creativity, and its success is testament to the effectiveness of that model. It is a match-funded programme: 40% of the cost has been born by the public purse; 60% in contributions from employers.

Our grant award payments are tapered so that companies receive 40% of their intern's bursary cost in the first year, 20% in the second year and 0% in year 3. Having started in 2013, we are only now beginning to recruit for companies to whom we offer a 0% grant award. But we have to date seen no drop off in the enthusiasm of companies to recruit interns through Creative Access.

9. What our interns and media partners say about us

Our interns



Kenke Danmole, Elle Magazine October 2013 to October 2014: “Interning in ELLE magazine has been incredible. I am so appreciative of Creative Access, not only for opening this door, but for the support they give us through the workshops; giving me more to take into work and put into action. *(Kenke is now in a permanent role at Elle)*

Aimee Attenborough, Firecracker Films, April 2014 to April 2015: I feel like [Creative Access] truly know the creative industries and provide solid advice whenever sought. My internship is great and it's fantastic to be in a fledgling position to really learn the ins and outs of all the possible routes my career could take. *(Aimee is now working freelance in TV Sector)*

Media partners

Tony Hall, Director General, BBC: “Thank you for everything you’re doing for the BBC – and for the talented graduates you’re placing with us. I know how much hard work has gone into the process – and I really appreciate it.”

Nimesh Joshi, ITV News Central: “Creative Access is a great scheme to get people who are struggling to 'get a break' into the industry. Talent knows no ethnic or cultural background - and it's great that schemes like Creative Access help talent to transcend any such barriers across the creative industries.”

Simon Buckby, Champollion: “The Creative Access service is exceptional. It really understands an organisation’s recruitment needs. It has helped us to identify and take on talented and hardworking individuals who have become key members of the Champollion team.”

Annex 1 - Our media partners

12 Yard Productions	DV Talent	Latimer Group	Shiver
7 Wonder Productions	Electric Ray	Leftbank Pictures	Silversun Media Group
Above Digital	Eleven Film	Lexington Communications	Smart Party
Absolute	EMI Trust	LIFT	Society of Authors
Actors Touring Company	Endemol	Lime Pictures	Soho Theatre
Aitken Alexander Associates	English Touring Theatre	Linstock Communications	Somethin' Else Sound Directions
AKA Promotions	Entertainment One	Little Gem	Sony Music
All 3	Ethel & Ernest	Little, Brown	Sony Pictures
Aniboxx	Faber & Faber	London Symphony Orchestra	Studio Canal
AOB PR	Factory Media	Lupus Films	Swan Films
Arrow Media	Film4	LUX	Sweet Cherry Publishing
ATG	Firecracker Films	Mammoth Screen	Talenthouse
Atomic PR	Framestore	Marv Films	Tate
Baby Cow Productions	Fremantle Media	Mentorn Media	Testimony Films
Barcroft Media	Fresh One	Mighty Productions	Thames TV
BBC	Freuds	Music Gateway	The Agency
BBH	Full House Theatre	NBCU/Carnival	The Artists Partnership
Belgrade Theatre	Gate Theatre	Neal Street Productions	The Bookseller
Best Before Records	Gogglebox Entertainment	New Statesman	The BPI
Betty TV	Hachette	Newsquest	The Connected Set
BFI	Hannah Pool	Nine Lives Media	The Illuminated Film Company
Big Minded	Harlequin	NMC Recordings	The Marketing Store
Big Talk	HarperCollins	North One	The Nottingham Post
Blakeway North	Hat Trick	Nutopia	The Publishers Association
Blast! Films	Headline Publishing	Objective	The Rights House
Blink Films	Hearst	Octopus Publishing	The Roald Dahl Literary Estate
Bloomsbury	Hodder & Stoughton	OMiPplc	The Royal National Theatre
Britespark Films	Hot Key Books	Oneworld Publications	The Royal Shakespeare Company
British Council	Hot Rod Creations	Orion Publishing Group	The Times
Brunswick	Hotwire	Outline Productions	Tiger Aspect

BSkyB	Humble Bee Films	Paines Plough	Tigerlily Films
Call The Midwife	Hungry Bear Media	Paintings in Hospitals	Time Inc
Canongate Books	Hurst Publishers	Pan Macmillan	Told by an Idiot
Casarotto Ramsay & Associates	I.B.Tauris Publishers	Peer UK	Toot Enterprises Limited
Champollion	Ian Johnson Publicity	Pluto Books	TriForce Promotions
Channel 5	ICG	Potato	Troika Talent
Cheek By Jowl	I'm Not From London	Prism Media Production	True North
City- Insights	ING Media	Pulse Films	TTV Factual
Clear Story	Inpress	Quietus	TwoFour Broadcast
CNN	InStyle, TimeInc	Quite Frankly Productions	United Agents
Comic Relief	Intermission Film	Radio Centre	VCCP Live
Common Vision UK	ITV Entertainment	Random House	Vernon Francois
Compton Verney	ITV News	Raw Television	Victory Television
CPL	ITV Studios	RDF Television	Vista
Creative Industries Federation	Jack Morton	Red Production Company	Voltage TV Productions
Critical Publishing	James Grant (UK)	River & Rowing Museum	Wag TV
Curtis Brown	Jo Unwin Literary Agency	ROAR Global	Walker Books
Curve Media	Kartel	Roughcut Television	Wall to Wall Media
Curzon PR	Keo	Rowman & Littlefield International	Watershed Arts Trust
Cutlass Productions	Keshet	SAGE Publications	WMA
Daily Mail	Keyframe Studios	Seven Dials	Woodcut Media
Digital Theatre	Kindle Entertainment Productions	Shed	Zig Zag Productions
Dragonfly Film & Television	Knickerbocker glory	Shine	Zodiak
Dundas Communications	Kogan Page	The Sun	Working Title