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# Evaluating Equality, Diversity, and Inclusion activities within Creative Industries Clusters: A report from Creative Informatics

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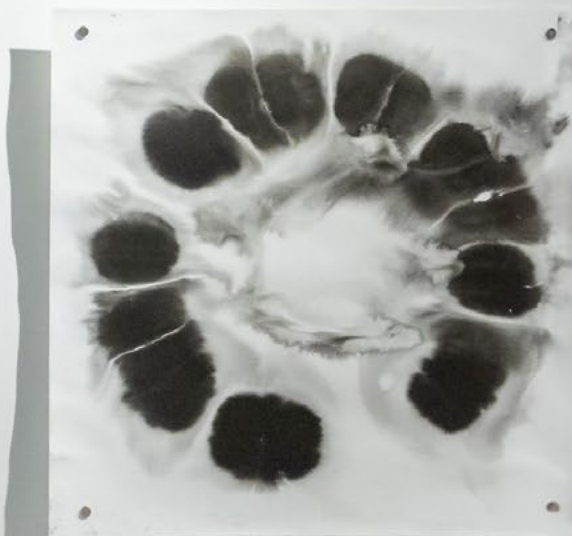Publisher's PDF, also known as Version of record

# CREATIVE INFORMATICS

## Evaluating Equality, Diversity, and Inclusion activities within Creative Industries Clusters

A report from Creative Informatics

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# EXECUTIVE SUMMARY

The UK's Creative Industries Clusters Programme (2018–2024) invested £80m in 9 locations, to drive innovation and skills, and create products and experiences that could be marketed around the world. This report looks at how Equality, Diversity & Inclusion was supported across a variety of the clusters. This report evaluates the Equality, Diversity & Inclusion (ED&I) activities of Creative Informatics in the context of other funding, policy and research organisations also operating in the space of the Creative Industries. Report based on data published up to July 2023

◊ It discusses the objectives, targets and activities of Creative Informatics, Clwstwr, Bristol + Bath Creative Research + Development, XR Stories and the associated Research England-funded project, SIGN, the Creative Industries Policy & Evidence Centre, and Creative Scotland.

◊ Most of these organisations aim to monitor ED&I progress by collecting data about the diversity of their organisations and about their funded projects, therefore, this report focuses on data collection activities.

◊ Diversity monitoring data was published by Creative Informatics, Bristol + Bath, Clwstwr, and the Policy and Evidence Centre. Creative Informatics met our targets for funding at least 8.3% Global Majority (BAME) individuals. Clwstwr exceeded their targets and the Policy and Evidence Centre met their representativeness targets for staff ethnicity.

◊ While several of the organisations mentioned being aware of the importance of intersectionality, difficulties surfaced around collecting and sharing intersectional data while protecting the identities of the individuals involved.

◊ Creative Informatics has funded projects that will benefit disadvantaged communities.

◊ Our findings show that ED&I activities require sustained attention and consideration of how they can be made to bring about concrete changes.

◊ This requires listening to the communities involved by gathering and acting upon feedback.

◊ One of the most difficult areas in which to gain traction is change at senior levels.

◊ This is related to inequalities of socio-economic status among workers in the Creative Industries.

◊ Finally, we offer some recommendations for individuals, organisations, funders and policymakers to improve matters of Equality, Diversity & Inclusion in the Creative Industries.

# CONTENTS

# 1 INTRODUCTION

In 2018 UK Research and Innovation (UKRI) created the Creative Industries Clusters Programme (CICP),1 which has funded nine large-scale Creative Research and Development Partnerships (CRDPs) across the UK, including Creative Informatics. Creative Informatics (2018–2024) focuses on supporting the Creative Industries in Edinburgh and the South-East Scotland Region to use data to innovate in the production of goods and services. With a network of over 6000 people, and leading to 352 new and safeguarded jobs, Creative Informatics has had a huge impact on the creative industries in its region. But has this been done in a way that advances Equality, Diversity and Inclusion?

This report evaluates the Equality, Diversity & Inclusion (ED&I) activities (based on data published up to July 2023) of Creative Informatics (CI) in the context of other funding, policy and research organisations also operating in the space of the Creative Industries. These organisations are Clwstwr, Bristol + Bath Creative Research + Development, and XR Stories and the associated Research England-funded project, SIGN, which are three other regional beneficiaries of the Creative Industries Clusters Programme (CICP), and the Creative Industries Policy & Evidence Centre, which is also part of the CICP. We also offer an overview of ED&I activities by Creative Scotland as a comparable Scottish funder of the Creative Industries.

Each of these organisations publishes its own material about ED&I aims, priorities, actions, accountability and reporting, and in this report we introduce the organisations and their self-stated objectives and targets. We then discuss their data collection activities as part of their monitoring practices as well as their reasons for collecting specific data, their comparisons of these data against benchmarks, and how they incorporate intersectionality. Next we look at the collaborators and beneficiaries of projects funded by these organisations and finally we address three recurring issues raised by many of the organisations: how to achieve continued improvement, change at senior levels, and socio-economic inequalities. All of this is placed in the context of wider ED&I activities within the Creative Industries. After introducing this overview of each organisation's activities, our discussion section draws out some common themes and, finally, we offer some recommendations for how to expand upon the evidence and knowledge already circulating in the Creative Industries.

# 2 ED&I IN THE CREATIVE INDUSTRIES

The Creative Industries are defined by the Department for Digital, Culture, Media and Sport as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (2001). Before the Covid-19 pandemic, official figures show that the Creative Industries contributed £111.7 billion to the UK in 2018 (Department for Digital, Culture, Media & Sport, 2020) and £115.9 billion in 2019 (Department for Digital, Culture, Media & Sport, 2021). In addition to revenue, the value of the Creative Industries extends to issues of social inequality, health and wellbeing, and public infrastructure (Crossick & Kaszynska, 2016, pp. 7–8).

Issues of inequality in the Creative Industries are not new and multiple efforts have been made from industry, policy and advocacy perspectives to understand what ED&I means for the Creative Industries, where organisations fall short, and which actions should be taken to improve the situation. Equality, Diversity & Inclusion (often referred to as ED&I or DEI) is defined as "ensur[ing] fair treatment and opportunity for all" and "aim[ing] to eradicate prejudice and discrimination on the basis of an individual or group of individuals' protected characteristics" (University of Edinburgh, 2022). These protected characteristics are defined under the Equality Act 2010 (Legislation. gov.uk, 2010).

Among a growing field of scholarship on issues of inequality in the Creative Industries (Beirne et al., 2017; Brook et al., 2020; McAndrew et al., 2020; Eikhof, 2017; Shaw, 2019; Shaw, 2020), in recent years significant practical efforts have been made to improve ED&I issues. As well as substantial reports from the Creative Industries Federation (2017) and the Creative Industries Council (2020), issues of inequality have been a major focus of the Creative Industries Policy and Evidence Centre (PEC), which was created in 2018 and is hosted by Nesta, with the aim of producing independent and authoritative evidence and policy advice.

Any current work on ED&I in the Creative Industries must take into consideration the context of the Covid-19 pandemic. The pandemic affected the Creative Industries not just financially (Chamberlain & Morris, 2021; Waitzman, 2021) but also exposed the sector's weaknesses in terms of inequality (Comunian & England, 2020) where the "pandemic worsened pre-existing inequalities in the creative industries" (Stafford, 2022) by having a disproportionately negative impact on minoritised groups (Ali et al., 2022).

A major report, 'Creative Majority', came out of the All-Party Parliamentary Group for Creative Diversity, which was set up in 2019 with the aim of tackling barriers to ED&I in the UK's Creative Industries (Wreyford et al., 2021). The report brings together previous academic work with lived experiences to offer ED&I principles and recommendations for industry and policy-makers. Like many of the reports described in the subsequent sections of this report, there is an understanding that: ED&I issues are prevalent in the Creative Industries and must be improved; no one approach is appropriate for all organisations in the Creative Industries; monitoring diversity by producing reliable and ongoing data is a starting point; reflecting and acting on that data is imperative, as is understanding the role of intersectionality. There is a recognition that these processes have been started by many organisations but measurable positive results have been slow to emerge (Carey et al., 2020). In this report we look at how Creative Informatics and comparable Creative Industries organisations related to the Creative Industries Clusters Programme in the UK have addressed ED&I issues using these themes as an organisational logic.

# ⅗ METHODS

This paper draws on published and publicly available materials relating to ED&I from several organisations funded by the Creative Industries Clusters Programme – Creative Informatics (CI), Bristol + Bath Creative Research + Development, Clwstwr, XR Stories and the associated Research England-funded project, SIGN, and the Creative Industries Policy & Evidence Centre – as well as Creative Scotland. In a piece of desk-based research, we collected publicly available materials from these organisations and compared them with public and internal reports and data from CI. CI materials were drawn from published reports, our ED&I statement, our Policy & Action Plan, community feedback collected at Partnership Forums, and case studies of our funded projects that engaged with ED&I issues. A list of the materials surveyed can be found in the List of Materials Consulted.

To tackle this collection of non-uniform materials, including web pages, written reports and reported statistics, we identified common themes across the organisations regarding their understandings of and actions to improve ED&I concerns, which are relayed and discussed below.

## 3.1 Terminology

Terminology around ED&I topics is changing all the time. In this report we have retained the language used by each organisation as it reflects their demographic data collection and presentation. Therefore, throughout this report, especially in sections pertaining to diversity monitoring data, various terms are used, such as the acronym BAME, Black and Minority Ethnic written out in full, People of African or Caribbean Heritage, People of East Asian, South Asian or South East Asian Heritage, People of Mixed Heritage, and minoritised racial background. Creative Informatics currently uses the term 'Global Majority (BAME)'. We have made considered decisions around the language we use, have consulted with the relevant communities and are open to discussion on improving terminology.

# ꓤ4 ORGANISATIONS

In 2018 UK Research and Innovation (UKRI) created the Creative Industries Clusters Programme (CICP),[1] which has funded nine Creative Research and Development Partnerships (CRDPs) across the UK, of which Creative Informatics is one, plus the Creative Industries Policy and Evidence Centre (PEC). These CRDPs or clusters operate across academic and creative organisations. In this report we have reviewed materials from the clusters that, at time of researching, have made available dedicated ED&I statements, plans, activities and results. We have also included material from the PEC, which has published a large amount of material on its own ED&I efforts and those of the wider Creative Industries. As Creative Informatics is the focus of this report, we have also referenced Creative Scotland as a geographically comparable funding organisation.

These organisations have made available comparable elements that have enabled us to locate similarities and differences across their approaches. While some of the clusters not included in this report (Business of Fashion, Textiles and Technology,[2] Future Fashion Factory,[3] Future Screens NI,[4] InGAME,[5] and StoryFutures[6]) have engaged in ED&I activities like specific funding calls for inclusive projects and events or discussions around ED&I issues, they have not at this time published comparable materials like ED&I statements, diversity statistics or representation targets.

Following is more information about the six organisations covered in this report: Creative Informatics, Bristol + Bath Creative Research + Development, Clwstwr, Creative Scotland, the PEC, and XR Stories and the associated Research England-funded project, SIGN.

1  creativeindustriesclusters.com
2  bftt.org.uk
3  futurefashionfactory.org
4  futurescreens.org/
5  innovationforgames.com
6  storyfutures.com/

## 4.1 Creative Informatics

Creative Informatics[7] is part of the Creative Industries Cluster Programme delivered by the University of Edinburgh in partnership with Edinburgh Napier University, Codebase and Creative Edinburgh. It supports work on data and the Creative Industries in Edinburgh and the South-East of Scotland as part of the City Region Deal Data-Driven Innovation initiative.[8]

We offer funding and support across five strands:

◊ Creative Bridge[9] is a 10-week free programme for creatives in Edinburgh and the surrounding areas delivered by CodeBase. Participants have the opportunity to develop a business idea or learn more about start-up thinking. Creative Bridge aims to demystify the tech world and its jargon, and share the building blocks of digital product development.

◊ Resident Entrepreneurs[10] provides support for small and medium-sized enterprises (SMEs) and entrepreneurs to develop a new product or service using data or data-driven technology. Successful applicants received £12k of funding plus mentoring and support from the Creative Informatics team and partners, Creative Edinburgh.

◊ Challenge Projects[11] are collaborative Research and Development (R&D) projects in which creative and cultural organisations propose challenges that require innovative, data-driven solutions. Challenge Holders presented unformed or semi-formed challenges that could be co-designed with the Creative Informatics team. Individuals or SMEs with the skills to answer a Challenge Project could apply for funding of up to £20k as a Challenge Respondent.

◊ Connected Innovators[12] supported emerging leaders from within the Creative Industries to take time out to conduct research and development through self-defined projects enabling them to advance their own careers and/ or business, as well as benefit the wider creative community. Successful applicants received £10k to develop a specific area of their creative practice or business using data or data-driven technology.

◊ Creative Horizon Projects[13] are aimed at interdisciplinary academic and industry collaborations supported by £25k of funding, to explore the potential of emerging technologies to create new technical and business opportunities for the Creative Industries. Creative Horizon Projects aimed to break new ground and establish how technology and data could benefit the Creative Industries in the Edinburgh and South-East Scotland region.
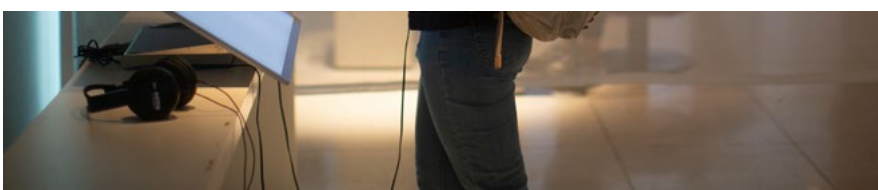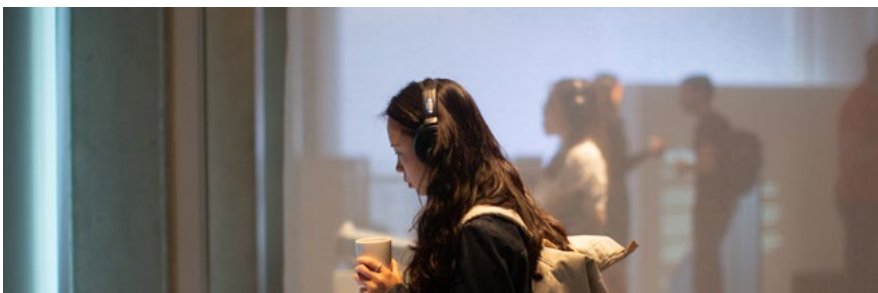
7   creativeinformatics.org/
8   ddi.ac.uk/about-us/eses-city-deal/
9   creativeinformatics.org/creative-bridge/
10  creativeinformatics.org/resident-entrepreneurs/
11  creativeinformatics.org/challenge-projects/
12  creativeinformatics.org/connected-innovators/
13  creativeinformatics.org/creative-horizon-projects/

## 4.2 Bristol + Bath Creative Research + Development

Bristol + Bath Creative Research + Development[14] is part of the CICP made up of the University of the West of England, Bristol, Bath Spa, the University of Bath, the University of Bristol and the digital creativity centre Watershed to support local Creative Industries.

## 4.3 Clwstwr

Clwstwr[15] is part of the CICP focused on R&D in the news and screen sectors of media production in South Wales. Clwstwr is led by Cardiff University in partnership with the University of South Wales and Cardiff Metropolitan University, supported by BBC Cymru Wales, Arts Council of Wales and Cardiff Council, and also funded by the Welsh Government through Creative Wales. They offer Seed, Project and Transformative funding for ideas relating to either screen or news that will result in new products, services or experiences.

## 4.4 Creative Scotland

Creative Scotland,[16] which is known primarily as a funder of other organisations, have an ED&I strategy that promotes diverse artistic programmes, diverse boards, diverse audiences, accessible buildings, and assigning responsibility for ED&I matters.

## 4.5 Policy and Evidence Centre

The Creative Industries Policy and Evidence Centre (PEC),[17] is part of the CICP and provides independent research and policy recommendations for the UK's Creative Industries. The PEC is led by Nesta and is comprised of a consortium of universities from across the UK (Birmingham, Cardiff, Edinburgh, Glasgow, Work Foundation at Lancaster University, London School of Economics and Political Science, Manchester, Newcastle, Sussex, and Ulster).

## 4.6 XR Stories and SIGN

XR Stories[18] is the CICP cluster in Yorkshire and the Humber with a focus on R&D for immersive and interactive storytelling. XR Stories works in partnership with the Screen Industries Growth Network (SIGN),[19] which is funded by Research England to support ED&I initiatives, skills and training, and business support for the region's screen industries.

14  bathspa.ac.uk/research-and-enter-prise/research-centres/centre-for-cul-tural-and-creative-industries/bristol-bath-creative-rd/
15  clwstwr.org.uk/
16  creativescotland.com/
17  pec.ac.uk/
18  xrstories.co.uk/
19  screen-network.org.uk/

# 5 OBJECTIVES & TARGETS

Each of the six organisations covered in this report – Creative Informatics, Bristol + Bath Creative Research + Development, Clwstwr, Creative Scotland, the PEC, and XR Stories and the associated Research England-funded project, SIGN – has published aims and objectives around ED&I issues. There is an emphasis on improving equality by working to achieve a workforce that represents the wider population (in the clusters' delivery teams and the projects they fund). Approaches to this range from setting concrete representation targets, as XR Stories and SIGN, have done, to moving beyond representation to find ways of measuring concepts like balance and belonging, like Bristol + Bath have done. However, central to all of the organisations is the importance of data collection to enable the measuring of current cluster demographics and future progress.

## 5.1 Creative Informatics

Creative Informatics' 'Equality, Diversity & Inclusion Statement' introduces our priorities in this area, which are to "be a safe and approachable space for everyone, regardless of background or status", "provide additional support to help reduce barriers to participating in Creative Informatics events, funding strands, etc." and be held accountable (Creative Informatics, 2021). This statement also introduces the more comprehensive 'Creative Informatics Equality, Diversity, and Inclusion Policy & Action Plan 2021–23' (Osborne et al., 2021). The Policy & Action Plan lists the following objectives:

◊ Ensure the programme is open to all and reaching the diversity of creative communities across Edinburgh and South East Scotland.

◊ Ensure Creative Informatics represents or exceeds a representative proportion of participants from diverse backgrounds.

◊ Make our commitment to ED&I visible and open to all, ensuring the full range of our communities feel welcomed and included.

◊ Ensure monitoring is in place and that Creative Informatics is held accountable for our ED&I aspirations. (Osborne et al., 2021, p. 2)

In terms of targets, the seven-point Action Plan includes objectives, related tasks, timeframes, task leads, measures of success and actual performance (Osborne et al., 2021, pp. 8–10). One of the concrete actions that has resulted from these objectives and this plan is diversity monitoring data being published in the 'Creative Informatics Annual Report 2021 – 2022' (Creative Informatics, 2022).
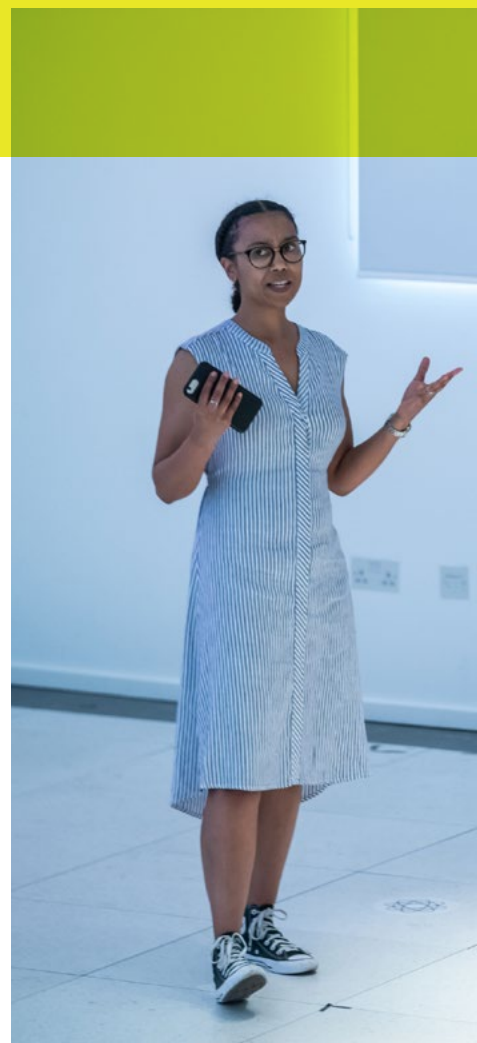
## 5.2 Bristol + Bath Creative Research + Development

ED&I is mentioned right on the splash page of the Bristol + Bath Creative R&D website: "Developing a responsible environment for creative, inclusive and sustainable innovation" (Bristol + Bath Creative R&D, n.d.-a). One of Bristol + Bath's research strands, Inclusion Action Research, is devoted to funding projects on themes of Inclusive Governance, Inclusive Spaces (events, recruitment, communication), and Inclusive Communities of Practice (Bristol + Bath Creative R&D, n.d.-b).

Watershed, the digital creativity centre involved in this cluster, have also published material reflecting on their philosophies of ED&I. They introduce the idea of balance, where: "Balance allows us to consider the experiences of people who are often left out of the 'diversity' conversation: people with disabilities, Indigenous people, caregivers, autistic people, those with intersectional or liminal identities, and many others" (Barron, 2021).

In line with this, Watershed have published the report 'State of Play Data Results December 2021', which provides balance statistics for their steering board and executive team, delivery team and funding beneficiaries (Bristol + Bath Creative R&D, 2021) as well as a staff survey on feelings of belonging (Watershed, 2021).

Unlike some of the other clusters, Bristol + Bath eschews representational targets (Barron, 2021). They therefore did not set diversity targets but sought qualitative and quantitative data that would lead to actionable insights.

## 5.3 Clwstwr

Clwstwr's aims regarding ED&I are:

◊ To support the research and development of innovative and equitable ways of working within the screen and news sector of Wales.

◊ To make our structures and processes as diverse and accessible as possible.

◊ To encourage an ecosystem of industry, academia and third sector, inspiring and establishing diverse and inclusive partnerships and collaborations.

◊ To amplify the voices of those working to improve the diversity of the media sector in Wales. (Clwstwr, n.d.)

Clwstwr have not published any concrete targets, however they aim to be at least representative of the communities of Cardiff Capital Region. Their plans include continuing to improve their diversity monitoring to go further than the leads of their fundholding organisations, to include their own team and associated expertise as well as the wider teams of their fundholders.

## 5.4 Creative Scotland

To tackle inequalities in the arts, screen and creative industries, Creative Scotland have made "Supporting a diverse range of creative people, communities, and activity" and "promoting an equality of opportunity to create, participate and engage" priorities in their Strategic Framework of April 2021 (Creative Scotland, 2022, p. 2). For 2022–26 they have defined four equality outcomes:

◊ Our funding distribution will be more responsive to and reflective of the voiced needs of Scotland's diverse communities and increasingly diverse population.

◊ People participating in and informing decisions across our funding programmes will be broadly representative of the diversity of the Scottish population.

◊ Our policies, activities and programmes will be more transparent, better informed and evidenced and more responsive to the needs of the Scottish equality groups and diverse communities.

◊ We will increase the diversity of people working at Creative Scotland at every level of the organisation. (Creative Scotland, 2022, p. 3)

They have also created a toolkit for the arts organisations they fund to create their own ED&I Action Plans (Creative Scotland, 2019).

Creative Scotland have not announced any numerical targets. As yet, no ED&I data has been published about the organisations funded by Creative Scotland nor the make-up of their team with the exception of gender pay gap data (Creative Scotland, 2021).

## 5.5 Policy and Evidence Centre

The PEC has published a series of reports on 'Advancing Equity, Diversity and Inclusion at Nesta'. Their March 2021 report identifies a situation where "Internally, Nesta has both gender and ethnicity pay gaps, and the diversity of our staff does not reflect the diversity of society, particularly in our leadership roles" (Nesta, 2021, p. 3).

The report then sets out clear goals, targets, actions and measures of progress including:

◊ By 2022, Nesta will have eliminated our gender and ethnicity pay gaps, and by 2025 our gender and ethnicity progression gaps, at all levels of the organisation.

◊ By 2025, Nesta's staff profile will, at minimum, be representative of the UK on the following characteristics: ethnicity, disability, sexual orientation and gender.

◊ By 2025, the proportion of staff from more disadvantaged socioeconomic backgrounds will, at minimum, be representative of the UK. (Nesta, 2021, p. 4)

## 5.6 XR Stories and SIGN

SIGN recognise that "Despite an increase in awareness, exclusion and imbalances remain" in the screen industries (Screen Industries Growth Network, 2021). In response to this challenge they have set out a series of aims, objectives, values and governance. Those objectives are:

◊ To achieve an inclusive organisational culture, where everyone is treated with dignity, respect and care.

◊ To reduce key barriers and systemic inequalities, and ensure equitable access to our funds and services, informed by evidence-based research and consultation.

◊ To measure our performance and impact and modify our actions through reflection.

◊ To establish an expectation that our partners will adopt EDI values and practices. (Screen Industries Growth Network, n.d.)

These are accompanied by ED&I benchmark targets drawn from organisations such as the Social Mobility Commission and Stonewall and agreed by the BFI, BAFTA and the screen industry.

ED&I is a cross-cutting theme for SIGN, and the majority of projects in their Research, Skills and Training, and Business Support workstreams focus on supporting under-represented groups. As yet, no diversity monitoring data has been published by the cluster as it will be published during their final evaluation phase.
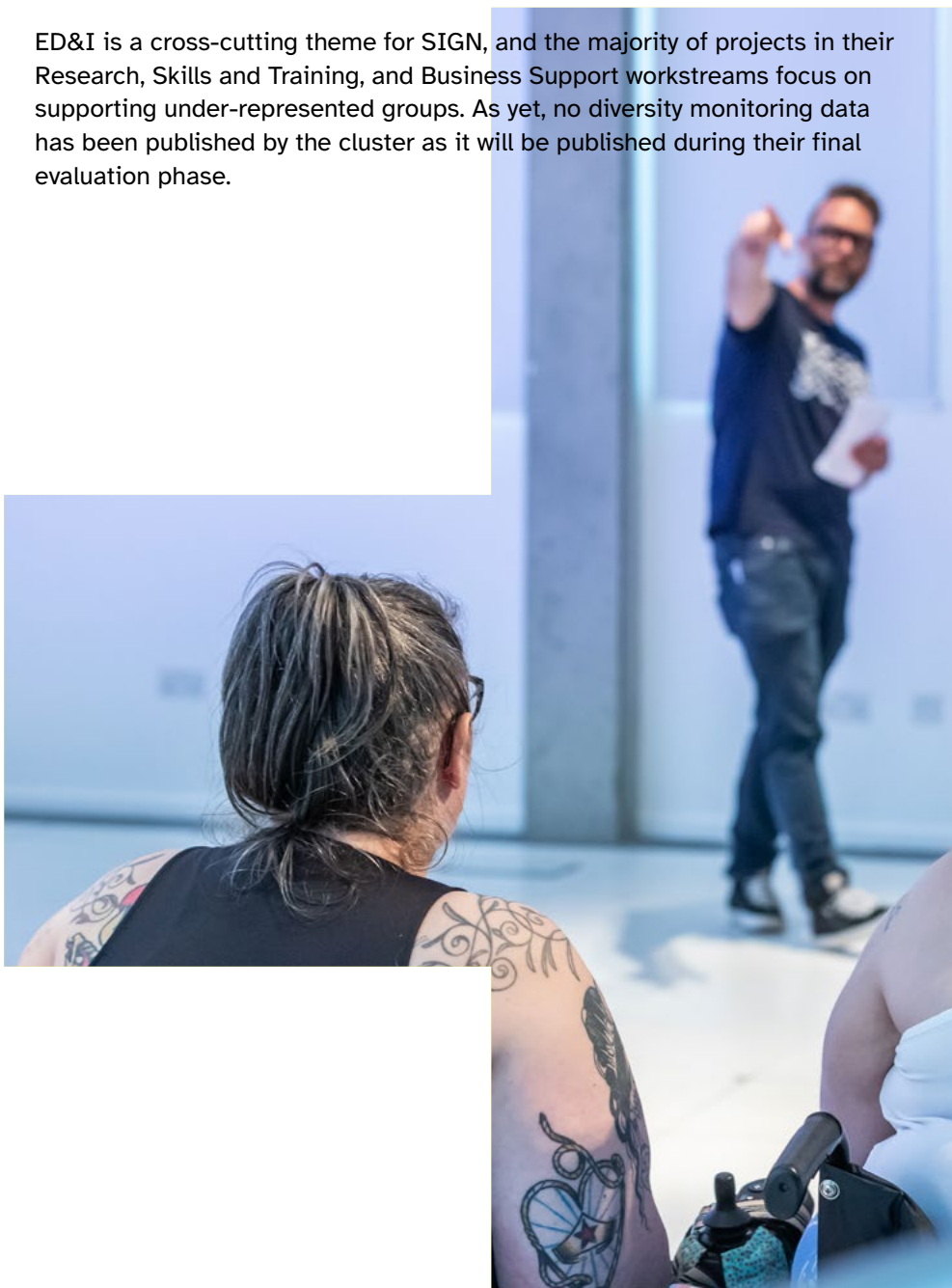
# 6 INTENTIONAL DATA COLLECTION

Most of the organisations aim to monitor ED&I progress by collecting data about the make-up of their organisations and the projects they fund, and this requires some thought about which categories of data to collect and why. The categories of data collected often align with the nine protected characteristics defined by the Equality Act 2010 (Legislation.gov.uk, 2010): age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, and sexual orientation.

## 6.1 Creative Informatics

In our Policy & Action Plan, CI discuss collecting ED&I monitoring data from applicants from the beginning (Osborne et al., 2021, p. 1) and regularly reviewing "which characteristics we collect data on and whether these provide adequate data to assess performance" (Osborne et al., 2021, p. 4). The data collected differs from the protected characteristics in several ways:

*We do not gather data on several official protected characteristics: religion or belief; gender reassignment (we ask participants to self-identify gender); sex (we do not ask participants to declare their legal sex, just their gender); marriage or civil partnership status; pregnancy and maternity status. (Osborne et al., 2021, p. 11)*

CI make these questions optional on application forms.
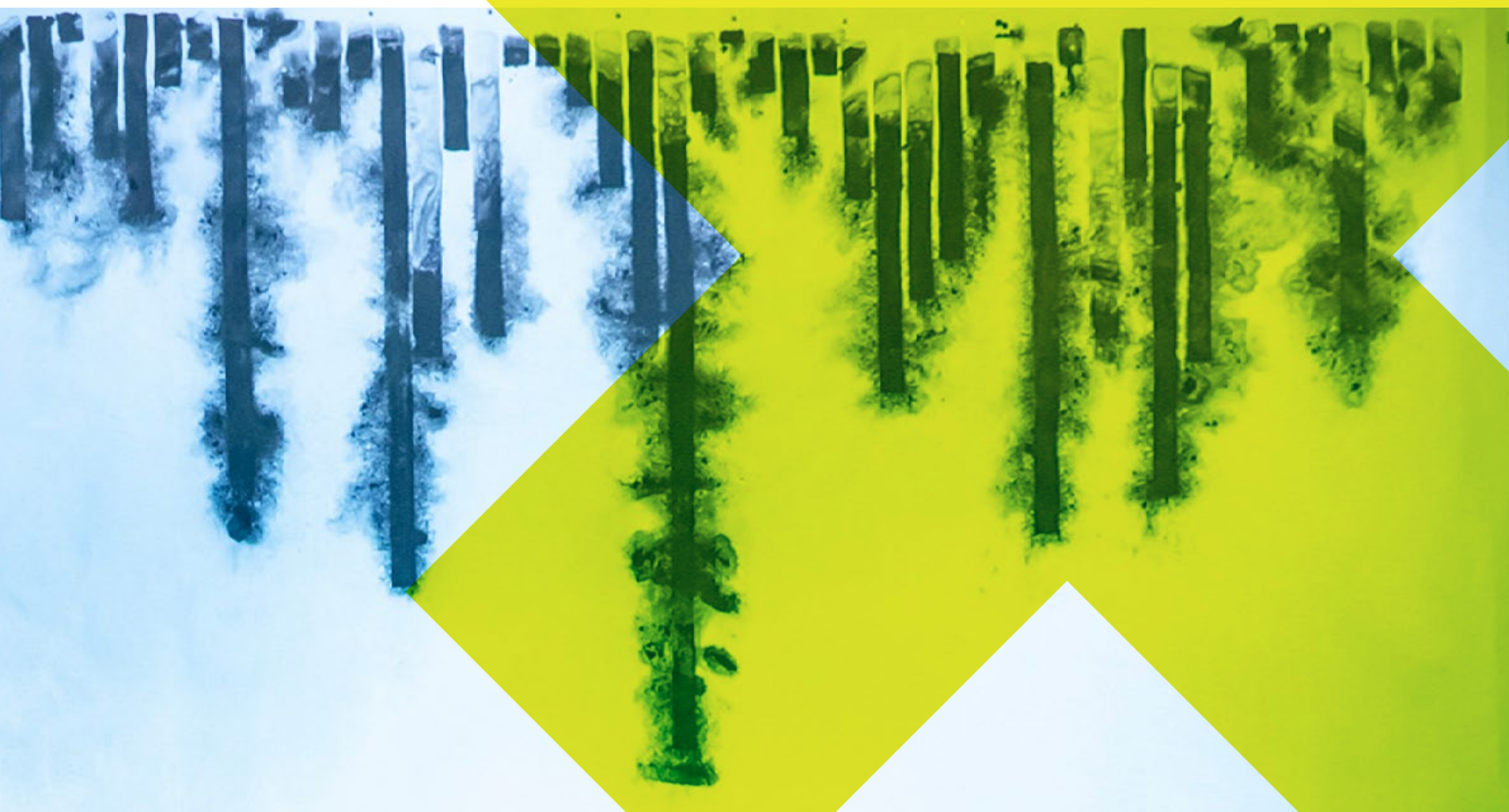
## 6.2 Bristol + Bath Creative Research + Development

Bristol + Bath in their 'State of Play' report publish data on age, ethnicity, gender, transgender identity, sexuality, disability and socio-economic background (Bristol + Bath Creative R&D, 2021, pp. 6–12). This is accompanied by a blog post reflecting on data collection, language use and intersectionality, which discusses why certain data is collected (Barron, 2021).

## 6.3 Clwstwr

Clwstwr collect data on the nine protected characteristics outlined in the Equality Act 2010 as well as caring responsibilities, employment status, geographical location and socio-economic background (Komorowski et al., 2021, pp. 2-3) and Welsh language, which is a strategic priority for the Welsh Government.

## 6.4 Creative Scotland

Similarly, Creative Scotland suggest collecting data on the protected characteristics plus socio-economic deprivation (Creative Scotland, 2019, p. 6).

## 6.5 Policy and Evidence Centre

The PEC writes of the need to gather evidence as "Despite growing momentum to address EDI in the workplace and in social impact work, the evidence base for what works remains limited" (Nesta, 2021, p. 3) and it can be seen from the statistics they publish that this data collection pertains to disability, ethnicity, sex, sexual orientation, socio-economic background and pay gaps as they intersect with gender and race (Nesta, 2022, p. 5; pp. 7-8).

## 6.6 XR Stories and SIGN

XR Stories and SIGN do not discuss intentional data collection in their published material. They tailor the data they collect to each funding scheme, often using the characteristics defined in the Equality Act 2010 and including other characteristics if the scheme has a focus on particular groups.

# 7 MONITORING AND STATISTICS

Each organisation that collects diversity monitoring statistics does so in accordance with the methods outlined in the above section on Intentional Data Collection. In this section we look at diversity monitoring statistics relating to ethnicity for each organisation as they are most frequently counted, benchmarked and discussed.

## 7.1 Creative Informatics

CI have published data on the gender, race and age of the participants we have funded across the funding strands (Challenge Responders, Connected Innovators, Creative Bridge, Resident Entrepreneurs). For example, Figure 1 shows the data for the Resident Entrepreneurs strand, where the participants skew male, white and young. We offer some reflections on why this might be below.

The ED&I monitoring statistics from the other strands can be found in the 'Creative Informatics Annual Report 2021 – 2022' (Creative Informatics, 2022).

We set a target of funding 8.3% Global Majority (BAME) individuals, which is the percentage of the population identifying as being 'Asian, Asian Scottish or Asian British' or belonging to 'Other ethnic groups' in the Scottish Census of 2011.[20] The rest of the population of Edinburgh identifies with the categories 'White – Scottish', 'White – Other British', 'White – Irish', 'White – Polish' or 'White – Other'.[21]

20  scotlandscensus.gov.uk/search-the-census#/
21  The categories of ethnicity demographic data differ between organisations and therefore we replicate their data collection and presentation terminologies and categories rather than imposing our own.

Figure 1. Gender, ethnicity and age data for Creative Informatics Resident



## RESIDENT ENTREPRENEURS — EQUALITY, DIVERSITY & INCLUSION

**44%** Female

**50%** Male

**75%** White — Edinburgh Region 91.8%

**18%** Global Majority (BAME) — Edinburgh Region 8.3%

Age:
7% 18-24
38% 25-34
23% 35-44
21% 45-54
7% 55+
5% PREFER NOT TO ANSWER/ NO RESPONSE
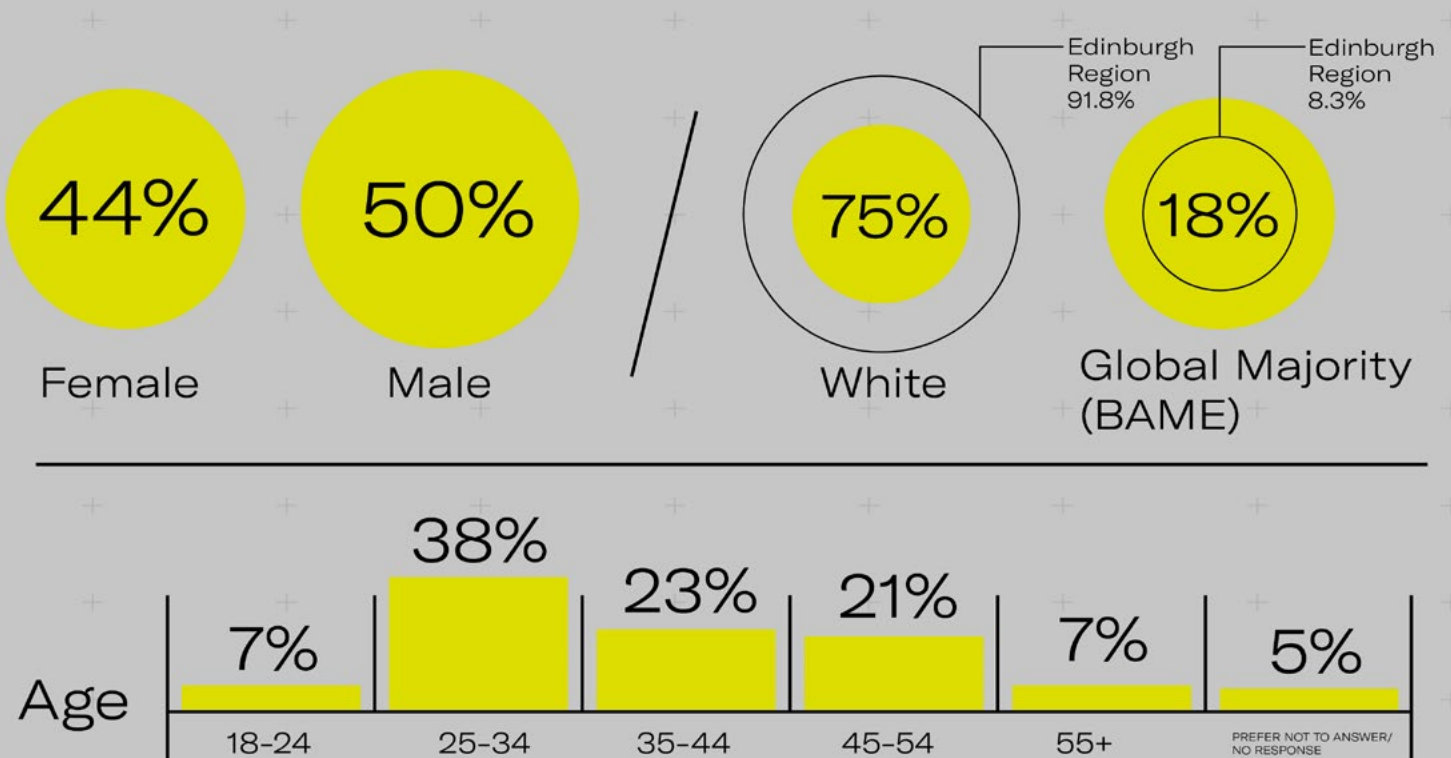
Against this target of 8.3%, Creative Informatics reported in the 'Creative Informatics Annual Report 2021 – 2022', that the percentage of funded applicants identifying as belonging to the Global Majority (BAME) were:

◊ For the Creative Bridge programme (building a digital product business at CodeBase): 12%

◊ Resident Entrepreneurs (individuals or teams developing a new product or service): 18%

◊ Connected Innovators (individuals within the Creative Industries developing a data-led project): 12%

◊ Challenge Responders (responding to challenges proposed by creative organisations): 9% (Creative Informatics, 2022, p. 10).

These figures are consistently above the regional levels for Global Majority (BAME) people in the community, although to differing degrees.

For the Challenge Responders, the Creative Informatics team believe this lower value (9%) may be due to this strand attracting applicant companies from a more classically (creative) IT/tech background, which tend to be slightly less diverse, partly because they are formed and shaped by available talent pools in the local context (including visa limitations for certain levels and types of roles).

By contrast the Resident Entrepreneur strand (which has a higher Global Majority participation at 18%) has attracted a large number of applicants with international backgrounds and/or collaborators, some of whom have used their funding as part of application processes for entrepreneurial visas.

While all strands have had open application processes that are welcoming of applicants from all backgrounds, not all strands have appealed to the same types of creatives and start-ups. Additionally, it should be noted that the Creative Informatics selection processes have looked for different qualities in applications with some funding rounds that are focused more on the applicants' own creative vision where diversity is sometimes built into their proposals.

## 7.2 Bristol + Bath Creative Research + Development

Bristol + Bath have not set representation targets.

Bristol + Bath representation statistics for the executive team, management, non-management, board and whole organisation are published in the 'Watershed Staff & Board Inclusion Data Report 2020/2021'. With a response rate of 97% (Watershed, 2021, p. 9), the ethnicity data for the whole organisation is as follows:

◊ Staff identifying as People of African or Caribbean Heritage, People of East Asian, South Asian or South East Asian Heritage, or People of Mixed Heritage 10%

◊ White British or Northern Irish 65%

◊ Other White Background 13%

◊ Prefer Not To Say 7%

◊ Not Known 4% (Watershed, 2021, p. 12).

Additionally, their 'State of Play Data Results December 2021' report gives statistics for the whole cluster, not just Watershed, and breaks down these figures by Executive and Steering Board, Delivery Team and Beneficiaries to reveal that the percentage of staff identifying as People of African or Caribbean Heritage, People of East Asian, South Asian or South East Asian Heritage, People of Mixed Heritage, or People of Gypsy / Irish Traveller Heritage:

◊ On the Executive and Steering Board is 7%

◊ Delivery Team is 8%

◊ Funding Beneficiaries is 11% (Bristol + Bath Creative R&D, 2021, p. 7).

This pattern, where organisations are less diverse higher up the governance structure is replicated elsewhere and has been acknowledged as a systemic problem in arts organisations as will be discussed in the section Change at a Senior Level.

### 7.3 Clwstwr

Clwstwr provide data about their programme participants, with 13.8% of participants from Black, Asian, and Minority Ethnic backgrounds compared with 8% for Cardiff Capital Region's population (Komorowski et al., 2021, pp. 11-12).

They also put these figures in the context of the creative sector: in 2012 Creative Skillset's workplace census found 0.7% of Wales' creative sector workforce to be from Black, Asian and Minority Ethnic backgrounds; in 2015 the Department for Digital, Culture, Media and Sport found 11% of the UK Creative Industries to be formed of Black, Asian and Minority Ethnic workers; in 2019 the Annual Screen Skills Assessment of the UK screen sector found 90% of workers to have a white ethnic background (Komorowski et al., 2021, p. 12).

Due to its location, language diversity is a consideration and Clwstwr collect data about language use as 19% of the Cardiff Capital Region are Welsh language speakers (Komorowski et al., 2021, p. 2).

Data produced by Clwstwr towards the end of their cluster's duration found that their "funded cohorts were at least representative of Wales and the Cardiff Capital Region in terms of gender, ethnicity, age, sexual orientation and trans identity" (Fodor et al., 2022, p. 11).

### 7.4 Creative Scotland

While Creative Scotland do not publish statistics about their staff or the data they collect from the organisations they fund, they do require their Regularly Funded Organisations to complete an Annual Statistical Survey as part of their funding criteria (Creative Scotland, 2019, p. 19).

### 7.6 Policy and Evidence Centre

In their 'Advancing Equity, Diversity and Inclusion at Nesta March 2021' report, Nesta promise that "By 2025, Nesta's staff profile will, at minimum, be representative of the UK on the following characteristics: ethnicity, disability, sexual orientation and gender" (Nesta, 2021, p. 4).

In their 'Advancing Equity, Diversity and Inclusion at Nesta July 2022' report, they revealed that 20% of their staff identify with a minoritised racial background (Nesta, 2022, p. 5).

### 7.7 XR Stories and SIGN

XR Stories and the associated Research England-funded project, SIGN, have not yet published ED&I statistics.

# 8 BENCHMARKING

The statistics described in the above section are often compared with either previous data from the organisation or to the sector or geographical region, which enables a comparison to previous performance and that of others.

## 8.1 Creative Informatics

Creative Informatics use our own previous data as a benchmark as well as setting targets using data about the Edinburgh region or Scotland-wide if this is not available. To set our ethnicity target we used data about the ethnicity of the Edinburgh region from the Scotland Census of 2011, adding the percentage of the population identifying as being 'Asian, Asian Scottish or Asian British' or belonging to 'Other ethnic groups' in the Scottish Census of 2011.[22] For the City of Edinburgh, this figure is 8.3% and so we set a target of funding 8.3% Black and Minority Ethnic individuals (Creative Informatics, 2022, p. 10). It should be noted that these statistics are higher or lower for the other areas that comprise the Edinburgh and South-East Scotland City Deal region covered by CI. For East Lothian 1.8% of the population falls into these two categories and for St Andrews that figure is 10.9%. There is no single census statistic regarding ethnicity covering the whole of the Edinburgh and South-East Scotland City Deal region. However, as Edinburgh is the most populous area within the Edinburgh and South-East Scotland City Deal region with 476,626 residents (East Lothian has 99,717 and St Andrews 16,870) then the population demographics from Edinburgh will hold more weight.

## 8.2 Bristol + Bath Creative Research + Development

Bristol +Bath do not benchmark to local or national statistics as they want to go beyond representativeness as a measure of success (Barron, 2021).

## 8.3 Clwstwr

Clwstwr use Cardiff Capital Region data where available, then data for Wales, then the UK (Komorowski et al., 2021, p. 2).

## 8.4 Creative Scotland

Creative Scotland have not published any benchmarks.

## 8.5 Policy and Evidence Centre

The PEC uses London-specific and UK data on representativeness (Nesta, 2021, p. 7).

## 8.6 XR Stories and SIGN

XR Stories and SIGN consulted with the BFI, BAFTA and organisations like the Social Mobility Commission and Stonewall to agree initial targets (Screen Industries Growth Network, n.d.).

# 9 INTERSECTIONALITY

As well as attending to individual categories of representation like age, ethnicity and disability, intersectionality acknowledges the ways in which identity categories do not exist in isolation: we all exist at the intersection of multiple identities. This concept was introduced by Kimberlé Crenshaw (1991) and is helpful when trying to understand inequalities. Many of the organisations discussed in this report acknowledge the importance of responding to intersectionality, but in practice there are challenges, especially around maintaining privacy when collecting data across multiple identity categories.

## 9.1 Creative Informatics

Creative Informatics, in our Policy & Action Plan, address the importance of intersectionality while admitting that we do not fully engage with it. When describing data capture for monitoring purposes: "We know that this does not capture the complete picture or intersectionality of our community but it does provide a quick and effective snapshot of current performance" (Osborne et al., 2021, p. 4).

## 9.2 Other Organisations

This pattern is replicated by the other organisations to greater or lesser extents. These approaches range from not mentioning intersectionality, to briefly acknowledging it (Creative Scotland only mention it in the glossary of their toolkit, Creative Scotland, 2019, p. 42), to admissions of not publicly addressing intersectional identities (Komorowski et al., 2021, p. 5) since equality datasets are often small enough to pose a safeguarding concern for team members.

Two of the organisations engage more thoroughly with intersectionality. Nesta state an aim to "use a range of intersectional data and research, including qualitative data of lived experience (e.g. client interviews), to inform our decisions" (Nesta, 2021, p. 13). Bristol + Bath approach intersectionality and diversity in a different way, instead using the concept of balance where balanced teams include multiple perspectives rather than filling representativeness quotas (Barron, 2021).

# 10 PROJECT COLLABORATORS

As well as attending to the make-up of the cluster staff delivering these projects, many of the organisations covered in this report discuss both their project collaborators, that is, the people who are successful in applying for funding, and the potential beneficiaries of those projects. In this section we look at project collaborators from an ED&I perspective.

## 10.1 Creative Informatics

One of CI's ED&I objectives is to "Ensure the programme is open to all and reaching the diversity of creative communities across Edinburgh and South East Scotland" by, for example, creating better messaging around who can apply and making application forms more accessible (Osborne et al., 2021, pp. 2-3).

One project that has obvious benefits for collaborators with an ED&I perspective is the Resident Entrepreneur Scottie[23] and their collaborator the Fringe of Colour Film Festival 2020.[24] Scottie is an online ticketing service that, at the beginning of the Covid-19 pandemic, pivoted to providing content management systems for arts organisations to collect donations and tie this to accessing content. Fringe of Colour was one of Scottie's first arts partners, for whom they built functionality for the Fringe of Colour Film Festival 2020 to make available their commissioned film content.

23 creativeinformatics.org/participant/
   scottie/; scottie.io/
24 fringeofcolour.co.uk/

## 10.2 Other Organisations

Clwstwr view social, cultural and environmental benefits, as well as economic ones, as success indicators for R&D investment and these are all "given equal weight" in their application assessment criteria (Fodor et al., 2022, p. 14). They address the importance of balancing the economic and social value of the projects they fund and the potential difficulties of this (Fodor et al., 2022, p. 14) as, according to an evaluative report by their partner agency PDR, "return on investment tends to be slower for innovations focused on sustainable development, particularly where radical innovations require significant changes in the way that organisations create value" (Beverley & Ward, 2022, p. 14).

Clwstwr also aim to reflect inclusivity in their compensatory structures. They offer carer support as well as a stipend for all workshop attendees. The team also work with organisations dealing with gender equality, such as Chwarae Teg,[25] to raise awareness about the programme. The programme has since reported an upward swing in its percentage of female project leads: it has risen from 28% in 2019 to 66% in the 2021 Seed Fund cohort (Komorowski et al., 2021, pp. 8-9).

XR Stories and SIGN mandate that "Applications need to demonstrate a commitment to equality, diversity and inclusion as aligned with our diversity and inclusion policy" (Screen Industries Growth Network, n.d.), they ask for an ED&I Statement when applying for research funding, and their R&D calls expect applicants to adhere to at least two of BFIs diversity standards.[26] SIGN's funding calls all draw attention to their D&I policy and expect applicants to demonstrate a commitment to it.

Likewise, Creative Scotland require their funded organisations to include an ED&I Action Plan (Creative Scotland, 2019).

## 10.3 Recruitment

Watershed have a focus on recruitment for their own team, for which they provide a lot of detail about their activities. When hiring for two key roles, these activities included rethinking the wording of the application pack, circulating the advert beyond usual networks, supporting applicants from underrepresented backgrounds to develop their applications, and providing feedback to unsuccessful candidates (Bhajam, 2020).

Clwstwr employed an ED&I Officer and their inclusion team have increased accessibility efforts by providing scribing support for applicants struggling with the application process, helping to shape ideas through one-to-one meetings with R&D Producers, making forms more accessible, and developing multimedia approaches to making applications.

# ⩵ PROJECT BENEFICIARIES

In this section we look at how projects funded by the Creative Industries Cluster Programme benefit specific sectors of society.

## 11.1 Creative Informatics

Creative Informatics is "committed to publishing at least 10 ED&I case studies on Creative Informatics over the course of the programme" (Osborne et al., 2021, p. 12). Most of these case studies address projects designed to be beneficial to minoritised and disadvantaged communities and support CI's aim of funding projects with ED&I relevance (Osborne et al., 2021, p. 5). We introduce some of those projects here.

Resident Entrepreneur Barbara Melville's project BiaScan[27] has hugely wide-reaching implications. The product is a text analyser to detect implicit bias within business documents, with an initial application of recruitment materials. During the project, a Minimum Viable Product was created and an AI model developed to support the software. BiaScan will help organisations to create more inclusive recruitment documentation and therefore access a wider employee pool.

Connected Innovator Andrew Brooks[28] used funding to learn new data methods and conduct interviews to generate multimedia artworks including video, text, and large-scale ink and gold leaf pieces about living with Functional Neurological Disorder. This project provides representation for the FND community and awareness of this disorder to the general public.

Research Entrepreneur Elena Zini and her company Screen Language[29] received funding for a project that developed a new way to deliver subtitles to individual users in cinemas. Zini pivoted to a new project to create an accessible website to improve access to audio described films. The Sound Cinema Project,[30] which launched in 2022, will not only benefit visually impaired film fans but also includes the community at many stages of the project: in the steering group, focus groups, providing feedback, and potentially staff for the service.

27  creativeinformatics.org/participant/biascan/

28  creativeinformatics.org/research/creative-informatics-on-the-road-beyond-conference-2022/; ajb-art.com/

29  creativeinformatics.org/participant/screen-language/; screenlanguage.co.uk/

30  virtual.mysoundcinema.com/

## 11.2 Bristol + Bath Research + Development

Bristol + Bath's projects with ED&I relevance include:

◊ 'Communicating better with people with learning disabilities'[31] by Bath Spa University, a research project looking at the best ways to communicate with people with learning disabilities, and their friends and families.

## 11.3 Clwstwr

Clwstwr have encouraged projects with benefits for marginalised communities and teams that include people from marginalised communities: "We encourage applications for funding for innovative inclusion focussed R&D projects and projects led by teams with diverse lived experiences" (Clwstwr, n.d.).

Examples of their funded projects focusing on inclusion and well-being are:

◊ Inclusive Film (Hijinx)[32] tools designed to involve learning disabled and/or autistic people in the screen industries.

◊ Invisible Light (Tiny City),[33] which works to embed access for blind and visually impaired people into live performance and creative digital work.

◊ Laku Neg,[34] a platform to gather and share African diaspora and indigenous stories on screen.

◊ Life Lab (Martha Stone Productions),[35] which is creating a socially transformative story-based game to address the impact of Adverse Childhood Experiences.

◊ Trauma Toggle,[36] a tool to allow consumers of media to filter out potentially triggering material.

◊ Y Pod,[37] which aids the discoverability of Welsh-language podcasts.

## 11.4 Policy and Evidence Centre

One of the PEC's goals is to prioritise funding for projects to improve the circumstances of people from minoritised and disadvantaged groups as well as increase spending on investees and suppliers led by people from minoritised and disadvantaged groups. As these actions are ongoing – with targets set for 2025 – the PEC has not yet published results but have described the work they are undertaking to reach these targets (Nesta, 2022, pp. 10-12).

## 11.5 XR Stories and SIGN

XR Stories and SIGN have funded many projects. Among those with particular relevance for ED&I are:

◊ A3i: Accessible audio for autistic individuals,[38] which explores how autistic individuals use existing access services like subtitling and audio description.

◊ Into-Visible: Exploring gender inequality in VR,[39] which explores gender inequality and financial independence in a VR experience.

◊ Plunge,[40] which is creating a VR experience based on an animated short film that addresses themes of isolation, connection, mental health and wellbeing.

◊ Veiled Reality,[41] the development of an immersive, first-person VR experience about an imagined future design of hijabs and niqabs.

31 bristolbathcreative.org/article/communicating-better-with-people-with-learning-disabilities
32 clwstwr.org.uk/projects/inclusive-film; hijinx.org.uk/
33 clwstwr.org.uk/projects/yn-y-golau-invisible-light
34 clwstwr.org.uk/projects/laku-library
35 clwstwr.org.uk/projects/life-lab; http://marthastoneproductions.co.uk/lifelab.html
36 clwstwr.org.uk/projects/trauma-toggle
37 clwstwr.org.uk/y-pod-providing-home-welsh-language-podcasts
38 xrstories.co.uk/project/a3i-accessible-audio-for-autistic-individuals/
39 xrstories.co.uk/project/into-visible-exploring-gender-inequality-in-vr/
40 xrstories.co.uk/project/plunge/
41 xrstories.co.uk/project/veiled-reality/

# 12 CONTINUED IMPROVEMENT

In addition to funding projects that benefit minoritised communities, there is awareness by the organisations that addressing ED&I issues is not a one-off fix but requires constant attention to drive continued improvement.

## 12.1 Creative Informatics

CI's ongoing ED&I strategy as laid out in our Policy & Action Plan involves a commitment to continued, measurable improvement. This can be seen in the collecting of ED&I data in application and event registration forms and publishing it annually (Osborne et al., 2021, p. 4). The Action Plan also states an objective of reviewing CI's ED&I performance and areas for improvement with a regular review of how we monitor data from applications, outcomes, further funding and events (Osborne et al., 2021, p. 8).

## 12.2 Clwstwr

For Clwstwr there is an acknowledgement that "there is more work to be done across the Clwstwr programme and the sector to bring together a coherent and up-to-date data-picture of the diversity of the Welsh screen, news and creative sectors" (Komorowski et al., 2021, p. 20). To this end, Clwstwr reflect on their findings in a Policy Brief (Fodor et al., 2022) that gives an overview of the context of Welsh and UK ED&I activities, reports on Clwstwr's own activities, and shares what they learned during this process.

Their activities included appointing a dedicated Inclusion Officer, funding more projects led by diverse teams, publishing reports and research, developing practical strategies to widen participation and offering training and inspiring events around developing inclusive R&D practices as well as the ED&I monitoring of team and funding applications (Fodor et al., 2022, p. 12).

The report emphasises that these activities were improved over time so, for example, application forms were simplified over successive funding rounds (Fodor et al., 2022, p. 15), and the diversity of funded projects increased as ED&I practices were embedded (p. 11). Reaching out to a wider applicant pool to "encourage applications from under-represented groups and companies addressing more diverse lines of enquiry" led to an increase from 2% of projects working on inclusion-related projects to 19% (p. 12).

Clwstwr also reflect on the lessons they learned during the time of their cluster where they funded 118 R&D innovation projects in the screen and media sector as well as in the wider Creative Industries (Fodor et al., 2022, p. 11). These lessons covered:

◊ Prioritising societal and financial benefits as an outcome of R&D.

◊ The need for a census-type dataset documenting diversity for the creative and media sector in Wales.

◊ Creating inclusive pathways for freelancers and those from disadvantaged backgrounds with workshops, childcare assistance.

◊ Removing barriers to application by simplifying the application process and offering one-to-one support.

◊ The importance of diverse funding boards (pp. 14-15).

Clwstwr have additionally published the evaluative report '30 Opportunities for Optimisation: How R&D funding can support the sustainable development of the creative industries in Wales' (Beverley and Ward, 2022), which draws from a literature review and interviews with grantholders and staff to present lessons learned from the Clwstwr programme with regard to inclusion and sustainability.

## 12.3 Other Organisations

Bristol + Bath plan that their "ongoing research will come together in a series of observations, recommendations, resources and workshops" (Watershed, 2021, p. 13). This has so far included a series of blog posts on: the role of race and ED&I training sessions in creating lasting change;[42] creating inclusive community-based spaces;[43] rethinking recruitment processes;[44] and developing an Inclusion Framework for Change.[45]

Creative Scotland write that "EDI issues are constantly changing and the learning and adapting process is an important component of success" (Creative Scotland, 2019, p. 4) and they accompany this by encouraging their funded arts organisations to set SMART (Specific, Measurable, Achievable, Realistic, Timed) targets in their ED&I Action Plans (Creative Scotland, 2019, p. 28).

42 bristolbathcreative.org/article/inclusive-spaces-how-do-we-go-beyond-learning-opportunities-and-discussions-about-inclusivity-to-create-lasting-change-and-continual-development

43 bristolbathcreative.org/article/inclusive-spaces-with-knowle-west-media-centre

44 bristolbathcreative.org/article/inclusive-spaces-bridging-the-parenting-gap

45 bristolbathcreative.org/article/introducing-inclusion-framework-for-change
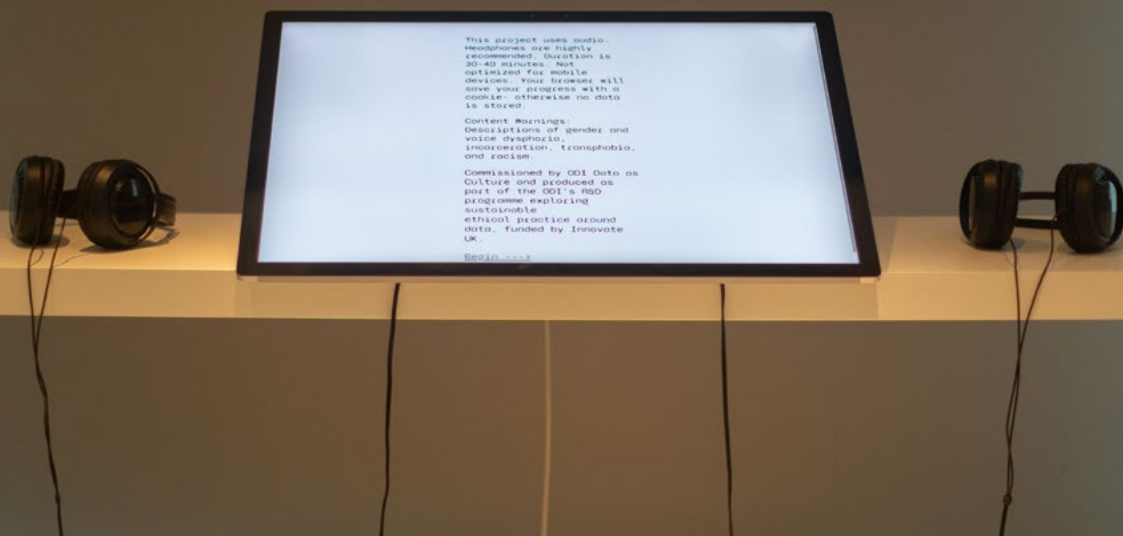
# 13 COMMUNITY FEEDBACK

One of the mechanisms by which organisations can continue to improve is by seeking and acting upon feedback.

## 13.1 Creative Informatics Partnership Forums

CI consulted with peers and the wider community at a series of Partnership Forums held in person and online, which were open to all and designed to share updates and seek feedback from the CI stakeholder community. ED&I data on the programme are routinely shared as part of these events in order to hold the programme accountable to its stated objectives to be open and inclusive.

### 13.1.1 Feedback from Partnership Forums

These events allowed participants to surface issues like the difficulty of attending physical events (due to travel or childcare), difficulty of attending online events (due to inequalities in internet access), how to consolidate existing conversations, holding CI accountable to stated intentions, and using inclusive terminology.

### 13.1.2 Outcome of Feedback

Some of these suggestions have led to actions described in the CI Policy and Action Plan (Osborne et al., 2021), such as aiming to recruit a diverse range of speakers for events and conducting a consultation with dyslexic stakeholders on how to make our application forms more accessible. We note that as well as the wide range of feedback that CI have received, there will be a wealth of feedback from those that have not engaged with CI, and finding ways to reach individuals who decided not to apply for funding would be immensely beneficial.

CI's experience has been that some of the most productive and informative feedback has come through informal and anecdotal routes, particularly feedback from potential applicants facing barriers, personal concerns, or a specific need for support with application processes. This feedback has directly fed into the design and improvement of processes, application forms, communication (including terminology, timing, formats and platforms), the Policy and Action Plan (Osborne et al., 2021), and into the work undertaken by the programme delivery team in supporting applicants, participants and the wider community.

### 13.1.3 Feedback about Partnership Forums

We also asked for feedback from attendees of the Partnership Forums about the events themselves. The feedback relating to ED&I issues can be categorised as relating to the themes of accessing the forums (related to the timing of the forums and their duration), addressing feedback from previous forums, and the diversity of attendees. Attendees felt that more communication around the content of the events, the expectations of participants, and the organisational make-up of CI and our different funding strands would have given participants – and potential participants – a better understanding of what to expect. Feedback was almost evenly split between positive comments and suggestions for improvement.

### 13.2 Clwstwr

At the beginning of the programme, the Clwstwr team found at their 'Clwstwr Roadshow' and Ideation Sessions that R&D activities were more likely to be attended by middle-class white men. This norm is compounded by a popular misconception of creative R&D as occupying a nexus between technology, commerce and creative practice where funding opportunities and incentives such as tax credits have historically prioritised science and technology in defining R&D (Bakhshi, 2017). These factors may account for the gender imbalance in Clwstwr's fundholders in 2019, with only 28% of its successful Open Call applicants being women (Komorowski et al., 2021, p. 9).

Reacting to this feedback, Clwstwr's outreach partly focuses on changing the perception of R&D itself. This includes framing the team's partnership with design consultancy PDR as an implicit diversity policy (Newsinger & Eikhof, 2020). Ideas Labs led by PDR are designed to provide an accessible route into being funded, as they introduce R&D principles to attendees and provide a space to develop and pitch application ideas.

One of the issues that Creative Industries organisations have identified as being highly important yet difficult to change is the inequalities in those holding senior positions.

## 14.1 Creative Informatics

Creative Informatics recognises the importance of transparency about the make-up of its leadership and is committed to publishing data on the composition of its programme leadership and team (Osborne et al., 2021, p. 11).

As a first step, we share an overview of data collected from the CI Steering Group, Directorate and the Delivery team (past and present) and the results are shown in Figure 2. It should be noted that some responses have been combined to preserve the anonymity of individual team members.

Our ethnicity data shows that 13% of the team is Global Majority (BAME), which exceeds the benchmark of 8.3% for the Edinburgh area. The gender data skews towards female (58%) and the sexual orientation data towards heterosexual (65%). The ages of the team peak between 25 and 54 years. There are a significant number of responses where the team members 'prefer not to say' and we feel that this is emblematic of concerns around how diversity data is collected and used, as described in the Discussion section.

Figure 2. Gender, ethnicity, sexual orientation and age data for Creative Informatics team



CI TEAM: EQUALITY, DIVERSITY & INCLUSION

DATA COLLECTED MARCH 2023; RESPONSE RATE 86%; SOME CATEGORIES COMBINED TO PRESERVE ANONYMITY
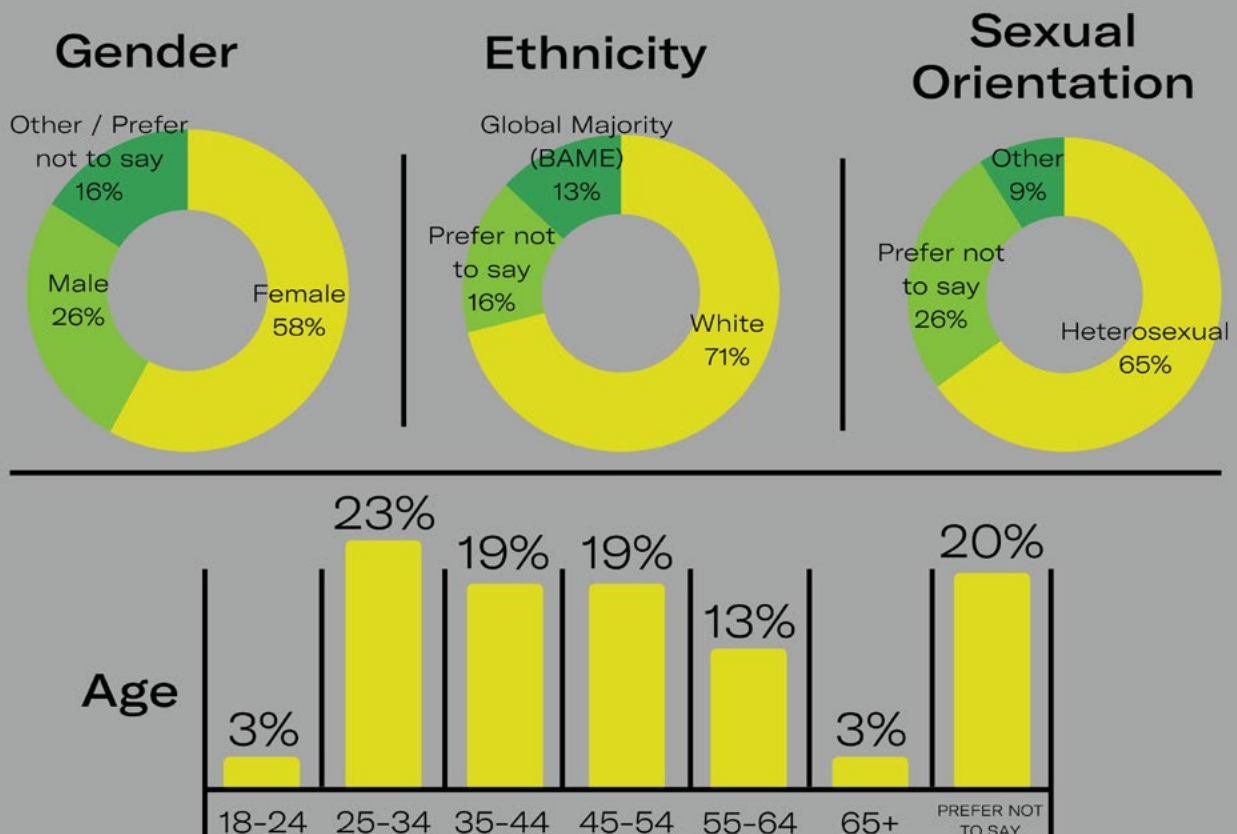
## 14.2 Other Organisations

The other organisations mark an awareness of this issue with similar plans for data collection.

Bristol + Bath have made Inclusive Governance – changing governance structures to better reflect community – one of the tenets of their Inclusion Action Research strand (Bristol + Bath Creative R&D, n.d.-b). A survey of the staff at Watershed, the digital creativity centre hosting the cluster, asked not just about representation but also about belonging. Staff were asked about how they experience the organisational culture and how employee experience differs between people with different identities (Watershed, 2021, p. 23).

Clwstwr promise they "will also start collecting data from the Clwstwr team and stakeholders" (Komorowski et al., 2021, p. 6).

Creative Scotland's ED&I toolkit stresses the importance of their funded organisations having board diversity and advise that "[Regularly Funded Organisations] should recruit a Board member, not for that person's protected characteristic, but because of talent and skills. A person can be nurtured and trained to become a Board member" (Creative Scotland, 2019, p. 19).

Nesta have already published data on pay gaps by gender at different levels of seniority (Nesta, 2022, pp. 7-8).

XR Stories and SIGN are reviewing their governance structure (Screen Industries Growth Network, n.d.) and are running consultancy projects with individual organisations to help them address senior level challenges.

The issue of more limited diversity further up organisational hierarchies is related to inequalities of class and socio-economic status, which has been recognised by multiple organisations.

## 15.1 Class and Socio-Economic Inequality

The PEC has researched a number of ED&I issues, through which a focus on class and socio-economic inequality can be traced. The 2020 report 'Getting in and getting on: Class, participation and job quality in the UK Creative Industries' offers a (pre-pandemic) quantitative picture of class in the Creative Industries finding "widespread and persistent class imbalances" and notes "that class interacts with other factors – such as gender, ethnicity, disability and skill levels" (Carey et al., 2020, p. 2), acknowledging the importance of using an intersectional lens, which is a recurring exhortation in this report and others. Their 2021 report, 'Social mobility in the creative economy: Rebuilding and levelling up?' finds that class imbalances in the Creative Industries are more pronounced than in any other industrial sector (Carey et al., 2021). The report makes a case for focusing on socio-economic inequality in the Creative Industries as an area that requires immediate intervention (p. 2).

Research on class and the Creative Industries is underway. The Creative Industries Council recognises that, in the sectors they surveyed, "Whilst there were numerous positive examples of diversifying talent pipelines, these primarily centred on entry level talent, with limited evidence of what is being done to diversify mid and senior level hiring, development, retention, and promotion" (Creative Industries Council, 2020, p. 23). This disparity between diversity at junior and senior levels is investigated by Orian Brook, Dave O'Brien and Mark Taylor in their book *Culture is Bad for You: Inequality in the cultural and creative industries*, who find that "There has not been as much focus on those running the cultural and creative industries, in contrast to those who are excluded" (2020, p. 252). After interviewing individuals in senior positions in arts organisations, Brook et al. observed "a distance between our interviewees' 'inequality talk' about cultural occupations, and their understandings of their own lives and careers. It is a striking dissonance, particularly as our interviewees were in positions to effect change in the sector" (p. 261). The worry is that talking about inequalities and even collecting data to quantify them does not necessarily translate into successful reparative actions.

Class or social mobility emerges as a key barrier to Equality, Diversity & Inclusion (Brook et al., 2022) with the proportion of people with a working-class background involved in the arts declining (Tapper, 2022). However, data relating to class is notoriously difficult to collect and proxy measures, such as postcode data – which can be used to indicate the overall prosperity and education level of geographic areas – are used instead.

## 15.2 Creative Informatics

Creative Informatics have begun to map socio-economic inequality. We use the Scottish Index of Multiple Deprivation (SIMD),[46] which is a resource created by the Scottish Government to assign a relative measure of deprivation across the categories of income, employment, education, health, access to services, crime, and housing. Our initial work, led by Uta Hinrichs, has involved gathering postcode data from those who have applied for our funding strands, both successfully and unsuccessfully. Below (Fig. 3) is a visualisation of this data across the strands Creative Bridge, Resident Entrepreneurs and Connected Innovators. As can be seen, the majority of applicants – and funded applications – come from the least deprived areas.

## 15.3 Clwstwr

These inequalities can also be seen in Wales where 23% of the population live in income-deprived households, demonstrating the magnitude of socio-economic inequality (Pearce et al., 2018).

Figure 3. Creative Informatics SIMD Data

# 16 ED&I WORK IN THE WIDER CREATIVE INDUSTRIES

In addition to the efforts of the clusters and organisations discussed in this report, there are other bodies who are championing diversity in the Creative Industries. In this section we describe the work done by the Creative Industries Council (CIC) to report on the state of ED&I measures across the Creative Industries and we introduce some of the organisations working within specific industries.

## 16.1 Creative Industries Council

The CIC,[47] which is operated by the Institute of Practitioners in Advertising, brings together government, creative businesses and other creative organisations. In July 2020 they published a report looking at challenges and solutions around ED&I in the sectors of advertising, arts, crafts, fashion, interactive entertainment, music, publishing, and tv & film (Creative Industries Council, 2020). As an organisation with oversight of multiple sectors, the CIC provides an overview of existing ED&I work across multiple sectors and offers suggestions for improvement.They specify three categories where improvements can be made: diversity monitoring, strategies to widen the talent pipelines, and leadership engagement (Creative Industries Council, 2020, p. 3). Like many of the other organisations discussed in this report, diversity monitoring is prioritised, and it is suggested that organisations report on their make-up every 1-2 years and look beyond protected characteristics (p. 5). As well as longitudinal data they also note the importance of collecting comparable data across sectors by calling for standardised diversity monitoring where

*A long-term collaborative goal for diversity monitoring within the creative industries would be for each industry to have a similar approach to regular monitoring and reporting, which could then be combined to create an overall picture of the UK creative industries, and be compared to overall diversity in the UK. (Creative Industries Council, 2020, p. 5)*

The CIC asks organisations to sign up to an eight-point Diversity Charter, which includes reporting and publishing ED&I progress to the CIC (Creative Industries Council, 2020, p. 12).

## 16.2 Other Organisations

Long-standing creative organisations outside of the Creative Industries Clusters Programme have initiated their own approaches to improving ED&I matters. The British Film Institute, for example, has developed a set of standards[48] around diversity in the screen industries and has collated a directory of resources.[49]

There are also organisations devoted solely to ED&I matters, such as the Creative Diversity Network,[50] which focuses on the broadcasting industry. The Creative Diversity Network lists three aims, which are "Capturing diversity and inclusion data", "sharing best practice and creating the forums for collaboration" and working "to ensure that actions are undertaken for measurable progress" (Creative Diversity Network, n.d.). These aims – collecting data, working across organisations, and evidence – echo those held by the other organisations discussed in this report.

47  thecreativeindustries.co.uk/
48  bfi.org.uk/inclusion-film-industry/
    bfi-diversity-standards
49  bfi.org.uk/inclusion-film-industry/
    diversity-standards-resources
50  creativediversitynetwork.com/

# 17 DISCUSSION

In this section we reflect upon some of the commonalities and challenges arising from the ED&I materials discussed above.

## 17.1 Intentional Data Collection

The PEC flags the issue of not only generating adequate evidence but using it effectively. To do this, they plan to "review historical data and run experiments, online simulations and trials on issues which drive inequity and bias… to de-bias decision-making processes" (Nesta, 2021, p. 15). They discuss the limitations of randomised controlled trials for capturing negative impacts on minoritised groups and instead offer strategies such as "oversampling minoritised groups to ensure a meaningful (sub-) sample size" and employing both qualitative and quantitative methods of analysis" (Nesta, 2021, p. 15).

The PEC raises an important issue about data collection and analysis with small sample sizes of minoritised groups, an issue which is relevant to all of the organisations discussed in the report, and one that is compounded when looking at intersectional data.

They also mention the importance of both qualitative and quantitative data. Creative Informatics have encountered the challenges of capturing and learning from qualitative data.

## 17.2 Monitoring and Statistics

There are a number of other issues about the organisations' data collection activities that require further discussion. One is that certain groups are more hesitant to provide monitoring data. While this can be because of legitimate concerns about data privacy, we have also noticed a reluctance to share data from groups that are not invested in improving the representativeness of the Creative Industries and have received comments to this effect on Twitter.

Additionally, as can be seen from this report, each organisation collects different categories of data, which makes it difficult to undertake comparisons across the Creative Industries and with national data sources like the Scottish Census or from the Office for National Statistics.

## 17.3 Benchmarking

Creative Scotland, in their ED&I toolkit, describe the usefulness of benchmarking:

*Benchmarking is a very useful business tool for EDI Action Plans, allowing actual performance (against any assessment criteria in an EDI Action Plan) at the end of the first year to become the base line from which all future measurements can be made. (Creative Scotland, 2019, p. 30)*

However, there are some considerations around which data to use as benchmarks and how to use benchmarking as an effective strategy for change. While Creative Informatics use the best available data on ethnicity (from the Scotland Census 2011), this data specifically pertains to the Edinburgh region and not the other areas included in the cluster's remit of Edinburgh and South-East Scotland. Looking at data on a more granular level could give a more accurate picture.

Bristol + Bath Creative Research + Development as an organisation have made the decision that true representation goes beyond hitting targets (Barron, 2021).

While benchmarking diversity data to regional demographics can be useful – it can be a good indicator of where programmes are failing to connect with particular communities – representational demographics are a starting point rather than the end goal.

## 17.4 Intersectionality

While there is a general recognition of the importance of attending to intersectional identities, many of the organisations expressed the difficulty of collecting and reporting on data without identifying individuals. A balance needs to be struck between the benefits of data collection and protected characteristics and anonymity. While most of the organisations covered in this report agree that data collection is the first step to improving diversity and equality, there are valid reasons why individuals may not want to share data, especially if it could identify them personally. There is an opportunity to re-think approaches to data collection that take into account the small sample sizes generated by considering demographic data in an intersectional way.

## 17.5 Freelancer Workers

One factor of the Creative Industries workforce that needs to be attended to is the large number of freelancers working across its sectors. Freelancers are essential to the Creative Industries, with creative freelancers making up around 32% of the creative workforce in Scotland and 16% of the UK creative workforce (Connell et al., 2022, p. 4). Creative freelancers have been challenged by the Covid-19 pandemic, Brexit and the rising cost of living in specific ways that are often not seen and not helped by existing policies, such as the Coronavirus Job Retention Scheme or the Self-Employment Income Support Scheme put in place by the UK government (Easton & Beckett, 2021, p. 4).

Research by the Policy and Evidence Centre argues that the issues faced by freelancers are compounded when considered along with background, gender, ethnicity, age, disability and caregiving responsibilities (Easton & Beckett, 2021, p. 4). Indeed, recent efforts to ascertain the needs of freelancers in the Edinburgh area found that 28.3% of respondents were parents who had to balance caring responsibilities and work (Connell et al., 2022, p. 29). Taking into consideration the Creative Industries' substantial reliance on freelance workers is essential to devising ED&I activities.

## 17.6 Continued Improvement

The PEC reminds us that ED&I work is never complete:

*We have made meaningful changes over the past year and are proud of the work we are doing. But we still have much more work ahead. This report does not draw a line under our EDI work, nor is it a celebration of milestones reached. We simply believe that holding ourselves publicly accountable for our commitments is paramount to driving progress. (Nesta, 2022, p. 3)*

Although the other organisations recognise the importance of continued improvement, it is difficult in many of the clusters to trace a through-line of targets, data collection, reflection and action leading to further targets and actions, which is due in part to the time-limited nature of the Creative Industries Clusters Programme.

## 17.7 Data Standards

Reflection on the efficacy of data collection and use is underway (O'Brien, 2021). In a report about data practices in the Creative Industries as they relate to issues of innovation, Caitlin McDonald and Jennie Jordan investigate some weaknesses (2022). This also applies to ED&I as data collection and monitoring is promoted from all angles as being imperative to improving ED&I issues. Their report flags up an issue with data collection by creative organisations, where it is often tied to funding cycles rather than being an ongoing process (2022, p. 8). This means that data is collected for analysis purposes but often not at a time when it can be used to change or redirect efforts during a project.

The importance of collecting monitoring data on ED&I topics has been shown in this report, but there is a danger that creative organisations will treat ED&I data in the ways described by McDonald and Jordan, resulting in data collection efforts that do not allow for action to be taken using that data. Moreover, there is a risk that data generation efforts at the beginning of projects will not be sustained.

## 17.8 Efficacy

All of the organisations covered in this report recognise that equality is a problem in the Creative Industries and offer measures to improve the situation. However, as Dave O'Brien points out, evidence about which measures work is lacking (2021) and so their efficacy is difficult to determine.

Brook et al. expose some of the challenges when ED&I measures designed to improve diversity and equality don't address structural inequalities (2020, p. 215) but instead preserve a "somatic norm" of "White, male, middle-classness" in the Creative Industries (p. 191) by training underrepresented groups to be more like the norm rather than transforming the norm to include multiple groups and perspectives (p. 215). They describe this as "lifting individuals out of their underprivileged state, rather than challenging how privilege is constructed and misrecognised as legitimacy" (p. 216).

Brook et al. go on to discuss how, paradoxically, organisations' comfort with talking about ED&I issues can lead to a sense that inequalities have been fixed, or are at least on the way to becoming so, and therefore there is less of an imperative to take action. They describe a situation where "There is a real danger that speaking about inequalities is a new way to marginalise and ignore them" (p. 256) and highlight that making ED&I practices visible does not necessarily mean they are effective. The toolkit 'Stop Playing Diversity',[51] created by Monica Cox, offers practical advice for going beyond intentions and aims – which can often become performative allyship – and making material changes.

In his blog post about the efficacy of ED&I measures, O'Brien states that gathering reliable evidence is key (2021). The efforts by the organisations covered in this report to collect meaningful data, set targets and benchmarks, solicit feedback, and work to continually improve, show the central role that collective evidence has in ED&I activities. However, there are some pitfalls. The comprehensive report 'Creative Majority' arising from the All-Party Parliamentary Group for Creative Diversity calls attention to what it calls 'Accountability'. The report recommends that organisations "Publish annual data on workforce demographics, along with pay, and pay gap data for key characteristics including gender, race, class, parenthood, and disability" (Wreyford et al., 2021, p. 161). It is notable that they recommend publishing annual data as this allows for ongoing measurement and transparency to counter the problem described by McDonald and Jordan in the section above with the short-term nature of many Creative Industries projects leading to a cycle of collecting data without having time to act upon it.

The 'Creative Majority' report also states that "Holding to account is a shared task for workers, businesses, audiences, citizens, and policymakers. Without the demand that our creative economy becomes more diverse, change will not happen" (Wreyford et al., 2021, p. 162). In the next section we offer recommendations for organisations, individuals, funding bodies and policy-makers in the Creative Industries, while, like Wreyford et al., recognising that no one of these entities alone can drive ED&I improvements.

51 drmonicacox.com/product-page/50-ways-to-stop-playing-diversity

# 18 RECOMMENDATIONS

With the common aims and practices of all of the organisations surveyed here in mind, and the awareness of the challenges discussed in the previous section, we offer some recommendations to Creative Industries organisations, funders and policymakers.

## Intentional Data Collection

◊ Organisations responsible for data monitoring to be transparent about which types of data are being collected and why;

◊ Be aware of the data that can't be collected and the data that is difficult to collect;

◊ And understand that the power of language to engage with communities, funders and projects requires care because it matters to people;

◊ There are real issues of safety around sharing data, for example trans status, and so it is imperative that organisations work to build trust with potentially vulnerable communities through communication and transparency.

## Benchmarking

◊ Organisations responsible for data monitoring to set intentional targets appropriate to the geographical and cultural specificities of their area (for example, attending to language diversity in Wales). Justify why specific representational goals have been set.

## Intersectionality

◊ Funders, policymakers and organisations to increase efforts to capture and act upon data through an intersectional lens without compromising the identities of individuals involved.

## Continued Improvement

◊ Organisations to put in place action plans and timetables for acting on their diversity monitoring data, and to regularly review and update these.

## Community Feedback

◊ Likewise, organisations to put in place action plans and timetables for acting on feedback. This should be a reciprocal process where organisations reflect their data back to the communities involved, even if that data is not positive.

## Change at Senior Levels

◊ Funders and policymakers to make policy and recruitment changes to increase diversity at upper levels in Creative Industries organisations.

## Socio-Economic Inequalities

◊ Organisations responsible for data monitoring to increase efforts to effectively collect data on class and socio-economic background with the aim of improving inequalities in this area. This is difficult and will require being pro-active by, for example, reaching out to other organisations.

## Data Standards

◊ Funders and policymakers to create standards for data collection and analysis to enable better collaboration between organisations and minimise duplication of labour. This could be led by sector leaders like the Creative Industries Council and created by the Policy and Evidence Centre since they have specialist knowledge in this area of data work.

## Efficacy

◊ Organisations responsible for data monitoring, funders and policymakers to increase efforts to analyse which ED&I activities are effective.
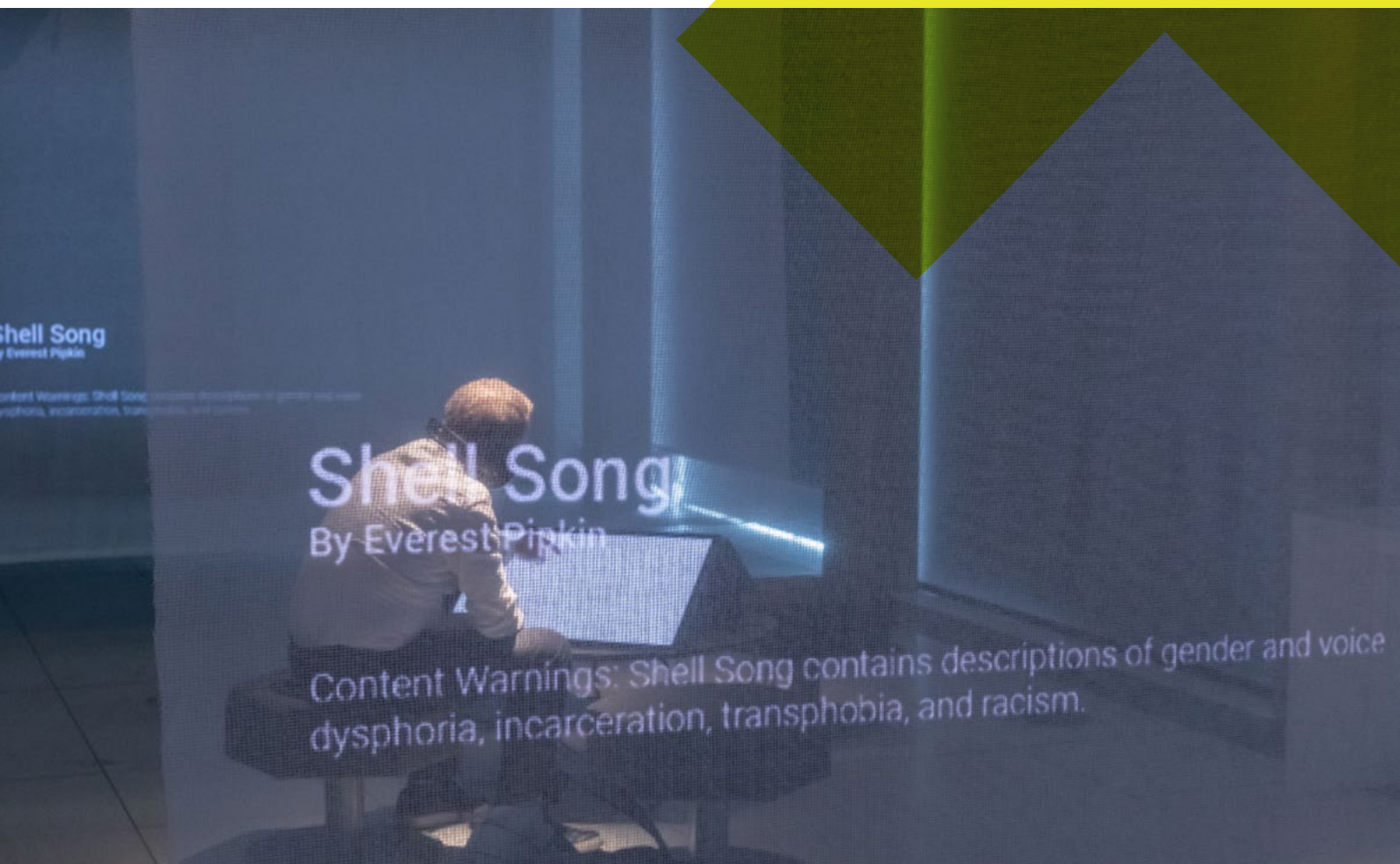
## And finally

◊ Improving Equality, Diversity and Inclusion in the Creative Industries is the responsibility of individuals, organisations, funders and policymakers together.

# 19 CONCLUSIONS

Creative Informatics are clear about making Equality, Diversity and Inclusion priorities by publishing an ED&I statement on our website and a thorough Policy & Action plan with concrete goals, targets and actions. CI use diversity monitoring of applicants and event attendees to compare their diversity against regional statistics. We are intentional about data collection, only collecting the categories of data we think are important for this monitoring process but have not found a way to incorporate intersectional identities anonymously. CI have supported a number of projects with far-reaching benefits for minoritised communities. By comparing CI's work around ED&I with that of comparable Creative Industries organisations, several issues have come to the fore. These are: how to effectively collect and use diversity monitoring data, how to measure efficacy, how to achieve continued improvement, and how to achieve change at senior levels of organisations.

Capturing data about Equality, Diversity and Inclusion in the Creative Industries is crucial to understand how minoritised groups can interact with opportunities to partake in and grow our world-leading creative economy. It is likewise important to be able to spot absences, and areas that policy and funders can target to increase chances for innovation and career success. By considering the nature of data capture within Creative Industries organisations, this report has demonstrated that ongoing data collection, as well as targeted resources and support, will help make the UK's Creative Industries more equitable and inclusive.

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