

**POLICY RECOMMENDATIONS
2023**

MAKING THE CREATIVE MAJORITY

APPG for
Creative
Diversity

A report for the All-Party Parliamentary Group
for Creative Diversity on 'What Works' to support
diversity and inclusion in creative education and the
talent pipeline, with a focus on the 16+ age category.

OCTOBER 2023

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To read the full report visit:
www.kcl.ac.uk/cultural/projects/creative-majority-education

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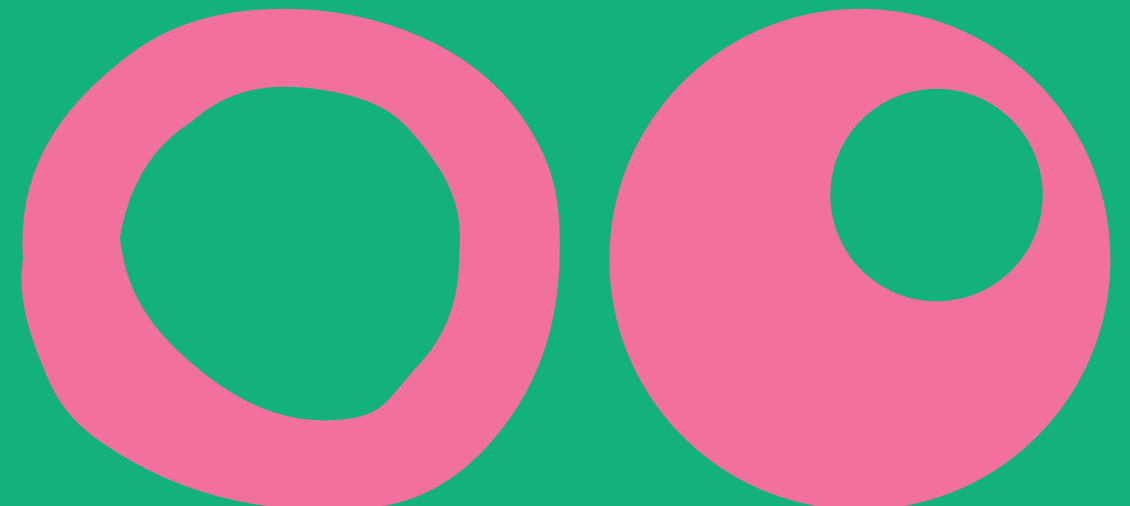
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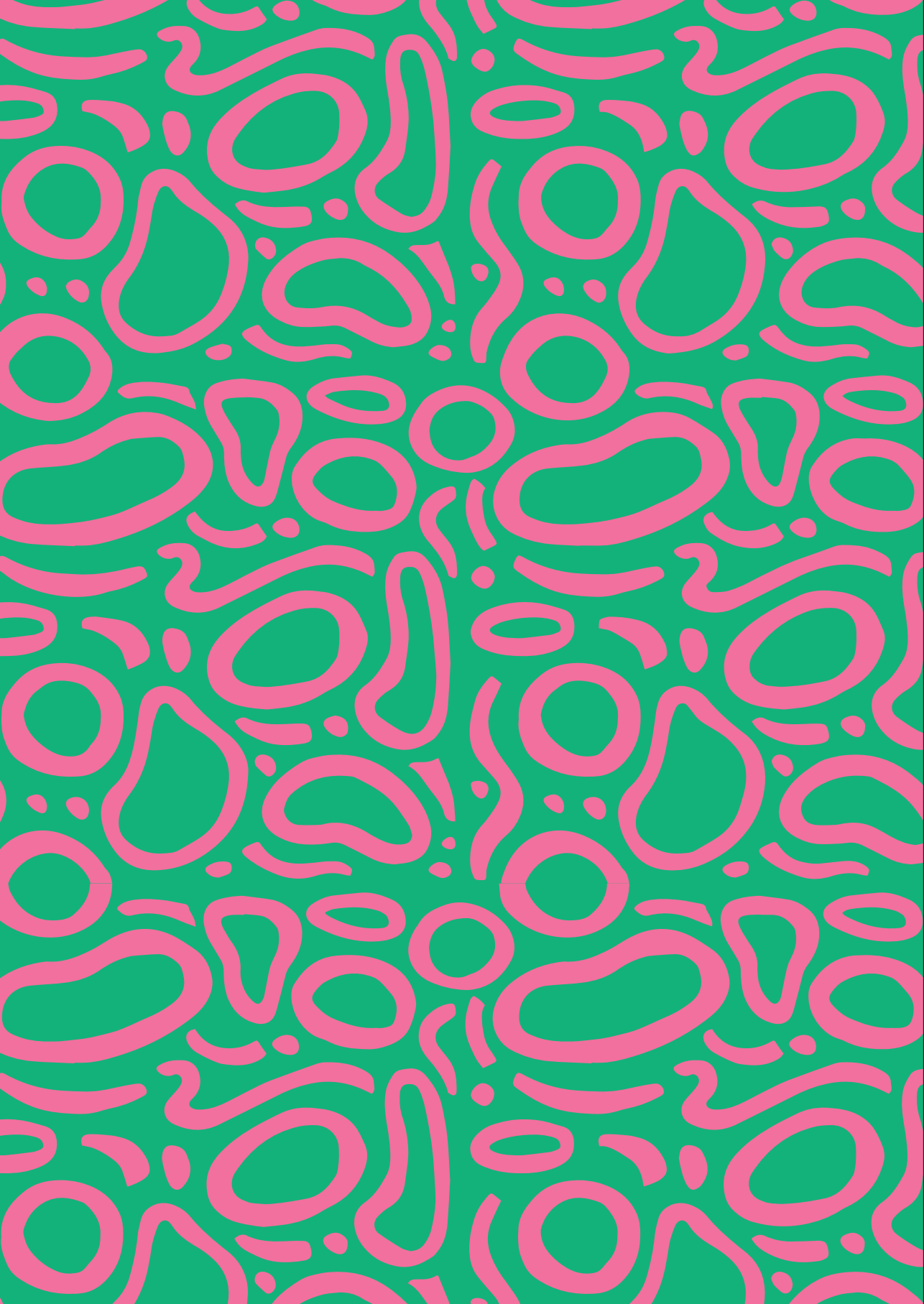
With thanks to the APPG's sponsors:
King's College London, The University of Manchester,
University of the Arts London, the Paul Hamlyn Foundation
and YouTube. This work is co-funded by the Creative Industries
Policy and Evidence Centre (Creative PEC) via the Arts
and Humanities Research Council (AHRC).



CONTENTS

3	INTRODUCTION
6	WHAT IS THE PROBLEM?
12	WIDENING PARTICIPATION
16	WORK INTEGRATED LEARNING AND INTERNSHIPS
20	APPRENTICESHIPS
24	MAKING THE CREATIVE MAJORITY





INTRODUCTION

The All-Party Parliamentary Group (APPG) for Creative Diversity was set up in 2019 to engage with industry and government to identify and tackle obstacles to equity, diversity and inclusion in the creative sector.

In 2021, the APPG published the *Creative Majority* (Wreyford et al., 2021) report on 'What Works' to foster equity, diversity and inclusion within the creative economy. As part of the research for *Creative Majority*, the APPG identified creative education as a key area for further research on how to support a more equitable, inclusive and diverse creative economy.

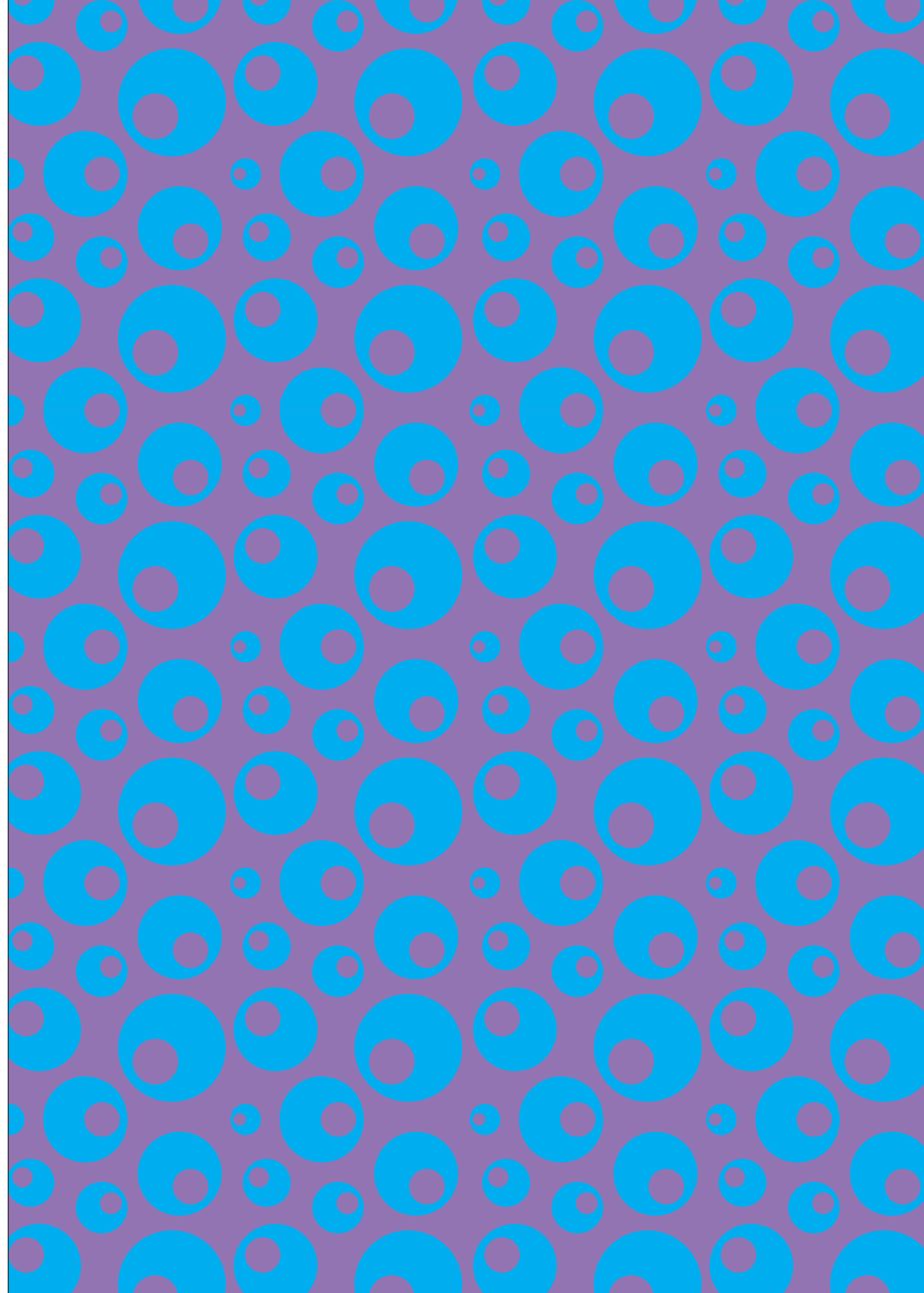
Higher education, as evidenced by our research, is the overwhelmingly dominant route into work in the creative economy. Yet efforts to widen participation and pathways into higher education are currently not resulting in a more diverse workforce. Workers leave university and enter the creative economy from a variety of degree subjects. Creative education holds a particular and unique place within this range of subjects. It is an important area of concern to policymakers, creative practitioners and the public. These concerns focus on the future of creative education, both in schools and at university.

This report focuses on post-16 creative education as a route into the creative economy. It details the importance of creative education in subjects such as music, fine art, graphic design and games development for creative careers. At the same time, it also shows what needs to change if creative education is to properly support an equitable, inclusive and diverse creative economy. This is true of both undergraduate degrees and government efforts to support alternative qualifications and routes beyond higher education. *Making the Creative Majority* is made up of six individual reports. The first two reports are based on quantitative evidence, applying data from the 2021 Census, Universities and Colleges Admissions Service (UCAS) and the Higher Education Statistics Agency (HESA) to demonstrate the dominance of higher

education degrees in the creative economy and how creative higher education is not currently supporting diversity.

As a result, subsequent reports analyse 'What Works' to widen participation into creative higher education; how internships can be rethought to integrate work experience into formal qualifications; and how Britain's apprenticeship system needs to change if it is to represent an effective and real alternative to the current dominance of university degrees in the creative economy.

The analysis presents a picture of an education system that is currently failing to realise the potential of everyone who might seek a role in the creative economy. The challenge is for policymakers, in education, industrial and cultural policy, to come together with creative organisations, businesses and educational institutions to place equity, diversity and inclusion at the centre of their work. It is only then we will be able to truly make the creative majority.



WHAT IS THE PROBLEM?

RECOMMENDATIONS FOR GOVERNMENT:



The APPG's analysis demonstrates the need for much more detailed and bespoke data for creative HE. There is much to learn from the US's Strategic National Arts Alumni Project (SNAAP). A British version of this resource, co-funded by DCMS and AHRC (UKRI), would be transformative for policy, research and the creative sector's ability to understand the wider value of creative HE.

Creative higher education: Insights from UCAS and Census 2021 uses data from the 2021 Census to understand levels of education in the creative economy. It then uses Universities and Colleges Admissions Service (UCAS) data to understand the most recent (2022) entry to creative higher education.

The report demonstrates that the creative workforce is dominated by people who have degrees. Put simply, a degree will not guarantee an individual a job in the creative industries, but an individual is unlikely to get a creative industries job without a degree.

This insight has significant implications for thinking about supporting diversity in the creative economy. It shapes our subsequent use of Higher Education Statistics Agency (HESA) data to understand the diversity of creative degrees and employment outcomes.

It also sets up our work on the importance of widening participation to creative degree courses; the potential for work-integrated learning to support transitions to creative employment; and the need for reform to the apprenticeship system, as the main alternative to degree courses.

UCAS data for the 2022 cycle reveals important inequalities in the entry to key creative higher education courses.



Some of the analysis reinforces well-known trends in creative higher education – for example, the 2022 cycle intake was dominated by women. This is in sharp contrast to women's under-representation in key creative jobs.



More worryingly, there is under-representation of those from minority ethnic backgrounds. Type of university, whether Russell Group or Post-92 institution, is important in the

ethnic mix of creative courses, with Russell Group creative courses having smaller proportions of applications, offers and acceptances for Black students compared to Post-92 and non-Russell Group pre-1992 institutions.



The class crisis is clear. Managerial and professional middle-class origin individuals make up over half of all applications, offers and acceptances on creative courses. Routine and manual working-class origin students have worse applications to offers and offers to acceptances ratios than any other social group. Again, the type of institution matters, with large differences in the proportions of middle-class origin students' applications, offers and acceptances to Russell Group universities compared to Post-92 institutions.



A positive observation for creative courses comes in comparison to humanities courses in general. Creative courses see smaller fractions of middle-class origin individuals applying, getting offers and being accepted compared to humanities degrees. This class crisis is thus reflective of broader issues in Britain's HE system.



The Creative higher education: Graduate data and diversity measures report provides an overview of the diversity of the UK's creative higher education system with a specific focus on graduates from creative subject degrees. It focuses on HESA data for cohorts of British resident undergraduates from 2010-2017, with detailed analysis of the 2015-2017 cohorts.

The report highlights who attended creative subject courses (across demographic characteristics) and their outcomes after graduation. It considers the relationship between academic performance and employment outcomes. The report is an important baseline of how diverse our creative higher education student population is and the relationship between diversity and prospective creative employment.

These findings connect to a wide range of academic sources highlighting the problematic nature of accessing the creative job market through personal networks and recommendations. As discussed in the *Creative Majority* report (Wreyford et al., 2021), these personal networks create barriers for those who do not have access to industry-based connections. Women and Black and Asian graduates are relying more on university structures and public recruitment processes to access their first jobs in the sector. As such, this report recommends increased investment in HE-industry recruitment processes with specific targeted programmes to enable marginalised groups access to employment.



There are inequalities of gender in creative higher education: the majority of students studying creative subjects in this dataset are women. However, when they enter the labour market, compared to men, they are less likely to have creative jobs. Even if they do end up in a creative occupation, they are more likely to be working outside of the creative industries.



There are inequalities of ethnicity in creative higher education: Black and Asian students are less likely to study a creative subject at university than their White peers when we control for cohort, university attended, pre-university test scores and all other demographic characteristics. In terms of employment outcomes immediately post-graduation, we see that ethnically diverse graduates are less likely to be in full-time employment and employment in general and more likely

to be unemployed in the creative economy than their White peers.



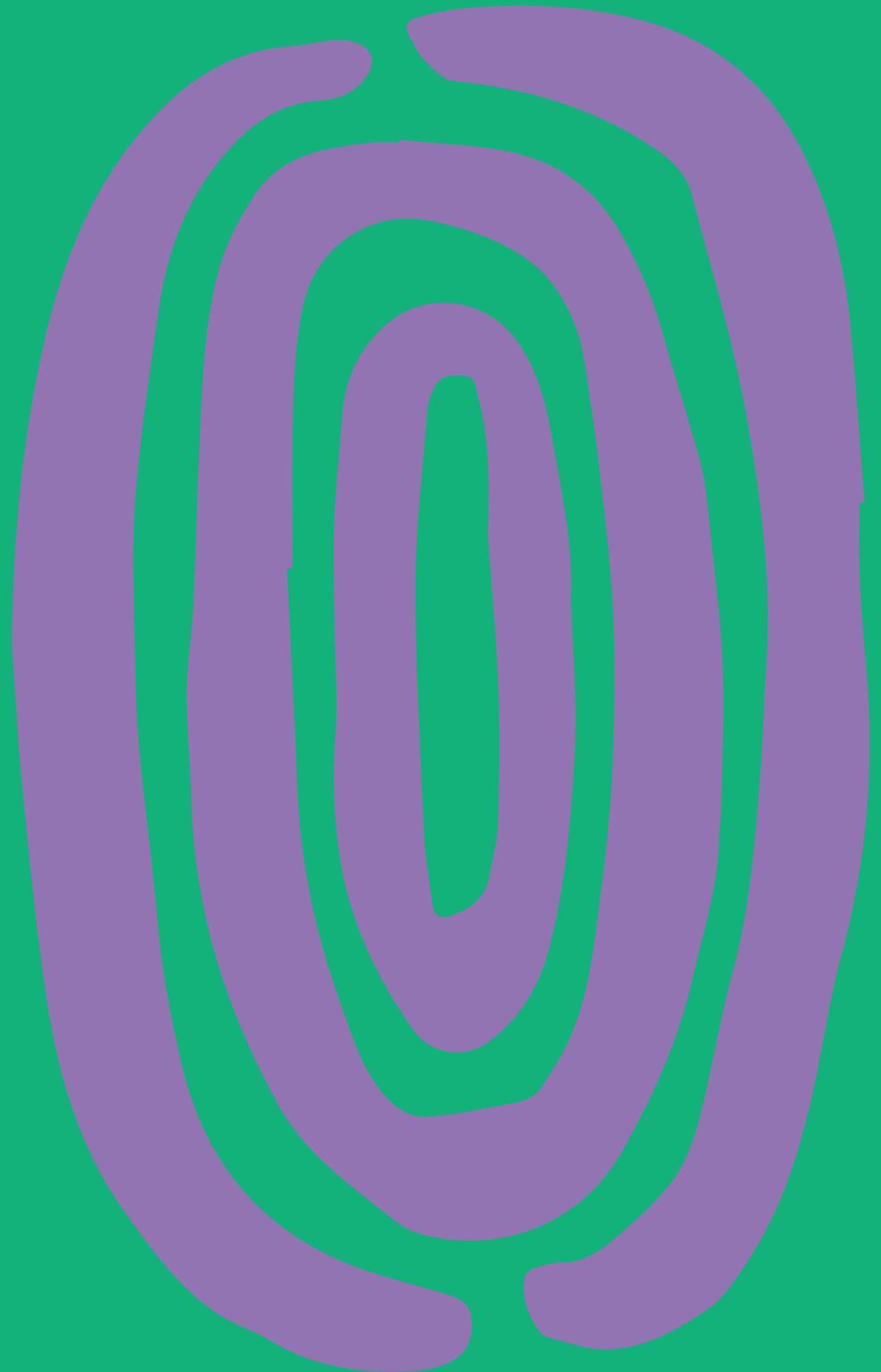
There are inequalities of socio-economic status (SES) in creative higher education: students with higher SES positions are more likely to be studying creative subjects than those with lower SES. Higher SES graduates receive better academic outcomes and are more likely to be employed.



Data on disability suggests positive news for diversity. Disabled students are better represented in creative subjects courses compared to other subjects and have better employment outcomes. This is a positive story about how creative degrees can offer more opportunities for access for disabled students and workers.



There is a clear variation in how different diverse groups access job opportunities immediately post-graduation. The data indicates that women graduates are less likely to use university sources or a personal network to find work than men, while they are more likely to use media (advertisements) and recruitment agencies. Black and Asian graduates are more likely to use university connections alongside media advertisements or agencies (as for women graduates) and less likely to use personal networks and previous employment.



WIDENING PARTICIPATION

Qualifications in the creative economy are dominated by degrees. As a result, widening access to degrees is an important part of widening access to the creative economy.

There is a critical need to rethink, standardise and effectively evaluate the widening participation agenda across creative higher education. Current provision and delivery are ad hoc. Identifying beneficiaries often relies on an unfair deficit model that puts too much emphasis on individual students as the ones that need fixing and not enough on education providers. Due to a lack of cross-sector monitoring, it is challenging to make evidence-based claims about the effectiveness of widening participation for creative higher education.

The core message from this research project is that creative higher education, and higher education institutions in general, need to change and adapt to diversify their undergraduate intake. This requires changes in outreach, admissions, in-course support programmes and employability. Expecting students to change to fit the institution is not effective to widen participation.

Widening participation interventions require whole sectoral *and* institutional commitment. This means a multi-agency approach that facilitates both access to higher education and routes into employment. The widening participation framework should start with the acknowledgement that experience of, and access to, creative education across the UK is not equal. This is due to inequalities at both primary and secondary level, regional divisions and a two-tier state/independent education system.

RECOMMENDATIONS FOR GOVERNMENT:



This report urgently advises a revision of creative and cultural education provision. This includes primary and secondary education and local community cultural participation spending. We urge the Department for Education (DfE) to consider a widely adopted cultural education plan with targeted provision from the early years foundation stage (EYFS) to key stage 4.



Effective widening participation requires engagement beyond higher education. A range of services, including secondary-level education, social care, including Child and Adolescent Mental Health Services (CAMHS) and creative economy

employers are all important to widening participation. In addition to higher education's efforts, diversifying creative higher education is a societal and industry task.



More clarity is needed on the decision-making process of young people deciding to apply to creative higher education. This will make interventions such as the Department for Culture, Media and Sport's (DCMS) Creative Careers programme more effective at reaching potential creative students and workers at the right points in their educational and working lives.



Based on these points, this report recommends that DCMS and DfE co-convene a task force to build on the government's forthcoming review of creative education.

RECOMMENDATION FOR HEIS:



Contextual admissions provide a useful intervention that acknowledges inequalities in the education system. They can be effective for widening participation in creative higher education and this report recommends HEIs and the Office for Students (OfS) develop a targeted widening participation framework for creative higher education.



The current model for contextual admissions requires a reformed data regime to properly target those most in need. The literature suggests needs-based, rather than purely merit-based, interventions are most effective for widening participation.



Following Boliver et al. (2022), we recommend a multi-stakeholder review, including HEIs, Office for Students, and DfE, of widening participation indicators. Effective practice can include higher education access to free school meal data and more direct recommendations from social workers, teachers and educators who can nominate individual students for widening participation intervention.



HEIs need to offer more effective, targeted, support for both younger and mature students. When students reach higher education, there is evidence of several kinds of effective widening participation practice. However, specific targeting and tailoring interventions can be difficult. Moreover, this has not translated into creative higher education.



Sharing effective widening participation practices for creative higher education is difficult because of data and research approach issues. We recommend Transforming Access and Student Outcomes in Higher Education (TASO) takes the lead in developing a specific set of guidance for creative education. Examples might include insights on the impact of audition fees and guidance on how to remove bias in entry criteria for creative courses. This is especially important for conservatoire and specialist creative higher education institutions.



Financial support, peer and community activities, and individual targeted learning plans have been effective for other subjects. HEIs offering creative courses must work to translate these effective practices into the creative higher education context, to reflect students' strengths and enable their potential.



Following the model established by the Athena SWAN Charter, we recommend HEIs develop a framework that recognises and rewards good practice in widening participation across higher and further education.

WORK INTEGRATED LEARNING AND INTERNSHIPS

Work experience and internships are a controversial element of the creative economy. Our previous research, *Creative Majority*, identified internships, specifically those that are unpaid, as a central barrier to equity, diversity and inclusion. At the same time, work experience can be a powerful intervention to support diversity in employment and employability.

Our policy recommendations address this paradox. There is an important distinction between 'open-market' internships and forms of work experience that are integrated into formal education.

Work-integrated learning can offer students advantages in creative labour markets. These programmes within higher education are widely regarded as giving individuals real-world insight into job roles, soft skills, contacts and networks, and access to subsequent employment.

Work-integrated learning provides a way of levelling the playing field between the unregulated world of open-market internships and the need for work experience to access creative jobs. Work-integrated learning challenges the hiring practices driving the lack of diversity in the creative economy.

Work-integrated learning programmes, including internships as part of higher education courses, can have significant benefits for graduate careers and for supporting diversity. However, the exact mechanisms for work-integrated learning to be effective are still not clear nor are there enough examples of scalable, sector-wide, effective practice for creative courses.

There are still major challenges in understanding 'What Works': 1) the research base is still underdeveloped; 2) resources are needed for higher education staff and industry partners; 3) more intermediary organisations are needed to facilitate high-quality work-integrated learning; and 4) curricula need to be designed to fostering inclusive workplaces, rather than merely adapting to poor working practices found in the creative economy.

RECOMMENDATIONS FOR GOVERNMENT:



Open-market internships can be a major source of inequality in the creative economy. DCMS and its non-departmental government bodies, such as national Arts Councils, Creative Scotland, and the British Film Institute, should do more to monitor these negative working practices and penalise those companies and organisations that use them. While this relates to industry-based practice, the negative impact of open-market internships on creative and cultural employment creates a barrier to work-integrated learning programmes within higher education.

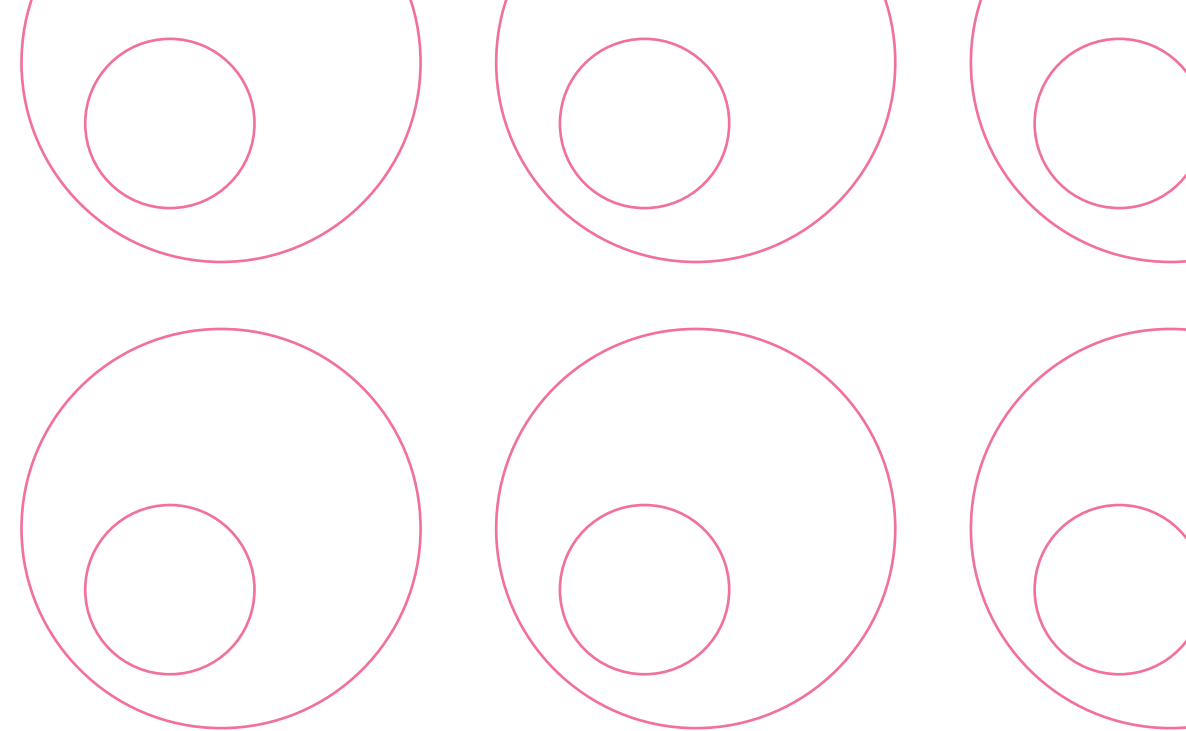
RECOMMENDATIONS FOR HIGHER EDUCATION INSTITUTIONS (HEIS):



1 Systematic monitoring and regulation of work-integrated learning internships are needed, along with clearer policies on diversity. Both of these should be led by HEIs. Advance HE recommended this in 2010, but it has yet to be implemented.



2 As part of this, much more detailed knowledge is needed about effective practice for integrating work experiences, of whatever kind, into higher education programmes by HEIs. This is so higher education and industry can share effective practice for supporting equity, diversity and inclusion.



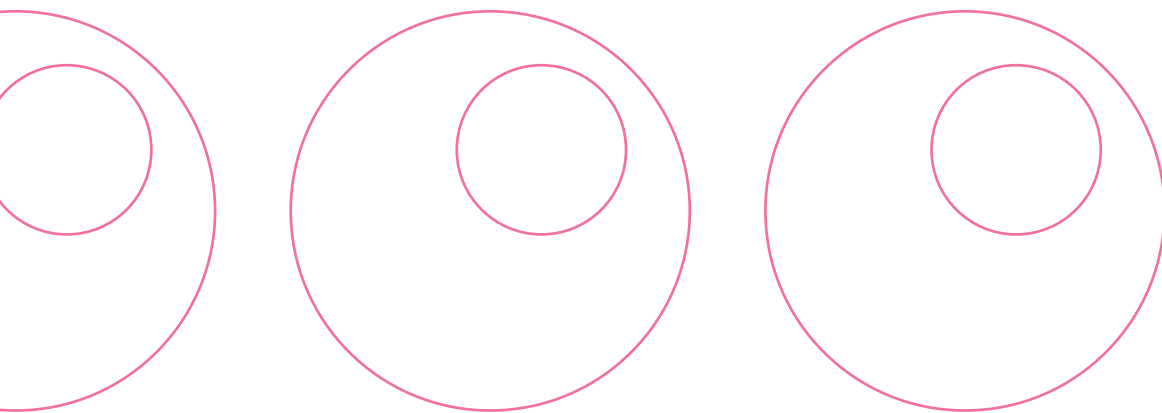
3 There is a clear need for improved monitoring of work-integrated learning provision at higher education level and its impact on graduate outcomes. Further qualitative research needs to be conducted by HEIs into the experience and impact of work-integrated learning within higher education on both students and staff.



4 This research has identified a skills gap and lack of recognition within higher education for those tasked with designing, implementing, managing and evaluating effective work-integrated learning. This report recommends formal recognition of work-integrated learning programmes by HEIs. This recognition means both academic and professional services staff will have relevant skills training, time and other necessary resources integrated within workloads.



5 Based on the literature reviewed as part of the 'What Works' approach, we recommend HEIs and industry work with an independent intermediary organisation to manage the dissemination and monitoring of a work-integrated learning programme.



APPRENTICESHIPS

Apprenticeships are perhaps the most promising area for 'What Works' research on diversifying the creative economy. At the same time, the current policy regime has huge challenges if it is to realise that promise. The current apprenticeship system is not fit for purpose for the creative sector. It does not provide the necessary courses, at the necessary levels, with the necessary flexibility. The government must formally rethink apprenticeships for the creative economy.

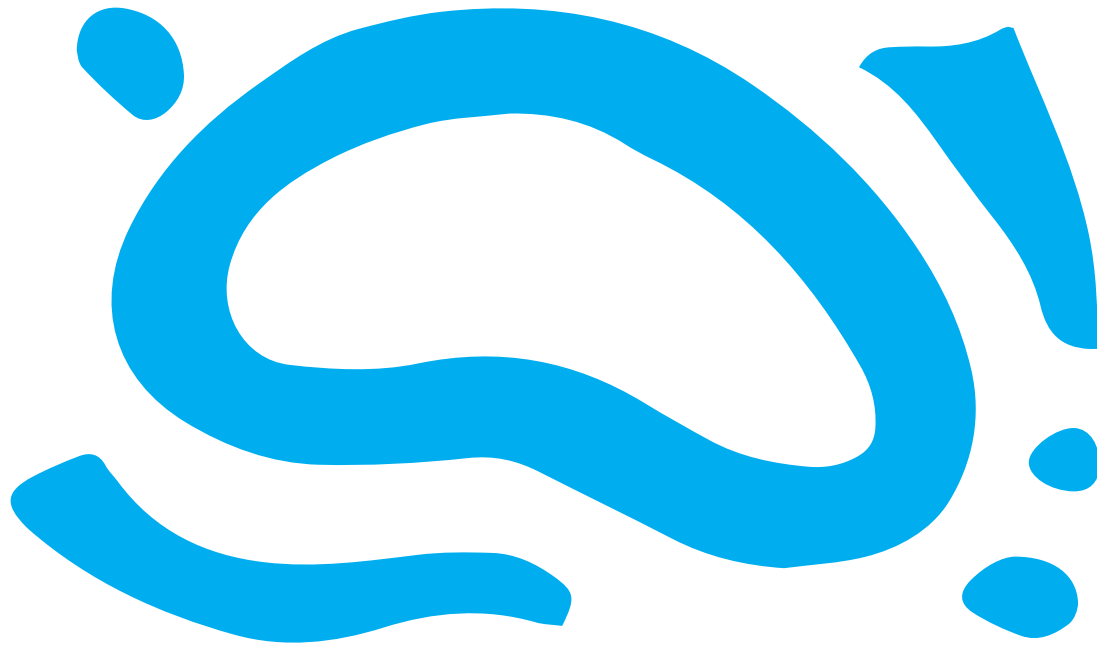
Current apprenticeship policy is not working in two ways: 1) Apprenticeships policy in general is struggling to deliver a more diverse general workforce. This is particularly true in the context of apprenticeship policy's focus on social mobility. 2) Apprenticeships policy currently does not work for the creative economy, for a variety of reasons grounded in the design of the policy and the industrial and business organisation of the sector.

A well-designed apprenticeship system could be transformative for the creative sector. It could address the severe lack of diversity in senior roles; problems of mid-career progression common to many creatives, particularly those from diverse backgrounds; and the need for more management and leadership skills across the sector.

Creative apprenticeships need a bespoke programme that begins from the actual reality of working practices and employer needs in the sector.

RECOMMENDATIONS FOR GOVERNMENT:

- 1 DCMS and DfE, along with the Institute for Apprenticeships and Technical Education (IfATE), must formally rethink apprentices for creative occupations. They need a bespoke programme that relates directly to the actual reality of working practices and employer needs in the sector.
- 2 DCMS, DfE, and IfATE should convene a taskforce, with employers, unions and freelancer representatives, to reimagine apprenticeship policy for the sector.



3

The recommended DCMS/DfE/IfATE taskforce must work with employers and potential training providers to develop new standards and a new offer. 'Trailblazers' for higher-level apprenticeships are vitally important, particularly under the Apprenticeship Levy system.

4

A major information and publicity campaign, delivered by this DCMS/DfE/IfATE taskforce, using programmes such as the DCMS Creative Careers Programme, is needed to improve industry perceptions of creative apprenticeships.

5

This must sit alongside significant DfE investment in careers advice in schools and for young people. There is consensus that careers advice is neither well-resourced nor provides adequate information about creative industries, including apprenticeship routes.

6

However, this can only follow when there are actual examples of large-scale policy success, as opposed to the brilliant but singular and unsystematic examples offered by our case studies.

7

Successful case studies will be important to inform future apprenticeships policy. Given the very low numbers of creative apprenticeships, IfATE should conduct a 'What Works' review of successful case studies from the existing offer, including individuals' discovery and experience of creative apprenticeships and their medium to long-term outcomes.

8

The newly designed apprenticeship system must draw on the 'What Works' lessons of the previous sections of this report to support diversity in the creative sector.

9

Our roundtables and literature review suggested significant reforms are needed to the Apprenticeship Levy, so it is more responsive to the needs of creative organisations and creative apprenticeships.

RECOMMENDATIONS FOR HEIS:

1

Given the very high level of degree-holding in the creative workforce, entry-level apprenticeships will be unlikely to diversify the sector on their own. A degree-level apprenticeship may, if developed and supported properly, offer similar status to the under- and postgraduate qualifications that are now so dominant.

2

Degree apprenticeships could be a route to directly support mid-career creatives in developing leadership and management skills, recognised by a formal qualification. As a result, HEIs should take the lead in developing degree apprenticeships for creative occupations.

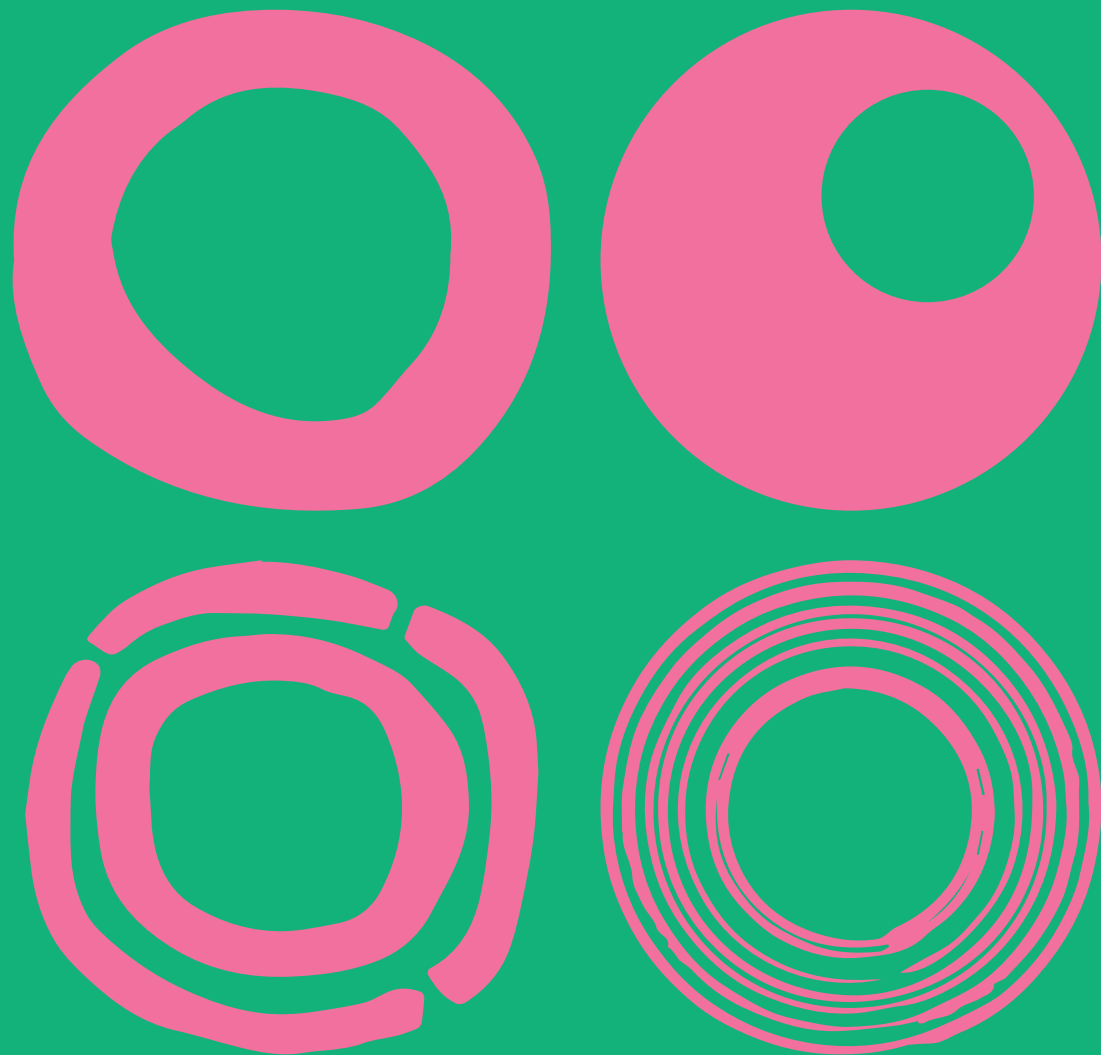
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It is vital that HEIs' creative degree apprenticeships do not repeat the widening participation, nor the work-based learning, failures of the existing university system.

4

Degree apprenticeships could also formally support those re-entering the creative sector, for example, after career breaks or family leave. HEIs should develop targeted schemes to support this aim.

MAKING THE CREATIVE MAJORITY



From early-career creatives trying to get a foot in the door to those entering or returning to the creative economy later in their working lives, the creative education context is often experienced as a puzzle. Some pieces provide help and support, but others can enhance already established workforce barriers. This is especially important where individuals don't have the reference points, networks or advice to navigate the complex labour market of the creative economy.

Different agencies, institutions and practices are aiming to reduce inequality of access to creative higher education and other routes to creative work. At the same time, their efforts can be confusing and contradictory for excluded groups. There are diverse young people entering higher education but struggling to then break into creative sectors without the right networks or institutional profile. Initiatives such as widening participation can provide access to creative knowledge and skills. However, if these programmes are not matched with access opportunities to creative employment, efforts may be redundant.

There are other initiatives aiming to take people directly to creative work – such as apprenticeships – that currently do not have the parity of esteem, nor the same levels of accessibility, as creative degrees.

Overall, there are many moving pieces but a lack of coordination. While *Making the Creative Majority* has given insights into specific changes, a policy vision is needed for routes into the creative sector. This should offer clear pathways that recognise individuals' needs and are mapped onto the type of support, whether skills or formal qualifications, needed to realise the contributions and creativity that diversity can bring.

MAKING THE CREATIVE MAJORITY



1



2



3



4



5

- 1 A Bournemouth University Media Production student works on a media brief set by local charity Grounded Community.
- 2 Royal Shakespeare Company Automation Apprentice, Kate Bradley, January 2023. Photo by Sara Beaumont.
- 3 'The Leader Within' – a Women+ of Colour in Leadership panel and networking event, organised by UAL's Creative Shift & SheSays. June 2023. Photo by SheSays.

- 4 Students on the Accelerate design access course work collectively to make doorway designs influenced by their culture and heritage. Accelerate, April 2023. Photo by Luke O'Donovan.
- 5 Arts Emergency 2023 Mentoring Introduction event held at Central Saint Martins, London. Photo by Rob Greig.

Making the Creative Majority is constituted by six individual reports. This print document is a summary of the wider research project, setting out the policy recommendations generated from each individual report.

To access all the research outputs including an introductory paper, the six individual reports and wider references, please visit: www.kcl.ac.uk/cultural/projects/creative-majority-education

Alternatively, scan this QR Code:



The All-Party Parliamentary Group for Creative Diversity (APPG) was formed in May 2019 by Ed Vaizey MP (now Lord Vaizey). It was set up with the support of Alex Pleasants, formerly Ed Vaizey's senior policy adviser, and Joanna Abeyie MBE, leading diversity consultant and CEO of Blue Moon.

Its aim is to engage with industry and government to identify and tackle obstacles to equity, diversity and inclusion in the creative sector. Baroness Deborah Bull and Chi Onwurah MP are now co-chairs, giving the group prominent voices in both the House of Commons and the House of Lords. The group's vice-chairs and officers bring a further wealth of political and industry experience and include Baroness Floella Benjamin, Baroness Jane Bonham-Carter and Lord Ed Vaizey. Alex Pleasants and Joanna Abeyie MBE provide the secretariat for the group.

Professor Roberta Comunian, Dr Tamsyn Dent and Dr Natalie Wreyford from the Department of Culture, Media & Creative Industries, Faculty of Arts & Humanities, King's College London, alongside Professor Dave O'Brien from the Department of Art History and Cultural Practices, School of Arts, Languages and Cultures, University of Manchester constituted the core research team. They were supported by Tessa Read from Creative Shift, Academic Enhancement at University of the Arts London, Dr Mark Taylor from the Sheffield Methods Institute, University of Sheffield, Professor Sarah Jewell, University of Reading and post-doctoral researchers Dr Atif Ghani (University of the Arts London), Dr Ruth Brown, Dr Kate Shorvon, Scott Caizley, Aditya Polisetty and Yolanda Tong Wu (King's College London) and Dr Sonkurt Sen (University of Bonn).



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With thanks to King's Culture, the knowledge exchange institute for cultural and creative collaborations at King's College London.

