Foot in the Door Report

Evaluation report by Dr Annette Naudin and Dr Nathalie Hart
Birmingham Centre for Media and Cultural Research
FOREWORD

The ‘Foot in the Door’ evaluation was commissioned by Creative Alliance to learn from the experience and inform further iterations of this pilot project. I am grateful for the investment risk that Arts Connect took. As the evaluation conducted by Birmingham Centre for Media and Cultural Research at Birmingham City University has shown, it was an ambitious and challenging pilot project. To the best of our knowledge, nothing of a similar scale had been attempted before. It achieved some of what it set out to do and we have identified how to do things differently next time, to achieve more of what Foot in the Door intends. The learning from this will inform conversations:

• within partner organisations about how they adapt their policies, more effectively link different strategies and priorities funding opportunities;
• with policy making agencies at regional level about how to address market failures in skills development and delivery within the creative & cultural industries;
• within Creative Alliance and plans are well developed to attract further investment to its work based learning programme.

Creative Alliance is a social enterprise with the purpose to make access to learning, training and working in creative, digital and marketing roles fairer for all talented people, irrespective of background, education or experience. The learning from this report is informing how we become more effective at achieving that. Thank you to Dr. Annette Naudin and Dr. Natalie Hart for their contribution and for this report.

Noel Dunne

Director of Creative Alliance

July 2018
ACKNOWLEDGEMENTS

This evaluation report was written with the kind contribution of Noel Dunne, director of Creative Alliance. We would like to personally thank him for his time, comments and support. We undertook a series of interviews and observations as part of the evaluation and would like to thank those who contributed their time and thoughtfulness.

All primary research was undertaken by the research team at Birmingham Centre for Media and Cultural Research (BCMCR) at Birmingham City University (BCU). The views expressed in this report represent those of the core research team, Dr Annette Naudin and Dr Natalie Hart from BCMCR.

Dr Natalie Hart and Dr Annette Naudin

Birmingham Centre for Media and Cultural Research
Birmingham City University
July 2018
CONTENTS

Introduction .......................................................................................................................... 6
About Creative Alliance ........................................................................................................ 7
Context ................................................................................................................................ 7
Inequality of access to careers in the creative and cultural industries .................................. 7
Diversity and inequality ......................................................................................................... 8
Role of the sector in addressing inequalities ......................................................................... 10
The talent pipeline ................................................................................................................ 11
Primary and secondary education .......................................................................................... 11
Higher education .................................................................................................................. 12
Careers advice ...................................................................................................................... 13
Networks and unpaid work .................................................................................................... 13
Apprenticeships and vocational routes ................................................................................ 14
Foot In The Door .................................................................................................................. 17
About the project ................................................................................................................... 17
Reasons for organisations taking part .................................................................................... 18
Participants ............................................................................................................................ 19
Achievements and success stories ......................................................................................... 21
  Impact on participants creative and cultural skills ................................................................. 21
  Creating a Positive environment .......................................................................................... 21
  Impact of a practical activities .............................................................................................. 22
  Impact on career expectations ............................................................................................. 22
  Impact on perceptions of the sector ..................................................................................... 23
  Impact on organisations ....................................................................................................... 24
  Individual success stories .................................................................................................... 24
Challenges .............................................................................................................................. 25
  Retention ............................................................................................................................ 25
  Time keeping and scheduling ............................................................................................. 26
  Participant schedules .......................................................................................................... 26
  Organisation schedules and staff availability ....................................................................... 26
  Participant commitments ..................................................................................................... 27
  Flexibility ............................................................................................................................. 27
  Maintaining energy and enthusiasm ................................................................................... 28
Conclusion and recommendations ......................................................................................... 30
Design of the programme ...................................................................................................... 30

Evaluation Report written by: Dr Natalie Hart and Dr Annette Naudin

Birmingham Centre for Media and Cultural Research (BCMCR), Birmingham City University
INTRODUCTION

Foot in the Door (FITD) is an ambitious pilot project devised and managed by Creative Alliance to address inequalities within the cultural and Creative Industries (CCI) workforce. By focusing on young people, who tend to face barriers accessing creative and cultural work, Creative Alliance offer a ‘foot in the door’ of creative and cultural organisations.

Nine partner organisations were commissioned to design and deliver a minimum thirty-hour work based learning programme centred on a role in their organisation or area of operation that has entry level opportunities. The eight partners and roles / areas were:

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Role / Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beatfreeks</td>
<td>Marketing</td>
</tr>
<tr>
<td>Birmingham Royal Ballet</td>
<td>Company Management</td>
</tr>
<tr>
<td>Blue Whale</td>
<td>Event / Gig Management</td>
</tr>
<tr>
<td>City of Birmingham Symphony Orchestra</td>
<td>Venue Management</td>
</tr>
<tr>
<td>DanceXchange</td>
<td>Festival Management</td>
</tr>
<tr>
<td>Desi Blitz</td>
<td>On Line Journalism / Digital Marketing</td>
</tr>
<tr>
<td>mac</td>
<td>Front of House &amp; role of Volunteers</td>
</tr>
<tr>
<td>The Rep</td>
<td>Off Stage Theatre</td>
</tr>
<tr>
<td>Urban Hax</td>
<td>Design</td>
</tr>
</tbody>
</table>

Creative Alliance worked with marketing agency Beyond 400 to target young people aged 16-24 from the areas of highest multiple deprivation across Birmingham and the Black Country. 60 young people were accepted onto the programme following an application process. They were asked to select an initial two courses at a launch event at The Rep in June 2017 that were being delivered in the six months between July and December. These were supported by an accompanying programme of advice and guidance sessions and specific training events on Networking, Presentation Skills and Well Being.

Creative Alliance is a work based learning and apprenticeship training provider. Part of the service offered to employers is a free recruitment service if they are looking to recruit a new apprentice as opposed to convert an existing member of the team onto an apprenticeship programme. Therefore, the company receives hundreds of applications a month to the new vacancies employers are looking to recruit to in creative, digital and marketing roles.

Many of the job descriptions it receives from employers seek a breadth of knowledge, skills and experiences. Many of the applications it receives from young people of diverse
backgrounds, experiences and abilities do not demonstrate that breadth that employers are looking for. This makes it difficult for some young people with talent and potential to demonstrate on paper and in person that they can learn how to do these roles effectively. This is a coupled with a lack of confidence in their ability and a lack of awareness about how to behave in situations they are unfamiliar with.

Foot in the Door’s intention was to provide some of that knowledge, skills and experience so that some young people were better able to compete for entry level positions. There was also an opportunity to work with organisations to explore how to develop the bridge between the excellent education and engagement work many of them do with schools and communities across the city and the employment opportunities they have.

Creative Alliance was successful in 2016 in securing Erasmus + funding from Ecorys to work with six other partners across Europe to develop an online training platform about Work Based Learning for professionals who work with young people. This created the opportunity to seek investment from Arts Connect to test how creative & cultural organisations might develop a work based learning programme. It also created the opportunity to seek investment from Creative Skillset to design and deliver a similar programme for film and TV with The Producers’ Forum.

ABOUT CREATIVE ALLIANCE

Creative Alliance is a leading independent learning provider within the creative and cultural sector in the Midlands. They enable creative talent to get into and get on in our sector through providing a range of careers services, apprenticeships and training programmes. Since 2010 they have worked with over 200 employers, and supported the learning and employment of young people, across a wide range of leading creative and cultural organisations. Apprenticeships they offer include those in creative and digital media, cultural venue management, design and marketing.¹

CONTEXT

INEQUALITY OF ACCESS TO CAREERS IN THE CREATIVE AND CULTURAL INDUSTRIES

The Creative and Cultural sector is growing, and this growth is predicted to continue to impressive levels. Nesta and Creative Industries Federation (CIF) state that “For those graduating from secondary school in 2024, based on workforce projections used by Government in its industrial strategy, forecasts suggest that creative occupations will grow by 5.3% over the next six years. That is double the projected job growth across the UK economy and an additional 119,495 creative jobs by 2024.”² However, despite these

¹ https://creativealliance.org.uk/
optimistic projections, these career opportunities will not be easily accessible to all young people.

There is growing awareness of inequalities of access to careers in the creative and cultural industries, backed up by substantive data. As O’Brien et al (2015) note, “There is currently widespread concern that Britain’s cultural and creative industries (CCIs), contrary to their image as emblems of a new, fluid and dynamic, “knowledge economy”, are increasingly dominated by those from privileged class origins”. These inequalities encompass ethnicity, disability and social class. Enriching Britain report found statistical evidence of the lack of diversity in the cultural and creative industries. “The diversity of the creative workforce in Britain has progressively contracted over the past five years in relation to gender, ethnicity and disability, as data collected by the relevant Sector Skills Councils show. Access to the opportunity for creative self-expression is currently socially stratified and restricted for many women, ethnic minorities and disabled people. As we have noted, this is bad for business as well as for society. [...]”.

DIVERSITY AND INEQUALITY

“It will always be a competitive industry and there will always be people who want to work in the arts because it is an attractive industry. It is a passion and it attracts us all, but if we do not give those opportunities to every young person, regardless of background, we will kill the industry in the future, because without that diversity and those voices we will become an elitist and much more reduced industry (Indhu Rubasingham, Artistic Director of Tricycle Theatre)”.5

At first glance the picture of diversity within the industry can seem positive, the Creative Industries Federation state that, “The number of people from Black, Asian and minority ethnic backgrounds (BAME) in the creative industries increased by 14.9% between 2015 and 2016, an improvement two and a half times greater than that of the UK workforce. BAME employees now make up 12.6% of the creative industries workforce”.6 They do go on to contextualise that “[...] as more creative businesses are in cities, which have more diverse populations, the proportions should be higher than for the workforce as a whole”.7 Once these figures are interrogated, there are considerable differences between diversity in the different sub-sectors and people with other protected characteristics are under representative of the population as a whole.

5 Skills for theatre: Developing the pipeline of talent: House of Lords Select Committee on Communications, 3rd Report of Session 2016–17
6 https://www.creativeindustriesfederation.com/statistics
7 https://www.creativeindustriesfederation.com/statistics
As Brook et al (2018) explain, “[…] it is worth noting how much the occupational sectors differ from each other. IT, which includes IT consultancy as well as game development, has a good representation of those from minority ethnic backgrounds, but has a very low number of women in its workforce. In contrast, the arts are not diverse in terms of ethnicity. The following sectors have particularly low numbers of Black and Minority Ethnic (BAME) workers: Museums, galleries and libraries (2.7%); Film, TV, video, radio and photography (4.2%); and Music, performing and visual arts (4.8%)”. Brook et al (2018) state that the reasons for this situation are complex, “They include unpaid work, but also more subtle barriers to entry, such as the homogeneous values, attitudes and tastes of people working in cultural occupations”9, thus creating equal opportunities within the sector will require a multifaceted approach of interrogation, reflection and action on the part of the industry.

Statistics reveal that percentages of workers with protected characteristics within the industry do not represent the percentage within the general population, this becomes increasingly an issue the further up the pipeline you survey, “In the working age population, 16% of people are from a Black or minority ethnic background, compared to only 11% of staff at National Portfolio Organisations (NPOs), 4% of staff at Major Partner Museums (MPMs) and 9% of staff at the Arts Council […]20% of the working age population identify as disabled, compared to only 4% of staff at NPOs and MPMs and 6% of staff at the Arts Council. […] Among NPOs and MPMs, only 8% of Chief Executives, 10% of Artistic Directors and 10% of Chairs come from Black and minority ethnic backgrounds. At the highest level, women are also under-represented – they make up just 35% of Artistic Directors and Chairs, despite being 46% of the total workforce”10

Along with BAME and disability one of the significant factors in determining whether someone is successful in gaining a career in the sector is social class, “[…] there is a significant under-representation of people from working-class origins in creative occupations. While 34.7% of the UK population aged 23–69 had a parent employed in a routine or semi-routine working-class occupation, the figure among those working in the CClis is only 18%.”11 As intersectionality highlights, individuals may have a combination of these characteristics which can further exacerbate barriers to gaining employment in the sector. This is further compounded by many of those who are succeeding within the sector being largely unaware of these inequalities. In terms of social class, social mobility has been a longstanding problem for the sector, meaning that it is currently dominated by those from affluent social origins. “[…] At the same time, our analysis of the Panic! dataset shows those respondents who are the best paid are most likely to think the sector rewards talent and

---

11 Equality, Diversity and the Creative Case, A Data Report, 2016-2017
hard work, and are least likely to see exclusions of class, ethnicity and gender in the workforce”.

**ROLE OF THE SECTOR IN ADDRESSING INEQUALITIES**

“For the arts and cultural sector, diversity is a test of resolve, not because of a lack of willingness, but because many of the underlying power structures of our world evolved in past eras, and the processes of succession have gone unchallenged. To have real change, we must change from within, and we must change in a spirit of creative generosity. It is not only a matter of choosing to do the right thing, but of understanding diversity as a source of cultural inspiration that also makes a demonstrable contribution to the long-term health of the arts”.

The Warwick Commission highlighted many of these issues and called for the sector to be proactive in its approach to tackling these inequalities. The report sets out the Goal of “Using the diversity and range of talent in our society to enrich the ecosystem” and is clear that this needs to be achieved by actions taken within the creative and cultural industries themselves, “[...] Despite commitment to the inclusion of the whole population, diversity of the creative workforce, leadership and consumers remains a key challenge to the future success of the Cultural and Creative Industries and to the cultural wellbeing of the British public. Making decisive progress is both a social and economic imperative, and work needs to be done across the Cultural and Creative Industries Ecosystem to achieve this goal”.

ACE demonstrate an understanding of the importance of change at all levels, “More power should be in the hands of those who understand the need for change. In this, the Arts Council recognises that we also need to change. We must recruit more diversely at all levels”. The new National Portfolio includes 96 organisations led by people from Black and minority ethnic backgrounds and 35 organisations led by disabled people and the Chair, Sir Nicholas Serota, recognises that, “To address the many aspects of diversity requires scrupulous self-examination and willingness to keep learning and changing. We are currently conducting work that will help us better understand socioeconomic demographics and barriers facing artists, new and developing talent, staff, leaders, audiences and participants. This will help us to ensure that everyone, regardless of their economic background, has the opportunity to participate in art and culture”.

---

13 ACE, Equality, Diversity and the Creative Case, A Data Report, 2016-2017 (Serota)
16 Equality, Diversity and the Creative Case, A Data Report, 2016-2017 (Serota)
17 Equality, Diversity and the Creative Case, A Data Report, 2016-2017, Serota
One of these approaches is to examine the existing talent pipeline and see where, when and in which was changes can be made to maximise equality of access to a career in the sector.

THE TALENT PIPELINE

Changes in arts provision from early years through to Higher Education, inadequate careers advice, perceptions of the sector, the culture of organisations/sector are all having an adverse effect on the flow of this pipeline, especially regarding inequality and diversity. “Advanced statistical analysis of key surveys datasets about arts and cultural engagement have consistently shown that two of the most important factors influencing whether somebody attends or participants in arts and cultural activities are educational attainment and socio-economic background.”18 The Arts Council outlines one of their goals is to “(c) Support diverse leaders and promote a more diverse workforce, fairer entry and progression routes”19. Progression along the creative and cultural talent pipeline starts from a young age and flows through to senior leadership.

The Creative Industries Federation (CIF) and Nesta address this issue in their report Creativity and the future of work (2018) stating that, “The UK’s education and skills system is predicated on employment models of the past rather than the workforce of the future. Access to creative and technical learning is in jeopardy”. They highlight that “In 2017, entries for GCSEs in creative subjects fell by 47,000. Entry to GCSE Design and Technology fell by 18,800, accounting for 40% of the overall drop. Current entry rates to creative subjects at Key Stage 4 have fallen to the lowest in a decade”.20

The Skills Needs Assessment for the Creative and Cultural Sector report published in 2018 states that apprentices are important for addressing skills shortages and diversity in the workforce, but more needs to be done ‘to develop the infrastructure, in particular, employers’ capacity to support trainees such as apprentices and paid interns”.21

PRIMARY AND SECONDARY EDUCATION

The formal education system in the UK is where many people begin their development of skills and interest in the creative and cultural industries, “The strength and diversity of the ecosystem depends upon a broad and balanced education that develops a wide range of creative professional pathways and an active cultural life as entitlements.”22

---

18 Equality and diversity within the arts and cultural sector in England: Evidence and literature review, Arts Council England, Consilium Research & Consultancy
Changes to the education system have been highlighted as a significant factor in diminishing access to a creative and cultural education which disproportionately effects those from areas of socio-economic deprivation, “The Creative Industries Federation, an industry organisation, published a report that criticised the Government’s strategy on the grounds that its focus on ‘core subjects’ has encouraged a steep decline in students taking creative subjects between the academic years 2007–8 and 2014–5.23 The report also pointed out that students with “a high level of deprivation” tend to take fewer subjects at GCSE, and so are more likely not to opt for subjects which are not included in the EBacc”. 23 This is demonstrated by recent statistics that show that, “Entries to arts subjects by KS4 cohorts have declined over the past couple of years, following several years of gradual increases, with the 2016 entry rate falling to the lowest of the decade:

- the average number of arts entries per pupil fell from 0.80 in 2013 to 0.70 in 2016; this followed an increase from 0.75 in 2010.
- the proportion of pupils taking at least one arts subject declined from 57.1 per cent in 2014 to 53.5 per cent in 2016. Again, this followed an increase from 55.6 per cent in 2010.
- If the same proportion of pupils had taken at least one arts entry in 2016 as in 2014, then around 19,000 more pupils would have taken an arts subject.
- Provisional data relating to 2017 exam entries indicate that the decline is continuing”. 24

This then impacts on the intake of degree courses and drama schools.

**HIGHER EDUCATION**

Barriers to accessing University and conservatoire training has a significant impact on the talent pipeline, as Sue Emmas of the Young Vic notes, “‘We are not getting the diversity of talent that we need through higher education and the drama schools, which is a blockage in the talent pipeline’”. 25 Perceptions of the industry as unstable employment can put people off pursuing this as a career which is intensified by the cost of tuition fees, especially if they do not have familial finances to offer a safety net. The number of students in higher education from disadvantaged backgrounds, (POLAR2 quintile 1 students) in UK universities have increased since 2005–06 and the proportion they made of the student body rose to a new high of 11.5% in 2012–13, however, “It is not enough for students from non-traditional backgrounds to start university, however, if they are not supported through to graduation”. 26 Non-continuation rates for young full-time first-degree students remain higher than that for traditional first-degree students, and despite a higher percentage of BAME and POLAR3 quintile 1 students in England, intending to continue to postgraduate education than their white and POLAR quintile 5 counterparts, a smaller proportion actually

---

23 Skills for theatre: Developing the pipeline of talent: House of Lords Select Committee on Communications, 3rd Report of Session 2016–2017
26 Patterns and trends in UK Higher Education, (2016) Universities UK
go on to do so. The intersectionality of socio-economics and ethnicity can further dissuade young people from taking up degrees in arts subjects, “I had to convince my parents to let me do a drama degree. I do not know the cost [today], and I question today whether I would even ask, or whether I would be able to convince them”.  

Even if students do study arts subjects at degree level and complete their studies there is still a disparity in the qualifications awarded to students “with 70.8% of white first degree qualifying students leaving with first or upper second class degrees in 2013–14 against 56.8% of BME students doing the same”.  

CAREERS ADVICE

Perception of the industry as not offering stable employment need to be acknowledged as a reality, but this is not always the case, “We are also countering a message that says, “These are not helpful subjects to study. If you do the arts, rather than STEM subjects, you are not going to get a job.”” (Alice King-Farlow)  

Inadequate careers advice can be seen to be a factor in decisions to embark upon a career in the sector, especially in terms of the range of career options available. “Our experience, both as an employer and in backstage training, is that careers advice is woeful.” (Bryan Raven, Vice-Chair of the National College of Creative and Cultural Industries. He added: “There is a complete lack of awareness of the careers available in the creative industries”.  

The Creativity and the future of work report expressed the same concern, “The full range of creative careers - from the creative entrepreneur who has set up their own business to the designer working alongside engineers in other industries - is also not widely known by young people, teachers, carers and parents. Neither is the information and guidance clear on how to pursue these lines of work”.  

The responsibility lies with both schools and the sector itself, alongside careers advice, the sector also has “ [...] a responsibility to make our industry interpretable” (Tony Peers, Human Resources Director at the National Theatre). However, things are improving, and the industry is “making great strides in terms of setting out what it takes to join our industry and talking about career paths”.  

NETWORKS AND UNPAID WORK

27 Skills for theatre: Developing the pipeline of talent: House of Lords Select Committee on Communications, 3rd Report of Session 2016–2017
29 Skills for theatre
30 Skills for theatre
31 Skills for theatre
33 Skills for theatre
34 Skills for theatre
The reality of the potential precarity of employment in the sector also needs to be acknowledged. The reliance on ‘networks’ within the industry does effect access and needs to be tackled. For example “[...] those entering the theatre industry had to develop networks, or “social capital” to progress”. It falls at the door of the sector to challenge this culture, Brook et al. suggest that those hiring should try to broaden their networks of possible recruits: “[So that] they have access to a much more consistent pipeline of talent outside of their existing, often socially, ethnically, and gender-closed, networks ... It is important any recommendations dealing with the ‘supply side’ of skilled workers take the social context of the theatre industry into account. Otherwise the hidden barriers, of pay gaps, casting assumptions, or gendered and classed exclusions, will continue”. This reliance on networks is compounded by cultural preferences and the implications that this has on hiring, “As American research shows, cultural tastes play an important role in getting into upper-middle class occupations. Hiring can be a form of ‘cultural matching’, excluding those who do not have the shared tastes of specific social groups. This is especially true in cultural and creative occupations and is another important and subtle barrier for those seeking to work in the sector”.

Networks are closely tied with the expectation to undertake unpaid work to gain employment in the sector, Brook et al (2018) discovered that “Around 87% of the Panic! respondents, irrespective of creative occupation or demographics, reported having worked for free in some way”. This impacts upon who can gain work in the sector, and effects those from different backgrounds in different ways, “For those from working class backgrounds who were interviewed, unpaid work was seen as inescapable and a form of exploitation. Those from upper-middle class origins expressed the same weight of expectation to work for free but were more likely to describe the potential career benefits of unpaid work”.

APPRENTICESHIPS AND VOCATIONAL ROUTES

One of the ways into the industry which appears to be less reliant on networks and unpaid works is through an Apprenticeship or a Vocational route. Apprenticeships are a “genuine job, with training, meaning you can earn while you learn and gain the necessary skills and professional competencies in your chosen career”. The minimum wage for apprentices is £3.50 per hour, but many employers pay more than this. All apprenticeships include

---

36 Skills for theatre: Developing the pipeline of talent: House of Lords Select Committee on Communications, 3rd Report of Session 2016–2017
37 Brook, O, O’Brien, D and Taylor, M (2018)
38 Brook, O, O’Brien, D and Taylor, M (2018)
39 Brook, O, O’Brien, D and Taylor, M (2018)
40 Gov.UK (2018) A guide to apprenticeships, see:
elements of on the job and off the job training leading to industry recognised standards or qualifications at various levels and are open to anyone over the age of 16, living in England, however there are different entry requirements depending on the sector and job.

The Warwick Commission found that “An entitlement to vocational and work-place training It is imperative to the growth of the Cultural and Creative Industries that there is a comprehensive system of talent development, skills training, apprenticeships and careers advice to meet the future demand for creative talent necessary to the success of the Cultural and Creative Industries”. 41 They state that, “Work place training is also essential for fine-tuning and applying skills in professional and commercial settings. Nationally organised and distributed apprenticeship-routes will contribute to a more diverse and socially mobile talent base”. 42

There is momentum behind Apprenticeships and Vocational training in the sector, “The Cultural and Creative Industries were one of the first sectors to create Apprenticeships for higher-level training equivalent to graduate level and there is appetite for developing high-level skills through vocational and work-based training routes. There have been recent interventions designed to tackle the potential inequalities in access to significant and remunerated work experience in the Cultural and Creative Industries. Both of the relevant Sector Skills Councils have well-developed apprenticeship and quality assurance schemes across the Cultural and Creative Industries”. 43

Apprenticeships and Vocational training may offer a route into a career in the sector which has fewer barriers to access, however it is not without its challenges. There are three core challenges: access, the uniqueness of the industry and time commitment of staff.

Firstly, in terms of disability, “[...] recent changes to the Access To Work benefits for Deaf and Disabled people will severely impact on their ability to access this mode of training”. 44 which compounds the challenges that are already in place for disabled people and makes it harder for organisations to provide adequate support.

Secondly, the sector is also a complex landscape of different organisations which require different skills and a high percentage of small companies. The Skills for theatre: Developing the pipeline of talent: House of Lords Select Committee on Communications, heard from Julian Bird who asked, “How can the apprenticeship schemes and the new qualifications work for our industry, which is unique compared to some other industries?”. 45 Indhu Rubasingham felt that apprenticeships “work in a wider definition in that they need to be

45 Skills for theatre: Developing the pipeline of talent: House of Lords Select Committee on Communications, 3rd Report of Session 2016–2017
tailor-made for the organisation. When that has been done as opposed to having something imposed on organisations, they are far more successful.” She acknowledged that “if there are too many regulations, it is easier for us to do our own traineeships”.

Thirdly, the time commitment needed by staff is an issue, “‘What holds us back [from providing more apprenticeships] is the amount of time that staff have to spend teaching and training apprentices, which means that we are losing that person’s work. We are not just employing the apprentice, but we have to find additional hours of labour for other staff.’” (Dr Hetherington). This has a particular impact on smaller organisations, “‘[the system] works for the larger organisations but less so for the smaller, because to take on an apprentice means quite a bit of responsibility’” (Sue Emmas). This is further compounded by changes in the Further Education and Skills Budget (for England), “‘[...] finding resources to create new vocational routes and qualifications for apprentices is even more challenging’”.

---

46 Skills for theatre: Developing the pipeline of talent: House of Lords Select Committee on Communications, 3rd Report of Session 2016–2017
47 Skills for theatre
48 Skills for theatre

---

Birmingham Centre for Media and Cultural Research (BCMCR), Birmingham City University
FOOT IN THE DOOR

ABOUT THE PROJECT

Foot in the Door (FITD) was a series of courses that sought to enable participants to grow their employability skills, give them a minimum of 90 hours experience working within an organisation and get a head start in the creative sector. The courses were free, and the programme aimed to develop participants in areas such as technical, backstage, producing, event management and digital marketing.\(^{50}\)

With Arts Council investment via Arts Connect, Esmee Fairbairn funding via Culture Central and Erasmus + support through Creative Alliance the Foot in the Door Programme was set up with the aim to:

- Develop high quality CPD for teachers about working in the sector.
- Deliver a programme of outreach work to identify talent across Birmingham’s diverse communities.
- Run an accredited volunteer training programme.
- Create a skills development programme designed and delivered by employers.
- Provide employability skills support.

This pilot programme was designed to test a model. Creative Alliance looked to build a bridge that would enable young people to cross from involvement in outreach projects into employment within an organisation.

Arts organisations across Birmingham submitted proposals to outline how they would undertake the following:

1. Work with schools, colleges and other young people organisations to identify 100 young people aged 16-21 of diverse backgrounds, experiences and abilities to become part of the class of 2017. (January – March 17.)
2. Support the training of these young people so that they can volunteer at festivals and events. (April – September 17)
3. Design and deliver a 30 hour* basic skills development course for around 20 young people ideally on site. This could be skills required in making, technical, backstage, producing, or marketing roles. From initial consultation, cultural organisations

The organisations who participated were: Birmingham Repertory Theatre, Birmingham Royal Ballet, Blue Whale Training, Desi BLITZ, Beatfreaks, DanceXchange, City of Birmingham Symphony Orchestra (CBSO).

\(^{50}\) Creative Alliance https://creativealliance.org.uk/fitdbrum/

Evaluation Report written by: Dr Natalie Hart and Dr Annette Naudin

Birmingham Centre for Media and Cultural Research (BCMCR), Birmingham City University
Recruitment of participants focused on targeting schools and colleges within socio-economically deprived postcodes within the West Midlands.

**REASONS FOR ORGANISATIONS TAKING PART**

The commitment from the sector was evident, with several high-profile organisations in the city designing and delivering courses. Organisations are keen to widen participation and value equality of opportunity however they often feel unsure about how to effectively go about this and how to engage those who are currently underrepresented. Therefore, a collaboration with Creative Alliance was regarded as a valuable opportunity to enhance their ongoing work in this area.

“I think for DanceXchange we obviously want to support young leaders. We’ve got several paid internships and I think it was a bit of a progression of that. I think obviously we understand the real difficulty that young people today have in entering this workforce and the barriers to that. Obviously, offering paid internships has helped some people get a foot in the door, with DX we’ve have several people, two people now currently on our team that have come from paid internships that we’ve done over the last few years. Yes, we see the importance, we see the fantastic young people that come in through those schemes if given the right opportunity. So, it seems like this was part of that thinking.” (Professional, DX)

“This was a very exciting project for us because it was a very similar age group that we work with quite a lot, but on a completely different angle. It was obviously giving them an example of all aspects of the CBSO, not just the musicianship side,” (Professional, CBSO)

“As an organisation, we are looking at everything we do in terms of engaging, but in terms of workplace engagement. So, we’re now starting an apprenticeship programme, we’ve got our first two apprentices, joined us at the beginning of the season, both in a technical role, and one in wardrobe, one in wigs. We have a huge engagement, in terms of we have an entire team that goes into schools, that does a lot of ballet engagement. Ballet as an organisation and as a job, we don’t engage much in the, kind of, outer workforce, so normally that’s support staff. So that’s why we looked at doing Foot in the Door, to actually show that there are so many different roles within an organisation.” (Professional, BRB)

“Birmingham Rep, over the last few years, has been involved in lots of conversations, internally and externally, about alternative routes into the performing arts. So, we’ve been looking at loads of different ways. Obviously, we offer work experience placements, and we offer internships. We did offer internships with Creative Alliance, internships with the University of Birmingham, and, as part of our Sustain fund, which was announced on stage recently, we’ve got a scheme of apprenticeships for BAME young people. We are often having a conversation about route into the industry, but also routes which might circumvent the more traditional university, middle-class route. So, it fits in with lots of existing
objectives, and ethos, and things that we, as an organisation which is committed to diversity of all its forms, it fitted to a lot of work we do around that.” (Professional, The Rep)

PARTICIPANTS

Cultural Alliance focused on recruiting participants from backgrounds that face the most barriers to careers in the sector based on ethnicity, socio-economics and disability. The demographics of those who signed up for the course were:

- 10% had a disability, compared to 4% of staff currently working at NPO’s
- 75% were BAME, compared to 12.6% of the CCI’s as a whole and 11% of workers in NPO’s.
- 32% came from the 10% most deprived areas in the UK and 45% from the 30% most deprived areas, compared to 18% of the current CCI workforce.

This demonstrates that their recruitment strategy was largely successful.

![Cultural Background Chart]

**CULTURAL BACKGROUND**

- White British: 17%
- Black or Black British: 25%
- Black or Black British: 16%
- Black or Black British: 13%
- Black or Black British: 15%
- Black or Black British: 14%
The Index of Multiple Deprivation 2015 is the official measure of relative deprivation for small areas (or neighbourhoods) in England. The Index of Multiple Deprivation ranks every small area in England from 1 (most deprived area) to 32,844 (least deprived area). It is common to describe how relatively deprived a small area is by saying whether it falls among the most deprived 10 per cent, 20 per cent or 30 per cent of small areas in England (although there is no definitive cut-off at which an area is described as ‘deprived’).

http://dclgapps.communities.gov.uk/imd/idmap.html

<table>
<thead>
<tr>
<th>Location</th>
<th>Total</th>
<th>Index of multiple deprivation percentage$^1$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sutton Coldfield</td>
<td>2</td>
<td>40% least deprived</td>
</tr>
<tr>
<td>Aldridge</td>
<td>1</td>
<td>40% least deprived</td>
</tr>
<tr>
<td>Chelmsley Wood</td>
<td>2</td>
<td>30% most deprived</td>
</tr>
<tr>
<td>Kings Heath</td>
<td>1</td>
<td>30% most deprived</td>
</tr>
<tr>
<td>Stirchley</td>
<td>1</td>
<td>30% most deprived</td>
</tr>
<tr>
<td>Handsworth</td>
<td>2</td>
<td>20% most deprived</td>
</tr>
<tr>
<td>Bloxwich</td>
<td>2</td>
<td>20% most deprived</td>
</tr>
<tr>
<td>Tipton</td>
<td>1</td>
<td>10% most deprived</td>
</tr>
<tr>
<td>Saltley</td>
<td>2</td>
<td>10% most deprived</td>
</tr>
<tr>
<td>Castle Bromwich</td>
<td>2</td>
<td>10% most deprived</td>
</tr>
<tr>
<td>Castle Vale</td>
<td>1</td>
<td>10% most deprived</td>
</tr>
<tr>
<td>Bilston</td>
<td>2</td>
<td>10% most deprived</td>
</tr>
</tbody>
</table>

$^1$ The Index of Multiple Deprivation 2015 is the official measure of relative deprivation for small areas (or neighbourhoods) in England. The Index of Multiple Deprivation ranks every small area in England from 1 (most deprived area) to 32,844 (least deprived area). It is common to describe how relatively deprived a small area is by saying whether it falls among the most deprived 10 per cent, 20 per cent or 30 per cent of small areas in England (although there is no definitive cut-off at which an area is described as ‘deprived’).
ACHIEVEMENTS AND SUCCESS STORIES

IMPACT ON PARTICIPANTS CREATIVE AND CULTURAL SKILLS

There is evidence that participants gained new skills. At The REP, participants demonstrated a marked improvement in their knowledge of the areas they had experienced. For example, at the start of the week the average score to the question ‘How knowledgeable do you feel about lighting?’ was 1.6 out of 5, by the end of the week it was 4 out of 5. They also reflected on how they had enjoyed the lighting workshop the day before and had learned some new skills around creating a scene and using gels. They expressed that they found it tricky, to which the facilitator replied that there was no shame in finding it tricky.

“I have learnt how event management works and how to make professional phone calls as well as emails. I will use the skills I have learn this week to help me plan events and use in my everyday freelance career” (Participant at Beatfreeks)

CREATING A POSITIVE ENVIRONMENT

FITD focused on recruiting young people from diverse backgrounds who are underrepresented in the creative and cultural industries. We observed facilitators finding ways to make sure everyone was included, such as adapting exercises to ensure disabled participants could take part and going around to offer one to one support during practical activities. We observed a positive atmosphere when visiting Blue Whale, The REP and DanceXchange, with the young people being quiet at the start of the day but warming up in a friendly and good-humoured atmosphere. Something which was noticed by the organisations:

“It’s been really nice to watch the group get to know one another and become more confident, both in their interaction with other members of the group and sessions leaders, and in themselves. As the group have become closer, the sessions have become noticeably livelier, with much more in-depth conversation and thoughtful questions. The initial few
sessions were much more challenging for the session leaders when the group felt shy and were more introverted.” (Professional, CBSO)

IMPACT OF A PRACTICAL ACTIVITIES

There was much evidence of participant focus including the following examples we observed:

- Blue Whale – making a music track
- The REP – sewing in the wardrobe department
- DanceXchange – Dramaturgy workshop

The hands-on, practical elements of the courses seemed to have been the most successful:

“Over the course of the week the group worked as members of our team and were treated as such, being given responsibilities in a safe and controlled environment with time for reflection at the end of each day” (Professional, Beatfreaks)

“The participants really enjoyed very active, hands-on sessions. One such session involved a backstage tour of Symphony Hall where participants were able to explore the lighting rigs, sound systems etc. They said they felt special getting to see things that ordinary members of the public might not have been able to. Another session was on film-making, where participants got to experiment with and produce short clips of film on the CBSO’s high quality recording equipment. This was an extremely energetic day which seemed to inspire a lot of the participants, who all commented on how much they felt they’d learnt in such a short space of time.” (Professional, CBSO)

“Practical activities were best!” (Participant at The REP)

IMPACT ON CAREER EXPECTATIONS

Although any intervention such as this can-not expect to have wholesale change, through a combination of the practical experiences and CV and career advice there is some evidence of the courses having a positive impact on participant career expectations:

“I enjoyed Blue Whale it helped me to realise how to promote myself more in the creative industries it gave me the confidence to know that I can do it”. (Participant, Blue Whale)

“Amazing and helpful to know more about the variety of jobs in the creative industries” (Participant at Beatfreaks)
“I have been inspired to pursue my goal to make a career out of being a novelist.”
(Participant at Beatfreeks)

“Other jobs besides being on stage.” (participant at BRB)

“Amazing and helpful to know more about the variety of jobs in the creative industries”
(Participant at BRB)

When asked by The REP at the start of the course “Do you feel confident about a potential career in the performing arts” many respondents answered no or not sure. By the end there were many respondents who said their confidence has grown and that they knew about a greater variety of career pathways. Thus, suggesting that there was a marked improvement for some of the young people in their confidence in gaining employment in the sector. As the Skills Needs Assessment for the Creative and Cultural Sector report suggest, young people are unaware of the breadth of different career paths available in the sector and have a limited understanding of the opportunities.52

IMPACT ON PERCEPTIONS OF THE SECTOR

The aspect of facilitators including stories of their own journeys, in a down to earth and approachable way, may have helped to make the participants feel at ease and increasing confidence in their own chances of obtaining a career in the industry.

There is evidence of a shift in perception as demonstrated in this evaluation by Birmingham Royal Ballet, below. From feeling that working at Birmingham Royal Ballet would only be about a certain kind of dancing and for ‘old white people’ to a sense that it might be open to others and include a wider range of job opportunities.

---

52 Creative and Cultural Skills (2011) Sector Skills Assessment for the Creative Industries of the UK
Evaluation Report written by: Dr Natalie Hart and Dr Annette Naudin
Images from the BRB end of course evaluation with their participants

**IMPACT ON ORGANISATIONS**

There was evidence of the courses having a positive impact on organisations including their attitudes to vocational training and future recruitment practices. Staff wanted to share their skills and knowledge with participants

> “Everybody was really supportive of it. I think because it was slightly different it was more about that career in the arts and giving them work experience of that behind the scenes. They were really interested to share their advice and experience with young people who might be following in their footsteps.” (Professional, CBSO)

Staff perceptions were also challenged as can be seen from the following comments:

> “I think, were pleasantly surprised of how willing, and how much they knew, and how much they wanted to know, without having that formal training. So, I think, yes, absolutely, especially in terms of diversity and training, and background and knowledge, I think it’s really had an impact.” (Professional at one of the cultural organisations)

This impact required time and effort on part of staff within the organisations and the positive experiences that these staff have had may increase the likelihood of them doing this again in the future.

**INDIVIDUAL SUCCESS STORIES**

In analysing the success stories within this project, we can begin to see how both the young people and the organisations they worked with, have changed. A degree of flexibility from staff working at the cultural organisations, and attentiveness to the specific interests and
needs of the young people is key. As the report, Building a Creative Nation: Diversity and Fair Access discusses, this is also about changing employer attitudes.53

“She did the course everywhere else as well. She’s very high achieving, she is very interested in everything and really threw herself in. She has already completed a placement following the course at Warwick art centre. So, one of our visiting artists was Ben, he was a lighting designer. Katie was interested, like she was in most of the visitors we had, but particularity interested in lighting design. And was really keen to get experience. This is something that she highlighted right at the end of the course as something that she felt had been a direct benefit and talking with Ben during his thing. He then was able to get in touch with us, we were having an RND at Warwick art centre last week and she came in for two days during their RND. It’s a show that’s been commissioned, that’s going to be on at Warwick art centre next October and she’s going to be involved now in that whole process. And yes, she is now have been embraced by the creative team. That’s really great and so we were really able to facilitate that kind of pairing and help her navigate that and get on board, and we’ll keep in touch as to how it goes. She’s just been offered a PhD, to do a PhD at Warwick as well.” (Participant at DX)

“He was really interested in the LX workshop, and actually found going up a ladder in front of everyone else visibly nerve-wracking, but felt stronger for having done it, and also said some quite insightful thoughts about things, which made even Simon Bond, who was doing it, go, “That’s a really good point.” (Participant at The Rep)

CHALLENGES

RETENTION

It is to be expected that not all young people would attend the course and that there would be some level of drop out. However, unpicking the reasons for drop out is an important aspect of any project, especially where it aims to engage with young people who may have various reasons that make engagement difficult. Although those who did not attend, or dropped out of a course, were contacted to explore the reasons, perhaps unsurprisingly, none of them responded to the offer. This is a common challenge in evaluating projects, as those who disengage are unlikely to say why or engage to discuss it further. However, organisations had some ideas around why participant rates fell from the original sign up.

53 Creative and Cultural Skills, (no date) Building a Creative nation: Diversity and Fair Access Ensuring access to employment in the creative and cultural industries for all.
TIME KEEPING AND SCHEDULING

Due to the age of the participants, for some this was their first experience of a working environment, especially within the sector, and adjusting to the realities and expectations of the commitment and time keeping was a challenge.

The courses which took place over a week intensive, rather than stretched out one or two days or evening a week over a long period of time, had better retention rates.

“I think it was just a learning curve for them. At school or college 10 or 15 minutes late isn’t such a big deal, but in a working environment it has more of an impact. It’s a good learning curve for them.” (Professional, CBSO)

“The project gave them the chance to be independent and to manage their own schedule, which sometimes didn’t work. They’d turn up late and they didn’t tell me. Those things that unfortunately you have to do as an adult.” (Professional, BRB)

PARTICIPANT SCHEDULES

The mixture of ages of the participants, from 16-25 meant that they were at different stages of their lives and careers, therefore although the courses were designed to be as accessible as possible, for example taking place in evenings and school/college/University holidays, it was difficult to schedule them to meet the requirements of all participants.

“just the fact you’ve got people who are in work and then people who are in education, it’s kind of hard to pick a time that suits both.” (Professional, CBSO)

“It wasn’t, like, “Right, for the next week, you’re doing this every day,” or, “Every Tuesday, you’re here on the evening.” So, I think as an organisation, we’ve learned that if we want to do it, I think it needs to be on a more concentrated or a more regimented schedule. Maybe if it is still that length, but actually, is it a set every Tuesday, or every Wednesday, or whatever.” (Professional, BRB)

ORGANISATION SCHEDULES AND STAFF AVAILABILITY

Choosing a time for the course to run to suit organisations also had its challenges. For the participants, experiencing an organisation during its regular work time was important, for the organisations, a quieter time in their schedule often worked better for staff to be able to devote their time. Gaining the positive impact on participants of working with staff from different parts of the organisations required staff time and commitment, which organisations can struggle to harness due to organisational time pressures and preconceptions on the part of staff as to what this may involve for their already busy work schedules.
“If/when we do this again, it needs to be at a different time, in terms of our producing schedule, to allow our staff members to own certain parts of it. Instead of me talking about jobs, them actually going to see the job.” (Professional, BRB)

“I think it was especially interesting because – and at times this was just because luck would have it – there was a few members of staff who happened to be available, which I think added to the quality of the course, which actually, sometimes, in the summer, wouldn’t be available, due to maintenance or holidays.” (Professional, The REP)

**PARTICIPANT COMMITMENTS**

A key area which seemed to effect participant dropout rates was the timing of the courses. Young people’s lives are by their very nature in flux. Their commitments can change due to employment, education and even developments in their areas of interest. Courses which started a long time after signing up and/or spanned out over a long period of time seemed most affected by this as there was more likelihood of these changes taking place.

“They’d been interested in signing up, but then the dates didn’t work for them either. Some of them couldn’t make the evening dates and some of them found the daytime dates trickier, depending on what their current situation was.”

“One [participant] had to prioritise another work experience placement for college”

“I think it was the break over the summer which meant people kind of dropped off”

(Professional, different cultural organisations)

In some cases, other opportunities presented themselves and clashing with FITD. It can only be assumed that employment options might seem more attractive to the young people.

“A total of 14 people registered for the course, with 4 people opting out before the course had begun. Reasons given for this was mainly the take up of employment opportunities and ill health” (Professional, Blue Whale).

**FLEXIBILITY**

Some courses had a larger than expected drop-out rate. This resulted in Desi Blitz postponing their course. Other courses continued, but with lower than expected numbers, which did impact on the delivery. This demonstrated the need for organisations to have a flexible approach to delivery of courses such as these.

“It was just under half, which obviously had a slight impact on the planning. We’d been in touch with some of the staff that were leading the sessions and they’d planned for a group
of 15. Nobody can control, on the first session we had a much smaller number turn up. It then meant at the last minute we were having to get in touch with them and say, “We’ve only had about seven or eight.” They had to adapt their plans quite quickly. I’m not really sure how you would get around that. Obviously young people don’t have to come if they signed up, I’m not sure how you would control that.”

Organisational reactions to this have mainly been to use the opportunity to give a more intimate and tailored experience for young people which seemed to enhance the participants’ experiences. The diversity of roles in the CCI’s as well as the diversity of participants needs and experience required a tailored approach to the courses which echoes sentiment from the CCIs that apprenticeships in the sector need flexibility to be successful.

“Due to a large number drop, the sessions had to be adapted to the group. The young people were able to get one-to-one support and personal development as well as bond with the Beatfreeks team. They were able to choose projects they wanted to work on and ask questions whereas in a large group we wouldn’t have had the capacity to. We thought the change in structure would potentially benefit the group more by being actively involved in the working environment.” (Professional, Beatfreeks)

“I think probably the tailored nature of the programme, which actually I think the small number really lent itself too. So, it was a positive for those four people who did take part, it meant that we could really tailor for them, which we would have done anyway. And we planned lots of very specific things focusing on their own paths, and what they wanted to take forward, their own interests. So, it meant that it was directly relevant to each one of those. Even though their own interest and their own experience were quite diverse.” (Professional, DX)

MAINTAINING ENERGY AND ENTHUSIASM

Maintaining energy and enthusiasm throughout the courses was at times challenging and may have impacted on numbers.

“Try to keep everything high energy where possible” (Participant at The REP)

“The participants seemed less engaged in sessions that were mainly comprised of a PowerPoint and a session leader talking to them about their area of expertise. Whilst they had still found these sessions informative and helpful, there was definitely less energy in the room, and the participants were significantly quieter and more withdrawn, making the session harder to lead.” (Professional, CBSO)
“Two attended the first session and never came back, perhaps as it was an introductory session and was therefore less engaging and instructive than later sessions” (Professional, CBSO)

Research undertaken for the Skills Needs Assessment for the Creative and Cultural Sector report suggests that over 50% of employers see apprenticeships as increasingly important in addressing sector shortages.54 But many employers find that they do not have the resources to recruit, support and train apprentices. This evaluation certainly suggests that it takes energy and enthusiasm to provide a good framework and to mentor apprentices, and that for many, this is a good way to attract a more diverse workforce.

54 Skills Needs Assessment for the Creative and Cultural Sector report (2018)
CONCLUSION AND RECOMMENDATIONS

Based on our findings, FITD has achieved its objectives of testing a project design and a programme of activities to address inequalities in young people’s access to the creative and cultural industries workforce. The success stories demonstrate evidence of change in the collaborating organisations and the young people who took part. As Eikhof suggests in her research, an analysis of all aspects of the decision-making process, from analysing workforce participation, the individuals who make those decisions to the outcomes of those decisions, may offer insights for addressing diversity the cultural workforce.\(^{55}\) There is also evidence of reflexivity on the part of the creative and cultural organisations suggesting that a project such as Foot in the Door has begun or encouraged those involved to rethink their practice and explore the management of apprentices as an aspect of staff recruitment and development. For some, this will be a welcome challenge for others, there are difficulties in adjusting their practice and committing to the development of young talent from diverse backgrounds.

The design of the project requires finessing and further collaborative work with all organisations involved. It is challenging to spend time designing and co-creating a project, suggesting that strong leadership will be necessary to drive this agenda. The difficulties are rarely due to a lack of interest but more often because of the demands on resources in the creative and cultural sector. From discussions with the CEO of Creative Alliance it appears that strong ties within the sector, built over years, played a role in ensuring commitment from staff and organisations.

In delivering the courses, there is a delicate balance between engendering positivity about potential careers in the creative and cultural sector and maintaining realistic expectations for participants. For example, a participant on Blue Whale expressed mixed feelings about his career expectations, he told us that he had previously ruled out a career in music as he felt he needed a ‘normal’ job, but that this experience made him feel like it might be an option again. He did however reflect that this might change afterwards, when he starts applying for full time jobs. At Birmingham REP, there was an open discussion about having to take jobs outside of the industry and the facilitator reassuring the young people that there was no shame in that and it was a reality, especially when starting out. With any project, there are limitations to what can be achieved, and FITD is no exception, it was designed and delivered with the constraints that exist within and outside of the sector.

DESIGN OF THE PROGRAMME

The scope of this project was relatively large in scale considering it was a pilot project. This meant there were logistical pressure on Creative Alliance to recruit the targeted

---


*Evaluation Report written by: Dr Natalie Hart and Dr Annette Naudin*

*Birmingham Centre for Media and Cultural Research (BCMCR), Birmingham City University*
demographic of young people, recruit and liaise with organisations to design courses, and support the participants and organisations throughout the process. Once young people were recruited, ensuring the retention of the participants had multiple challenges.

**RECOMMENDATION**

Where courses were structured as an intensive over a week programme, retention seemed to have been better than when they were structured over several weeks. The longer young people had to wait after the initial signup, the higher the dropout rate.

- It is likely that a focus on making them as practical as possible and offering an apprentice style, hands on experience, rather than replicating a college style experience, will be most effective for the participants.
- Scheduling the courses with careful consideration of organisational schedule and commitments could enhance the experience for individuals and make the courses easier to manage for organisations.

Recommendation to design within the programme an opportunity for following up individuals who drop out or who do not engage.

**RETENTION & COMMUNICATION**

There is clearly an issue of retention across the FITD courses, however this has been more of an issue on some of the courses.

Where young people never started the course, there was some evidence that communication may have been an issue. Communication between Creative Alliance, the organisations and the participants.

**RECOMMENDATION**

The scheduling of the courses in terms of longevity and time of the year appears to have contributed to how successful they were in retaining as many participants as possible.

- Scheduling courses to run over an intensive week could be more effective in maintaining motivation and retention
- Scheduling courses to take place fairly soon after the sign-up period could help reduce the dropout rate.
- Belonging and ownership – who owns that from the perspective of the young people and therefore what are the communication channels? It is important to make that clear for the participants’ perspective.
- What and when are the best forms of communication? CCI organisations may have to adapt and accommodate.
INEQUALITIES IN THE CREATIVE AND CULTURAL INDUSTRIES

The creative and cultural Industries is a diverse sector of organisations of varying sizes and creative focus. Designing courses which offer a breadth of experience whilst being meaningful for individual participants requires a tailored approach which will never be a ‘one size fits all’ solution. Bespoke programmes with some flexibility to adapt according to needs of the participants might be necessary. Inequalities in access to the CCI’s begins at the start of the talent pipeline and is affected by societal, cultural and educational factors, many of which are beyond the reach of the sector to change. However, the sector does have its part to play in acknowledging, challenging these barriers and advocating for change in the areas outside of its immediate reach, such as education.

RECOMMENDATION

It is important to consider how much support is given to address barriers that young people may be facing. For example: getting child care, having enough money to get the bus into town, feeling ‘out of place’ in an organisation, health issues.

- Staff training: Cultural organisations might have to consider training their staff and provide such as unconscious bias courses.
- Representation and role models are important: Organisations might consider offering the young person an appropriate mentor, based on their background and development needs. Encourage access professional development networks outside of the organisation may also offer general support.
- Change management: Addressing inequalities in the cultural workforce may require changes in cultural values and reviewing the decision-making process. This might challenge the status quo and the implicit principles and/or values which govern everyday working practices. In seeking to diversify the cultural workforce, organisations may have to question, adjust and modify current practices.
REFERENCES


Creative and Cultural Skills, (no date) Building a Creative nation: Diversity and Fair Access Ensuring access to employment in the creative and cultural industries for all. See https://ccskills.org.uk/downloads/Diversity_and_Fair_Access.pdf


APPENDICEES

Participant demographics

AGE

- 16 years old: 15%
- 17 years old: 15%
- 18 years old: 18%
- 19 years old: 17%
- 20 years old: 12%
- 21 years old: 2%
- 22 years old: 8%
- 23 years old: 13%

GENDER

- Female: 62%
- Male: 38%