

A Case for a More Inclusive Creative Economy

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Executive Summary

According to The Cultural and Creative Industries study from The International Confederation of Societies of Authors and Composers (CISAC) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), creative industries are a key driver of the U.S. economy, delivering \$620 billion in revenue and employing 4.7 million people in 2015.¹

The creative economy covers a wide swath of careers in the visual and performing arts, including design, production, writing, and publishing multimedia content. The Bureau of Labor Statistics expects occupations related to arts, entertainment, sports and media to grow by 4.1% between 2014 and 2024, creating 107,500 jobs. Its largest segment, the film industry, is also one of the most homogeneous as it pertains to its workforce. Even as America moves toward a majority multicultural demographic, which has already happened in cities where major studios are headquartered and hire staff and cast members, the film industry's workforce continues to be overwhelmingly white, from the actors on the screen to the key grip behind the scenes. The arts and entertainment world has long touted its commitment to diversity, but has never actually lived up to its own branding.

Talent development accelerator LeadersUp releases the report "Creating a More Inclusive Creative Economy" to shine a spotlight on the lack of diversity and inclusion in the film industry economically, socially and culturally. The industry doesn't just turn actors into millionaires. It also creates thousands of off-camera jobs with a mean salary of \$48,952.52: a livable wage that is 350 percent above the poverty line.

Though the creative economy is comprised of many smaller industries with great career pathway opportunities, there continue to be barriers to access for diverse talent for two reasons: (1) Lack of awareness in minority communities of career pathways in film, and (2) very little intentionality within the entertainment industry to create on-ramps to employment in minority communities.

A study by the University of Southern California's Annenberg School for Communication and Journalism and the Annenberg Foundation (July 2017) examined the portrayal of gender, race/ethnicity, LGBTQ individuals, and people with disabilities in 900 popular films from 2007–2016. The study revealed a number of significant findings, including:

- ***70.8 percent of film characters were white vs. 13.6 percent African American and 3.1 percent Hispanic.***
- ***Out of 1,006 directors, 56 or 5.6 percent were African American, and only 3 were women; 30 or 3.0 percent were Asian American and 2 were women. Overall, 41 or 4.1 percent of the 1,006 were women.***

- *From 2007–2016, the percentage of female characters with speaking roles ranged from 28.1 to 32.8 percent.*
- *Of the top 100 films in 2016, 34 films depicted a female lead/co-lead, but only 3 of those leads/co-leads were from underrepresented racial/ethnic groups.*

These persistent barriers, particularly in LA County — the industry’s seat of power located in a city that is now majority-minority — were the impetus behind LeadersUp’s decision to look seriously at gains and losses and what communities of color are sacrificing economically. What LeadersUp found inspired the accelerator to executive produce the original scripted digital drama series, *Giants*, created by James Bland Productions. The partnership forged a collaboration to raise social awareness about the gross inequities that exist in the creative industries and to create internship opportunities on the set for young adults of color. The second season of *Giants* debuts in February 2018.

“Hollywood can no longer afford to maintain its culture of exclusion,” said Jeffery Wallace, President and CEO of LeadersUp. “Digital platforms are opening doors for independent artists to get their projects done and seen, and creating competition for the legacy studios. The industry needs to ask itself how much ROI is it willing to forfeit while it keeps getting it wrong.”

“Creating a More Inclusive Creative Economy” is the first in a series of reports LeadersUp plans to release over the next year that examine disparities and barriers to inclusion and equitable participation in the creative economy, including technology, digital and music. At the intersection of technology and entertainment exists a myriad of opportunities that should be accessible to all groups.

LeadersUp bridges the divide between the untapped potential of young people and the business challenge of finding and keeping the best talent. LeadersUp is a 501(c)(3) talent development accelerator focused on ending the youth unemployment and opportunity divide by meeting business hiring needs with a talent pipeline of ready-to-work young adults. <http://www.leadersup.org/>



Creativity: A new way to make a living or one of the oldest activities on the planet? Both.

Creativity is as ancient as cave painting and as new as Chance the Rapper, creator of the first streaming-only digital album to win a GRAMMY award.

Creative industries are a key driver of the U.S. economy, delivering \$620 billion in revenue and employing 4.7 million people in 2015, according to the Cultural and Creative Industries study from The International Confederation of Societies of Authors and Composers (CISAC) and the United Nations Educational, Scientific and Cultural Organization (UNESCO). Cultural and creative industries have a broad focus for “designing, producing, exhibiting, performing, writing, and publishing multimedia content including visual and performing arts, design, journalism, and entertainment services.”² For example, Chance the Rapper’s streaming-only album employed 74 vocalists, musicians, engineers, producers, and even a children’s choir director to make the final digital product. This explosive growth in digital content is fueling the demand for more creatives to participate in the industry.³ The Bureau of Labor Statistics expects “occupations related to arts, entertainment, sports and media to grow by 4.1% between 2014–2024 with over 2.73 million people being employed in the sector by 2024, including the addition of over 107,500 jobs.”⁴

It is important to note that the percentages of Blacks/African Americans, Hispanics, Asians, and other races in films have remained constant since 2007.

“The creative economy is an emerging concept dealing with the interface between creativity, culture, economics and technology in a contemporary world dominated by images, sounds, texts and symbols.”

⁵ It is comprised of individuals and businesses involved in producing cultural, artistic, design goods and services. There are several industries within the creative economy, and as a whole, it is comprised of individuals and businesses involved in producing cultural, artistic, design goods and services. It also includes organizations that provide artists the opportunity to share their work such as: museums, art galleries, and theaters. Some of the fields that comprise the creative economy include: fashion, digital media, entertainment, product and industrial design, publishing and printing, performing arts, communication arts, architecture and interior design, and art dealers. The creative economy is further supported through arts programs in the K–12 school system, postsecondary institutions, and foundations and organizations that provide funding and services to the creative arts.”⁶

There is plenty of room to diversify the talent within the creative economy.

Research points to the overwhelming opportunity that industries within the creative economy have to diversify their workforces in order to generate a stronger ROI for individual businesses, but insular networks prevent fair access to both on-camera and behind-the-scenes jobs. In fact, in recent years, films with just 41% minority cast members averaged a more than 130% increase in median box office earnings. Yet, the political will within the creative economy to increase diversity remains an uphill battle.

Taking intentional steps to diversify the creative economy is more than just the right thing to do, it’s an economic imperative. This report will examine the staggering realities of the industry’s largely homogeneous workforce and the missed economic gains. It also includes findings from a pilot program LeadersUp initiated with James Bland Productions to provide young adult interns with opportunities to work on the set of the digital web series *Giants* (YouTube). It concludes with four on-camera and behind-the-scenes career pathway opportunities: audio and video technology; journalism and broadcasting; performing arts; and visual arts.

2 <https://careertech.org/arts>

3 <http://djbooth.net/news/entry/2016-05-16-chance-coloring-book-credits>

4 <https://www.bls.gov/news.release/ecopro.t04.htm>

5 <http://unctad.org/en/Pages/DITC/CreativeEconomy/Creative-Economy-Programme.aspx>

6 http://web.culvercity.org/files/CECC_Report_050817_with%20Appendix_FINAL_hires.pdf

Disparities in the seat of power

The creative economy is one of the largest sectors in the Greater Los Angeles region, making up more than 10% of the region's workforce. Los Angeles is often referred to as the entertainment capital of the world and is home to some of the most powerful and influential companies in the creative industries — The Walt Disney Company, Paramount Pictures, Sony Pictures Entertainment, DreamWorks Animation, as well as innovative newcomers like Hulu, Netflix, and Bad Robot.

For decades, the film industry has hidden behind the perception and the colloquialism that “it’s a hard business to break into” as a pass-through for its exclusionary culture. This report takes the position that those doors should have been opened decades ago. As well, off-camera careers must be part of the conversation. Los Angeles is also one of the most diverse metropolitan regions in the world and has a majority-minority population. Yet, people of color are all but missing in behind-the-scenes careers that pay a mean salary of \$48,952.52 a year. Film industry employees should reflect the diversity of the communities where productions and studios are located. It’s time to fling doors open to ensure that diverse talent has equal access to careers.

Creative Economy’s Potential: Culver City

There are 418,200 workers within creative industries in the Los Angeles region, and more than 8,540 of those workers in Culver City. Furthermore, workers employed in the creative industries comprise 14.4% of total employment in Culver City, compared to 10% in Los Angeles County, and 8.4% in the Los Angeles region.⁷ In fact, over the past decade, employment in the creative economy within Culver City has increased by 66% (a compound annual growth rate of 5.2% compared to 2.0% across all industries) and the number of creative industry establishments in the City increased from 513 in 2005 to 669 by 2014.

In 2014, total direct labor income in Culver City related to the creative industries totaled nearly \$1.1 billion, including \$330 million in digital media, \$284 million in communication arts, and \$164 million in entertainment. Employment in the creative economy will only continue to grow.

Though the creative economy is comprised of many smaller industries with great career pathway opportunities, there continues to be a lack of diverse talent. There are two key contributing factors: (1) a lack of awareness among minority communities of the career pathways within this industry, and (2) very little intentionality within the entertainment industry to create on-ramps to employment for minority communities.

Given the magnitude and significance of the creative economy, the push to diversify it on equity, economic and social grounds is a charge worth taking up.



White	1,271,573	73.23%	1,174,067	76.06%
Black/African American	107,435	6.19%	72,080	4.67%
Hispanic/Latino	185,775	10.70%	141,230	9.15%
Asian	81,466	4.69%	84,303	5.46%
Hawaiian/Pacific Islander	1,924	0.11%	1,619	0.10%
Other	46,391	2.67%	29,907	1.94%
2 or More Races	41,785	2.41%	40,334	2.61%
Total	1,736,349		1,543,540	

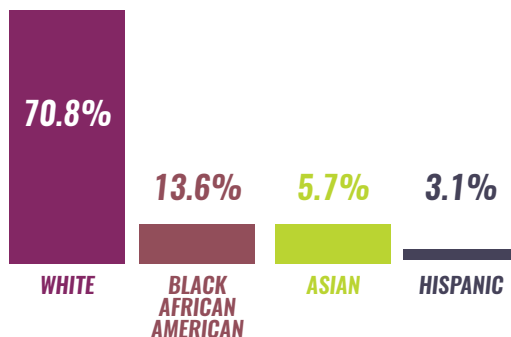
The projected growth within the creative economy, coupled with the shifting social and political climate on diversity, are some of the key reasons that this is the right time to address the issue of the homogeneous workforce within creative industries. The table below provides an overview of the very clear racial divide for both on-screen and behind-the-scenes roles across industries within the creative economy:

Some of the reasons for this prominent partition in the creative

industry include implicit stereotypes about fields that men and/or women “should” or are more likely to pursue, group favoritism, which is the notion that people are more likely to hire those who look like they do, and the homogeneity bias where people think that the groups they are part of are more diverse than they actually are.⁸

A study by USC’s Annenberg School for Communication and Journalism and the Annenberg Foundation (July 2017) examined the portrayal of gender, race/ethnicity, LGBT individuals, and people with disabilities in 900 popular films from 2007–2016. The study revealed a number of significant findings, including the following:⁹

- *Between 2007–2016 the percentage of female characters with speaking roles ranged from 28.1 to 32.8%*
- *Of the top 100 films in 2016, 34 films depicted a female lead/co-lead, but only 3 of those leads/co-leads were from underrepresented racial/ethnic groups*
- *Characters in films, on average, have the following racial/ethnic composition. It is important to note that the percentages of Blacks/African Americans, Hispanics, Asians, and Other races in films have remained constant since 2007*



Among 900 films and 1,006 directors, the following racial/ethnic and gender breakdowns are notable:

56 or 5.6%

were Black/African-American

3 of which were women

30 or 3.0%

were Asian/Asian-American

2 of which were women

OVERALL ONLY

41 or 4.1%

female directors among the 900 films and 1,006 directors analyzed

⁸ https://www.creativeindustriesfederation.com/sites/default/files/2017-06/30183-CIF%20Access%20%26%20Diversity%20Booklet_A4_Web%20%281%29%281%29.pdf

⁹ http://annenberg.usc.edu/sites/default/files/Dr_Stacy_L_Smith-Inequality_in_900_Popular_Films.pdf

Strategies and Solutions for Increasing Diversity

The Annenberg study provides some insights into potential solutions for increasing diversity within the creative economy.¹⁰

- *Companies must set target inclusion goals and continually measure their progress towards attaining those goals: By setting transparent goals, companies also demonstrate there is a value for stories, casting, and storytellers that reflect the audience.*
- *Creating inclusive consideration lists when hiring directors and or other behind-the-scenes roles: Executives should aim to represent the diversity in the talent pipeline when developing lists of potential directors. Film schools and film festivals can also set benchmarks for inclusion that help bolster the pipeline for diverse talent.*
- *Just add five: According to the Annenberg study, if writers were to add five female speaking characters to each film, it would increase the yearly percentage of females seen on screen—with each year building upon one another, equality on screen could lead to gender equality on screen in three years. We advocate for a similar approach to include people of different racial/ethnic backgrounds. This does not take into account opportunities to increase diversity in behind-the-camera roles, in which more opportunities are available.*
- *Ensure environments don't trigger stereotypes: Spaces for learning, pitching, or working may have implicit cues that hinder performance or a sense of belonging in women or individuals from underrepresented racial/ethnic groups. Devising workplaces that allow every individual to use their full creative powers without the risk of falling prey to stereotypes are one way to gain ground for inclusion."*
- *Shareholder activism: Individuals who own stock in entertainment companies can demand transparency, accountability, and ultimately, diversity in the products these corporations create and sell. Proportional representation across a story or film slate should not be viewed as a threat to profits.*

BOX OFFICE EARNINGS



Films with a cast
41-50% minority earn

\$122.2
MILLION

Films with a 10% or
less minority cast earn

\$52.6
MILLION

Diversity Improves ROI

In the U.S., overall data shows that films with diverse casts tend to do better both at the box office and in terms of return on investment (ROI) for companies. More specifically, in 2014, the films with a cast that was 41–50% minority had median box office earnings of \$122.2 million while films with a 10% or less minority cast had median box office earnings of only \$52.6 million. Similarly, films with more diverse casts have greater ROI compared to those with a cast comprised of fewer minority actors and actresses. In

television, there is a positive correlation between racial composition of a show's cast and the show's ratings, particularly among minority households.¹¹

For instance, the top 10 shows among African Americans have majority-minority casts, and are created and/or directed by African Americans, according to Nielsen. Three of those shows are on a black-owned network, OWN: The Oprah Winfrey Network.¹²

Recent studies on diversity by McKinsey and Company have shown that there is a correlation between diversity and earnings. According to this research, companies that are in the top quartile in either gender or ethnic diversity are more likely to have profits above the national median. They concluded that companies in the top quartile for ethnic and racial diversity are **35% more likely** to have financial returns above the industry median.¹³

To develop, create, and market goods that will be successful in the economy, any business—but especially those within the creative economy—must understand their consumers, their likes and dislikes, and how to reach them in the most efficient ways. Therefore, because “the creative industries sell ideas, content and products, they might benefit more than other businesses from diversifying, because doing so would increase understanding what different parts of the population might like.”¹⁴ In other words, if creative organizations are unable to effectively and accurately understand their target audience, they may miss the mark and develop products or marketing campaigns for audiences they don't fully understand and, in turn, waste valuable resources—something which could potentially be mitigated with a more diverse workforce.¹⁵ Most recently, we have seen companies such as Shea Moisture, Dove and Pepsi miss the diversity mark with an offensive ad campaign — a misstep that seemingly could have been prevented with a more diverse team that reflects the target market demographic.

With so much value that arises from having a diverse workforce, it is simply not smart business to thwart diversity efforts. Oftentimes, conversations about diversity are focused on race and gender, but diversity is much more expansive and includes other characteristics such as sexual orientation and socioeconomic background.

11 <http://www.bunchecenter.ucla.edu/wp-content/uploads/2016/02/2016-Hollywood-Diversity-Report-2-25-16.pdf>

12 <http://www.nielsen.com/us/en/insights/reports/2017/african-american-women-our-science-her-magic.html>

13 <http://www.mckinsey.com/business-functions/organization/our-insights/why-diversity-matters>

14 https://www.creativeindustriesfederation.com/sites/default/files/2017-06/30183-CIF%20Access%20%26%20Diversity%20Booklet_A4_Web%20%281%29%281%29.pdf

15 <http://www.cmo.com/features/articles/2016/10/28/diversity-is-a-survival-issue-for-creative-industries-and-for-marketers-too.html#g>

Case Study:

GIANTS

With more than 200,000 Opportunity Youth (young adults between the ages of 16 and 24 who are not in school and not employed) living in the epicenter of entertainment and creative innovation—Los Angeles—it became the perfect location for the first career pathway initiative from LeadersUp.

The stark realities facing young people of color in the creative economy was the impetus behind LeadersUp's partnership with James Bland Productions to create an internship program for *Giants*, a scripted digital drama series on YouTube. LeadersUp went on to become an executive producer and strategic partner. Bland is the creator, showrunner and executive producer behind the hit digital series *Giants* and owner of James Bland Productions, the production company behind the series. Together, they developed an exclusive and competitive internship program that selected 3 interns of color (from more than 70 applicants) for production teams on *Giants* Season 2. The interns gained technical production skills and were exposed to a network of creative professionals who helped guide and train them on their paths to creative work.

Bland believes diversity in films and TV shows can be largely influenced by executives. "It starts from the top and trickles down." Executives not only determine which shows and films will be created, but are charged with the casting for roles, putting them wholly in the driver's seat for influencing diversity within production. Diversity initiatives like the *Giants* internship program create more than bottom-line returns for the production studio. Beyond reliable labor, reduced turnover, and additional supports, Bland and the production team believe that young creative input, tenacity, and affordable labor are direct returns on their investment. And for the interns, the opportunity helped them build a valuable network of creative economy professionals who underscore the difficulty of "breaking into the industry."

Most importantly, interns gained practical skills in production design, set dressing, grip, gaffing and assistant camera work. The experience also provides them with a portfolio to help secure new opportunities while working their way up the ladder in the entertainment industry. Through a series of structured interviews conducted before, during and after the internship with *Giants*, LeadersUp was able to identify the following takeaways:

- ***The creative economy is very difficult to break into due to a history of exclusion.***
- ***Creative industries are extremely competitive and insular.***
- ***Unions within the creative economy present barriers to diversity and inclusion.***
- ***On-set experiences are (equally) about skill and endurance, because of the culture of film and television production that requires very long working hours.***

Bland points out it is difficult to move up the ladder in the creative economy, because it is extremely competitive and there are only a certain number of positions available. He said he set out to produce his own content and expand his company, because he “didn’t want to wait for someone else to tell [him] it was [his] turn.”

Davia Carter, associate producer of *Giants*, said that in order to move up in any creative industry, it is important to have an understanding of what is required. She says that when she first got into the entertainment business, she lacked a full understanding of what was required and what questions to ask. She told us that it can be difficult to do something without having an understanding of the why behind it. There were times early on in her career where people assumed that she understood something when she didn’t or they simply didn’t want to explain it to her.

Jacob Gray is currently a senior at California State University, Long Beach. He joined LeadersUp and the *Giants* team as an intern because he was interested in learning more about production and honing his skills as a production designer. As an intern, he focused on production design and set dressing, making sure things remained organized and that the prop inventory was up-to-date. He said the internship on *Giants* has been extremely beneficial. Before that, it had been “impossible” to get a job or an internship within the creative industry. He had applied for internships at major studios, indie studios, and internet-based media companies to no avail. He feels strongly that the current system needs major reform and vowed to push for change. After his internship, Jacob plans to finish his degree and join the Art Directors Guild to work in production design. Ultimately, he hopes to write and direct his own films.

Terrell Bradford is currently a film production student at the LA Film School. He has also found it difficult to enter the film and television industry without experience or knowing people in the industry. He joined the *Giants* team as an intern and worked primarily as a grip and gaffer. He was responsible for lighting, both setup and operation, on set. He sharpened his skills for rigging lights, learning how to improvise and adjust to smaller spaces beyond what he’d been taught in his classes.

For those looking to enter any industry within the creative economy, Jacob gives this advice, “Do extensive research on internship programs, training programs, guilds, unions, and schools that will help you become better, and never, ever stop working on your craft.”

And Finally, Davia suggests, “Give yourself grace and kindness when you’re starting out. Don’t overwhelm yourself by looking at who is to the right or left of you or even your heroes, because then you minimize your strengths.”



“I won’t be happy settling for a career I’m not passionate about.”
– Jacob Gray
Giants Intern



Terrell implores young adults looking to enter a creative field, “To be patient and never give up.”

Career Pathways in the Creative Economy

The following table outlines the total employment, mean and median hourly wages, and the mean and median average annual wages for various occupational categories in the creative economy. A full description of the occupations in each category can be found in the Appendix.¹⁶

Occupational Category	Total Employment	Mean Hourly Wage	Median Hourly Wage	Mean Annual Wage	Median Annual Wage
Management Occupations	298,730	\$65.94	\$59.20	\$137,146.46	\$123,136.61
Business and Financial Operations Occupations	13,470	\$41.62	\$29.85	\$86,560.00	\$62,080.00
Architecture and Engineering Occupations	235,510	\$33.41	\$30.95	\$69,482.05	\$64,371.61
Education, Training, and Library Occupations	525,980	\$24.00	\$22.91	\$65,093.40	\$58,052.02
Art, Design, Entertainment, and Media Occupations	1,578,620	\$29.50	\$24.75	\$56,979.25	\$48,952.92
Personal Care and Service Occupations	15,720	\$22.28	\$19.74	\$46,340.64	\$41,054.45
Sales and Related Occupations	141,100	\$30.61	\$24.22	\$63,660.00	\$50,380.00
Office and Administrative Support Occupations	111,650	\$14.15	\$13.02	\$29,434.90	\$27,080.62
Installation, Maintenance, and Repair Occupations	38,910	\$18.97	\$17.91	\$39,460.01	\$37,242.60
Production Occupations	262,100	\$16.57	\$15.31	\$34,471.40	\$31,851.73

Arts, Audio-Visual Technology, and Communications Career Pathways:

Within the creative economy, there are four core career pathways that young adults interested in creative careers can pursue: (1) audio-visual technology and film; (2) journalism and broadcasting; (3) performing arts; (4) visual arts. Each pathway has its own set of recommended courses and associated skills.¹⁷

Understanding career pathways is crucial for helping young adults navigate the creative economy and finding their track to advancement. While there are opportunities in creative industries for all levels of education—from a high school diploma/GED to a bachelor's degree and beyond—it is clear that professional development and additional schooling can yield a higher income for young adults.

An overview of each of the career pathways in the creative economy, including some of the potential careers at each educational achievement level, is below:

Audio and Video Technology¹⁸

Motion Picture
Projectionists

High School
Diploma or GED

Audio and Video
Equipment Technicians
Sound Engineering
Technicians

Associate's Degree
(1-3 years post-high
school)

Film and Video Editors

Bachelor's
Degree

Journalism and Broadcasting¹⁹

Proofreaders and
Copy Markers
Radio Operators

High School
Diploma or GED

Broadcast Technicians
Radio and Television
Announcers

Associate's Degree
(1-3 years post-high
school)

Camera Operators
Editors
Reporters and
Correspondents

Bachelor's
Degree

Art Directors
Broadcast News
Analysts
College Communications
Teachers

Advanced
Degree

Performing Arts²⁰

Costume Attendants

High School
Diploma or GED

Models
Public Address System
and Other Announcers

Less than 1 Year
(post-high school)

Actors
Choreographers

Associate's Degree
(1-3 years post-high
school)

Set and Exhibit
Designers

Bachelor's
Degree

Agents of Artists/
Performers
Music Directors and
Composers
Producers and
Directors

Advanced
Degree

Visual Arts²¹

Craft Artists
Floral Designers
Painting and
Decorating Workers

High School
Diploma or GED

Molders, Shapers,
and Casters

Less than 1 Year
(post-high school)

Fashion Designers
Interior Designers
Photographers

Associate's Degree
(1-3 years post-high
school)

Commercial and
Industrial Designers
Multimedia Artists and
Animators

Bachelor's
Degree

College Art, Drama,
and Music Teachers

Advanced
Degree

18 <https://www.careerwise.mnscu.edu/careers/audio-video-technology-pathwayL.html>

19 <https://www.careerwise.mnscu.edu/careers/journalism-broadcasting-pathwayL.html>

20 <https://www.careerwise.mnscu.edu/careers/performing-arts-pathwayL.html>

21 <https://www.careerwise.mnscu.edu/careers/visual-arts-pathwayL.html>

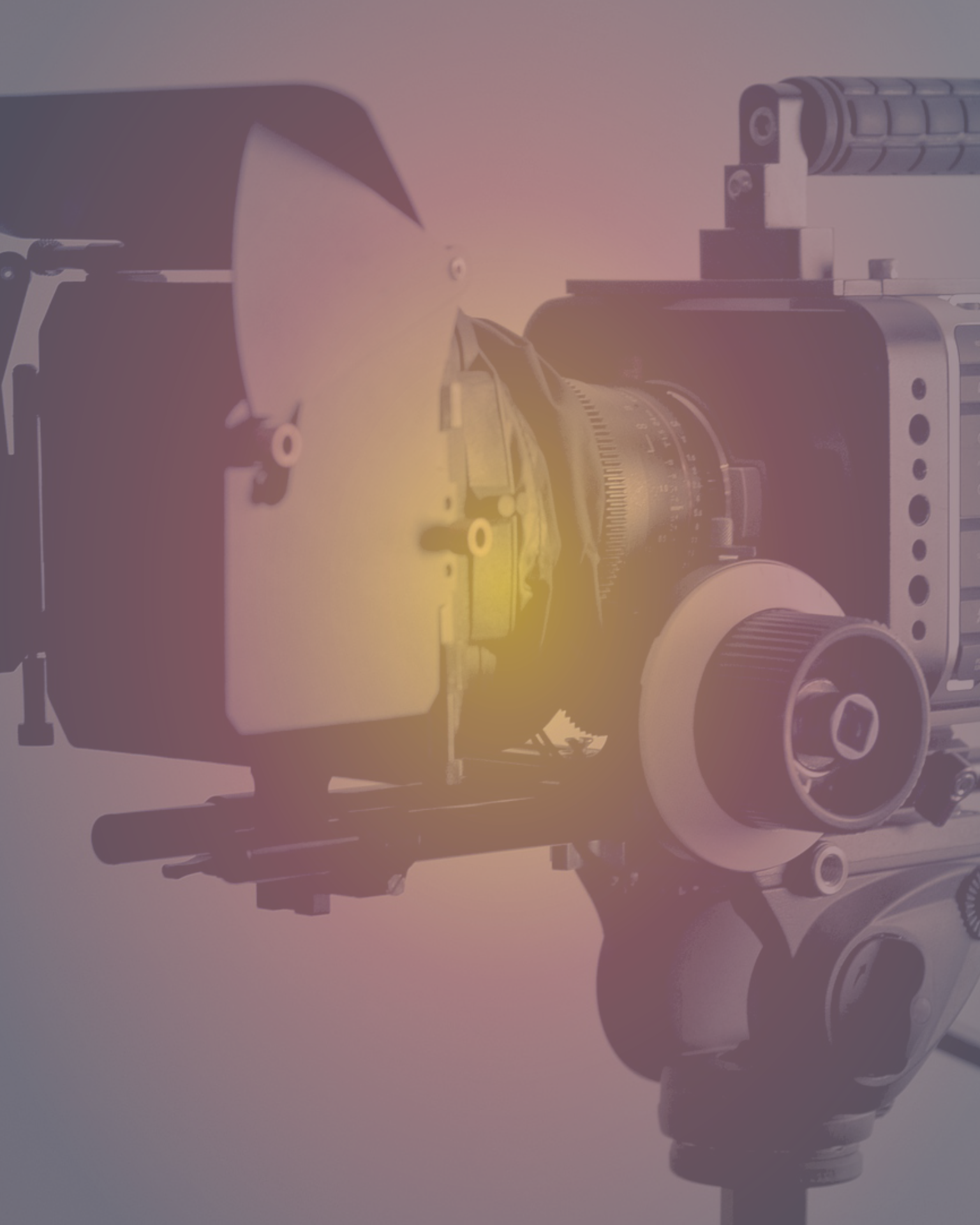
Creativity is serious business.

The creative economy is a powerful engine for generating economic opportunities. However, historically, there have been barriers to access for racial and ethnic minorities, as well as for women in leadership roles. The influence and contributions to the social, political and cultural aspects of our society are far-reaching. The creative economy influences culture and decisions that impact our daily lives. Yet, the so-called mystique that separates Hollywood's decision makers and players from ordinary citizens has created a gap in knowledge and access to middle-income careers in creative fields.

Given the magnitude and impact on us all, it is imperative for the creative economy to reflect diversity of the people who buy the tickets, watch the programming and live in the communities where filming and production houses are located. Creativity is a given, but diversity requires advocacy.

At LeadersUp, we recognize the occasion to close the opportunity divide and are committed to forging thoughtful partnerships and relationships with forward-leaning companies and individuals. We are confident that diversifying talent positively impacts equity, profitability and sustainability. This report makes the case for doubling down on diversity efforts to actualize gains across both the equity and profitability continuums for the company, the industry, the individual, and the community. Our role is to accelerate the collaboration between critical stakeholders committed to diversifying the creative economy in order to advance young adults along a career pathway that they otherwise might not have been able to access. Our pilot career pathway initiative with James Bland Productions and *Giants* is the first of many successful steps in this direction.

Creativity is a given but diversity requires advocacy.



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Appendix | Creative Occupations by Category with DOL Occupation Codes

Management Occupations

- 11-2011 Advertising and Promotions Managers
- 11-2021 Marketing Managers
- 11-2030 Public Relations and Fundraising Managers

Business and Financial Operations Occupations

- 13-1010 Agents and Business Managers of Artists, Performers, and Athletes

Architecture and Engineering Occupations

- 17-1010 Architects, Except Naval
- 17-1012 Landscape Architects
- 17-3011 Architectural and Civil Drafters

Education, Training, and Library Occupations

- 25-1031 Architecture Teachers, Postsecondary
- 25-1061 Anthropology and Archeology Teachers, Postsecondary
- 25-1062 Area, Ethnic, and Cultural Studies Teachers, Postsecondary
- 25-1082 Library Science Teachers, Postsecondary
- 25-1121 Art, Drama, and Music Teachers, Postsecondary
- 25-1122 Communications Teachers, Postsecondary
- 25-1123 English Language and Literature Teachers, Postsecondary
- 25-1124 Foreign Language and Literature Teachers, Postsecondary
- 25-1125 History Teachers, Postsecondary
- 25-4011 Archivists
- 25-4012 Curators
- 25-4020 Librarians
- 25-4030 Library Technicians
- 25-9010 Audio-Visual and Multimedia Collections Specialists

Art, Design, Entertainment, and Media Occupations

- 27-1011 Art Directors
- 27-1012 Craft Artists
- 27-1013 Fine Artists, Including Painters, Sculptors, and Illustrators
- 27-1014 Multimedia Artists and Animators
- 27-1019 Artists and Related Workers, All Other
- 27-1021 Commercial and Industrial Designers
- 27-1022 Fashion Designers
- 27-1023 Floral Designers
- 27-1024 Graphic Designers
- 27-1025 Interior Designers
- 27-1026 Merchandise Displayers and Window Trimmers
- 27-1027 Set and Exhibit Designers
- 27-1029 Designers, All Other
- 27-2011 Actors
- 27-2012 Producers and Directors
- 27-2030 Dancers and Choreographers
- 27-2041 Music Directors and Composers

- 27-2042 Musicians and Singers
- 27-3011 Radio and Television Announcers
- 27-3012 Public Address System and Other Announcers
- 27-3021 Broadcast News Analysts
- 27-3022 Reporters and Correspondents
- 27-3030 Public Relations Specialists
- 27-3041 Editors
- 27-3042 Technical Writers
- 27-3043 Writers and Authors
- 27-3099 Media and Communication Workers, All Other
- 27-4011 Audio and Video Equipment Technicians
- 27-4012 Broadcast Technicians
- 27-4013 Radio Operators
- 27-4014 Sound Engineering Technicians
- 27-4020 Photographers
- 27-4031 Camera Operators, Television, Video, and Motion Picture
- 27-4032 Film and Video Editors
- 27-4099 Media and Communication Equipment Workers, All Other

Personal Care and Service Occupations

- 39-3020 Motion Picture Projectionists
- 39-3092 Costume Attendants
- 39-5091 Makeup Artists, Theatrical and Performance

Sales and Related Occupations

- 41-3010 Advertising Sales Agents

Office and Administrative Support Occupations

- 43-4120 Library Assistants, Clerical
- 43-9030 Desktop Publishers

Installation, Maintenance, and Repair Occupations

- 49-2097 Electronic Home Entertainment Equipment Installers and Repairers
- 49-9061 Camera and Photographic Equipment Repairers
- 49-9063 Musical Instrument Repairers and Tuners
- 49-9064 Watch Repairers

Production Occupations

- 51-5113 Print Binding and Finishing Workers
- 51-6051 Sewers, Hand
- 51-6052 Tailors, Dressmakers, and Custom Sewers
- 51-6092 Fabric and Apparel Patternmakers
- 51-7010 Cabinetmakers and Bench Carpenters
- 51-9070 Jewelers and Precious Stone and Metal Workers
- 51-9123 Painting, Coating, and Decorating Workers
- 51-9150 Photographic Process Workers and Processing Machine

Operators

- 51-9194 Etchers and Engravers

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