

D&I Targets Playbook

June 2023

Playbook

noun play·book [pleɪbʊk]

In sports, a playbook contains a team's moves and tactics. It provides blueprints for what to do in the heat of the game.

In industry, playbooks work similarly: as a collection of 'rules or suggestions that are considered to be suitable for a particular activity, industry or job' (Cambridge Dictionary). Playbooks can cover any topic that's useful for an organisation, from onboarding to workflow to culture and values.

Playbooks do not prescribe every minute detail. They provide nuts and bolts, set out ways of doing things and talking about things. Playbooks allow everyone to easily be on the same page – and from there, to add nuance and adapt to the situation at hand.

This Playbook brings current industry practice on D&I targets together. It defines key terms and principles. And it charts next moves towards inclusion and diversity, with purpose and consistency.

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01/Foreword

Diversity and inclusion (D&I) are critical for creativity and play a significant role in the health, wealth and prosperity of the screen sector, enabling the UK to compete globally. Removing the barriers to entry into the screen industries and providing fair and equal access to training and employment opportunities for everyone, creates content from the widest range of voices, views and lived experiences.

A lack of diversity and inclusion is a contributing factor to the acute skills shortage in the industry and is putting the future of our world leading sector at risk.

ScreenSkills, the industry-led skills body for the screen industries – film, television (including children's, unscripted and high-end), VFX (visual effects), animation and games - is committed to building a unified and strategic approach. In partnership with our UK and international screen industry partners, we provide training and development opportunities for everyone, regardless of background, prior educational achievement or career stage.

A lack of diversity and inclusion is a contributing factor to the acute skills shortage in the industry and is putting the future of our world leading sector at risk.

Targets are an important tool for creating a more diverse and inclusive screen sector and are already used extensively. ScreenSkills has a unique perspective because in addition to setting targets for ourselves, we set targets for our training providers, as well as accept targets from our employer partners and our funders. We also collect anonymous diversity data from tens of thousands of individuals taking part in our activities every year. This gives us a unique perspective on setting, implementing and monitoring targets.

In our work with D&I targets we started coming across questions about detail, consistency and good practice guidance, and the potential impact on the success of D&I processes and outcomes overall. ScreenSkills therefore commissioned Professor Doris Ruth Eikhof from the University of Glasgow to lead a Diversity and Inclusion (D&I) Targets Review. We wanted to better understand current practice within and beyond the screen industries, build a framework for our future D&I target setting and identify any improvements which might help to create, support and retain a diverse and inclusive workforce.

Targets are an important tool for creating a more diverse and inclusive screen industry.

We want to share knowledge that is available for the first time with everyone, so we can all improve effectiveness and accountability in working towards our common goals.

The D&I Targets Review found that the screen industries are generally ahead of many other sectors in working with D&I targets. It also found, though, overall:

- A lack of clarity in the language used to talk about D&I targets;
- A lack of consistency in the data used to set targets;
- A lack of transparency as to how or why particular targets are set;
- A lack of industry-wide sharing of learning and good practice.

This research has been useful in strengthening our own practice. We have therefore decided to share insights from the D&I Targets Review, for two reasons.

Firstly, we want to share knowledge that is available in this form for the first time with everyone, so we can all improve effectiveness and accountability in working towards our common goals. This Playbook is our first step in sharing. We will share the Research Report with all the evidence and detail later in 2023.

Secondly, we want to foster conversation across the screen industries about D&I targets and inclusive behaviour. Conversations about what we already do well, and what we could do better; about the data we use and the information we provide.

On behalf of ScreenSkills, I would like to thank Professor Eikhof and her team for their work and I look forward to working with our partners and colleagues to make the screen industries the most diverse, inclusive and welcoming sector to work in.

Seetha Kumar, CEO, ScreenSkills

We want to foster conversation across the screen industries about what we already do well, and what we could do better.

ScreenSkills D&I Targets Review

This Playbook is based on an in-depth research and evidence project, the ScreenSkills D&I Target Review. This review was commissioned by ScreenSkills and undertaken by independent researchers from the Universities of Glasgow and Warwick. The ScreenSkills D&I Target Review included:

- A rapid evidence review of academic and grey literature 2010-2021;
- Content analysis of 59 publicly available reports by BBC, BFI, CDN, Channel 4, ITV, Netflix, Ofcom, Pact, Sky and ViacomCBS (now Paramount).

The D&I Targets Review was undertaken in 2021 and selectively updated (e.g. re the UK Census developments) in 2022.

A plain/large text version of the Playbook is available at [Research – ScreenSkills](#)

A public version of the Diversity & Inclusion Targets Review report will be available later in 2023.

02/An invitation

In the UK screen industries, diversity and inclusion (D&I) targets have evolved out of the need to find powerful drivers towards diversity and inclusion. D&I targets have not been taught from a textbook, copied from other industries, or developed based on research and evidence. If anything, on D&I targets the UK screen industries are ahead of other sectors, both leading the way and finding their way at the same time.

D&I targets are now a familiar sight in the UK screen industries. We have become used to the idea that to get funding or to get commissioned, a project needs to have X% of disabled crew, Y% of leads from Black, Asian or minoritised ethnic backgrounds or Z% women in key creative positions. And we regularly work with regional targets, pay gap data and workforce statistics.

Behind these headlines, important questions remain: Why are targets set for some characteristics and not others? What does 'under-represented' mean? What types of targets exist?

What principles of good target setting should be applied? How can we go beyond diversity targets and use inclusion targets effectively?

This Playbook is an invitation to pause & reflect, refine, and press play again. With UK Census data being released this year now is the time to take stock, collect learnings and have a conversation about what should happen next.

The Playbook is based on an extensive review of research and evidence on D&I targets in the UK screen industries and beyond. We hope it provides useful input for fruitful conversation and impactful practice.

Professor Doris Ruth Eikhof, University of Glasgow

The Playbook provides:

- A summary of D&I target setting in the UK screen industries.
- Definitions & a common language for working with D&I targets.
- Talking points and recommendations for next steps.

Targets vs quotas

A D&I target can be any explicitly stated, actionable and timebound outcome that is set to improve diversity and inclusion. A D&I target can refer to the share of people within a group. Equally so, it can, for instance, state the D&I budget to be invested, changes to be made to recruitment processes or ambitions for data collection. There is no prescription of what a D&I target has to focus on disabled people in senior management (see page 8 onwards).

In the D&I context, the term quota is used to refer to a compulsory minimum share of people with a particular characteristic in a group, e.g. a minimum quota of disabled people for senior management, or for care-experienced participants on a training. Whatever groups of people they refer to, quotas have a “share of something” - format, often expressed as percentages. In the UK, the use of compulsory quotas as a D&I tool is generally not allowed¹.

In the screen industries, most D&I targets currently in use have that “share of something”-format and are expressed in percentages. Because of this overlap, we often hear “D&I target” and think “quotas”.

03/Pause & reflect: D&I targets in the UK screen industries.

The UK screen industries have made impressive progress on D&I targets. Organisations and companies set D&I targets for themselves, and for organisations and companies they work with. Because these targets consider what happens on-screen as well as off-screen, the UK screen industries use a larger variety of targets than other industries which mainly look at their workforces. Cross-industries initiatives such as Diamond, Ofcom’s monitoring reports and workforce surveys by Ukie and UK Screen Alliance provide valuable cross-industry data, again, is not as readily available elsewhere.

This section presents a more nuanced analysis of how D&I targets are used in the UK screen industries. When going into detail, three big picture observations are important to bear in mind:

- UK screen has made great progress in collecting, analysing and reporting D&I data. It is important though to distinguish data reporting from target setting. Many reports state D&I-related aims or objectives but concrete, timebound D&I targets are far less common.
- Although the UK screen industries have now got considerable experience in using them, D&I targets are still a developing area. There is not much detailed information on how D&I targets are set and used. Importantly, that situation is similar outside UK screen: research and evidence on D&I targets is generally much more scarce than we would want it to be.
- Many UK screen organisations set internal D&I targets, for instance for the diversity of their workforce. But organisations also set D&I targets that others

¹ The UK’s [2010 Equality Act](#) makes important distinctions between positive discrimination (which is unlawful) and positive action (which can be lawful in a limited and very specific number of cases). Organisations should solicit specialist legal advice if they are considering the use of quota. Importantly, UK legislation in this area differs from legislation around D&I quotas and affirmative action in the US.

have to fulfil. Here, too, the UK screen industries are leading the way, for instance with commissioning targets in TV production or the BFI's Diversity Standards. There is even less research on such transorganisational D&I targets though, and even less guidance for organisations to work with.

Diversity targets in the UK screen industries

Our D&I Targets Review analysed target levels used for off-screen diversity targets, i.e. for the share of people with a specific characteristic in a company's workforce, on a production or on a training programme.

Between 2010 and 2022, in the UK screen industries:

- **Sex & gender** off-screen diversity targets were usually set as 50% women or 50/50 women/men.
- **Race & ethnicity** off-screen diversity targets have gradually increased to 15-20%, with a 40% target sometimes set for London.
- Off-screen diversity targets for **disability** have increased from around 6-8% to 12%. Unlike for race & ethnicity, targets for disability remain well below the proportion of disabled people in the working age population².
- Off-screen diversity targets for **sexual orientation/ LGBTQ+** clustered around 6-10%.

Currently, the vast majority of D&I targets in the UK screen industries are set for who works off-screen and on-screen. Targets are typically set as the percentage of workers with specific characteristics in a company's overall workforce, on a film or TV production or on a training programme³:

- Diversity targets most often refer to **sex/ gender** and **race/ethnicity**. Targets for **disability** and **sexual orientation** are also common. **Age** targets are much less frequent, although many organisations report on their age profile.
- Diversity targets for **senior and leadership roles** are mainly set for sex/gender and race/ethnicity.
- The lack of **socio-economic diversity** is being addressed with numerous initiatives but, with a few exceptions, not with concrete targets. Similarly, **caring responsibilities, return-to-work** and **work-life-balance** are the focus of interventions but not of explicit targets.
- Diversity targets are not set for the protected characteristics **pregnancy & maternity, marriage & civil partnership, gender reassignment** or **religion**⁴.
- **On-screen diversity targets** are set for broadcasters' overall on-screen output. Individual productions can typically choose which on-screen targets to

² UK Government statistics record an individual as disabled if they report 'current physical or mental health conditions or illnesses lasting or expected to last 12 months or more; and the conditions or illnesses reduce their ability to carry out day-to-day activities' (**Department for Work & Pensions Guidance updated 2023**).

³ Based on our analysis of **59 publicly available reports and webpages**, see [p. 43](#).

⁴ **Ofcom** sets religion targets for its own workforce but not for the broadcasters it regulates.

meet, e.g. either 50% women lead characters or at least one lead character from an minoritised ethnic group or portrayed as disabled or LGBT.

- ScreenSkills and the BFI set explicit **diversity targets for training programmes**, including targets related to participant location. Other organisations aim for diversity amongst training participants but don't necessarily have explicit targets.
- Disability is the only characteristic with a **cross-industry D&I target**. As part of CDN's Doubling Disability initiative, the Diamond broadcasters committed to doubling the share of disabled people in off-screen roles by March 2022, from 4.5% to 9%.

How is reference data used?

Publications that state D&I targets or report diversity data often talk about 'the population' or 'the workforce' as comparisons. Such reference data can help understand differences between what is happening in the UK screen industries and elsewhere. But there are two gaps in the current information: which reference data is chosen and how is it used?

Which reference data? There is not much public information about the reference data used – which data source, which figure, which year.

- For workforce diversity targets, 'the workforce' or 'the population' are typically mentioned as reference points, citing the Office for National Statistics's Labour Force Survey (LFS) or Census data. But these data sets contain many possible reference figures, and detailed information on which figures were used tends to be lacking.
- For on-screen diversity targets, 'the population' is the most commonly cited reference point. But information on where population data was drawn from and which figures are used is uneven.

How is reference data used? Our Review found little publicly available information for how reference data is used in setting D&I targets. What is visible is that diversity targets for on- and off-screen are not necessarily set at the corresponding reference data value. Disability targets, for instance, now cluster around the 12% mark, but the share of disabled people in the workforce or population is much closer to 20%. Regional targets for race & ethnicity outside London are often significantly higher than the reference data values. And for yet other characteristics (e.g. age, socio-economic background) diversity data shows considerable gaps between the screen industries and the UK population or workforce, but no D&I targets are set.

Inclusion targets in the UK screen industries

Targets for on-screen and off-screen diversity are very prominent. But while diversity targets are important, they can distract from the 'I' in 'D&I' targets: inclusion. The UK screen industries run many interventions to improve inclusion, from mentoring and staff networks to training in inclusive practice or diversifying on-screen portrayal.

Explicit **inclusion targets** are less widespread. Clearly in development are:

- **Pay gap targets**, especially for sex/gender and race/ethnicity, with an overall aim of progression towards closing these gaps – though not always with concrete, timebound targets.
- **On-screen portrayal targets** for programmes to ‘reflect’ contemporary UK society or ‘prominently feature’ presenters or contributors from under-represented groups.
- **Intervention targets**, e.g. a commitment to creating an LGBTQ+ inclusive culture, measured by the share of LGBTQ+ staff who are comfortable being out in the workplace.
- **Investment targets** that state budgets to be spent, e.g., on D&I interventions generally, on specific D&I programmes or on commissioning programmes with a particular D&I aspect.

Because inclusion targets look beyond representation, reference data for inclusion targets needs to look beyond population or workforce data. For inclusion targets, too, much detailed information is not publicly available. For instance, not all pay gap statistics have an explicit, timebound target attached, and the methods for analysing on-screen portrayal are often vague. But the fact that **four distinct types of inclusion targets** feature in the UK screen industries is promising – and sets UK screen apart from what is happening elsewhere.

D&I targets used in the UK screen industries

Diversity targets use quantitative measures of representation

Inclusion targets use quantitative or qualitative indicators of inclusive practice

Workforce diversity targets, On-screen diversity targets, Participant diversity targets, Pay gap targets, On-screen portrayal targets, Intervention targets and Investment targets.

04/Refine: What are D&I targets?

To make sense of D&I targets we need a common language and universally understood definitions. While that sounds pretty obvious, the ScreenSkills D&I Targets Review found a big gap where that common language should be. Based on research and evidence, this section offers, for the first time, a ‘D&I Targets 101’: an overview of the terms that matter, how they fit together and what they mean in the UK screen industries.

A D&I target is a **commitment towards action**. It commits an organisation to actively working towards improving diversity and inclusion, and to affecting measurable change. This commitment distinguishes D&I target setting from collecting, monitoring and reporting D&I data.

A D&I target is an explicitly stated and timebound outcome that relates to diversity and inclusion and that is to be achieved through strategic and/or operational action.

D&I targets can be internal or transorganisational:

- **Internal D&I targets** are set by a company or organisation for itself. Examples are diversity targets for recruiting, promoting or training a higher share of employees from under-represented groups or an investment target that ringfences a budget for D&I interventions.
- **Transorganisational D&I targets** are set by one organisation for another organisation. Typical examples in the screen industries are funding or commissions that require a production or training programme to have certain levels of representation from under-represented groups.

Transorganisational D&I targets have an important dynamic: the organisation setting a target is not in control of the actions taken to deliver on the target, and – depending on whether targets are unilaterally set or mutually negotiated and agreed – the organisation delivering on the target is not, or at least not wholly, in control of target setting. Unfortunately, evidence on what works in transorganisational D&I target setting is extremely limited.

Fully understanding this dynamic is vital for effective D&I target setting in the screen industries.

Diversity targets refer to the representation of individuals from a specific, smaller group in a bigger group. They are typically presented as percentages.

In the UK screen industries, diversity targets are set as:

- **Workforce diversity targets** that relate to the representation of individuals with different characteristics in a workforce, e.g. of a nation, industry, organisation or individual production.
- **On-screen diversity targets** that relate to the representation of individuals with different characteristics on screen.
- **Participant diversity targets** that relate to the representation of individuals with different characteristics amongst the participants of a training programme or intervention.

Diversity targets are typically set to improve under-representation of people with a certain diversity characteristic within a group. Under-representation is established by comparing baseline data to reference data (see [pages 31-33](#)) and identifying any gaps between the two sets of figures. There is no guidance on how big a gap between baseline data and reference data needs to be to prompt setting targets or

what other factors, if any, should be taken into account. These parameters have to be established by the organisation setting the targets.

Representation measures can give important information about how varied a group is. Setting diversity targets can provide effective levers for improving diversity and inclusion overall. But representation measures are not designed to provide insight into workers' experiences, for instance whether they feel valued at work or whether they are remunerated equitably. To look beyond representation, we use inclusion targets.

Inclusion targets relate to broader, often qualitative indicators of inclusive practice, e.g. individual experiences, organisational interventions or on-screen narratives.

For the UK screen industries, the most relevant inclusion targets are:

- **Pay gap targets** that state an organisation's ambitions for closing differences in earnings by a particular characteristic, e.g. for gender, race or disability.
- **On-screen portrayal targets** that stipulate requirements for characters and narratives portrayed on screen. On-screen portrayal is a more holistic perspective than on-screen representation: on-screen portrayal is the result of editorial decisions not just about who is included, but how they feature and what narratives are told by and about them.
- **Intervention targets** that can be set for an organisation's intended portfolio of D&I interventions. To move towards inclusion, intervention targets can clarify a strategic decision to also pursue D&I interventions such as trainings, data disclosure campaigns or recruitment process reviews.
- **Investment targets** that can set a D&I-related monetary investment, either as an absolute figure or as a percentage of an organisation's budget, e.g. a budget for commissioning content from disabled-led production companies.

Setting D&I targets

There is, quite simply, no guidance available on which D&I targets to set. But D&I targets are not a means in themselves, they are tools for improving inclusion. The big picture aims for diversity and inclusion should be stated in an organisation's overall **D&I strategy or policy**. From that steer, the choice of D&I targets – types of targets, characteristics to focus on – should follow.

For setting **diversity targets**, the existing literature assumes four basic steps:

- **Step 1:** Assess the current situation, using good quality baseline data.
- **Step 2:** Compare baseline data to reference data; decide which diversity targets to set.
- **Step 3:** Set a target level, either as a percentage figure or a target range, and a timeframe for achievement.
- **Step 4:** Monitor achievement against target; revise target if necessary.

Principles of good target setting

D&I targets should be:

- **Aspirational**, so that they inspire and prompt action for change;
- **Achievable**, because overly ambitious targets can be demotivating;
- **Action-based**, i.e. linked to actions and activities that those tasked with delivering the targets are in control of;
- **Clearly formulated** with respect to their purpose and evidence base and how progress towards target achievement will be monitored; and
- The explicit **responsibility of accountable individuals**, for instance in management performance reviews or commissioning contracts.

Baseline data for D&I targets

D&I targets require baseline data: good quality data on the current situation. Baseline data for workforce diversity typically uses information about individuals' characteristics, e.g. their sex/gender, age, race/ethnicity etc.

Such diversity data is gathered about a group of people (e.g. a company's workforce) and compared to reference data (see below). Significant under representation of individuals with a particular characteristic is understood as a warning sign that individuals from that group face systematically higher challenges to 'getting in and getting on'.

Diversity data

Diversity data has to be obtained, managed and processed in line with legal requirements. Its reporting may not allow identifying individuals. This consideration is particularly important where both the sample for which data is reported and the percentage of individuals with a particular characteristic are small (e.g. if in a department of ten employees 10% identify as LGBTQ). The percentage of individuals who have provided information on a diversity characteristic is known as the disclosure rate.

Reference data for D&I targets

Reference data is data that baseline data can be compared against. Reference data provides information on the same D&I aspect in a different context. If the baseline data is the share of degree-level educated workers in a company, the reference data might be the share of degree-level educated workers in the UK labour force, or possibly the share of degree-level educated workers in the regional labour force where the company is based.

Reference data shows up at two points in the target setting process.

Firstly, it is used to assess the current state and whether there is a need for intervention or target setting. If an organisation compares their race/ethnicity pay gap (baseline data) with that of other screen sector organisations (reference data), a gap between those two data points might prompt a review of pay structures. If the share of disabled people in the screen industries' workforce (baseline data) is consistently lower than the share of disabled people in the working age population, this gap might be read as a sign of systematic barriers that keep disabled people from working in screen and that need to be removed.

Secondly, reference data is used to set target levels. Where a gap between baseline data and reference data has been established, a commonly set target is to close that gap (partially or fully).

For workforce, on-screen or participation diversity targets, reference data often refers to:

- The population: This reference group includes the entire population of a geographical footprint, typically a nation or country. It includes everyone in that footprint, not just individuals currently in work or of working age (e.g. ONS Census and Annual Population Survey);
- The working age population: The working age population comprises all individuals aged 16 to 64 within a geographical footprint, typically a nation or country (e.g. ONS Labour Force Survey);
- The labour force: The labour force is made up of everyone in the working age population who is working or actively looking for work (e.g. ONS Labour Force Survey).

Depending on the focus of target-setting, screen-specific data from, e.g. Diamond, Ofcom, the Ukie census or the UK Screen Alliance census, can be helpful reference data, too.

Screen-specific data from Diamond, Ofcom, the Ukie census or the UK Screen Alliance census, can be helpful reference data.

Population, working age population or labour force?

The answer to the question “is it correct to use population, working age population or labour force statistics?” is not a very popular one: it depends.

The **population** includes everyone in a geographic area (a nation, a region). If the aim is to produce screen content that represents the people in this area, population statistics may provide good reference data for on-screen diversity. Similarly, if a careers campaign is to engage school kids across a region, population data for that age group in that region will likely be a good reference point for a participant diversity target.

The **working age population** in an area comprises everyone who is 16 to 64 years of age. It includes everyone who is working and actively looking for work (the labour force), but also everyone who is not working but of working age. People who are of

working age but not working or actively looking for work might, for instance, be parents who are finding childcare too expensive or disabled people who are not provided with the right access. For a training intervention aimed at bringing people into the screen industries after a career break, working age population statistics might provide better reference data than labour force statistics.

If we want to look for screen-sector specific barriers to work and employment, **labour force data** would be an appropriate reference point. Access to the labour force is not equal – see the above examples of parents and disabled people. But comparing data on an organisation's, or the screen industries', workforce to the UK's labour force overall can provide hints of whether getting into the screen industries is more difficult than getting into work generally.

Setting diversity target levels

We have little explanation or guidance on setting target levels for diversity targets. What we can observe is that diversity targets are overwhelmingly set as **percentage figures**, i.e. X% of people from one group in a workforce, on screen or in training. These percentage figures are sometimes regionally adjusted for race & ethnicity but there is no guidance on how to make those adjustments.

There are compelling arguments for setting D&I targets with **target ranges**:

- In everyday practice, data collection and reliability make it unlikely that a diversity target expressed as percentage figure can be deemed to be 'exactly' met. Setting a target range signals understanding of the conditions under which an organisation is trying to achieve the target and makes the target more meaningful and relevant.
- Targets set as strict percentages can become **counterproductive incentives**. Organisations attempting to meet a target might make 'diversity hires' (appointments that informally prioritise someone's diversity characteristics) which can stigmatise individuals and prevent meaningfully improving inclusion.
- Target ranges can provide **flexibility** in target achievement. Flexibility is particularly relevant for shorter interventions or interventions with fewer participants. In those cases strict compliance with percentage figures derived from large population datasets can be practically, legally and mathematically impossible.

A target range example

Sex/gender targets are often set as 50% women, or 50/50 women/men. That percentage figure can be impossible to meaningfully achieve for example in a small team. Instead organisations might want to aim for a target range, for instance ranging from 80% of reference data value to 120% of reference data value⁵.

⁵ See also European Institute for Gender Equality (EIGE) (2018). [Gender-balanced participation](#), Vilnius: EIGE; and Coles, A. MacNeill, K., Vincent, J. B., Vincent, C., and Barre, P. (2018) [The status of women in the Canadian arts and cultural industries: Research review 2010–2018](#). Prepared for the Ontario Arts Council, Melbourne: Deakin University.

Using this model and a reference data point of 50% for women, the target range would be 0.8×50 to $1.2 \times 50 = 40\%$ to 60% .

Setting timelines and monitoring progress

D&I targets need to be immediate enough to instigate action but also give time for action to achieve results. Where improving diversity and inclusion requires organisational change, that might well mean timelines of five or more years. For setting timelines we also need to consider the data we use to monitor progress towards targets:

- For **numerical measures** – e.g. diversity characteristics of participants on a training – shorter target timelines may be workable.
- **Non-numerical data** – e.g. survey questions about how included people feel at work – takes more time to analyse and requires longer target timelines.

Where targets are set with mid- to long-term timelines, it is good practice to assess progress on a regular basis. Here too, decisions on the frequency of monitoring should take into account the type of data used to monitor progress (numerical/non-numerical).

Reviewing D&I targets

D&I targets should be periodically reviewed to check that they continue to **comply with the principles for good target setting** (see page 30): do the targets remain clear, action-based, ambitious and achievable, and the arrangements for monitoring and accountability appropriate? If not, what revisions do we need to make?

For reviewing D&I targets, a particularly important aspect of good target setting is achievability: review cycles need to give time for actions towards target achievement to yield results. D&I targets with timelines of up to five years could usefully be reviewed towards the end of that time. For D&I targets with longer timelines, a review at least at the half-way point would be good practice.

05/Play: What next?

There is much to celebrate in how the UK screen industries work with D&I targets. Industry and policy already have significant experience of what is and is not useful.

This Playbook now also provides evidence-based definitions and language for conversations about what is currently happening and what the next steps may be.

This final section suggests six foci for conversation and action. In part, these foci speak to current gaps in knowledge and practice. But more importantly, they were chosen because they are opportunities to shift the dial and make a difference.

There is much to celebrate in how the UK screen industries work with D&I targets.

Getting the strategic focus straight

D&I strategies need to be clear about how D&I targets are used. What are the diversity goals, and how will diversity targets help achieve them? What are the inclusion goals, and how will inclusion targets help achieve them?

D&I strategies set priorities for diversity and inclusion. Clearer information is needed on how these priorities inform which D&I targets are set: What drives the choice of target-types, i.e. which diversity targets and inclusion targets are set and why? How do strategic priorities inform which diversity characteristics targets are set for? How do the target levels set relate back to diversity goals or inclusion goals?

What is also needed is more information on how organisations see the different components of their D&I activities – D&I strategies and policies, diversity targets, inclusion targets and D&I interventions – working together. These big picture explanations are emerging in the UK screen industries but they are currently underdeveloped. Sharing underlying change models and discussing good practice is an important collective next step to achieve more clarity and purpose across the screen industries.

D&I strategies set priorities for diversity and inclusion.

Transorganisational targets

In the UK screen industries, D&I is an industry-wide effort – it transcends individual organisations. There is already significant experience with transorganisational diversity targets, i.e. targets that are set by one organisation for another organisation. A valuable next step would be an industry-wide sharing of those experiences. For instance, setting ambitious yet achievable D&I targets for another organisation requires insight into that organisation to understand which actions are and are not possible. How can such insight best be achieved? How can transorganisational diversity targets become part of a meaningful conversation about inclusion, both in the target-setting organisation and the organisation receiving the target? A starting point could be a commitment to transparency in the process of target setting.

Diversifying D&I targets

D&I targets in UK screen currently focus on diversity targets and on sex & gender, race & ethnicity, disability, and sexual orientation. Building on that experience, promising next steps would be to:

- Share learnings about more nuanced diversity targets, e.g. by job role or seniority;

- Develop D&I targets for other characteristics that are known to be relevant for representation and inclusion, such as age, socio-economic background, caring responsibilities or refugee status;
- Develop the use of inclusion targets to support D&I priorities beyond diversity; e.g. pay gap targets or investment targets;
- Identify where more evidence is needed to set meaningful targets, and how that evidence might be produced.

Providing clarity

D&I targets need to be clear. If their workings are known, targets are more likely to be met. This Playbook helps identify what information to provide:

- How are targets set? How are decisions about which diversity characteristics to set targets for made?
- How is under-representation established? When is under-representation considered to be overcome? When can a target aimed at addressing under-representation be dropped?
- Where are baseline and reference data drawn from and how are they being used?
- What are the broader rationales for change and the strategic aims for diversity and inclusion that targets are used in service of?

A promising next step would be to share learning from the UK screen industries' extensive monitoring and reporting of D&I data and to further develop good practice in communicating D&I targets.

It would be especially valuable to develop industry consensus on how to choose reference data and what information to publish about the reference data used.

Target ranges

D&I targets need to be ambitious as well as achievable. One way of meeting these two principles of good target setting is to move from an absolute target (e.g. 10%) to target ranges (e.g. 8%-12%).

Target ranges can make targets more meaningful and they can provide the flexibility needed, especially for transorganisational targets, for newly introduced targets or for adjusting targets regionally. Target ranges have clear potential to take D&I target setting one step further.

Intersectionality

Kimberlé Crenshaw's study of Black women showed that combinations of diversity characteristics often combine to amplify disadvantage and exclusion. That is why improved opportunities in one regard (e.g. better gender equality) may still leave individuals disadvantaged because of other relevant characteristics (e.g. race).

At present, methods for intersectional analysis of diversity data are underdeveloped. But current evidence points at two approaches to addressing intersectionality through D&I targets that should make a difference:

- Targets for interventions that remove cross-cutting barriers: Cross-cutting barriers are obstacles to inclusion that individuals from more than one under-represented group find challenging. Recruitment through personal network, for instance, tends to disadvantage women, disabled people, people with caring responsibilities and people from working class backgrounds. Removing cross-cutting barriers will especially improve opportunities for individuals with intersecting diversity characteristics.
- Setting intersectional participation targets: Participant diversity targets can require participants to belong to more than one under-represented group. Interventions can be specifically tailored to a particular set of intersecting characteristics (e.g. a career progression programme for Black women) or they can be ringfenced for participants who belong to more than one under-represented group.

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