

30 Opportunities for Optimisation:

**How R&D funding can support the sustainable
development of the creative industries in Wales**

A PDR Expertise Report
2021 - 2022

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Introduction and context

This report explores how the Clwstwr Creadigol Creative Clusters project (referred to throughout as 'Clwstwr') has supported the environmental sustainability of, and equality, diversity and inclusion in, the creative industries. Drawing on Clwstwr's approach and experience, and wider examples of best practice, it identifies 30 opportunities that could magnify the impact that future R&D support programmes have on the sustainable transformation of the creative industries in Wales.

Clwstwr is one of nine industry / university creativeresearch and development (R&D) partnerships funded by UK Research and Innovation (UKRI) through the Creative Industries Clusters

programme.¹ It brings together actors from across the creative industries ecosystem in Wales (microenterprises, SMEs and large enterprises, policymakers, commissioning bodies, funding and support organisations and HEIs) with the intention of accelerating growth of the creative industries in South Wales.² Since 2018, Clwstwr has supported 118 businesses to undertake creative R&D projects. From its inception, Clwstwr has had an ambition to contribute to the environmental sustainability of the sector; lowering the carbon footprint of the industry is a key performance indicator. There has also been acknowledgement of the need to meet equality, diversity and inclusion criteria - but over the lifetime of the project, the role that Clwstwr can,

and should, play in driving a more inclusive and diverse industry has come to the fore.

This report is written at a time when the sustainable development of the creative industries is increasingly under the spotlight. From a climate perspective, recent Intergovernmental Panel on Climate Change (IPCC) reports have highlighted the critical need to address carbon dioxide emissions across all walks of life.³

⁴ The Welsh Government has committed to Net Zero carbon emissions and the use of only one planet's worth of resources by 2050.^{5 6}

"We need every citizen, community, group and business in Wales to embed the climate emergency in the way they think, work, play and travel."⁷

On average, an hour of television production has a carbon footprint of 9.2 tonnes, equivalent to that of two households' annual consumption;⁸ taking into account only the regional programming from the BBC and ITV, almost 1,000 hours of TV was produced in Wales in 2019. The carbon footprint of the average flagpole film production is around 2,840 tonnes CO₂ - emissions that would take more than 3,700 acres of rainforest to absorb annually.⁹ It is less easy to produce generic figures for other aspects of the creative industries, but it is clear that there is a substantial environmental

footprint arising from creative production in Wales. The creative industries in Wales have undergone significant growth since the millennium - between 2006 and 2016, the growth in the screen industries was 334%¹⁰ and in 2019, revenues for SME TV production companies in Wales grew by 33%, in comparison to an average revenue growth of 7% in other sectors.¹¹ The growth and internationalisation of the sector is a key priority for Welsh Government - but it is acknowledged that this growth must be sustainable:

"We are committed to nurturing more inclusive, sustainable and prosperous creative industries for Wales"¹²

This statement from Creative Wales, a Welsh Government

Agency established to support the development of the creative industries in Wales, highlights a second challenge that the industry has to face. The UK creative sector in Wales, and in the UK as a whole, remains unrepresentative of the UK population (see below 13)

1 UKRI. The Creative Industries Clusters Programme. Available online at: <https://creativeindustriescusters.com/> [last accessed 09/06/2022].

2 Clwstwr. About Clwstwr. Available online at: <https://clwstwr.org.uk/what-clwstwr> [last accessed 09/06/2022]

3 Masson-Delmotte, Zhai, P., Pörtner, H.-O., Roberts, D., Skea, J., Shukla, P., Pirani, A., Moufouma-Okia, W., Péan, C., Pidcock, R., Connors, S., Matthews, J., Chen, Y., Zhou, X., Gomis, M., Lonnoy, E., Maycock, T., Tignor, M. and Waterfield, T. (n.d.). World Meteorological Organization. [online] 32, p.pp. Available at: https://www.ipcc.ch/site/assets/uploads/sites/2/2019/05/SR15_Citation.pdf.

4 IPCC (2022). Climate Change 2022: Impacts, Adaptation and Vulnerability. [online] www.ipcc.ch. Available at: <https://www.ipcc.ch/report/ar6/wg2/>.

5 Welsh Government, 2021. Net Zero Wales: Carbon budget 2 (2021). Available online at: <https://gov.wales/sites/default/files/publications/2021-10/net-zero-wales-summary-document.pdf> [accessed - 13/06/2022].

6 Welsh Government, 2009. One Wales: One Planet. The Sustainable Development Scheme of the Welsh Assembly Government. Available online at <https://www.bridgend.gov.uk/media/1505/wd32.pdf> [accessed 13/06/2022].

7 Welsh Government, 2021. Net Zero Wales: Carbon budget 2 (2021 - 2025). Available online at: <https://gov.wales/sites/default/files/publications/2021-10/net-zero-wales-summary-document.pdf> [accessed 13/06/2022].

8 Royal Television Society, 2021. How to cut TV's carbon footprint. Available online at: <https://rts.org.uk/article/how-cut-tv-s-carbonfootprint> [last accessed 13/06/2022].

9 Arup, the National Lottery and ARUP, 2020. A Screen New Deal: a routemap to sustainable film production. Available online at: <https://wearealbert.org/wp-content/uploads/2021/03/Screen-New-Deal-Report-1.pdf> [last accessed 13/06/2022].

10 Ymchwil y Senedd/ Senedd Research, 2018. Film and major television production: is the Welsh Government doing enough to grow the domestic screen industry? Available online at: <https://research.senedd.wales/research-articles/film-and-major-television-production-is-the-welsh-government-doing-enough-to-grow-the-domestic-screen-industry/> [last accessed 13/06/2022]

11 Komorowski, M. & Lewis, J., 2020. Clwstwr Creative Industries Report No.1 - the size and composition of the creative industries in Wales. Clwstwr publication series, Cardiff, Clwstwr. Available online at: https://clwstwr.org.uk/sites/default/files/2020-05/Creative%20Industries%20Report%20No%201_Final_compressed.pdf [last accessed 13/06/2022]

12 Creative Wales, 2022. Creative Wales Policy. Available online at: <https://www.creative.wales/about-us/creative-wales-policy> [last accessed 13/06/2022]

“Women, racially minoritised people, those with a working class background, people with a disability, and those living outside of London and the South East, are all significantly underrepresented in the creative and cultural industries, particularly in senior decision-making roles and key creative professions”¹³

The COVID-19 pandemic has exacerbated the situation. A recent survey undertaken by researchers from the Centre of the Dynamics of Ethnicity (CoDE) identified that during the pandemic, ethnically diverse people: working in the cultural industries lost employment; studying struggled to find work; and working

within the industry left the creative and cultural industries for other sectors.¹⁴ The lack of support for freelancers disproportionately affected people from lower socio-economic groups and further emphasised the barriers to entry experienced by people from working class backgrounds.¹⁵ The impact on wellbeing of the pandemic across the sector led the Wellbeing of Future Generations Commissioner for Wales to call for a universal basic income for creatives in Wales, recognising the important role they are playing in the recovery:

“A UBI trial specifically for people, including freelancers, who contribute art in a range of different ways, should go some way to stop the extractive culture of ‘picking someone’s brain’ and

see creatives paid fairly for their work...It would signal in a very practical way that we appreciate the long-lasting contribution the creative sector makes to Wales’ well-being.”¹⁶

The same working conditions that result in many of these inequalities - project-based work undertaken by paid and unpaid freelancers and micro-industries and characterised by long hours, a need for mobility, and a reliance on existing networks for a talent pool - can also be considered to be barriers to more environmentally sustainable creative industries. There is an intrinsic relationship between the environmental and social impact of the creative industries; innovating to build a fairer, greener industry will also ensure that the framework conditions are in place for sustainable future economic development.

The sustainable transformation of the creative industries offers significant research and development potential - and there is a wonderful opportunity to support this in the forthcoming media.cymru programme. A total investment of £50 million from UKRI’s Strength in Places fund, the Cardiff Capital Regional City Deal, Creative Wales and 24 organisations across the Cardiff

Capital Region, media.cymru has stated its intention to:

“...drive inclusive, sustainable economic growth”.¹⁷

The people involved in Clwstwr (management, delivery team and fundholders) have a great deal of experience that can inform media.cymru and future regional R&D funding programmes targeting the creative industries. We have brought together some of that experience here, and offer 30 opportunities to design and deliver R&D funding support programmes that effectively support a sustainable transition for the sector.

13 Wreyford, N, O’Brien, D, and Dent, T (2021). Creative Majority: An APPG for Creative Diversity report on ‘What Works’ to support, encourage and improve diversity, equity and inclusion in the creative sector. A report for the All Party Parliamentary Group for Creative Diversity. Available online at: <http://www.kcl.ac.uk/cultural/projects/creative-majority> [last accessed 28/06/2022]

14 R. Ali, S. Guirand, B. Byrne, A. Saha and H. Taylor, The impact of Covid-19 and BLM on Black, Asian and ethnically diverse creatives and cultural workers, Centre on the Dynamics of Ethnicity and Creative Access, March 2022. Available online at: https://www.culturehive.co.uk/wp-content/uploads/2022/04/Impact_of_covid_and_blm_on_ethnically_diverse_creatives_and_cultural_workers_report.pdf [last accessed 13/06/2022]

15 Carey, H., O’Brien, D. & Gable, O., 2021. Social mobility in the Creative Industries: Rebuilding and levelling up? Creative Industries Policy and Evidence Centre. Available online at: <https://cdn2.assets.servd.host/creative-pec/production/assets/publications/PEC-report-Social-mobility-in-the-Creative-Economy-Sept-2021.pdf>

16 Office of the Future Generations Commissioner, 2020. Future Generations Commissioner calls for a Basic Income pilot for creatives. Available online at: <https://www.futuregenerations.wales/news/future-generations-commissioner-calls-for-a-universalbasic-income-pilot-for-creatives/> [accessed 13/06/2022]

17 Cardiff University. Media sector in Cardiff Capital Region to benefit from £50 million funding. Available online at: <https://www.cardiff.ac.uk/news/view/2535947-media-sector-in-cardiff-capital-region-to-benefit-from-50m-funding>. [last accessed 13/06/2022]

About this report

The opportunities presented in this report are based on lessons learned from studying Clwstwr's strategic and operational framework, the user-centred R&D support delivered by Clwstwr and the projects delivered by fundholders. We have not investigated the support offered by other Clwstwr partners such as Landsker and Upstarter.

We gathered evidence through:

- A literature review of industry reports and academic publications
- A review of Clwstwr documents including application forms, Miro Boards for sustainable development-related projects, the Clwstwr website and policy reports
- Interviews with Clwstwr team members responsible for supporting sustainable development - related R&D

- Interviews with fundholders
- A workshop with fundholders and representatives from organisations supporting the sustainable development of the creative industries.

We have made no attempt to rank the opportunities in order of importance—instead we present them chronologically, based on the step in the process of developing a funding programme where they are likely to have the greatest impact. Equally, we are not proposing that it is essential to adopt every opportunity. Where there are dependencies (i.e. the impact of one opportunity will be maximised if a further opportunity is already implemented), it is discussed in the text.

We frame the opportunities as supporting the 'sustainable development' of the creative

industries. We use that term in its broadest sense - to paraphrase Gro Bruntland, sustainable development for the creative industries is enabling it to meet the societal, environmental, cultural and economic needs of the present generation (including its own community) without compromising the ability of future generations to meet their own needs.¹⁸ Put another way, our opportunities, if adopted, will satisfy a quadruple bottom line approach to a sustainable transformation of the industry - delivering on people, planet, profit and enabling progress through innovation. That said, our framing has been shaped by our engagement with key members of Clwstwr's delivery team - particularly those responsible for equality, diversity and inclusion (ED&I) and for environmental sustainability. We have therefore categorised the opportunities as follows: where an opportunity exists that primarily improves the environmental sustainability of the programme, it is highlighted (rather predictably) in green; where

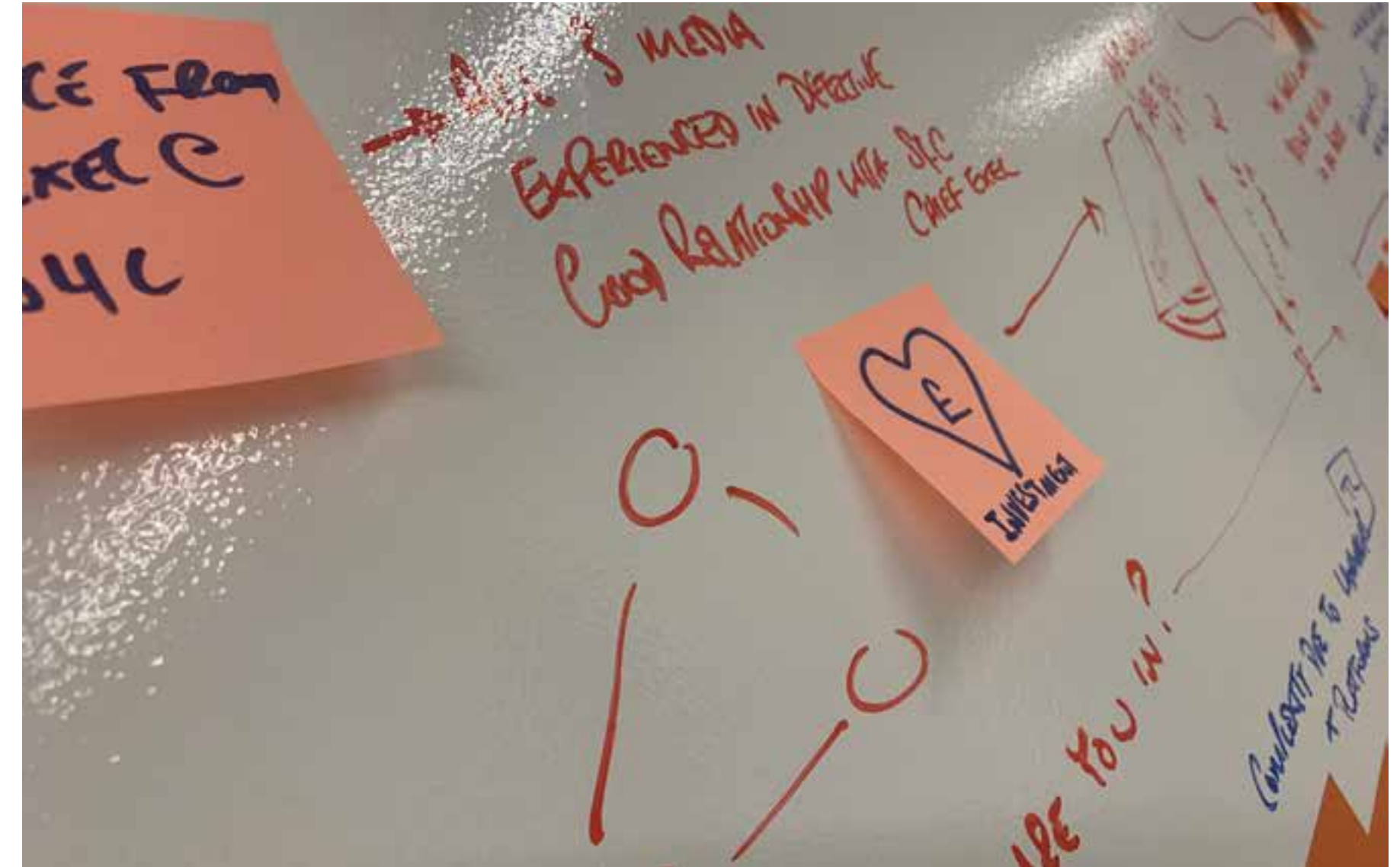
it will primarily benefit ED&I, it is highlighted in orange; and when it benefits sustainable development in its broadest sense (and, by definition, supports both environmental and ED&I improvement), it is highlighted in Clwstwr's characteristic pink. On first glance, the allocation may look rather uneven there are more opportunities that directly improve ED&I than environmental sustainability. However, we argue that everyone is responsible for improving the environmental sustainability of their work; some people need a more level playing field to allow that to happen.

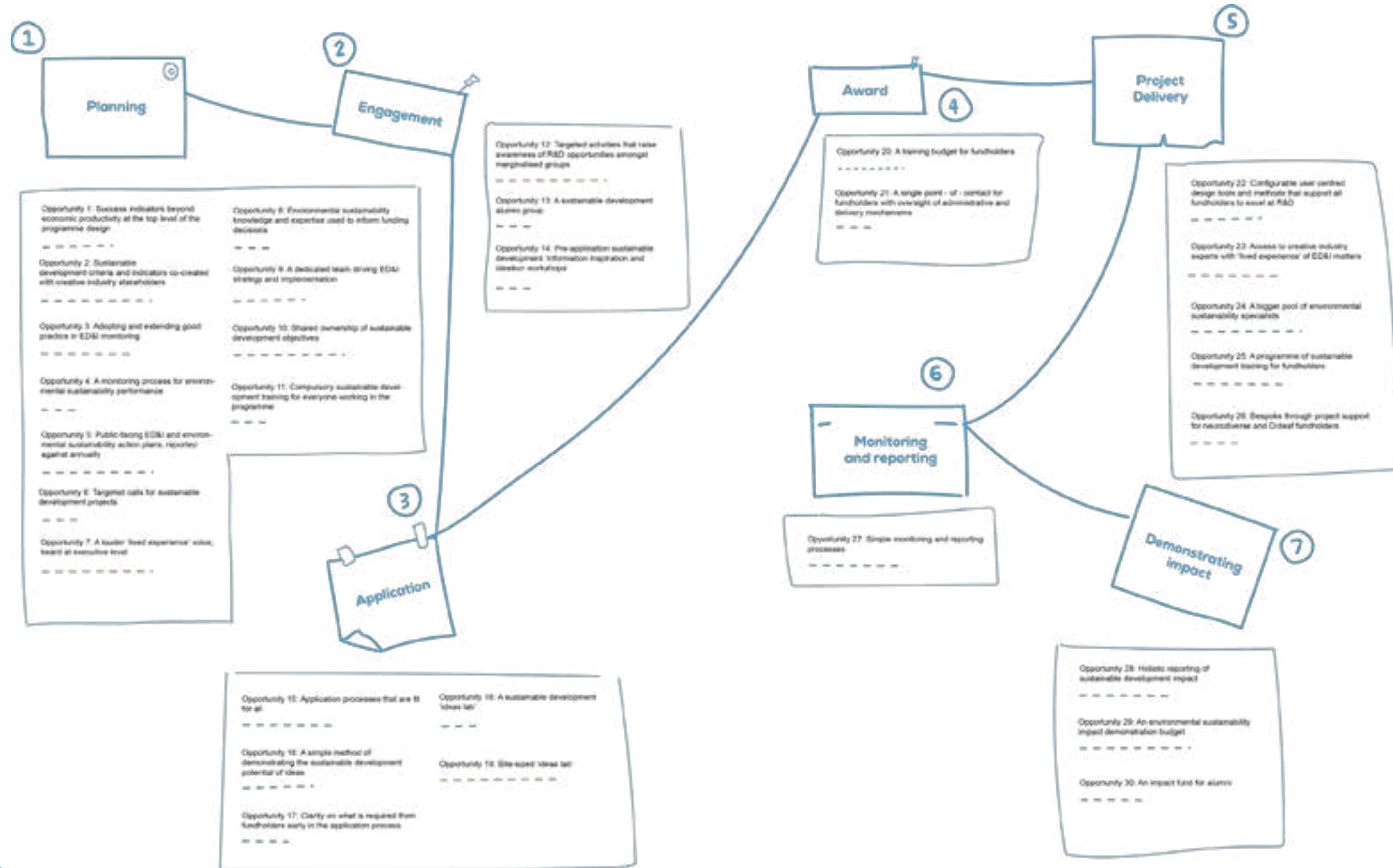
When we embarked on the research for this project, we did so with an open mind - but our early perceptions were that the lack of knowledge about environmental sustainability and the R&D processes that support it would be a key barrier. There is no doubt that it is a crucial part of the jigsaw, but our findings indicate that the business demographics of the Welsh creative industries are such that enabling access to R&D support is just as important. Raising awareness of environmental innovation opportunities and building support amounts to nothing if innovative businesses in the sector cannot access funding. If access and knowledge challenges are not addressed concurrently, the value created by environmental innovation in the Welsh creative industries is likely to reside with large organisations and external service providers. Our belief is that R&D funding support should democratise environmental innovation, allowing everyone with a good idea and the passion to follow it through to bring their creativity to bear

on the enormous climate, biodiversity and resource challenges that face us. This is reflected in the number of opportunities we present that are focused on opening up the R&D space to the whole of the creative industries in Wales.

Where relevant, we highlight key points with the use of quotations. Where the quotations have been taken from the literature review, references are given. Quotations that do not have references have been taken from engagements with Clwstwr actors and anonymised.

A word about language. Although we have tried to ensure that we have used the most appropriate terms throughout this report, we acknowledge that we are not experts in ED&I. Sometimes, we may have made mistakes - we apologise for any unintended offence that arises as a result and hope you will help us learn to be better.





Step 1: Planning

Opportunity 1:

Success indicators beyond economic productivity at the top level of programme design

On the face of it, there are good economic reasons for investing in research and development that supports the sustainable development of the creative industries in South Wales. Commissioning bodies such as Netflix¹⁹, the BBC²⁰, ITV²¹, UKTV²², Channel 4²³, S4C²⁴ and Sky²⁵ have established ambitious plans to achieve Net Zero carbon emissions in their operations by 2030 and are in the process of benchmarking the carbon emissions of suppliers with a view to

demanding continuous improvement. Public funding in Wales and beyond is also increasingly incorporating environmental sustainability into investment decisions. Indeed, UKRI has publicly committed to embedding sustainability in all investment decisions by 2025:

“As information and communication technologies will enable intellectual property - based businesses, such as those in the UK Creative Industries, to grow much faster than the rest of the economy, it is essential this growth should be decarbonised”²⁶

Meanwhile, there has been significant attention paid to ED&I issues across the creative industries in the UK. During the lifetime of Clwstwr, the ‘Me Too’ movement, Black Lives Matter, a focus on the gender pay gap in the creative industries and the magnified impact of the COVID-19 pandemic on freelancers across the creative sector and on the disabled/ Deaf arts community, have all highlighted the deep structural issues within the creative industries that act against ED&I. In their manifesto, Disability Arts Cymru has called for all publicly-funded bodies to develop, implement and monitor Equality Action Plans that include access in its widest terms²⁷ and funding bodies for the creative industries in Wales are setting clear equality, diversity and inclusion

19 Netflix, 2022. Environmental and Social Governance Report, 2022. Available online at: https://assets.ctfassets.net/4cd45et68c9f/7B2bKCqkXDfHLadrijrNWD8/e44583e5b288bdf61e8bf3d7f8562884/2021_US_EN_Netflix_EnvironmentalSocialGovernanceReport-2021_Final.pdf [last accessed 09/06/2022]

20 BBC, 2022. Environmental Sustainability: Net Zero 2030 and reducing our operational impact. Available online at: <https://www.bbc.com/aboutthebbc/reports/policies/sustainability#netzero2030andreducingouroperationalimpact> [last accessed 09/06/2022].

21 ITV, 2022. Social Purpose Report, 2020. Available online at: <https://www.itvplc.com/~media/Files/I/ITV-PLC/download/itv-socialpurpose-impact-report-2020.pdf> [last accessed 09/06/2022]

22 UKTV, 2021. Going Green. <https://corporate.uktv.co.uk/article/going-green-planet-placement-in-uktv-originals/> [last accessed 09/06/2022]

23 Channel 4, 2022. Sustainability. Available online at: <https://www.channel4.com/corporate/about-4/operating-responsibly/environment> [last accessed 28/06/2022]

24 S4C, 2022. S4C joins albert consortium. Available online at: <https://www.s4c.cymru/en/press/post/47999/s4c-joins-albertconsortium-> [last accessed 09/06/2022]

25 Sky Group, 2022. A Bigger Picture. Available online at: <https://www.skygroup.sky/bigger-picture/taking-action> [last accessed 09/06/2022]

26 UKRI, 2020. UKRI Environmental Sustainability Strategy. Available online at: <https://www.ukri.org/wp-content/uploads/2020/10/UKRI-050920-SustainabilityStrategy.pdf> [last accessed 09/06/2022]

27 Disability Arts Cymru, 2020. Bring us our Creative Rights: Disabled people’s Cultural and International Manifesto. Available online at: <https://static1.squarespace.com/static/6027a7fc2fb17600e9e59d61/t/61aa02902e51f37b6d33f808/1638531734822/DACManifesto-2021.pdf> [last accessed 15/06/2022]

targets for investment (see, for example, Ffilm Cymru's Equality, Diversity and Inclusion Plan).²⁸

Arguments have also been made that businesses can benefit from an effective ED&I strategy, gaining access to a wider pool of talent and being able to leverage a greater understanding of customers, resulting in higher revenues.²⁹ As one of Clwstwr's fundholders put it:

"The evidence is there - neurodiverse people think differently. We approach problems differently and we find new solutions. Why wouldn't we be the ones funded for research and development - especially if it's us who experience the problem in the first place?"

Beyond this, there is the growing awareness of the effect of 'place branding' that is emerging from Wales' groundbreaking Wellbeing of Future Generations Act:³⁰

"The act is unique to Wales and invites a distinctive approach for Welsh companies to consider sustainability and public responsibility in an imaginative and forward-thinking way."³¹

28 Ffilm Cymru, 2018. Equality, Diversity and Inclusion Action Plan 2018 - 2022. Available online at: <https://ffilmcymruwales.com/sites/default/files/2020-03/Ffilm%20Cymru%20Wales%20EDI%20Action%20Plan.pdf> [last accessed 15/06/2022]

29 Hunt, V., Layton, D., & Prince, S., 2015. Diversity Matters. Available online at: <https://www.mckinsey.com/business-functions/people-and-organizational-performance/our-insights/why-diversity-matters> [last accessed 05/06/2022]

30 Reynolds, L., 2021. Reconsidering place branding: 'connecting the dots' between placemaking, policy making and sustainable development. Welsh Economic Review, 28, pp.14-22

31 Ffilm Cymru, 2019. Wellbeing of Future Generations Plan, 2019 - 2020. Available online at: <https://ffilmcymruwales.com/sites/default/files/2020-03/Well-being%20of%20Future%20Generations%20Plan%202020.pdf> [last accessed 15/06/2022]

In establishing Creative Wales, Welsh Government has developed an agency that will play a lead role in marketing and promoting the creative industries in Wales on the global stage, but is also tasked with building a diverse, inclusive and sustainable industry in Wales in line with the goals of the Wellbeing of Future Generations Act. Investment that supports R&D into more sustainable ways of working now will attract future investment from ethical and sustainable creative industries across the globe. Based on this, Clwstwr's primary indicator of Gross Value Added by the sector during the period of the programme seems appropriate for sustainable development projects.

However, other than in a few specific cases where innovation represents an incremental improvement on traditional ways of working (for example, in measuring and managing sustainability impacts) or where a radical innovation opportunity in the broader industry has the potential to deliver on sustainability benefits

(for example, virtual production), return on investment tends to be slower for innovations focused on sustainable development, particularly where radical innovations require significant changes in the way that organisations create value. In the words of a Walesbased business that is looking to challenge freelance ways of working in the screen sector:

"...the problem we've got now is convincing productions they can go this way with us... it's a new way of working that can be more costeffective, but it's early days for us in understanding where we fit in."

From an environmental sustainability perspective, whilst investment in green technologies or adoption of new business models can bring about many benefits for businesses, it tends to demand a great deal of upfront resourcing with uncertain returns.³² Meanwhile, when making a business case for ED&I, despite the received wisdom that 'more diverse teams do better' within companies:

"Increasing diversity does not, by itself, increase business performance; what matters is how an organisation harnesses diversity and whether it is willing to reshape its power structure."³³

32 Afeltra, G., Alerasoul, S.A. and Strozzi, F., 2021. The evolution of sustainable innovation: from the past to the future. European Journal of Innovation Management.

33 Ely, R. & Thomas, D., 2020. Getting Serious About Diversity: Enough Already with the Business Case. Harvard Business Review. November-December 2020. Available online at: hbr.org/2020/11/getting-serious-about-diversity-enough-already-with-the-businesscase [last accessed 30/06/2022]



Viewing investment in sustainable R&D through a primarily economic lens brings about a number of challenges: first, such an analysis runs the risk of pitting different sustainability initiatives against one another resulting in continued, but different, inequalities;³⁴ second, this ignores structural issues that preclude workers from diverse backgrounds from reaching their potential:

“The use of the business case for diversity as an instrument for diverse workforce participation has its shortcomings, especially if ongoing structural issues are not addressed. Future studies could explore how justifications based on economic and social justice imperatives are constructed and implemented in the context of screen industries.”³⁵

Just as the inequalities in the screen industry are mirrored across other creative sectors, so are the opportunities for addressing them through R&D. There is an opportunity for future funding programmes to put the benefits arising from investment in environmental sustainability and ED&I on an equal footing with economic benefits. We suggest that doing so will encourage even more potential applicants who are focused on using innovation to do things better, as well as bigger, which in turn will yield long-term benefits in terms of GVA. It also has the potential to attract potential R&D partners who are interested in leveraging long-term the benefits of sustainable innovation, as illustrated by Ffilm Cymru’s ‘Green Cymru’ partnership project within Clwstwr.

³⁴ Newsinger, J., & Eikof, D., 2020. Explicit and implicit diversity policy in the UK film and television industries. *Journal of British Cinema and Television* 17.1, 47 - 69, cited in Ozimek, A., 2020. Equality, Diversity and Inclusion in the Screen Industries. Research Report, University of York
³⁵ Ozimek, A., 2020. Equality, Diversity and Inclusion in the Screen Industries. Research Report, University of York

Opportunity 2:

Sustainable development criteria and indicators co-created with creative industry stakeholders

The GVA by the creative industries in the region is a clear, unambiguous target to report progress against. Similar sustainable development targets are less easy to determine, however. ED&I and environmental sustainability have characteristics of ‘wicked problems’;³⁶ they defy simple definition; have significant context dependencies; do not have ‘right’ or ‘wrong’, but ‘good’ and ‘bad’ solutions, the implementation of which changes the nature of the problem; and they have no stopping rule - it is not clear when the problem is, if ever, ‘solved’. As such, aggregated criteria or indicators such as ‘a positive environmental impact’ or ‘a more diverse audience’ (both of which are

currently used in the Clwstwr application form) are difficult to demonstrate, measure and modify in response to the changing nature of the challenge. More nuanced targets would allow an R&D support programme to be strategic about tackling sustainable development of the creative industries.

One of Clwstwr’s strengths has been the degree of engagement that the team has had with organisations that understand the context of sustainable development in the creative industries, and in Wales. In the case of environmental sustainability, strong relationships have been built with, amongst others, Ffilm Cymru’s environmental specialists, Creative Wales and the Welsh Government, the BFI and albert - the UK’s film and television environmental support body³⁷ - and international partners from across the Green Regio sub-group of the Cine Regio programme.³⁸ Meanwhile, deliberate efforts to widen

participation in Clwstwr have been made by the ED&I team through the engagement of organisations in Wales that support diversity:

“...we undertook a targeted engagement strategy, reaching out to organisations such as Chwarae Teg, Digital Women Wales, The Privilege Cafe, Race Council Cymru and Disability Arts Cymru...”³⁹

Ongoing initiatives are adding to the understanding of what constitutes a more sustainable industry (for example, work being undertaken on behalf of the UK All-Party Parliamentary Group on Creative Diversity into best practice in promoting equity, diversity and inclusion in the creative industries⁴⁰, the Screen New Deal : Transformation plan for Wales that aims to develop a location-based plan for to decarbonise television and film production in Wales⁴¹, and the recently announced partnership between the Creative Industries Policy and Evidence Centre and Julie’s Bicycle - a charity that employs arts and cultural approaches to tackling climate change - that is focused on setting a research agenda to ensure the environmental sustainability of the creative industries).⁴² Equally important is the network of individuals and companies who are embedded within the industry and committed to taking action on sustainable development that has emerged through Clwstwr’s projects.

In our recent workshop “Exploration of a Sustainable and Inclusive Screen Sector for Wales” there was a strong feeling amongst participants that their voices should be heard and valued in shaping the future of the sector. There is an excellent opportunity to leverage Clwstwr’s networks to bring together regional, national and international knowledge and expertise to develop indicators and action plans that guide future R&D support programmes (see Opportunities 3 and 4) and reflect cutting edge sector knowledge and aspirations embedded in the regional context.

36 Rittel, H.; Webber, M., 1973. Dilemmas in general theory of planning. Policy Science. 4, 155 - 169

37 albert, 2022. All about albert. Available online at: <https://wearealbert.org/about/> [Last accessed 17/06/2022]

38 Cine Regio, 2022. Green Regio. Available online at: https://www.cineregio.org/subgroups/green_regio/ [Last accessed 18/06/2022]

39 Komorowski, M., Griffith, S., & Alatise, O., 2021. Diversity Monitoring Report 1: Diversity with the Clwstwr programme in relation to Wales’ creative sectors. Available online at: https://clwstwr.org.uk/sites/default/files/2021-08/Clwstwr%20Programme%20Diversity%20Monitoring%20Report%201_Final_compressed.pdf [last accessed 18/06/2022]

40 The All-Party Parliamentary Group on Creative Diversity was established in 2019. It recently published Creative Majority, a review of what works in equality, diversity and inclusion which is referenced throughout this report.

41 Albert, 2022. Screen New Deal: Transformation plan. Available online at: <https://wearealbert.org/2022/02/01/were-working-with-the-welsh-screen-sector-on-a-screen-new-deal-transformation-plan/> [last accessed 18/06/2022]

42 PEC, 2021. A New Partnership between the PEC and Julie’s Bicycle Available online at: <https://pec.ac.uk/news/new-partnership-with-julies-bicycle> [last accessed 28/06/2022]



Opportunity 3:

Adopting and extending good practice in ED&I monitoring

In January 2020, Clwstwr began monitoring the diversity of applicants for funding, going beyond the protected characteristics covered by the Equality Act (2010) and including inclusion measures pertinent to the creative industries.⁴³ The first diversity monitoring report was published in July 2021 and covered the funds allocated between June 2019 and February 2021, with attempts being made to retrospectively collect data from projects receiving funding before the monitoring programme was introduced.⁴⁴ Although the data is incomplete, it provides a useful baseline for future programmes, helps to identify key diversity and inclusion areas and gives a degree of information on the effectiveness of the ED&I strategies that have been put in place through the course of the programme. Further, high completion rates from the most recent

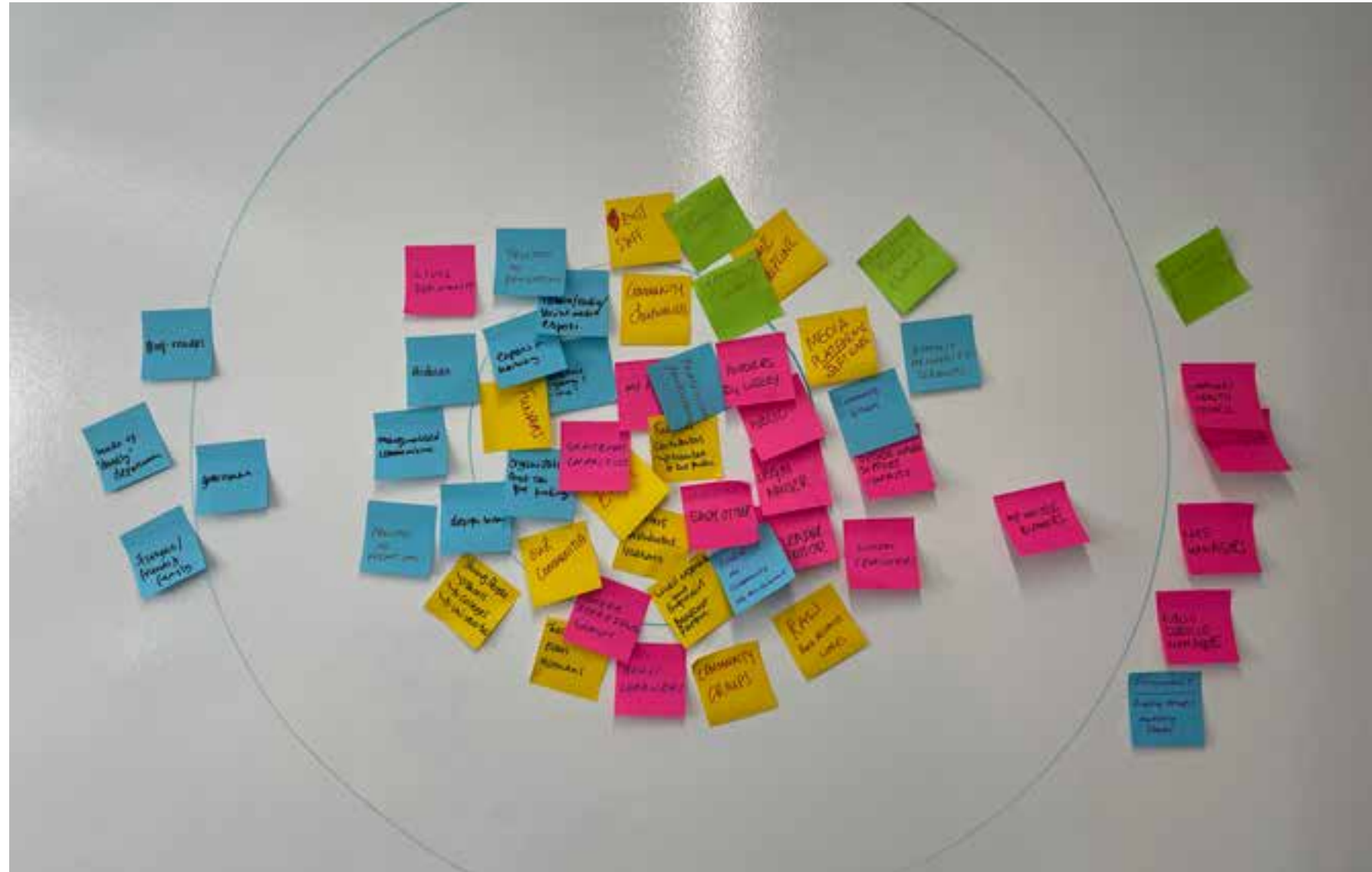
applications where the monitoring form has been fully embedded in the application process are high, which indicates that the quality of this data will improve in the future. The diversity and inclusion monitoring form is already an example of best practice, but in our conversations with the team responsible for ED&I in Clwstwr, we found that there was a desire to further improve the monitoring process, given the time and opportunity. We propose that the current approach is adopted in future creative industry R&D support programmes in Wales, including media.cymru, and that the team is supported to explore its continued improvement.

That said, monitoring the diversity of applicants and fundholders is only part of the story. During the workshop and interviews undertaken for this evaluation, several fundholders mentioned the apparent lack of diversity in the Clwstwr team (this is explored in more detail in Opportunities 7 and 24):

“sorry to use a cliché, but you can’t be what you can’t see.”

“All the people we were sent to, all the people who were guiding us, were white. There were some moments of anxiety for us because of that - would they really understand why we were doing [our project], how we were doing it...?”

⁴³ The inclusion characteristics are those included in Screen Skills’ diversity and inclusivity monitoring form, which is recognised as an example of good practice in the creative industries. The inclusion measures are: people with caring responsibilities and parents/carers re-entering the industries; employment status; geographical location; and socio-economic background.
⁴⁴ Komorowski, M., Griffith S. & Alatisse, O., 2021. Diversity Monitoring Report 1: Diversity in the Clwstwr programme in relation to Wales’ creative sectors. Available online at: https://clwstwr.org.uk/sites/default/files/2021-08/Clwstwr%20Programme%20Diversity%20Monitoring%20Report%201_Final_compressed.pdf [last accessed 19/06/2022]



Clwstwr has established a staff diversity and inclusion monitoring process and is due to report the outcomes in the second Diversity and Inclusion monitoring report later this year. There are, however, operational difficulties in diversity reporting for a small team. We encourage media.cymru and subsequent programmes to explore how other small organisations have addressed similar issues as part of ongoing ED&I research and development work.

Case studies on the Clwstwr website provide a snapshot of how R&D can, and is, tackling structural inequalities within the creative industries, but there is no simple way of translating the case studies and reports to give a clear indication of how Clwstwr is performing and the strengths and weaknesses of its ED&I initiatives.

In Creative Majority, the importance of setting targets and monitoring all aspects of an organisation is emphasised:

“Organisations should monitor employee, workforce, and commissioning data, and set targets to deliver creative diversity. This must include the freelance workforce. No matter what the size of an organisation, from the BBC or Netflix through to the smallest microbusinesses in publishing, music, gaming or theatre, being ambitious about diversity is crucial. In this context, target setting is vital for organisations, as is reporting on progress and responses to failure.”⁴⁵

For future R&D funding programmes such as media.cymru, we propose

that monitoring should be extended beyond the people accessing funding and delivering projects to give a more holistic indication of the programme’s ED&I performance - including the diversity of the delivery team and, crucially, the outputs of projects funded. After all, it is the impact of the innovations funded that will demonstrate that an R&D support programme is going beyond one that employs best practice in ‘ticking the equality, diversity and inclusion boxes’ and is the catalyst of long-term transformative change.

45 Wreyford, N., O’Brien, D. & Dent, T., 2021. Creative Majority: An All-Party Parliamentary Group (APPF) for Creative Diversity report into ‘What Works’ to enhance diversity, equity and inclusion in the creative sector. Available online at: <https://www.kcl.ac.uk/cultural/resources/reports/creative-majority-report-v2.pdf> [last accessed 18/06/2022]

Opportunity 4:

A monitoring process for environmental sustainability performance

While some monitoring is in place for diversity and inclusion, we did not uncover any on the environmental impact of Clwstwr and its projects. Monitoring environmental impact can seem daunting; it is often perceived that specific expertise is needed and that quantitative measures of carbon, water, energy and materials reduction are required. However, simple indicators (for example, number of miles travelled, number of physical objects avoided, number of R&D projects addressing resource use) can provide significant impetus for change.

In the early days of Clwstwr, limited evidence was available to support

the setting of environmental targets. Within the project lifetime, however, there have been three significant industry-wide projects that have advanced understanding of the areas requiring most attention in the field of film and television production (it should be noted that knowledge about the most significant impacts in some other creative sectors lags behind, as demonstrated by the Clwstwr project 'Greening the Animation Industry: 11 lessons from lockdown'⁴⁶ The BFI's 'Green Matters' report,⁴⁷ 'A Screen New Deal'⁴⁸ and the most recent update of 'The Green Production Guide' from the Producers' Guild of America⁴⁹ are united on the most significant aspects of production that need to be addressed.

Perhaps the most influential of these projects for Clwstwr has been 'A Screen New Deal', which has already informed environmentally sustainable

projects in the programme. Clwstwr's partnership project with Ffilm Cymru guided applicants to consider how their projects would reduce the impact of the key areas identified in the report.⁵⁰

In the light of the Screen New Deal transformation plan being awarded to Wales (a location-based transformation plan to decarbonise film and television production will be delivered in mid-2023, early in media.cymru's delivery), and the role that the Clwstwr team has played in bringing this about⁵¹, it seems prudent to use this as a starting point for the cocreation of some simple environmental targets for any forthcoming R&D programme for the creative industries in Wales, including and beyond media.cymru. Again, we propose co-creation with people representing the cross-section of creative industries to ensure the

targets reflect the needs of the whole sector.

As with diversity and inclusion monitoring, it is important to monitor more than project outputs. For reasons of authenticity and transparency, we propose that R&D funding programmes should monitor their own impact alongside those of the projects that are funded.

46 Clwstwr, 2020. How Lauren Orme is on a mission to green the animation industry. Available online at <https://clwstwr.org.uk/howlauren-or-me-mission-green-animation-industry> [last accessed 19/06/2022]

47 BFI, 2020. Green Matters: Environmental sustainability and film production - an overview of current practice. Available online at: <https://www.bfi.org.uk/strategy-policy/policy-statements/sustainability> [last accessed 19/06/2022]

48 albert, The National Lottery, BFI and Arup, 2021. A Screen New Deal: A route map to sustainable film production. Available online at: <https://www.bfi.org.uk/strategy-policy/policy-statements/sustainability> [last accessed 19/06/2022]

49 Producers' Guild of America, 2020. The Green Production Guide Toolkit. Available online at: <https://www.greenproductionguide.com/tools/> [last accessed 19/06/2022]

50 The key areas are production materials, energy and water, studio buildings and facilities, studio sites and locations and production planning

51 Clwstwr, 2022. BFI and albert announce Wales to develop a 'Screen New Deal' production and sustainability plan. Available online at: <https://clwstwr.org.uk/bfi-and-albert-announce-wales-develop-screen-new-deal-production-sustainability-plan> [last accessed 19/06/2022]

Opportunity 5:

Public-facing ED&I and environmental sustainability action plans, reported against annually

Of course, monitoring is a means to an end - it is monitoring that allows the setting of action plans that turn a programme from 'ticking the sustainable development boxes' to being a driving force for change.

Over the funding period a strategy for sustainable development in Clwstwr has emerged that reflects the team's growing understanding of the issues at hand - much learning has been done 'on the job'. In our interviews, we found out that strategies for equality, ED&I and environmental sustainability exist for Clwstwr, alongside the dedicated web pages that were added to the website in 2020. However, the strategies are not public-facing and without them it is hard to make sense of how actions being put in place will change the status quo. Other

than the reflection on diversity and inclusion actions that are mentioned in the diversity and inclusion monitoring report⁵², for the external observer there is no coherent statement of actions being taken within the programme to address sustainable development issues.

Reporting against programme actions, and particularly the role played by funded projects can be an important motivator, particularly for environmental sustainability projects. Individual projects exploring how to deal with an issue as enormous as climate change can feel like 'lone wolves' and may struggle to see the potential or realised value of their work:

"As I've come to the end of the project, I've realised that I'm not the right person to take it forward. I think our findings are important - but it's hard to see where it's going to go or what will happen next"

Providing evidence of how individual projects have made a contribution to the overall programme aims can provide confidence in outcomes. Being able to see other projects that are addressing environmental matters can act as a reminder that projects are part of a collaborative effort to transform the creative industries and stop people from becoming overwhelmed by the size of challenge that we are facing.

Opportunity 6:

Targeted calls for sustainable development projects

Analysis of projects receiving funding for sustainable development - related topics reveals a mixture of purpose-led businesses (those for whom the issue they are addressing is core to their business offer, such as Divergent Emergent⁵³) and those who are exploring sustainable development as a spur to their existing business practices, such as Little Bird Films.⁵⁴ For very small innovative businesses in the latter group (and it is worth bearing in mind that there are a high proportion of micro-enterprises that make up the Welsh creative industries⁵⁵), when they are considering applying for funding, there may be immediate R&D opportunities directly related to their core business offer that take priority over R&D related to sustainable development.

That is not to suggest that businesses should forgo those immediate opportunities - more that they may need greater incentives to explore sustainable innovation.

Clwstwr has steered away from offering targeted interventions. The open calls have been successful in attracting projects that we would classify as being driven by sustainable development, but the numbers are relatively small in comparison to more 'traditional' innovation projects. We asked ourselves the question: would targeted calls lead to greater levels of sustainable innovation?

Of course, it's not possible to answer that question definitively without piloting the approach, but we looked at the Clwstwr partnership with Ffilm Cymru to see if there were any indications that a targeted approach would be worthwhile.⁵⁶ Green Cymru fundholders, none of whom would fit

the classical description of 'purpose-led' reflected variously on the opportunity that funding gave them to:

- Explore an environmentally sustainable innovation that they understood to be transformative for the industry, but was currently outside their core business activities
- Reflect in depth on lessons learned from more sustainable practice and, in doing so identify new opportunities to create value from sustainable innovation
- Experiment outside the commercial environment with practices that, long-term, had the potential to be more sustainable.

53 Clwstwr, 2022. Divergent Emergent. Available online at: <https://clwstwr.org.uk/projects/divergent-emergent> [last accessed 19/06/2022]

54 Clwstwr, 2022. Green Wing. Available online at: <https://clwstwr.org.uk/projects/green-wing>. [Last accessed 19/06/2022]

55 Fodor, M., Komorowski, M. & Lewis, J., 2021. Report Update: The size and composition of the creative industries in Wales in 2019. A baseline for measuring the impact of Covid-19 on the creative industries in Wales. Available online at: https://clwstwr.org.uk/sites/default/files/2022-02/Creative%20Industries%20Report%20No%201.2_Final_compressed.pdf [last accessed 21/06/2022]

56 The Green Cymru Challenge Fund was a partnership project within Clwstwr that invited businesses from the screen sector to bid for funding to develop innovative approaches to decarbonise the screen sector. Details of the Green Cymru Challenge Fund can be found here: <https://www.ffilmcymruwales.com/funding-and-training/green-cymru-challenge-fund> [last accessed 28/06/2022]

These types of project, where there is an acknowledgement from the outset that return on investment will be slow and potentially indirect, but transformative, emerge far less often through Clwstwr's open calls, where environmental sustainability projects have focused on benchmarking and developing external services that will reduce the day-to-day impact of business as usual.

Looking across the other clusters funded as part of the Creative Industries Clusters Programme, some have picked up on the idea of using dedicated calls to further the sustainability agenda. In particular, the Bristol and Bath Creative R&D Cluster has invested in 'Inclusion Innovation Research Pots', addressing the areas of inclusive spaces, inclusive governance and inclusive communities of practice in the creative industries.⁵⁷

Based on these observations, we propose that future funding programmes have an opportunity

to use sustainable development action plans (see Opportunity 5) as the basis for targeted calls. This has the potential to broaden the pool of people who are willing and able to engage in transforming the industry.

Opportunity 7:

A louder 'lived experience' voice heard at executive level

We previously mentioned the issue of diversity in the Clwstwr team (see Opportunity 3). One of the most surprising findings from our interviews and workshops was the lack of curiosity around who made funding decisions in the programme. Our interviews revealed an expectation that decision-making would not reflect the interests of the applicants:

"Things that are important to me are not always obvious to a cis-white male."

The lack of curiosity we observed, we suggest, is not the result of apathy, but of an acceptance of the existence of structural inequalities in the creative industries.

Tackling this issue is by no means easy. Diversity issues are magnified at the senior management level across the creative industries, and in the Welsh Higher Education sector supporting R&D (as discussed in Opportunity 24). But it is not impossible. We propose two ways in which the voice of 'lived experience' could inform the strategic and funding decisions made in future R&D support programmes:

1. A diversity panel that is involved in making decisions around funding allocation.

Whilst it is critical that equality, diversity and inclusion has, as Creative Majority terms it, 'a seat at the top table',⁵⁸ it is not essential that senior leaders have lived experience of exclusion. Indeed, it has been suggested that when action on ED&I is authentically - led from the top (that is, it moves beyond a tick-box

exercise), it may be more effective when it is not led by someone from the communities it advocates for.⁵⁹ However, authentic leadership demands that leaders listen to the voice of lived experience.

As has been previously discussed, Clwstwr has built a network of support bodies and funding recipients that represent the voice of disadvantaged groups across the Welsh creative industries. This is an enormously valuable resource to be tapped into

A panel that comprises representatives with lived experience of ED&I issues can ensure that decisions made are not unconsciously biased. At the same time, R&D support programmes cannot expect this expertise pro bono. We will return to the theme of valuing talent in Opportunities 13, 14, 20 and 30, but ED&I best practice is seen where the value of lived experience is recognised; any diversity panel should be suitably recompensed for their knowledge.

2. An application for additional funding to build a network of HEI expertise focused on ED&I for the creative industries

The creative industries is not the only sector where issues of diversity exist in academic research communities. UKRI has been proactive about addressing this challenge for energy research: in 2021, a funding call was launched, looking for an academic to co-ordinate a community of academics focused on ED&I issues, including academics from diverse backgrounds and involving the voices of lived experience.⁶⁰ Such a model applied to the creative industries could ensure that there is a pool of knowledge and expertise to draw on - directly as advisors, or indirectly through network activities, without losing the benefits of place-based funding.

Opportunity 8: Environmental sustainability knowledge and experience used to inform funding decisions

Our next recommendation can come as no real surprise; almost everything said about promoting equality, diversity and inclusion applies to environmental sustainability. The key difference is that environmental sustainability may be considered simply as a form of knowledge to be exploited. As one of the fundholders taking part in our workshop explained:

“Everyone can learn about sustainability - I don't think that's the same for ED&I where you only really understand it if you live it”.

When we reviewed Clwstwr's application form we were struck by the generic nature of the questions

around sustainability (this will be addressed in more detail in Opportunity 16). In our interviews with Clwstwr delivery staff, we discussed the process through which the environmental sustainability characteristics of applications are communicated to the decision-makers before selection is made. We identified that productive conversations occur between the people with responsibility for environmental sustainability in Clwstwr and some panel members before the panel meets to make funding decisions, so we are confident that it is being acknowledged for some, but perhaps not all, applications. However, in our experience identifying projects that have the potential to deliver environmental sustainability benefits is often as much about identifying sustainable value where it is not articulated, and seeing where it may be 'leaking out' of a project as it is in decoding what the stated benefits in the application form. This is best done in the panel review process. Currently, opportunities are being missed to maximise the

sustainability benefits of Clwstwr applications that have not been highlighted as 'sustainable projects'.

As with ED&I, there are multiple ways in which environmental sustainability can be represented in decision-making. Ideas include:

- Convening a funding review panel of people knowledgeable about sustainability who provide a report to the decision-makers in a similar process to that which operates in academic funding council peer review
- Inviting an external person with knowledge about sustainability in the creative industries to join the panel (from, for example, Albert, Julie's Bicycle or another sustainability actor)
- At the very least, ensuring that the people internally responsible for environmental sustainability are not just consulted about, but involved in, the decision-making process.

Adopting one or all of these measures will ensure that the environmental potential (and pitfalls) of every project is thoroughly considered.

Opportunity 9:

A dedicated team driving ED&I strategy and implementation

Clwstwr's engagement with organisations that act as the voice of, and businesses that incorporate, marginalised groups is a true success story. It is the result of much hard work by the people responsible for ED&I within Clwstwr - work that needs to continue in future programmes so that the existing networks can be nurtured and built on.

We were surprised to find that ED&I was not the basis of a key performance indicator for the Clwstwr programme. ED&I initiatives do not only operate at the individual project level, nor at arms-length. If future funding programmes are committed to addressing the structural inequalities that exist in the sector, they must recognise that the people responsible for ED&I have a role in: setting strategy; funding decisionmaking;

informing the design of processes that are inclusive; and designing through-project support for diverse applicants. As such, it is a much more significant role than appears to have been recognised in the early days of Clwstwr. That provision accelerated following the appointment of a dedicated Equality, Diversity and Inclusion Officer speaks volumes in this regard. To use the vernacular, Clwstwr has 'punched above its weight' when it comes to ED&I, thanks to the hard work and dedication of a very small and passionate team.

Having a producer as ED&I 'lead' in Clwstwr has been important. They have acted as a point of contact for external organisations, been a point of reference for the management and delivery team and undertaken programme-wide initiatives. But their workload in comparison to that associated with the themes that other producers have adopted has been significantly higher. Our considered opinion is that having a clear point of contact for ED&I is important - but that it cannot be

considered as an addition to an existing role. Alongside spreading responsibility for ED&I across the management and delivery team (as discussed in Opportunity 10), future programmes should consider ED&I as a strategic priority and invest in it appropriately.

Opportunity 10:

Shared ownership of sustainable development objectives

Whilst it is important to have clear leads for equality, diversity, inclusion and environmental sustainability, it is also recognised that sustainable development needs a multi-level approach.⁶¹

“Effective EDI needs an approach that includes all levels: senior management support; commitment from hirers, managers and strategic planners; cultural competence across all employees; and a voice for the marginalised”⁶²

“When all employees and stakeholders use the sustainability lens to make

decisions, a new business model takes root”⁶³

When we asked how the people with direct responsibility for sustainable development in Clwstwr were measured on their performance, there seemed to be little clarity. Because most job roles were written before responsibilities were assigned (the one exception is the Equality, Diversity and Inclusion Officer), there is no clear accountability in the job role - and if it is not an expectation for these people, it seems extremely likely that it isn't for any of the delivery team. In annual reviews, it is the norm for the sustainable development team to report what they have done to improve the sustainability of the programme, but others are not asked to consider the same question, despite its cross-cutting nature. Whilst the sustainable development team has worked hard to extend its reach, it does not have authority to convey that it is everyone's responsibility to make the programme sustainable. This needs to come from the senior leadership; there is a clear opportunity to build

a framework that makes everyone accountable by making sustainability a feature of job descriptions and annual reviews.

Broadening the responsibility for sustainable development will also ensure that the different skills of the team members contribute to sustainable development. Our interviews with the producers revealed a frustration that they hadn't been able to achieve all their aims, that work they considered strategic had to happen in 'fits and starts' around delivery responsibility, and that some aspects took a long time to complete. The producer responsible for environmental sustainability described the 'painstaking' process of writing a strategy - something he had no previous experience of doing (although he also commented that he relished the opportunity to do so, since it helped him to crystallise his own understanding). There are other people in Clwstwr who may have been better equipped to take the strategic lead, working with

61 Stephens, N., Riviera, L. & Townsend, S., 2020. What works to improve diversity? A multi-level approach. Research in Organisational Behaviour. Original script available online at: Microsoft Word - StephensRivieraTownsend_ROBsubmission 8-28.docx([nicolestephens.com](https://www.nicolestephens.com)) [last accessed 21/06/2022]
62 Wreyford, N., O'Brien, D. & Dent, T., 2021. Creative Majority: An All-Party Parliamentary Group (APPF) for Creative Diversity report into 'What Works' to enhance diversity, equity and inclusion in the creative sector. Available online at: <https://www.kcl.ac.uk/cultural/resources/reports/creative-majority-report-v2.pdf> [last accessed 18/06/2022]
63 Battacharya, C., 2018. How to Make Sustainability Every Employee's Responsibility. Harvard Business Review, Feb 23rd. Available online at: How to Make Sustainability Every Employee's Responsibility (hbr.org) [last accessed 22/06/2022]

the producers to inform strategies, but giving them more time to deliver against their objectives.

Delivering environmental sustainability and ED&I in Clwstwr has given the people involved to find out where their strengths lie. For some that may be in strategic planning; others may prefer a more operational role. We encourage a discussion across the whole programme team so that responsibility for ED&I is aligned best with the skills and interests of the different people.

Sharing responsibility for sustainable development also ensures that future R&D funding programmes do not face continuity issues. Much of the knowledge about sustainable development in Clwstwr is tacit and held by a very select group. Sharing responsibility and making sustainable development a theme for discussion across the whole team will mitigate the risk that important knowledge will be lost if team members leave.

Opportunity 11:

Compulsory sustainable development training for everyone working in the programme

If people are being asked to take responsibility for sustainable development, then they should also be provided with appropriate training that raises awareness of the issues at hand. With regard to ED&I, we would recommend that these are undertaken by an external team. The delivery team has found some excellent training providers, including those with lived experience such as Autistic UK.⁶⁴ In Clwstwr, training events have been signposted and supported by the executive team, but they have not been compulsory. Similarly, awareness raising of the key issues that affect the environmental sustainability of the industry should be rolled out to all team members. The producer with responsibility

for sustainable development has undertaken a number of albert training courses during their time on Clwstwr and is involved in the Screen New Deal Transformation Plan for Wales. By effectively 'learning on the job' in Clwstwr, he may be well-positioned to provide a short training session on an annual basis, or to guide the development of bespoke training. Alternatively, albert offers free training on sustainability in film and television production.⁶⁵ There are also plenty of training organisations that offer generic sustainability programmes.

Many organisations are now providing carbon literacy training for their employees - this may be an approach that media.cymru wishes to undertake. Whatever form of environmental sustainability training, it is important and evidence suggests that it is the most influential route to improving individual environmental performance at work.⁶⁶

We are keen to point out that training on its own is not sufficient to embed sustainable development within a programme. In the case of ED&I, the limitations of training without culture change are well-documented:

“One of the main reasons why diversity training fails is that it lacks follow-through outside the training environment (Dobbin & Kalev, 2016). It is also critical that those taking part in the training understand why diversity is important and are guided towards a genuine interest in increasing diversity to prevent negative impacts or even a backlash (Stephens et al., 2020)... Progress happens when employees are ready to question their own assumptions and are

genuinely curious about reviewing their working practices and recruitment strategies to make them more inclusive (Bohnet, 2020).⁶⁷

Similarly, environmental sustainability benefits of training are maximised when employees perceive environmental commitment at senior level.⁶⁸ This has been the case for Clwstwr, where there is strong interest in environmental sustainability at the director level. An internal key performance indicator was set early in the programme that it should deliver tangible environmental sustainability benefits and there has been support for professional development of the producer with responsibility for environmental sustainability, who describes one of the directors as “a bit of a mentor”.

There is an opportunity now to further embed environmental sustainability

into the culture of future R&D support programmes such as media.cymru and to extend this approach to embrace ED&I, giving everyone in the programme a chance to contribute.

67 Dobbin, F and Kalev, A, 2016. Why Diversity Programme Fail. Harvard Business Review. Available online at: <https://hbr.org/2016/07/why-diversity-programs-fail> [last accessed 23/06/2022]; Stephens, N., Rivera, L. & Townsend, S, 2020. What Works to Increase Diversity? A multi-level approach. Research in Organisational Behaviour. Available online at https://www.nicolestephens.com/uploads/3/9/5/9/39596235/stephensriveratownsend_robsubmission_8-28.pdf [last accessed 23/06/2022] and Bohnet, I, 2016. What Works: Gender equality by design. Cambridge, Harvard University Press. All cited in Wreyford, N., O'Brien, D. & Dent, T., 2021. Creative Majority: An All-Party Parliamentary Group (APPF) for Creative Diversity report into 'What Works' to enhance diversity, equity and inclusion in the creative sector. Available online at: <https://www.kcl.ac.uk/cultural/resources/reports/creative-majority-report-v2.pdf> [last accessed 23/06/2022]

68 Paillé, P., Valéau, P. and Renwick, D.W., 2020. Leveraging green human resource practices to achieve environmental sustainability. Journal of Cleaner Production, 260, p.121137

Step 2: Engagement

Opportunity 12:

Targeted activities that raise awareness of R&D opportunities amongst marginalised groups

We have already mentioned the work done in Clwstwr to build links with organisations, groups and individuals that are the least represented in the South Wales creative industries. We were curious about how the recipients of funding who had been targeted in this way felt about being approached, given allegations of ‘tokenism’ levelled at organisations within the creative industries and universities alike when it comes to ‘equality, diversity and inclusion matters.’^{69 70} Our workshop and interviews found that there is no sense amongst funding recipients that they are targeted simply to meet diversity targets. On the contrary, the message coming from the people we spoke to is that Clwstwr is considered

as ‘authentic’ and providing opportunities for systemic change:

“I remember thinking the Clwstwr team liked what I was saying... the really transformative part was that I was just encouraged to get on with it – and people cared about what I thought.”

“I felt like I was contacted because I was black. I also understand that’s not an isolated thing – after Black Lives Matter it’s there. But with Clwstwr, there’s a genuine curiosity and effort to get more voices included, get more people in places where their voices matter, and funding them to do that. The tokenistic thing, when you’re

put in a place to be there, but nothing changes – that’s not what Clwstwr is. I think it’s OK to reach out to the disabled, gay, black, women...”

69 The Guardian, 2020. Universities criticised by ‘tokenistic’ support for Black Lives matter. Available online at: <https://www.theguardian.com/education/2020/jul/06/universities-criticised-for-tokenistic-support-for-black-lives-matter> [last accessed 24/06/2022]

70 Verhoeven, D. & Coate, B., 2018. Cannes of worms: true gender equality in film will take more than ‘just add women’. Available online at: <https://www.theguardian.com/australia-news/2018/may/22/cannes-of-worms-true-gender-equality-in-film-will-take-more-than-just-add-women> [last accessed 24/06/2022]

Fundholders suggest these early conversations legitimise them exploring something that might only be the kernel of an idea:

“It’s that openness to explore things with people who have an idea”

“It’s been a long time, so I’m trying to remember. In my head, I think I was approached, but I’m not sure. We definitely had a conversation before the application, though - about the kind of things we might like to do. But what I do remember is feeling that we were listened to, really listened to.”

Through our conversations we found that some fundholders initially thought that they would not be eligible to apply for R&D funding. This had already

been identified as an issue by the ED&I team in Clwstwr:

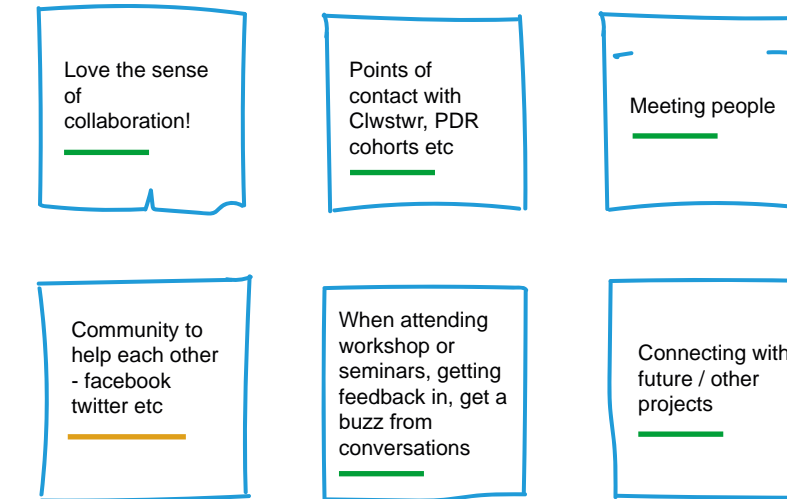
“We know that many may feel that research and development isn’t for them. We want to demystify this work and help to overcome the barriers some may face. Without those voices, we will miss out on truly innovative and transformative ideas which will help to build an ethical and sustainable media sector for Wales”.⁷¹

Whilst access to R&D for the creative industries is a general issue, and is addressed elsewhere⁷² it is magnified for groups that already face exclusion. These early conversations are critical to overcoming this barrier.

Opportunity 13:

A sustainable development alumni

The people responsible for sustainable development in Clwstwr have put a great deal of work into building networks and this has yielded success, with a number of funded projects that have sustainable development priorities and/or are being led by people from marginalised groups. A strong theme that emerged in our workshop was the desire for fundholders to forge links with like-minded people that they had met through Clwstwr. Whilst we separated out our groups in the morning so we could better understand the experience of the Clwstwr journey from the view of ED&I - led and environmental sustainability - led projects, in the afternoon, we brought the two groups together. In our morning session, both groups identified that networking through Clwstwr had been highly valuable:



Further, we received feedback both in the discussions on the day, and subsequent to the event, that bringing together the broader group had been a valuable activity:

“If there are any future conversations around this, I’d be really keen to be part of it. I was glad you didn’t silo it into two separate

conversations about sustainability and inclusion. I really appreciated being part of the full conversation with a more holistic focus. But it was also great to come together with the other Clwstwr sustainability projects - I feel like really interesting stuff could come out of that

we could get those people together again!”

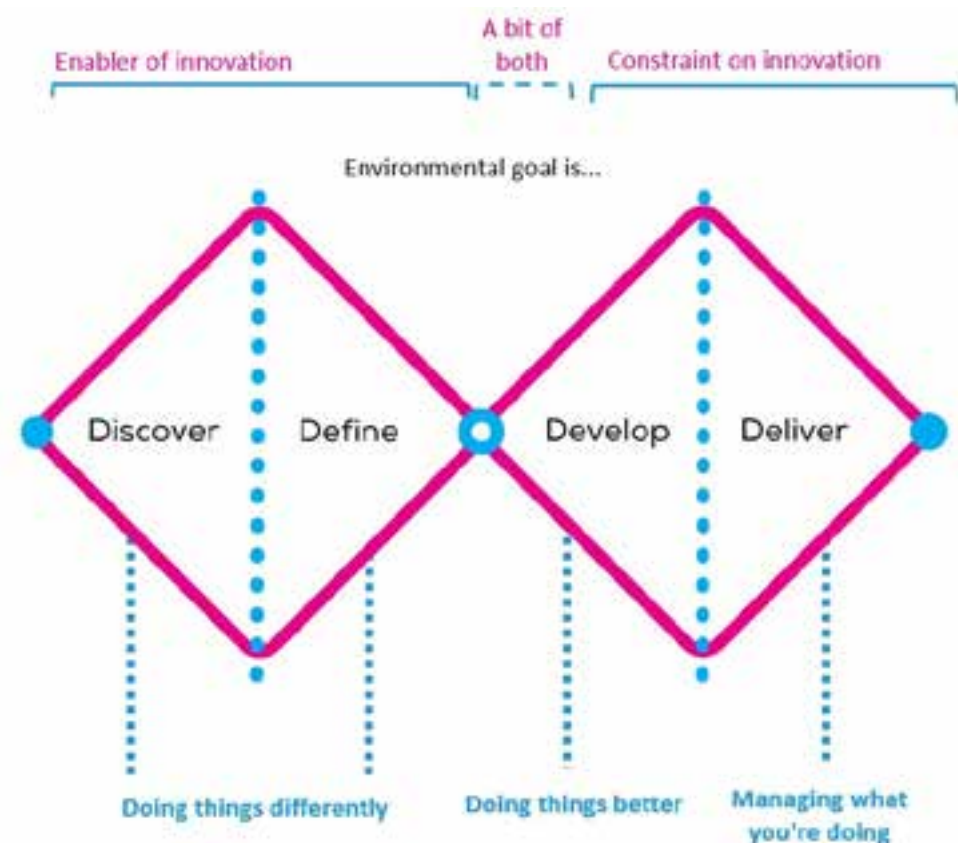
It may seem strange to propose an alumni group as an opportunity for engagement, but the rationale is that this is the first step in the process that a dedicated alumni group would make a significant impact. The potential for conversations that lead to new and exciting ideas as identified in the above comment is one benefit of an alumni group - but there is also the opportunity to use the group to communicate future sustainable development R&D opportunities across their own networks - reaching people beyond the delivery team’s contacts and acting as a voice that can articulate the experience of undertaking R&D in the creative industries.

We will reiterate here that nothing comes for free: using an alumni group for engagement purposes requires that their time and commitment is reimbursed.

Opportunity 14:

Pre-application sustainable development 'information, inspiration and ideation' workshops

The relative lack of knowledge with regard to the major environmental sustainability challenges facing the creative industries, and of the R&D process, have already been discussed. The projects that are identified as being environmentally sustainable tend to focus on implementation of practices that mitigate the environmental impact of 'business as usual', rather than looking at opportunities to do things differently. Doing things better is definitely to be aimed for; but doing things differently is the scale of change necessary to achieve net zero and offers the greatest opportunities for value creation:



There is more evidence that the fundholders of equality, diversity and inclusion - led projects are working more on the transformational scale with, amongst others, Divergent Emergent looking to change screen production recruitment processes to be more friendly to non-traditional applicants,⁷³ Hijinx looking to increase representation of disabled actors on screen,⁷⁴ Lungo exploring how autistic and neurodiverse people can demonstrate their creative skills and abilities to support neurodiverse freelancers⁷⁵ and Laku Neg developing a library that better represents the African diaspora on screen.⁷⁶ However, in our workshop and interviews many of the participants commented that they were not certain how to transform their early ideas into R&D projects:



What is often not addressed is the clear relationship between the unsustainable ways of working that are being addressed by ED&I projects and the environmental impact of the industry; we think that setting challenges for applicants that could address both aspects would accelerate the journey to a more sustainable industry.

Clwstwr took a user-centred research and development process. Successful recipients of funding were invited to an 'Ideas Lab', a fully-funded workshop in which the methods and mindsets that facilitate user-centred research were introduced, and groups of people brought together to address an R&D challenge. The benefits that Clwstwr participants have gained from participating in Ideas Lab are explored in another report,⁷⁷ but participants in our workshop identified networking and exploring collaboratively the R&D process were amongst them. Partnerships emerged through Ideas Lab that may not have been established otherwise.

Sustainable development challenges are complex and are generally the responsibility of more than one organisation. Building these collaborations and demystifying R&D prior to application has the potential to lead to better, more original and innovative projects and bring more people into the R&D process. We envisage a series of 'hack-style' events prior to each call, themed around a sustainable development challenge or challenges that align to Clwstwr's key priorities.

The difficulty is that such an activity can become exclusive: it can be costly to take time out of work to attend an event; it can be hard to reach the right audiences; and it can be difficult to free up time. We propose that any pre-application 'Ideas Lab' should be funded appropriately and available to limited numbers of pre-applicants who complete an expression of interest that is not based on an existing idea, but on the value that their involvement could bring to R&D in the area and their desire to look at the

particular challenge. The lab should be viewed as a recruitment activity with the intention of broadening the diversity of the programme and meets Clwstwr's sustainable development objectives. The labs should be followed up with support to ensure that innovative ideas emerging are fostered to become R&D applications.



Step 3: Application

Opportunity 15:

Application processes that are fit for all

One aspect of Clwstwr that was singled out for criticism by the ED&I part of our workshop was the application process, and particularly the application form:

It was a particularly challenging step in the process for neurodiverse applicants, who were typically guided through by their producer, but not without a lot of unnecessary strain on everyone involved:

The experience is sufficiently poor that it has deterred some fundholders from applying for a second round of funding, and from recommending Clwstwr funding to other people in their networks:

The application was awful

Left me feeling stupid and unqualified - thats so far from what Clwstwr is

Once you are through the door in Clwstwr it's great, but not before

The application was a barrier

The application process made me feel sick

Wouldn't have known from the written information what they wanted to hear from me

Academic feel to the application - we struggled with this

'Have you seen the video (from a previous applicant)? Watched it and realised they did want to hear from me

Forms can have huge consequences - felt vulnerable and frustrated

Ironic - the application process is not creative

Left me feeling stupid and unqualified

Made me feel sick

Felt vulnerable and frustrated

Got furious with the form, my producer calmed me down

Felt like being stuck the middle finger

Our producer talked me round (on the intention to apply for round 2 funding)

Lots of comms with ED&I officer, he was a hero - if it weren't for him I wouldnt have gotten my application off of the ground

The ED&I officer helped me understand what they wanted in the questions and get thoughts on paper

The biggest thing the ED&I officer did was support and encourage me as a human

The ED&I Officer was really encouraging - lots of feedback and solutions

"I can't recommend Clwstwr until it has redesigned applications /reporting forms into accessible and inclusive ones: transitioning the burden of labour on self-interested reporting data to an internal position."

A further issue is that some people don't disclose neurodivergent characteristics until the end of the research process. One recipient of funding wrote in his final report:

"I'd like it to be noted that I suffer with dyslexia and ADHD, two conditions that make some formal processes very difficult for me. I may be a conceptual gymnast - but it comes at a cost".

That is not to say that only neurodiverse people found the application process burdensome. By no means is it every applicant who raises an issue about the process, but several other projects have raised the issue that the application process is burdensome - commonly those who have extensive experience of grant funding in the creative industries:

"Bureaucracy can be stifling"

"The applications in particular were incredibly long and the framework for some of the questions felt odd and restrictive"

"Asking individuals and small businesses to fill forms with SOC code data... felt like we were doing the work of the university and wasting our time"

The difference in experience between applying for 'arts funding' and applying for R&D funding and making funding more accessible for all is a challenge for many funding bodies. The Creative Industries Policy and Evidence Centre has reported on the lessons that Innovate UK learned from working with creative industries during the Covid-19 pandemic, and how these were applied to develop agile, accessible post-peak Covid funding programmes for the creative industries, with streamlined application processes.⁷⁸ Innovate UK applied a user-centred process to understand the barriers that their applicants were experiencing, in line with their design strategy.⁷⁹

The ED&I team have worked hard to improve the application process over the lifetime of Clwstwr and there is no doubt that it has improved through its many iterations. In 2020, PDR worked with the Clwstwr delivery team to try to understand the barriers that applicants might experience throughout their R&D journey. The resulting Miro board has some excellent suggestions, a number of which have been implemented. However, the end of Clwstwr and the subsequent development of processes for media. cymru presents an excellent opportunity to work with stakeholders to redesign the application process and associated documents from scratch - using the usercentred design process that has become synonymous with Clwstwr's approach to R&D.

Opportunity 16:

A simple method of demonstrating the sustainable development potential of ideas

We have reviewed all the final reports that have been submitted to date and are struck by the number of projects that provided tangible environmental and social impact that were not clearly articulated at the point of application. Given that the most significant sustainability benefits of new products and services are realised when they are incorporated into the innovation process as early as possible, opportunities to maximise project impacts are being missed. This will be discussed in more detail in Opportunity 18.

A recurring report in this report is the relative lack of awareness of sustainability knowledge within the creative industries. As such, asking applicants who are just at the beginning of the innovation process

to articulate potential sustainable benefits as a free text box with generic guidance such as 'positive environmental impact', 'improving people's quality of life' or 'other environmental or social benefits' is unlikely to yield the best results and identify at an early point projects that could benefit from early sustainable development support.

An alternative approach to guiding applicants to write about sustainability can be seen in the Green Cymru partnership application form. For Green Cymru, potential environmental impact areas (aligned with those identified in the Screen New Deal) were presented as a tick box, followed by a free text box to detail further benefits. Two applicants for Green Cymru also received funding through Seed/Open calls. We asked them to compare their experience in our workshop. Both were more positive about the Green Cymru process:

Made it easier for me to go for everything in on application

Helped structure how we moved forward and what we wanted to do

Trying to have your cake and eat it, so application will help narrow that

Application helps. You focus down and explain the project and justify it

The tick list triggered ideas and helped applicants to frame the justification for funding.

We realise that a sample size of two is not sufficient to make a categorical statement of the benefit, and that the fundholders in this case were already thinking about sustainability at the point of application. However, there are additional benefits of having a checklist approach to sustainable development that we believe warrant its inclusion in future application forms:

- It allows rapid identification of applications that have similar potential benefits, where collaboration might lead to new solutions
- It identifies projects that might benefit from targeted support to maximise impact (particularly those where environmental sustainability and/or equality, diversity and inclusion is not the primary driver for the project)

- A checklist can easily be adapted between funding rounds to reflect changing sustainable development priorities
- It allows easy reporting against sustainable development targets at milestones and the end of the project, and thus supports tracking of how effectively support has realised the early sustainable development potential.

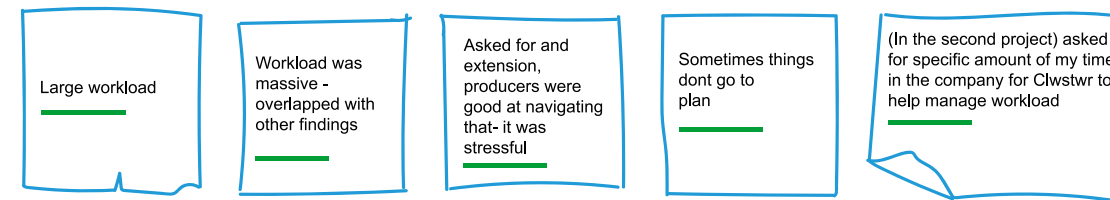
It is beyond the scope of this report to design the checklist. It could be aligned to action plans that have been developed as proposed in Opportunity 5; or it may build on more established frameworks such as the Wellbeing of Future Generations (to build on the potential for place-branding this offers), or the Sustainable Development Goals. The potential for mapping project outputs to broader sustainable development goals is further discussed in Opportunity 28.

Opportunity 17:

Clarity on what is required from fundholders early in the application process

Completing an application form is time consuming; and completing an R&D project even more so. While all the fundholders who took part in our workshop commented that they would definitely undertake R&D projects in the future, several commented that they had not expected the time that completing a project took. Some did not budget appropriately and some found it difficult to maximise the opportunities that were available to them. This is a particular challenge for freelance workers, where workflows are often unpredictable. Some of the fundholders had received follow-on funding and commented that, after going through the process once, they were more prepared and made time to conduct their research projects and associated administrative tasks:

“I would recommend Clwstwr, but I would be clear to potential applicants about the implications of administering a Clwstwr grant. The process is complex and difficult to negotiate... clarity of what it is like to be a grant recipient would be a positive development.”



Whilst we believe that it is key to reduce the administrative burden associated with grants to ensure that they are inclusive (see Opportunity 27), there will always be unexpected challenges that arise when balancing an R&D project with work for freelancers, microbusinesses and SMEs.

It is important to ensure that applicants are aware of what it really means to undertake an R&D project, and that this is communicated in a simple, clear way that can be accessed at any time. We propose several ways that could work individually or in tandem to manage expectations:

- Pay Clwstwr alumni to make videos of their R&D journey, highlighting the benefits of the funding, what caused them challenges and what they would do differently in terms of managing the project if they were to apply again
- Provide a visual timeline for the R&D process, including key activities and likely timerequirements for administrative and training activities
- Provide ‘at a glance’ visual guidebooks or videos that go into detail around the different stages of the research process and monitoring points in the process.

Opportunity 18:

A sustainable development ‘ideas lab’

Another report has found that PDRs ‘Ideas lab’ has been beneficial for applicants with limited experience of research and development;⁸⁰

“The first PDR session [Ideas Lab] was the best workshop I’d ever been involved in in Wales, and it did make me think a great deal. I’d had various ideas and thoughts about how to approach Clwstwr, but that workshop did focus them and enabled me to think more acutely.”

We propose that a similar process is adopted by future R&D funding programmes such as media.cymru - with a twist. We have already asserted the importance of considering sustainable development early in the

research and development process. It is often said that 80% of the impact of a project (economic, social and environmental) is determined in the design stage. Whilst we dispute the provenance of this figure, it is certainly the case that, beyond a certain point in the research and development process, when the solution has been determined, it is only possible to mitigate potential impacts, not design them out at source. In other words, the innovation opportunity that sustainable development offers is missed.

Where projects are focused on sustainable development, it has been embedded into the usercentred R&D process, with the support of PDR. This is not the case for all projects. Reviewing the final reports, almost every project identifies potential benefits that, if they had been identified earlier in the project and included in the development, could have been magnified. Further, when it comes to environmental sustainability, the awareness that environmental burden could be shifted

Where projects are focused on sustainable development, it has been embedded into the user-centred R&D process, with the support of PDR. This is not the case for all projects. Reviewing the final reports, almost every project identifies potential benefits that, if they had been identified earlier in the project and included in the development, could have been magnified. Further, when it comes to environmental sustainability, the awareness that environmental burden could be shifted from one part of a service to another during the innovation process can be raised early through the use of simple and easy-to-use tools, and subsequently built into the research and innovation process.

We propose a short design-driven opportunity identification activity within 'Ideas Lab' for every project that addresses sustainable development themes as opportunities for innovation. This will encourage applicants to think about how their products, services and experiences

could be designed to be more sustainable from the outset.

Opportunity 19:

Bite-size 'ideas lab'

In all probability, however, there will have been people who could have benefited from the 'Ideas Lab' that were unable to engage. We are aware of fundholders in Clwstwr who have health conditions that affect their participation in long events; of people with sole caring responsibilities; and people who are uncomfortable working with people they have not previously met. The 'Ideas Lab' is such a fundamental introduction to the process that we propose the development of 'bite-size' introductions to the R&D process. It is beyond the remit of this report to say what these 'bite-size' activities should comprise, or how they should be configured - but there is an opportunity to explore this for future R&D funding support programmes.

Step 4: Award

Opportunity 20:

A training budget for fundholders

The Clwstwr stipend that allows micro businesses and freelancers to take part in PDR's pre-award 'Ideas Lab' is a very effective ED&I intervention. It addresses a key problem identified early in the delivery in that the lack of awareness about the R&D process meant that compulsory training was not budgeted for in applications:

"...as applicants to Clwstwr are unaware of the time requirements of having a successful grant - their time is not factored into the budget - as we are non core-funded, these 2 days of PDR for 2 x staff had to come out of our budget"

"What we hadn't anticipated when we embarked on the project was the additional time that would be expected to participate in the training sessions. Many of the sessions early in the process were integral to the Clwstwr programme, with other sessions being optional. When planning out time for the project we hadn't known about the training sessions and therefore hadn't factored them in, in terms of time or cost"

The stipend is valued by recipients and builds a sense amongst fundholders that Clwstwr understands the sector and is positively enabling change:

"...on the subject of what's good about Clwstwr, I appreciate that you value our time properly"

As mentioned in Opportunity 18, the stipend also ensures that everyone has access to the 'Ideas Lab', which gives them a grounding in Clwstwr's R&D process. Some people have used that grounding to their advantage in other parts of their work:

"Learning R&D process was beneficial for me and the rest of the team, and has helped us in pivoting and redesigning our business models and processes to adapt to the pandemic"

Our proposal is that all compulsory or important training (particularly that related to sustainable development—see Opportunity 25) is covered by stipend, preferably by including the training budget as part of the grant award, recoverable if it is not spent.

Opportunity 21:

A single point of contact for fundholders with oversight of administrative and delivery mechanisms

Producers are highly valued by Clwstwr funding fundholders as a main point of contact throughout their Clwstwr journey. They act as the gatekeepers of knowledge about both their theme of interest and the Clwstwr process.

“What’s an R&D producer? I couldn’t have answered that three years ago, but I can now. I think I’m the bridge between academia and

industry... I see my role as connecting, convening and signposting - and generating research data and impact through the projects I’m responsible for”

Although Clwstwr producers support engagement with the R&D process, they also sit outside the academic R&D support team (e.g. the PDR facilitators and Co-Investigators), which gives them a degree of independence and, in part, a pastoral role that is often needed. Producers have supported applicants when they have experienced barriers to R&D (from problems at the application point, through fluctuating workloads and staff loss, to pivoting research priorities, difficulties with milestone and final reports and a myriad of other challenges). The producers have relevant knowledge of the project, an understanding of the R&D process, an overview of what support is available - and they get to know their project teams well

during the time they are with them. This allows them to respond to the challenges that projects face and come up with flexible solutions that help projects to deliver outcomes that still fit within the Clwstwr framework. As such, a single point of contact for all things Clwstwr has been a key enabler for inexperienced applicants - and facilitated access to funding for many people who may otherwise have fallen by the wayside:

“I got furious with the application form. My producer calmed me down and talked me through it. Otherwise, I don’t think I would have applied at all!”



It is useful to have such a role sitting outside the R&D facilitation team, since sometimes the issues that arise are related to the way in which participants engage with the R&D support in Clwstwr. This is particularly the case for some neurodiverse and disabled applicants, as discussed in Opportunity 26, but also emerges when applicants with experience of more technology-led innovation who do not always initially see (and in some cases never identify) the benefits of a user-centred approach. In cases where there have been difficulties, the producers have normally been able to raise the issue with PDR's facilitation team or with Co-Investigators, giving them the opportunity to pivot the support before the fundholder has become disengaged.

The producer role has been a major factor in the success of Clwstwr. We suggest that it is retained in future R&D funding programmes.

Step 5: Project Delivery

Opportunity 22:

Configurable user-centred design tools and methods that support all fundholders to excel at R&D

On the whole, the user-centred R&D process is valued by funding recipients as it provides a fun and easy way to follow a structured R&D process. One neurodiverse fundholder wrote in their final report:

"...the more granular one-step-at-a-time format of PDR sessions was by far the most effective of the strategies"

However, there may be cultural and cognitive barriers to engaging with the fundamental mindset of embracing uncertainty that underpins design-driven processes.

One fundholder explained the challenges they faced with what they termed 'messy research':

"There's an interesting dynamic when it comes to messy research [a design thinking approach] - allowing yourself to fail and learn. Because my team is made up of black women, we come from places where failure is not celebrated - it's just not in our familial culture. Particularly for those who are immigrants, we have to show we're the best at everything we do. We set out to be good - to do that best that we could - and had a clear plan from the outset.... This is what we want to do, these are the steps that we are going to

take. We get it... but I was speaking to one of our Pagan friends and she reminded me 'our words are like a spell'. Failure is not a bad thing - inventors don't get it right first time - but for us, we had to reframe it first. These are the things we're doing and in them, there will be learning... For us we understand research and development as learning from testing."

Design thinking develops failure tolerance - but when this challenges culturally ingrained attitudes, it needs to be carefully introduced.

Researchers have identified other cultural factors that shape how people engage with a design-driven approach to innovation.⁸¹

It has been reported that people with some forms of neurodiversity, and particularly autistic people, excel at some stages in design thinking - for example, pattern recognition during developing insights from research findings and creating truly innovative solutions during an ideation phase; but framing and undertaking open-ended research around a challenge area, converging on a solution and understanding when to move on from a particular stage in the process can prove more challenging.^{82 83}

We are conscious in writing this that these are generalisations; although there is a large body of work about facilitating participatory design with neurodivergent people that can be used to develop tools that will support projects working with neurodiverse people, the literature on empowering them to undertake design-led research and development is sparse. There is, therefore, a substantial opportunity to explore the development of tools, methods and processes that achieve the aims of each stage of the design process but reflect the different needs of funding recipients from diverse backgrounds.

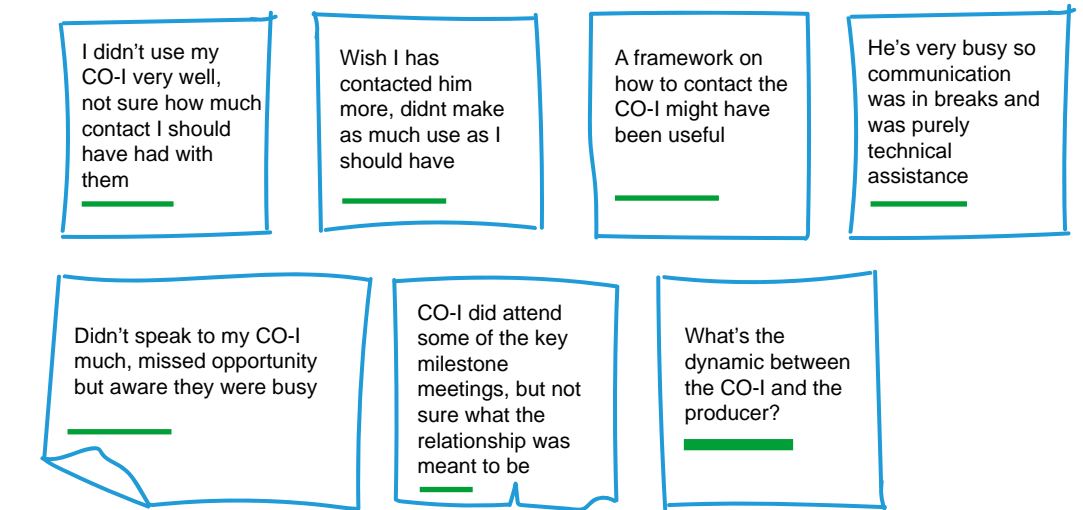
Lately, the user-centred design process has come under criticism from some quarters for giving too much precedence to people over planet.⁸⁴
^{85 86} This is not the case for PDR's

processes, where we have always taken a broader view of 'users' and for some time have been developing tools that address these challenges, looking to integrate the needs of people and the planet in the early stages of the design process and developing tools to help others to do the same. Some of these tools were used with Clwstwr fundholders, but this was on an ad hoc basis and there is a clear opportunity for us to consider how we can better support environmentally sustainable projects in the future.

Opportunity 23:

Access to creative industry experts with 'lived experience' of ED&I matters

The engagement with Co-Investigators - the academics with responsibility for connecting fundholders with the broader academic community, its practices and relevant expertise - has been patchy in Clwstwr. The majority of projects report positively on the role that the Co-Investigator has played, but there is a significant minority that were unclear on how to involve them. Our workshop participants reflected on their experience with their Co-Investigators:



81 Thoring, K., Luippold, C. & Mueller, R., 2014. The impact of cultural differences in design thinking education. Design Research Society Conference, 16 - 19 June, Umea, Sweden.

82 Johnson, A., 2018. Autism as advantage: The case for neurodiversity in design. Available online at: <https://medium.com/haperspectives/autism-as-advantage-the-case-for-neurodiversity-in-design-c6b076cda990> [last accessed 25/06/2022]

83 Remington, A., 2015. Autistic people are more creative than you might think. The Conversation. Published 18th August. Available online at: <https://theconversation.com/autistic-people-are-more-creative-than-you-might-think-46107> [last accessed 25/06/2022]

84 Sherwin, C., 2018. Sustainability means shifting from human-centred to humanity-centred design. Available online at: <https://www.dba.org.uk/human-centred-humanity-centred-design> [last accessed 29/06/2022]

85 Sznal, M., 2020. The time for environment-centred design has come. Available online at: <https://uxdesign.cc/the-time-forenvironment-centred-design-has-come-770123c8cc61> [last accessed 01/07/2022]

86 McVey, E., 2017. A critique of user-centred design. Have UCD practices hindered an ecologically sustainable future? Availableonline at: <https://medium.com/@eilishmcvey/a-critique-of-user-centered-design-have-UCD-practices-hindered-an-ecologicallysustainable-future> [last accessed 29/06/2022]

Similar comments were evident in final reports:

“In hindsight, we did not make as much use of our co-investigator as we should have”

“I thought it was slightly unclear how we were supposed to use the co-investigators, but they were supportive and lent their knowledge and advice in useful ways”

“My Co-I session... at the very start of the project was also key in assisting me to define my project challenge and what I wanted to achieve.... What was missing was this was my only Co-I meeting and I felt another session after I had conducted the interviews would have been

helpful. I wasn't put in touch with any research fellows, collaborators or other live Clwstwr projects or alumni working in a similar area.”

This suggests that the academic-industry collaborative relationship needs to be addressed if it is to continue in future programmes. Here, though, we reflect on the specific issue of diversity in academic support.

In the process of her research, one fundholder could only identify one relevant academic of colour in South Wales. A second project identified and requested a Co-Investigator from outside the region with lived experience of their challenge but was told that this was not permitted. Both fundholders reported some anxiety about working with a Co-Investigator whom they might not immediately see the relevance of their work.

Whilst we acknowledge the place-based nature of the Clwstwr intervention, we have already

acknowledged that diversity in the Welsh Higher Education sector, and in the creative industries particularly, is low. As such, we propose that a budget could be used to bring in experts from diverse backgrounds and a clear remit set for the support they offer. Expertise could be brought in from both academia and industry; in the case of industry experts, a tripartite network of fundholder-academic-industry expert would benefit the Co-Investigator network, giving rise to new knowledge, challenges and potential future partnerships.

Opportunity 24:

A larger pool of environmental sustainability specialists

The pool of Clwstwr Co-Investigators does include some specific expertise on sustainability. For example, the Festivals Research Group at Cardiff University were Co-Investigators for Green Gathering's 'Beyond the Festival' project, supporting them to explore how digital technology could provide year-round access to the knowledge and expertise on sustainable living that is shared at the Green Gathering Festival.⁸⁷ We have also acknowledged that everyone can learn about environmental sustainability, given the chance, and that the producer with responsibility for environmental sustainability has been recognised by fundholders as an extremely valuable source of information. Yet, still, there is opportunity to be better at providing academic support for environmental sustainability.

As environmental specialists, we recognise that our position on this may be somewhat biased - but there is value in working with someone who holds environmental responsibility as central to their practice. Environmental specialists are typically systems thinkers (or at the very least use lifecycle thinking) and are adept in seeing where an action taken to address one environmental problem may have unintended consequences on another, immediately or in the future. They are generally not 'carbon blind' - by this we mean that they do not focus solely on carbon reduction at the expense of biodiversity, resource use or land degradation. They often have a wealth of experience from other industrial contexts that can be used to identify analogous challenges. Beyond knowledge, their value is in the way they address an innovation challenge. We propose that there is an opportunity to broaden the Co-Investigator pool to introduce environmental specialists who sit outside the creative industries. There is a broad network of environmental research expertise

across the South Wales universities that could readily be tapped into. As for Opportunity 23, there is also the potential for tripartite support that includes a creative industries specialist, an environmental specialist and the fundholder - bringing benefits to all involved.

Opportunity 25:

A programme of sustainable development training for fundholders

As discussed in Opportunity 11, Clwstwr has already identified and worked with excellent training providers for both ED&I and environmental sustainability. On the ED&I side, this has been shared with funding recipients:

“Recognising that many of our funded projects and collaborators do not have the time or resources to organise training and development sessions for themselves, we also deliver training days for our team and funded projects such as those with Disability Arts Cymru around Disability Equality Action

Training, Overcoming Unconscious Bias with Cardiff University, Mental Health First Aid At Work with Elemental Health Ltd and Autism Awareness with Autistic UK⁸⁸

The recognition that microenterprises, freelancers and SMEs do not have access to such training and development as standard is important, given that it is influential in transforming an unsustainable system. Even where training is free, such as albert sustainability training, access can be limited by time. We propose, therefore, that future R&D support programmes continue to provide training on sustainable development matters. Whilst ideally all funded projects would undertake this funding, we are mindful of our earlier comment that training alone does not necessarily lead to change, so we suggest that projects are able to select the training they attend.

As we identified in Opportunity 20, it is important to ensure that the time that projects require for training is clear so that it can be budgeted for and justified as part of the project. A training budget built into projects could be used to cover earnings lost for free training, to attend training provided by the R&D programme, or on training that has been identified by the project as relevant and is sanctioned by the programme team.

Opportunity 26:

Bespoke through-project support for neurodiverse and D/deaf fundholders

We have already highlighted that projects benefit from a single point of contact throughout the R&D journey (Opportunity 21), the need for dedicated ED&I support (Opportunity 9) and the opportunity to embed compulsory training in future research processes (Opportunity 11). This will increase the knowledge of ED&I issues across the delivery team. However, our workshop revealed that there are key points in the process where issues arise, particularly for projects delivered by teams with some types of neurodiversity. There are key barriers at the point of application (see Opportunity 15) and through the reporting process that it would be better to design out (see Opportunity 27), but there is a general need for all the delivery team engaged with neurodiverse teams to be aware of the potentially magnified impacts

of behaviours that other fundholders would brush off (slow and missing responses to emails, reorganised or missed meetings, making first contact with unfamiliar people were amongst the issues raised), and of the need to make reasonable adjustments for neurodiverse and D/deaf applicants. One fundholder commented:

“I feel like I have to ask for the same adjustments every time”

We fell into this trap ourselves during our online workshop, not enabling closed captions for our deaf speaker from the beginning. This prompted a discussion on reasonable adjustment in which the speaker commented:

“I suppose I just thought everyone would be doing this automatically by now.”

We agree; reasonable adjustments should be part of all our practice. But it is an unpalatable truth: whilst many of the reasonable adjustments necessary

to support neurodiverse and D/deaf applicants can be built automatically into routines, people are not always aware of the need to make or support reasonable adjustments, or where they are aware, do not always automatically put them into place - just like us. Within Clwstwr, the ED&I team has gone from being reactive in making reasonable adjustments to proactively putting some in place, but to our knowledge, these have not been captured in a way that can be effectively shared with other members of the delivery team. Support exists within the Clwstwr programme, but it is not always obvious to fundholders that it is there.

Our workshop opened up discussion of what reasonable adjustments might look like in the context of a user-centred R&D funding process, but it certainly did not explore them in detail. What we noted, however, was a willingness amongst fundholders to discuss their experience and advise on what would help. There is a great deal of guidance available

on reasonable adjustments for employers, but there is a clear opportunity to explore the R&D funding journey in more detail with Clwstwr fundholders, make support in future programmes more visible, and develop bespoke guidance for delivery teams working with neurodiverse and D/deaf applicants and funding recipients.

Step 6: Monitoring and Reporting

Opportunity 27:

Simple monitoring and reporting processes

It is not surprising that similar comments that arose in the discussion of the application process also arose for monitoring and reporting. Freelancers commented on the time that milestone meetings and final reports took to complete; people who have had experience of funding in the arts commented on the bureaucratic and burdensome processes; and most tellingly, the following comments were made in final reports:

“Some of the forms are overwhelming for a disabled person who struggles with executive dysfunction... there was a session to support me with the forms [but] somehow they still felt very big and

complex... I found the systems the most intimidating thing about being a part of this project and a massive part of why I didn't apply again... I have applied for 10 ACW [Arts Council Wales] grants in different strands... and this system was far more difficult for me. I often felt I was letting Clwstwr down. It added to the weight and took away from the enjoyment of the project” “This process has caused several breakdowns and extended the completion far beyond the end date... I can't recommend Clwstwr until it has redesigned applications/ reporting forms into accessible and inclusive ones”.

That any fundholder from a minority group has been put off from applying for future funding is a significant concern. Mentoring people through the milestone and final reports has also increased the workload of producers and of the PDR delivery team. Improvements to the monitoring and reporting process would benefit funded projects and delivery team alike.

Included in any process redesign should be the opportunity to more effectively capture environmental and social benefits of projects. As discussed for the application form (Opportunity 16), a simplified reporting mechanism would support the team in reporting on sustainable development performance across the programme and in demonstrating impact (see Opportunities 28 and 29).

We did not speak to the funding council or the administrative team during the research for this report,

so we cannot comment on the data that is needed in order to make project claims or for audits. We propose that, similar to the application form, that there is a need for a redesign of the monitoring and reporting framework that takes into account the views of all stakeholders.

Step 7: Demonstrating Impact

Opportunity 28:

Holistic reporting of sustainable development impact

Throughout this report, we have investigated opportunities for future R&D opportunities to become more sustainable in the context of the key issues affecting the creative industries. The impact of these measures will be captured in ED&I and environmental sustainability monitoring reports (see Opportunities 3 and 4), and more generally in policy reports. Here, though, we turn our attention to the broader impacts of projects on the sustainable development of Wales and the world.

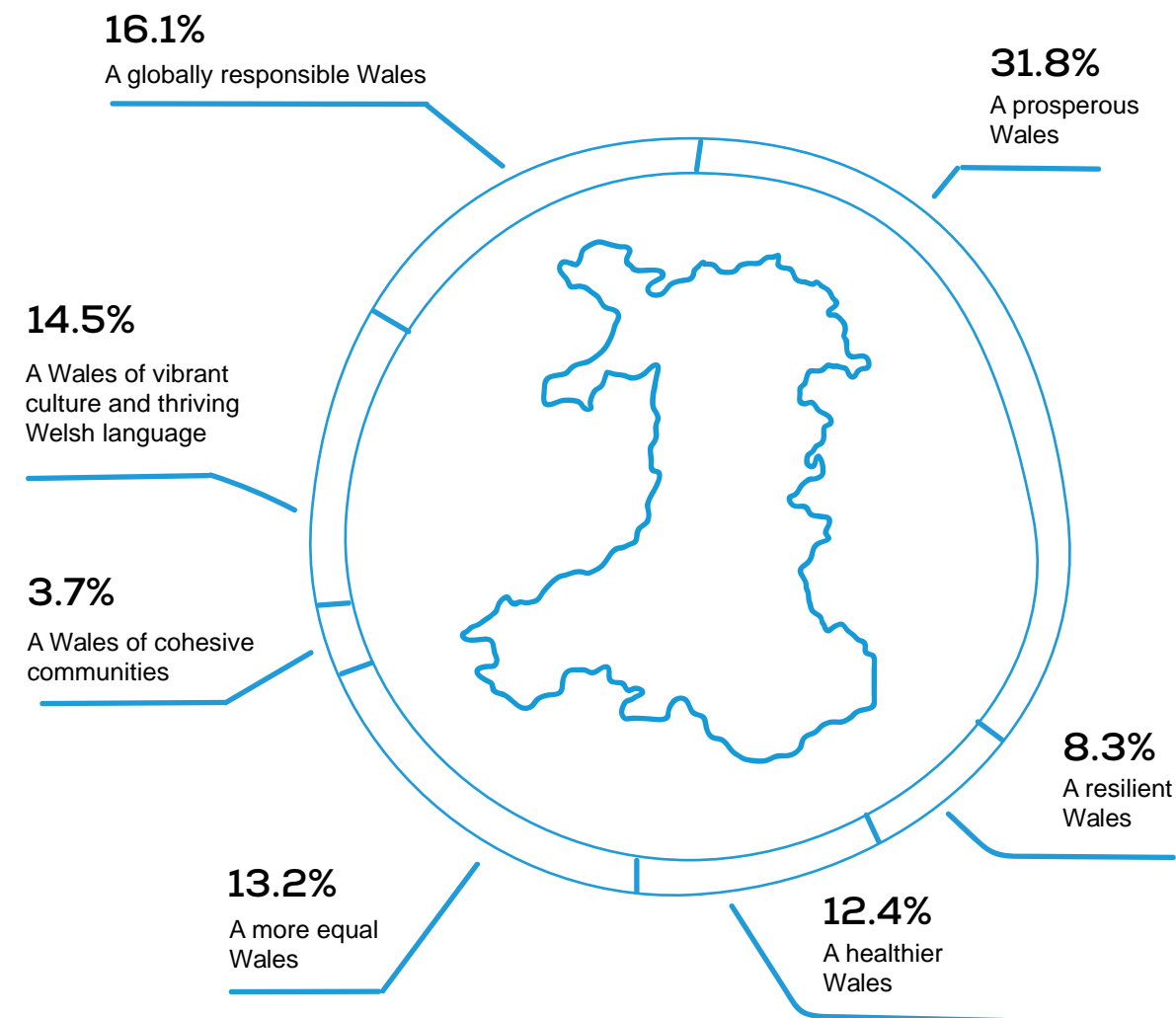
We reviewed 77 Clwstwr projects through a sustainable development

lens. We used the descriptions in final reports and on the Clwstwr website to identify potential sustainable development benefits. We chose to use the Wellbeing of Future Generations Goals and indicators following on from our earlier discussion of the potential for 'place-branding' a sustainable industry. The seventeen Sustainable Development Goals⁸⁹ could also be used and the WFG goals have previously been mapped against them, making translation between the two straightforward.⁹⁰ As discussed in Opportunity 16, the current reporting systems make it difficult to easily classify projects and our analysis cannot be considered robust, but it gives an indication of the opportunity of capturing evidence of the sustainable development impact of projects.

There is an obvious and significant impact of projects on 'A prosperous Wales'. This is to be expected; one of the indicators that contributes to the goal is the number of innovation-active businesses in Wales. By definition, every business undertaking a Clwstwr project is innovation-active. Similarly, most projects also contribute to the goal of 'A Wales of vibrant culture and thriving Welsh language'. Our analysis also demonstrates that projects are contributing to 'A healthier Wales' and 'A more equal Wales'. On the other hand, projects that contribute to 'A resilient Wales' tend to do so indirectly, by virtue of carbon savings, rather than specifically looking to target issues around biodiversity, land use and degradation and other ecosystem services. The goal that Clwstwr projects contribute to least is 'A Wales of more cohesive communities'.

⁸⁹ United Nations, 2015. The 17 Goals. Available online at: <https://sdgs.un.org/goals> [last accessed 26/06/2022]

⁹⁰ Welsh Government, 2019. Wales and the Sustainable Development Goals. Available online at: https://gov.wales/sites/default/files/publications/2019-07/supplementary-report-to-the-uk-review-of-progress-towards-the-sustainable-development-goals-2030_0.pdf [last accessed 26/06/2022]



A prosperous Wales Plan V Suite

Plan V Suite is a new application that allows the pre-visualisation of virtual worlds for filming and gaming. This new to the market innovation offers a cost effective alternative to physical site visits in the pre-production stage, reducing emissions from transport, and offering opportunities for those who would traditionally be excluded from planning to get involved.

A resilient Wales Green Wing

Green Wing sets out to support the media production process to become as sustainable as possible, acting to ensure that the creative industries in Wales protect and enhance the ecosystems in which they work.

The consultancy intends to help businesses to monitor the environmental impact of their business activity, and to build resilient low carbon supply networks.

A healthier Wales Agile Kinetic

Agile Kinetic has developed an AI - enabled approach to supporting recovery from orthopedic surgery. The MobilityHub application allows surgeons and physiotherapists patients remotely. The R&D project investigated how the platform might engage senior patients and non digital natives.

A more equal Wales Divergent Emergent

Many of the standard process that are involved in recruitment can be made more inclusive in the screen and media sector. The R&D project has developed proof-of-application that enables the sharing of experience, skills and talent in a more inclusive manner, paving the way to a more diverse creative industries in Wales

A Wales of cohesive communities Re-engaging with our urban environment

Jonny Campbell is a filmmaker and creative producer with a background in architectural design and a passion for making the processes that inform the urban environment more democratic. Jonn's R&D project has developed a public engagement platform that has the potential to increase the number of people who feel able to influence decisions affecting their local area.

A Wales of vibrant culture and thriving Welsh language Re-thinking the museum experience

Many of the standard process that are involved in recruitment can be made more inclusive in the screen and media sector. The R&D project has

developed proof-of-application that enables the sharing of experience, skills and talent in a more inclusive manner, paving the way to a more diverse creative industries in Wales

A more equal Wales A globally responsible Wales

Triongl Cyf has a proven track record in delivering back-to-back bilingual and/ or multi-lingual productions. Their approach demonstrates value for money and has the potential to decrease the environmental impact of multi-lingual filming processes.

Triongl's R&D project has explored the opportunity to internationalise the back-to-back approach - and particularly to countries where majority and minority languages co-exist. The back-to-back process offers a cost-effective way in which productions can be more inclusive of a minority language speakers worldwide.



Measuring the sustainable development impact in a holistic way moves the projects beyond their impact on the creative industries and into the realm of societal impact, and reinforces the evidence base for how R&D interventions like Clwstwr and media.cymru are building strength in places.

Opportunity 29:

An environmental sustainable impact demonstration budget

We have previously suggested that simple ways are provided for fundholders to represent the potential environmental sustainability benefits of their projects (Opportunities 16 and 27). However, our experience in this field leads us to acknowledge that anyone claiming environmental benefits will inevitably, at some point, be asked to demonstrate them quantitatively. Further, environmental gains in one impact area (for example, reduced transport) may lead to gains in other areas (resource and energy use associated with virtualisation). This 'burden-shifting' can be very difficult to measure without the use of complex assessment methods such as life cycle assessment, and it is doubly difficult when it comes to early developments in new products, services and systems, since pilot-level activities are rarely optimised. Scenarios and sensitivity

analysis can be used to give some indication of the likely benefits of adopting technologies, but these are the province of environmental sustainability experts.

Being able to robustly analyse the environmental impact of projects that are identified as 'flagship' environmental sustainability projects, and of the programme itself will not be cheap - but it will be valuable. We propose that a budget is kept aside to be used for employing sustainability experts to undertake independent studies on the most promising projects.

Opportunity 30:

An impact fund for alumni

When R&D projects have impact, everyone benefits. The fundholder has a unique value proposition for the market; the academics have potential impact case studies for the Research Excellence Framework and funding councils have evidence of their spend having benefit beyond academia. However, the systemic inequalities that exist in the creative industries make it difficult for impact to be disseminated, particularly for sustainable development projects where, as discussed in Opportunity 1, payback on investment - and, for that matter, the securing of further investment - may take longer than for other projects.

We spoke to one Clwstwr alumnus who talked about the post-project impact activities they were involved in:

“As a result of my growing profile, I was asked to be on a Welsh Government working group. I’m doing it for free. Everyone else [on the working group] is paid a salary, so in effect they’re getting paid for doing it. Freelancers just aren’t able to have that impact without a lot of sacrifice.”

As the creative industries transform as a result of interventions like Clwstwr and media.cymru, the situation may change, but at this point the impact of individual projects is limited by time, resource and budget. Our final proposal is an impact fund that project alumni can apply into for activities that will raise the profile of their R&D project outputs, benefitting everyone involved in funding.

Final Thoughts

It has been a privilege to undertake this project and to meet with the Clwstwr team and fundholders who are committed to making a positive change to the creative industries in Wales. Overall, we are left feeling extremely positive about the role Clwstwr has played in enabling the creative community of Wales to enact a fair, sustainable transition of the industry.

We hope that this report has demonstrated the potential for ED&I in creative industry innovation to be viewed as an R&D opportunity in its own right. Clwstwr has established a platform for Wales to become world-leading in this regard and we look forward to seeing media.cymru and subsequent programmes build on this strong foundation.

Acknowledgements

The title of this report is inspired by Lauren Orme's 'Greening Animation: 11 Lessons from Lockdown'. We are indebted to Lauren, to the other Clwstwr fundholders and to the Clwstwr management and delivery staff who took the time to participate in, and contribute to this report. Thank you.

OFFICE +
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- PROBABLY, BUT A BIT CREEPY
- COMMON, SEND UP

YEP, YOU
GUYS ARE GOOD.

S4C
☹️

TO THE
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GLASSY
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(REAPER)

Wanted Land

