

Written evidence submitted by Charles Freeman and Becki Morris

Submission to the Department for Digital Culture Media and Sport (DCMS) Select Committee Enquiry into the Impact of Covid-19 in DCMS Sectors

The impact of Covid-19 on Neurodivergent people working in the Creative Economy

1. Summary

Neurodivergent people in the Creative Economy

- While approximately 14% of the population are Neurodivergent (ND) it is estimated that over 20% of the creative labour force are ND.
- ND graduates have the same probability of being employed in the sector as their Neurotypical peers. They are however employed differently. They are more likely to be employed on a temporary or freelance basis.
- Large numbers of ND people are never diagnosed. They are often extremely successful, but when unable to use coping strategies, may be disproportionately disorientated. This will sometimes expose their Neurodivergence for the first time.

Impact of Government Support

- Those who have been able access Government or Arts Council England Covid-19 Support have greatly benefited but many ND people have fallen through the cracks.
- It is likely ND people have been disproportionately furloughed, those on short term contracts have often also been left without work, with only universal credit to fall back on.
- ND creative graduates particularly benefit from the support they receive in their final year when making the transition to employment. Loss of this support has seriously disadvantaged many of these young people.

How can DCMS, support the contribution ND talent can make in helping the sector recover?

- Arts Council England ACE should require the organisations it funds to become best practice employers in relation to neurodiversity.
- ACE, Local Enterprise Partnerships, and Local Authorities, should be encouraged to support creative freelancers by providing sector specific business support, technology access projects, networking activity, and micro grant programmes.
- Universities should be facilitated to provide ongoing support to 2020 graduates, so they do not lose out.

- Creative apprentices should be Guaranteed the opportunity to complete their training.
- Access to work should be permitted to adopt additional flexibilities so that it is better able to support ND people re-establishing themselves in the sector.

2. Introduction

This response has been prepared by Charles Freeman and Becki Morris both of whom are Neurodivergent Professionals working in the Creative Economy. (Biographies are attached as appendix 1). Charles is a freelance researcher and project manager. Amongst other work Charles is coordinator of [Creative Network South](#). Becki is a Museums professional. In 2015, Becki founded the [Disability Collaborative Network](#) DCN which in 2018 became a C.I.C. DCN supports the Heritage Sector by empowering staff and organisations to implement intersectional inclusive practice.

In preparing this paper our intention is to raise awareness of the impact Covid-19 has had on the estimated 640 000ⁱ Neurodivergent ND professionals working in the creative economy. Just under 10% of the employed population work in the creative economy however nearly 20% of all employed ND people work in the sector.ⁱⁱ (The percentage of ND graduates employed in the sector may be even higher).

ND people are typically resilient, entrepreneurial, original thinkers. The creative sector offers many ND people safe space where divergent thinking is respected and sometimes essential. Modes of employment in the sector can also facilitate working environments which allow ND people to maximise their effectiveness. However, while the ability to work flexibly is key to enabling ND people to succeed in the creative sector, it also has made them more vulnerable to the impact of Covid-19.

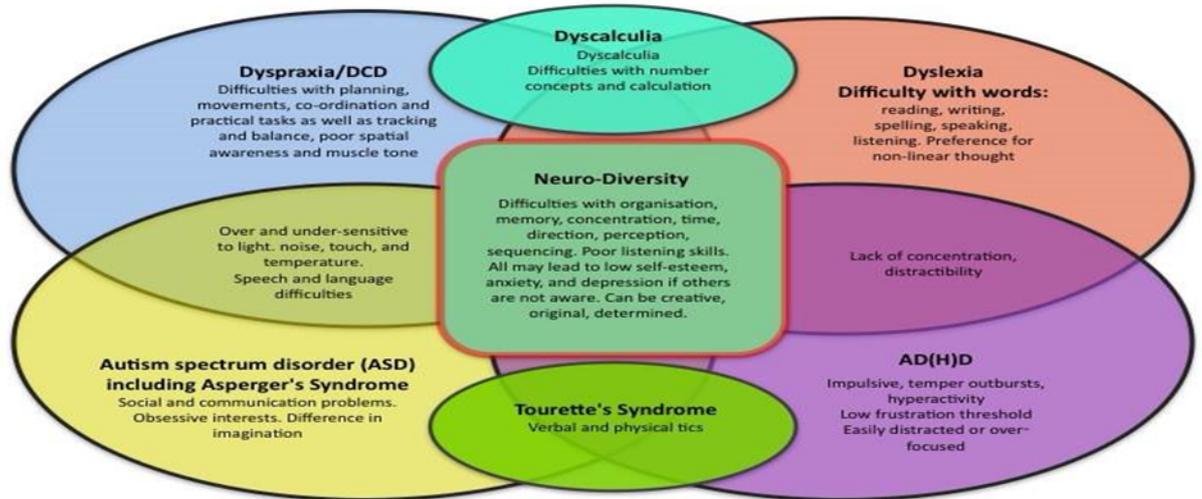
3. What is Neurodiversity?

According to the Achievability Westminster Commission, 'Neurodiversity, sometimes abbreviated as ND, means having a style of neuro-cognitive function that diverges significantly from the dominant societal standards of normal. Neurodivergent people include people with Dyslexia, Dyspraxia, ADHD, Autism, Dyscalculia, Dysgraphia OCD, or Tourette's Syndrome.'ⁱⁱⁱ

Approximately 1 in 7 people in the population are Neurodivergent, roughly 10% are dyslexic, and just over 1% of the population have been assessed as having autistic spectrum condition.^{iv} Many ND people have overlapping Neurodivergent traits.

The Make-up of Neuro-Diversity

This is a document for discussion, concentrating mainly on the difficulties of those with neuro-diversity. It must however be pointed out that many such people are excellent at maths, co-ordination, reading etc. We are people of extremes.



v

4. Neurodiversity in the Creative Sector

The 2019 Creative Differences^{vi} report produced by Universal Music highlighted the significant contribution Neurodivergent people make within the creative economy.

The utilisation of Neurodivergent talent is one of the creative economies hidden success stories. The British Interactive Marketing Association BIMA Tech Inclusion and Diversity Report^{vii} showed that 20% of respondent's self-identified as Neurodivergent, this is a 50% over-representation compared with the general population. Furthermore, the report identified that people with autism were 16 times over-represented in the interactive marketing sector. By contrast ND people are under-represented in the employed labour force. (It is estimated that 40% of unemployed people are Dyslexic^{viii} and that only 32% of autistic people are in any type of employment^{ix}).

The creative industries are largely graduate employers. The creative industry federation report that 78% of the creative workforce has a first degree^x. Creative industry courses attract large numbers of Neurodivergent students frequently drawn from first generation university families. The Royal College of Arts estimates 29% of its students identify themselves to be dyslexic^{xi}.

The 2010 Institute of Employment Studies Report, Creative Graduates, Creative Futures^{xii}, revealed dyslexic students had the same probability of being in employment in the sector three years after graduating as their Neurotypical peers. (At the time Creative Graduates Creative Futures was written the term Neurodiversity was not in common usage, due to the overlaps in ND traits it is likely that the trends picked up in the data will apply across the ND community even if precise figures differ).

5. The Impact of Covid-19 on ND people working in the creative economy

Numerous ND people continue to thrive in the creative economy. Many elements of the digital and creative economy have experienced growth during the last few months.

Home working can suit the work style of ND professionals. Particularly those who are used to controlling their work environment. Other ND people will have found the transition stressful. Dr Nancy Doyle for instance notes some ND people find learning new IT skills difficult.^{xiii}

On the other hand, ND creatives in the performance and festival sectors have been extremely hard hit. Furthermore, ND creatives tend to be most concentrated in short term and freelance roles. They have therefore been among the most likely creative professionals to be furloughed or to fall through the cracks in government support.

Some of the reasons for the vulnerability of ND creatives are listed below.

- **Less secure modes of employment** - While as previously noted Creative Graduates Creative Futures suggests ND graduates are as likely to be employed in the creative sector as their Neurotypical counterparts, their mode of employment is different. The report suggests ND graduates are more likely to freelance, be on short term contracts, be self-employed or portfolio work than their Neurodivergent counterparts. The BIMA tech inclusion and diversity data yields a similar finding.

The short term and insecure nature of ND employment in the sector means that ND people are more likely to be furloughed or not retained than other employees. Similarly, ND freelancers tend to be adversely affected by commissioning companies responding to Covid-19 by initially seeking to protect permanent employed staff rather than their network of associates or short-term staff.

- **Heightened tendency to feel insecure about change** - The BIMA Tech and Inclusion report noted that ND people frequently experience high levels of stress in the workplace, in the natural course of employment. Covid-19 has made change inevitable. Transitions and change are however particularly challenging for many ND people^{xiv}. Adjustment to lockdown working and the new normal is therefore likely to disproportionately impact on ND creatives.
- **Large numbers of ND people are undiagnosed** - Undiagnosed ND people are often successfully employed in the sector^{xv}. People from BAME communities and communities with historically low levels of educational achievement are particularly likely not to have been assessed^{xvixvii}. In normal times these individuals do well, frequently developing robust coping strategies. However, the shock to the work environment caused by Covid-19 can remove familiar routine and accentuate the impact of ND traits in such a way as to heighten the sense of disorientation caused by the Lockdown, leading people to need support possibly for the first time.

6. **How effectively has the support provided by DCMS, other departments, and arm's length bodies been in meeting the Needs of ND people working in the Creative Economy?**

The following list sets out some observations on the impact of the available support.

- **Arts Council England (ACE), Emergency Funds** - Many ND artists who had a relationship with ACE have successfully taken advantage of the Emergency Fund. ACE is excellent in assisting ND artists making applications. This is greatly appreciated by those aware of the service. However other ND Creatives report that the ACE online grant application system, Grantium is challenging and frustrating to use. A key criticism of the emergency fund from artists who had not previously had a funding relationship with ACE, was that they felt excluded from support.

Several organisations supporting artist development including studio providers such as the [Hotwalls Studios](#) Portsmouth have successfully applied for support funding. The Hotwalls used these funds to commission work from artists. This type of intervention has helped to sustain trading activity without stigmatising artists who don't wish to identify as being ND. Such approaches are of crucial importance as many of the artists entered the Lockdown with reserves insufficient to cover one month's bills.

- **Support for Creative Freelancers** - A high percentage of Neurodivergent Creatives, freelance or run their own business. Professor Julie Logan^{xviii} estimates approximately 20% of all entrepreneurs are Dyslexic, this is double the representation of dyslexics in the population (her research was conducted prior to the term Neurodiversity being widely used but her findings may be valid for many parts of the ND community). Within the creative sector 43% of all employees freelance^{xix}, it is therefore likely that the majority of ND people working in the sector are self-employed or are on short term PAYE contracts.

Many ND creative freelancers have received support via the self-employment scheme. This has been welcomed and, in some cases, has enabled freelancers to remain in the sector.

Frequently however due to the nature of the sector freelancers form partnerships to deliver projects then may move into more formal, short term, employment, (sometimes to comply with the requirements of IR35) and then revert to freelance status to deliver the next project, they therefore often don't have the continuity of tax returns in order to have qualified for government support.

It should also be noted that creative freelancers during lockdown have frequently taken on home schooling and caring responsibilities. Particularly when partners are in employed work. This is significantly impacting on capacity and the ability of these creatives to develop their practice as the recovery from Covid 19 picks up pace.

- **Furloughing Scheme** - Many ND people will have gained protection via the Furloughing scheme in the same way as Neurotypical colleagues. However due to the more temporary nature of ND employment, ND Creatives on short term contracts may not have been furloughed. They will therefore have only been able to seek universal credit.
- **Business Grants** - Due to the nature of the creative sector many people work from home and do not pay business rates, this reduces their liabilities, but also meant they have not been able to access business support grants.

The relatively small number of ND run creative businesses who have been able to utilise the grant scheme have been delighted to receive funding which in the view of many has saved their business.

The discretionary grant scheme which is not restricted to business rate recipients may however reach a wider range of micro creatives.

- [Access to Work](#) - Is a DWP programme, which contributes to the cost of making the reasonable adjustment needed to enable people with disabilities to perform at their best in the workplace. This programme provides significant benefit to many Neurodivergent professionals employed or working as freelancers in the creative sector.

In response to Covid-19, Access to work has taken a pragmatic approach to renewing support packages, frequently offering 6-month extensions, so that clients are better able to understand what support they need in the new normal when they reapply. This approach has been welcomed by ND Creatives using the service as it has ensured continuity of support at a crucial time.

- **New Graduates** - Many new creative graduates emerging from art colleges and universities find the support they receive during their final term, including their graduation show crucial in helping them secure a job. Several universities have attempted virtual shows but the support to make the transition to employment has necessarily been more limited during lockdown. Furthermore, many employers are putting recruitment on hold.

In normal times ND graduates frequently find the transition from university to employment more challenging than graduates. The reduced support is therefore likely to have a disproportionate impact on these graduates.

- **Apprenticeships and paid work-based learning** - Have the potential to reduce the barriers to employment in the creative sector which many disadvantaged and under-represented groups face. Many ND people from disadvantaged communities have not been diagnosed but are attracted to apprenticeships as they feel more comfortable learning by doing than in a classroom.

Apprenticeships within the creative sector are however still in their infancy. The average business in the sector employs less than 5 people. This and the irregular flow of projects in the sector makes it hard for businesses to employ apprentices. ^{xx}

In January ScreenSkills with DCMS support launched a pilot project in partnership with Netflix and Warner Bros to recruit 20 apprentices to work in the industry. The project particularly targeted disadvantaged groups including ND people^{xxi}. By mid-March when this pioneering initiative was paused due to lockdown over 1,000 young people had applied for these vacancies showing the high level of interest in this type of opportunity.

Delivering apprenticeship programmes during the lockdown more generally has proved challenging. It is imperative that young people including ND young people who have started their apprenticeship are supported in completing their training

even when as a result of changing business conditions their original employer is no longer able to offer them work.

7. How might the sector evolve after Covid-19, and how can DCMS support such innovation to deal with future challenges?

The Neurodivergent talent pool is one of the most flexible parts of the creative labour force and will play a crucial role in the recovery of the sector. The following list sets out some interventions which may be of most assistance to ND people.

7.1 Promoting good Employment Practice

Good employment practice which is inclusive is beneficial to organisational health, staff wellbeing, and talent development. Good practice in relationship to Neurodiversity benefits the entire workforce.

- **Arts Council England (ACE) should encourage all portfolio organisations to adopt the good practice set out in the creative difference report** - ACE should encourage National Portfolio Organisations (NPOs) to become best practice employers in relation to inclusive practice and Neurodiversity. ACE should insist NPOs implement the guidance suggested in the [Universal Music Creative Differences report](#). Industry Sector bodies such as the Creative Industry Federation, ScreenSkills and Culture and Creative Skills should be encouraged to promote the same guidance.
- **Data** - Arts Council England should use a survey similar to the [BIMA Tech Inclusion and Diversity Study](#) to obtain a more reliable estimate of the number of ND people working within the organisations it funds. This survey should cover associates and freelancers working for Arts Cultural and Heritage Organisations as well as direct employees. The Making the Shift Report^{xxii} estimated that only 3.4% of the workforce in the organisations the Arts Council Supports have a disability. This figure fails to include ND people. Without good quality data it is impossible to monitor the actual number of ND people working in the arts labour force and the extent to which this group is being given the support required to perform at maximum ability.^{xxiii}
- **Provision of extra support if needed to help ND people return to employment** - Many ND people with excellent skills and successful careers have as result of Covid-19 found themselves unemployed. Some members of this group will need extra support returning to employment. Many may not have a diagnosis or previously have been aware of their ND traits.

Too frequently ND people with high level, in demand skills in for example digital media, gaming, animation or coding are when unemployed channelled into low skilled occupations such as retail or hospitality by Job centre plus. This is a waste of scarce resource.

Case Study - Prior to lockdown Southampton City Council in partnership with Job centre plus were considering employing a Neurodiversity specialist on a pilot basis to support ND people into employment. This approach could potentially be helpful, but it is also imperative for job centre staff to understand the complexity of employment pathways in the creative sector so that ND creatives are not lost to the sector.

7.2 Freelancers and Entrepreneurs

It is highly likely that as the country returns to a new normal, demand for creative product and content will be greater than ever. To enable the sector to recover as rapidly as possible re-invigorating micro creatives, a disproportionate number of which are led by ND people should be seen as a key priority. Some of the ways this might be achieved include.

- **Dedicated Creative Industry sector specific business support** - Many Creatives see themselves as different from other businesses and require support provided by people who understand the sector. This is particularly true of ND Creatives with learning styles which don't respond to traditional business advice. Many examples of good practice exist, these include [Creative Growth South](#).
- **Access to Technology and Licences** - A key barrier for creative freelancers re-booting their business is access to professional equipment and licences. Maker Spaces such as the [Makers Guild Portsmouth](#) and Equipment Pools may provide a way to overcome this barrier. Partnerships with FE and HE are particularly helpful. For example, Solent University provided City Eye in Southampton with a range of film making equipment to be used by community film makers.
- **Networking** - Can be key to building business contacts and sharing experiences. Networks such as [Ladies Wine & Design](#) play an important role in growing the creative ecology. Additionally, for ND creatives networking with fellow ND professionals helps to build confidence and self-awareness. The [Future is ND](#) is an example of excellent practice. Many big employers such as [Fujitsu](#) and the V&A are also establishing internal staff networks.
- **Micro Grants** - Of a few £100 possibly facilitated via Local Authorities LEPS or ACE could play a disproportionately valuable role in rebuilding the creative ecology and enabling freelance talent to recover. Creative Network South has used such grants to support festivals, hackathons and training events. In other areas micro grants are used to help individuals purchase licences or equipment.

7.3 Universities should provide ongoing support to recent graduates making the transition into the creative sector

Most ND creative graduates freelance during their pathway to employment during the first three years after graduation. The uncertainty within the economy and the loss of support in their final year has made the transition into employment or self-employment particularly difficult.

ND graduates particularly benefit from support when moving into employment. The Ravensbourne [Seeds programme](#) has over the last 5 years had a success rate of over 97% in supporting ND graduates develop freelance practice or enter sustainable employment. It would be helpful if in the coming year if all Universities could be

enabled to use HEFC funding to work with 2020 graduates so that they are not disadvantaged.

7.4 Access to Work - In light of Covid-19 the Access to Work Programme, could be crucial in enabling ND people to enter and stay in employment. To achieve this aim some extra flexibilities would be helpful.

- Support should be offered to people with disabilities and ND people who because of Covid-19 are seeking employment not just those in employment. This would be particularly helpful to contractors in the creative economy who need support while trying to secure their next contract.
- Support should be made more flexible so that people in short term employment, in for example, the film sector where many contracts are only 2 or 3 weeks, can have continuity of support regardless of being in or out of employment. Similarly, in these situations the option should exist so that assistive technology funded by access to work should be owned by the ND person rather than the employer, so that it is mobile and can be taken with them and used on their next assignment. (as would be the case if they were self-employed, this problem may become more acute if IR35 is implemented requiring short term project workers to be employed rather than self-employed)
- The minimum income thresholds for Access to Work support currently £6,700 should be waived for the coming year as freelance activities recovers from Covid-19. (Note the Portsmouth Creative Census^{xxiv} revealed 50% of visual artists and designer-makers turnover less than £10 000).

This flexibility may be of particular importance to some autistic freelancers establishing Nano Businesses^{xxv} (businesses employing less than 1 person), While initially generating low income, some ND people gain disproportionate benefit from their freelance activity. Lack of Access to Work support would have a serious adverse impact on the creative practice of these artists.

- Extra flexibility should also be given in areas where the transfer to Universal Credit has not yet taken place so that people on Employment Support Allowance are free to gain support from Access to Work while on the journey to employment or the establishment of Nano Businesses.

7.5 Apprenticeships

Paid work-based learning can provide an important mechanism to reduce the barriers skilled individuals from disadvantaged backgrounds (many of whom may be ND people) face in gaining employment in the creative sector.

- DCMS should continue to work with ScreenSkills and Culture and Creative Skills to pilot approaches to apprenticeships and paid internships which meet the requirements of both employers and trainees. These may include Apprenticeship Training Agencies and other structures which reduce the

employment risk apprenticeships can place on micro businesses and facilitate the sharing of talent between employers.

- Government should make a commitment that any apprentice who has not been able to complete their training due to the way Covid 19 has impacted on their employer will be given an opportunity to complete their training with another local employer. ACE, National Portfolio Organisation and other publicly funded organisations with an interest in promoting the creative economy, such as local authorities should act as employers of last resort.
- Training Providers and Apprenticeship employers should be encouraged to recognise ND apprentices, so that they can get the extra support they may need to enable them to complete their training and perform to their maximum potential^{xxvi}.

Appendix 1 – Contributor Biographies

[Charles Freeman – Charles Freeman Projects](#)

Charles was assessed to be dyslexic at the age of 6 in 1969. He was then sent to a remedial school and behavioural unit. After attending a variety of private schools, he went to university and graduated in economics.

Charles Now has 30 years' experience in public policy. He started his career in Local Government, then Joined Sport England. He later became Executive Director of Culture South East CSE. He is currently freelancing supporting the Partnership for South Hampshire (PFSH) on Creative Industry and Place Shaping initiatives. He is also working on several cultural planning projects and research projects.

At CSE Charles setup the regions Cultural Olympiad legacy project Accentuate. Accentuate celebrated the South Easts history as the birthplace of the Paralympics by creating paid opportunities for artists with disabilities. This project continues to be successful and is managed by Screen South.

Between 2012 – 2019 Charles was joint organiser of a network of Dyslexic Entrepreneurs and Professionals which met at Ravensbourne University. In 2014 Charles helped shape Ravensbourne Universities award winning Self Employment Entrepreneurship and Diversity Program SEEDs. SEEDs is the first HE entrepreneurship programme specifically designed to support ND people, and has achieved a 97% success rate. Charles continues to work as a business coach on this programme.

In 2018 & 2019 Charles facilitated a project to investigate ways of making apprenticeships and paid work-based learning opportunities more accessible to ND people wishing to work in the creative sector. This work was undertaken in partnership with the youth arts charity Artswork and AchievAbility an organisation promoting opportunities for ND people.

[Becki Morris – Director and Founder Disability Collaborative Network CIC](#)

Becki, is neurodivergent. She is a key practitioner of intervention and strategy which drives inclusive practice, along the visitor's journey in museums, and heritage attractions. She has worked across sectors auditing public spaces, city and town centres and museums to promote access and engagement. She is particularly focused on eliminating poor design and the impacts it can have on anxiety, disengagement, isolation and loneliness.

In 2015, Becki created and founded the Disability Collaborative Network which in 2018 became a C.I.C. DCN creates and supports the Heritage Sector through identifying barriers, creating solutions and positive action to empower staff and organisations to create intersectional inclusive practice, within the Cultural sector.

Becki works with disabled people and families, including cross profile neurodiverse people to reduce the impact of socio-economic barriers in society which effect participation and engagement with museums and heritage.

Becki is a trustee of AchieveAbility and Stage Text. Becki was a member of the Advisory Board for Universal Music UK Creative Differences: A handbook for embracing neurodiversity in the creative industries. Becki is a member of the Dyslexic Adult Network which influences policy towards inclusive practice in the workplace and Access to Work.

In 2020, DCN became a partner of EMBED, a unique cross sector partnership to support the heritage sector in key skills and learning to develop a fresh approach to diverse museums and heritage organisations on their inclusion journey through the user experience, working practice and workforce development.

ⁱBima estimate 20% of the creative workforce is ND, [UK Creative Economy Employment](#) is estimated to be approx. 3.2m. 20% of 3.2m is 640k

ⁱⁱ ND make up approx. 14% total population around 9.5m people. Approx. 50% in Labour force (=4.8m), [estimated 70% employed](#), =3.3M 640 000/ 3.3m =19.4% rounded to 20%

ⁱⁱⁱNeurodiverse voices:

Opening Doors to Employment Achievability Westminster Commission 2018

https://www.achieveability.org.uk/files/1518955206/wac-report_2017_interactive-2.pdf

^{iv}ACAS working for everyone Neurodiversity in the workplace <https://archive.acas.org.uk/neurodiversity>

^vDiagram taken from Neurodiversity with reference to Dyspraxia Mary Colly.doc

<https://www.achieveability.org.uk/files/1460064713/neurodiversity-with-reference-to-dyspraxia-mary-colly.pdf>

^{vi}Creative Differences Universal Music 2019 <https://umusic.co.uk/creative-differences>

^{vii} Tech Inclusion and Diversity Report BIMA 2019 <https://bima.co.uk/wp-content/uploads/2020/01/BIMA-Tech-Inclusion-and-Diversity-Report-2019.pdf>

^{viii}Achievability 2018 as above https://www.achieveability.org.uk/files/1516612947/wac-neurodiverse-voices-opening-doors-to-employment-report_2018_interactive.pdf p13

^{ix}The Autism Employment Gap National Autistic Society 2016 <https://www.autism.org.uk/get-involved/media-centre/news/2016-10-27-employment-gap.aspx>

^xCreative Industry Council, Facts and Figures 2019 <https://www.thecreativeindustries.co.uk/uk-creative-overview/facts-and-figures/employment-figures>

^{xi}Rebalancing Dyslexia and Creativity Qona Rankin Royal College of arts. <https://www.rca.ac.uk/news-and-events/news/rebalancing-dyslexia-and-creativity-rca/>

^{xii}Creative Graduates Creative Futures Institute of Employment Studies 2009 <https://www.employment-studies.co.uk/resource/creative-graduates-creative-futures>

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<https://www.personneltoday.com/hr/why-promotion-can-be-a-nightmare-neurodiverse-managers/>
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<https://www.theguardian.com/lifeandstyle/2015/aug/29/autism-spectrum-steve-silberman-neurotribes-legacy-autism-people-think-differently>
- ^{xvi} Link to How people of color get left behind attitude 2020 from LinkedIn post by Jacky Moran who notes that while the article relates to USA same phenomenon exists in uk https://www.additudemag.com/race-and-adhd-how-people-of-color-get-left-behind/?fbclid=IwAR0mDXTW2s0amKd33YrWVllU76ZgZZ3_hf3lJFj3BluJx-8FqT9o_olxouA
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<https://onlinelibrary.wiley.com/doi/abs/10.1002/dys.1606>
- ^{xviii} Dyslexic Entrepreneurs: The Incidence; Their Coping Strategies and Their Business Skills Professor Julie Logan Dyslexia 2009 https://www.cass.city.ac.uk/_data/assets/pdf_file/0003/367383/julielogan-dyslexic-entrepreneurs.pdf
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<https://www.achievable.org.uk/files/1586122571/e-journal-achievable-neurodivergent-voices-april-2020pdf.pdf> p28
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- ^{xxiv} Portsmouth Creative Census 2016 <http://www.creativecensus.co.uk/>
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<https://medium.com/@niccoloperazza/why-the-future-is-in-nano-businesses-and-what-does-it-mean-325f5402a998>
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