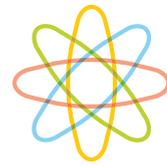




Ariennir gan  
**Lywodraeth Cymru**  
Funded by  
**Welsh Government**



**diverse**  
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Promoting equality for all  
Hyrwyddo cydraddoldeb i bawb

# Rewriting the Script

A report into Diversity in  
Film and TV by Diverse  
Cymru funded by the  
Welsh Government

# diverse cymru

307-315 Cowbridge Road East  
Cardiff  
CF5 1JD

029 2036 8888

[diversecymru.org.uk](http://diversecymru.org.uk)

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# Foreword

The issues around representation and the barriers - both perceived and actual - to engagement and opportunity faced by minority and marginalised people who want to work in the creative industries are not wholly new or unique. Over the course of the past few decades much work has been done to attempt to redress these imbalances and to help tear down some of these barriers.

While this work has had mixed success it has created an opportunity for someone to draw together and build on the ideas and ideals that inspired it. When we were commissioned by the Welsh Government's Creative Industries Sector Team to carry out a research and awareness raising project into overcoming inequality within the film and TV industries, it was clear that it represented our chance to make a difference.

Through the project we reached out to individuals who had faced discrimination, to individuals who had overcome discrimination, to support organisations, to funders and to the industry itself through a series of engagement groups, interviews and a comprehensive survey.

Thanks to people's willingness to share with us, to talk openly, candidly and freely whilst being respectful of the emotive significance and cultural weight of many of the issues under discussion, we were able to create a series of recommendations to help bring together the Welsh Government, the film and TV industries, and potential new talent both in front of and behind the camera.

These recommendations can help to raise awareness of inequality, provide solutions and help individuals and the industry itself get the information and support that they need to help realise a vision of true equality and an engaged, creative and diverse talent pool that reflects the true multicultural richness of Wales.

On behalf of Diverse Cymru I would like to extend my sincerest thanks to the Welsh Government and to the other organisations that offered us support, guidance and assistance as well as my gratitude to all those who participated in the project.

Michael Flynn  
Director of Partnerships and Influencing  
**diverse cymru**

## Under-representation in the industry

The recent controversy around the representation of minorities within the creative industries has highlighted key areas where the industry is lacking in diversity. For instance, the 2012 Oscar voters have been revealed to only contain 2% Black members and less than 2% of Latino members, while 94% of Academy members identified as Caucasian. Furthermore, only 14% were aged below 50 years of age, and in five of the 15 branches of the Academy men made up of more than 90% of the members<sup>1</sup>.

In the UK there have also been a number of notable figures who have come forward to raise awareness of this lack of diversity, including Idris Elba, Lenny Henry, and Effie Brown. However, this is just indicative of the wider industry and the under-representation therein.

Research shows evidence of the under-representation of women, disabled people, Black and Minority Ethnic (BME) people as well as older and younger individuals.

This is in spite of the fact that number of jobs in the creative occupations has risen at three times the average job growth rate across the UK economy. In 2014 there was a 6.4% job growth rate, which brings the numbers up to 1.9 million roles within the industry. The creative economy now accounts for one in 11 jobs (8.8%) of all UK jobs. Furthermore, one in six graduate jobs in the UK are within the creative economy. The creative industries were said to be worth £84.1 billion as of 2015<sup>2</sup>.

Details of under-representation in the industry in the UK and Wales can be found in the Diverse Cymru review of existing research, publications and projects, which can be found here: [diversesecymru.org.uk/diversity-in-film-and-tv](http://diversesecymru.org.uk/diversity-in-film-and-tv)

## Creative industry in Wales

In 2015, Diverse Cymru was commissioned by the Welsh Government's Creative Industries Sector Team to conduct independent research into diversity in film and TV. As an independent third sector organisation, Diverse Cymru has expertise in challenging discrimination and promoting equality across Wales.

- 1 Los Angeles Times, 2012. Unmasking Oscar: Academy voters are overwhelmingly white and male. Available at: [www.latimes.com/entertainment/la-et-unmasking-oscar-academy-project-20120219-story.html](http://www.latimes.com/entertainment/la-et-unmasking-oscar-academy-project-20120219-story.html) [Accessed 17 August 2016].
- 2 The Department for Culture, Media and Sport, 2015. Creative Industries 2015: Focus on Employment. Available at: [www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/439714/Annex\\_C\\_-\\_Creative\\_Industries\\_Focus\\_on\\_Employment\\_2015.pdf](http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/439714/Annex_C_-_Creative_Industries_Focus_on_Employment_2015.pdf) [Accessed 17 August 2016].

## Aims and objectives

The project aims to increase understanding and awareness of under-representation in the film and TV industry in Wales.

We gathered and analysed views from members of the public as well as experts in the field to develop an understanding of barriers and solutions.

We looked at the following equality characteristics:

- Age (older and younger people)
- Disability
- Gender Reassignment
- Race
- Religion or Belief
- Sex
- Sexual Orientation

Throughout the project we collected the views, experiences, and ideas of individuals across Wales and of the organisations who work with them. The terms minority, minority group, diverse communities, and under-represented groups are used throughout this report to refer to people facing barriers due to one or more of these characteristics. These terms refer to diversity in its widest sense. Further details of these terms and types of discrimination are available in under Appendix 2.

The project objectives were:

- To raise awareness of the Wales Screen crew database, and increase the number and diversity of signups to the database.
- To work with the Creative Industries Sector Team and Wales Screen to identify and implement improved monitoring tools and produce information tailored for different diverse communities.
- To increase the involvement of diverse individuals with crew nights and networking events already being held by Wales Screen and others.
- To bring together existing stakeholders and networks that support minorities in the film and TV industry with mainstream stakeholders.
- To gather information on what activities to address are already being undertaken in Wales.
- To gather the views of stakeholders, networks and diverse individuals on barriers and solutions to under-representation.
- To create inclusive web pages for the Creative Industries sector section on Business Wales.
- To co-host a crew night with Wales Screen/Creative Industries Sector Team to support people from minorities in engaging with the industry.

## Overview

Diverse Cymru has produced a range of documents as part of the Diversity in film and TV research project into under-representation of diverse individuals in the film and TV industry in Wales.

We carried out a review of existing research, publications and projects. This provides a detailed overview of existing research and policy in relation to diversity and under-representation in film and TV. The purpose of this report was to gather information on good practice and existing activities to address under-representation. This document looks at not only Wales but also the wider industry in the UK and beyond and can be found here: [diversesecymru.org.uk/diversity-in-film-and-tv](https://diversesecymru.org.uk/diversity-in-film-and-tv)

We are producing tailored information for different diverse communities with the Welsh Government Creative Industries Sector Team, based on the research. These will be available on the Diverse Cymru website soon.

This full report provides detail of the findings of our research project. Three distinct methods were utilised to gather views:

- Engagement events were designed to gather the views of individuals and organisations. They provided an opportunity for individuals to discuss their experiences and potential solutions directly with organisations in the film and TV sector.
- A survey was designed to gather the views and experiences of diverse individuals who had previously worked or were trying to get involved in the industry. A version of the survey was promoted to organisations involved in the film and TV industry in Wales.
- Interviews were also conducted with organisations.

All three methods were available and promoted in English and Welsh with accessible formats and community languages also promoted and available on request.

All methods addressed the same topics related to the aims of the project, which were:

- Experiences of under-representation in the film and TV industry. This is a sensitive area, so research was designed to enable participants to discuss their experiences. However, questions focused on whether people had experienced difficulties in the industry due to their personal characteristics, background, culture or belief. This area was intended to provide an overview of the nature of the barriers faced by different minority groups across all protected (equality) characteristics.

- Difficulties experienced by organisations in attaining a diverse and representative workforce.
- Barriers to obtaining representation. This area was intended to investigate key issues and barriers. This covers a range of barriers from education to recruitment to supporting individuals in their roles.
- Perceptions of why there was under-representation in the industry. This area was intended to provide an overview of the circumstances which lead to a lack of diversity in front and behind the camera.
- How to improve representation and support for different minority groups. This area was intended to investigate solutions to barriers.
- Supporting under-represented individuals who want to work in the industry. This area investigated both current awareness -raising materials and the wider barriers and solutions in relation to supporting individuals.

## **Survey**

The survey was compiled as a series of questions, which were tested with volunteers to ensure they were unbiased. A mix of quantitative and qualitative questions was presented to the participants. Quantitative questions provided tick boxes or scales, appropriate for statistical analysis. Most questions included a 'don't know' option. Participants could choose not to answer any question that they did not want to respond to. The option to provide longer, open-ended answers was provided for all topics and at the end of the survey.

The full survey is included at the end of this document as Appendix 1.

## **Distribution**

Online survey software, downloadable formats and hard copies of the survey were made available.

The invitation to participate in the survey engagement events was distributed bilingually through film and TV producing organisations, film and TV broadcasters (including BBC, ITV, Channel 4), arts organisations, the Welsh Government's Creative Industries Sector Team, local and national equality organisations, and community groups throughout Wales. We also sent the survey directly to individuals from diverse backgrounds who were using Diverse Cymru services or in contact with Diverse Cymru. The data was then collected over a period of 2 months (27th of April until 27th June 2016). During this time 55 surveys were completed by participants (comprising 7 organisations and 46 individuals).

## **Approach to survey analysis**

The quantitative data was analysed separately for individual and organisation responses.

This analysis compared responses between these two distinct groups to identify whether there were any similarities in the data.

Throughout this report any areas where there was a difference in responses from organisations and individuals are highlighted.

Qualitative data was analysed by identifying similar comments and quantifying the numbers of survey responses to each question which included each theme. This enabled us to identify key themes, experiences, barriers and solutions in this report.

A wide variety of comments, barriers and solutions were received in response to most questions. (Please note that the quantitative data in the report has been rounded to increase accessibility and ease of reading.)

## **Engagement event**

An engagement event was held with representatives of the producing, broadcasting, education and equalities organisations.

Information about the event was distributed via email and telephone. A wide range of organisations were involved to ensure a balanced and open discussion. The events attracted a range of representatives from public, private and third sector organisations.

This event covered a period of four hours and enabled participants to discuss barriers and solutions around under-representation in training, recruitment, and their workforce. These topics were consistent with survey and interview topics to support comparison of views across the three methods.

Themes and quotes were extracted from the events using thematic analysis.

## **Feedback from organisations**

Representatives of organisations involved in the industry also made comments and suggestions regarding under-representation in the industry. This was primarily through emails received in response to our invitation to participate in the engagement event, survey and interviews.

## **Interviews**

Semi-structured interviews were conducted with representatives of organisations involved in commissioning and producing film and TV products and employing individuals to the industry. Interviews were also conducted with organisations supporting or providing services to assist under-represented groups in Wales. Invitations to participate in interviews were sent a wide range of organisations who act as employers in the industry. Many organisations choose to participate through the survey and engagement event and then provide additional information or suggest solutions by email. 3 representatives of organisations were also interviewed, and their contributions have been included with the engagement event qualitative data, which addressed the same themes and covers a number of the same questions.

For consistency, the same list of interview questions was used with each interviewee. The questions are included as Appendix 1 of this report. Interviews were conducted in person or over the phone and key themes and solutions were extracted via thematic analysis.

### Surveys results: Individuals' experiences of accessing roles in the industry

Data was taken relating to individuals' experiences of accessing jobs, training and recruitment in the industry. 46 individuals took part in this research. The survey questions can be found in Appendix 1 of this report.

The results were collated and analysed to find key themes.

#### Individuals' personal experience

**Table 1. Number of respondents who said they or someone they know had experienced difficulty in the film or TV industry because of their diverse background, cultural needs or similar**

|                      |       |
|----------------------|-------|
| Yes                  | 39.1% |
| No                   | 30.4% |
| Not sure/ don't know | 28.3% |
| No Response          | 2.2%  |

Source: Under-representation in film and TV survey, Diverse Cymru  
Base = all (46) surveyed

1. Respondents were asked "Have you or someone you know ever experienced difficulty in the film or TV industry because of your diverse background, cultural needs or similar?" Respondents were asked to select all the options they deemed to be correct from the options listed in the table.

Nearly two fifths of respondents (39.1%) confirmed that they or someone they knew had experienced difficulty in the industry due to their diverse background. 30.4% said they had not, while 28.3% were unsure whether they or someone they knew had experienced difficulties. The high proportion that are unsure is interesting. This indicates that people are either unsure what difficulties due to diversity are, or that people do not disclose negative experiences.

#### What happened?

Individuals who said they had experienced difficulties were asked "What happened?" in relation to this situation. They gave a variety of answers of how they had experienced difficulties. Other individuals who hadn't experienced difficulty also commented on industry practices and their own personal experiences within the industry.

The following are the key themes of those experiences.

## **Discrimination**

Some of the respondents from the survey had experienced discrimination when trying to get into the industry or when already within industry roles.

Some disabled people experienced discrimination due to their disability. Comments included:

“Know a lot of talent actors with learning disabilities who struggle to get cast.”

“I strongly suspect that I was unable to get more or longer contracts as a writer/researcher in television in the past because, due to my autism, I was not an expert networker and perhaps didn't always know how to speak to the right people at the right parties, even though the quality of my work - or the benefits I brought to the companies I worked for - was never in question.”

“Despite my extensive abilities and creative ideas I have found it very difficult to get past an interview as eye contact etc. are not natural to me. Sometimes I have performed well in interview only to lose out to someone who was lesser qualified/skilled but has already been earmarked for the role.”

Others mentioned being bullied or being passed over for others that were seen as more suitable. The most common example of this was younger people being chosen over older people. One example of this is:

“As I tried to move into directing Drama, I spoke to the Drama Commissioner at S4C but she had no interest even though she had been speaking to younger individuals. In a BBC Event in Birmingham, they were supposed to be looking for new talent. The Line Manager of Doctors [TV programme] had been speaking to a number of younger people and offered that they send their CV to him, but when he spoke to me his tone changed dramatically and he said they were not looking for people, that it was very difficult getting into the business and there is no point for me to contact them. Interestingly, there was a young girl, I had met her at this event, who had seen and heard the whole thing and told me about the change in tone of the conversation and was surprise by the Line Manager at seeing his behaviour.”

Another individual mentioned their experience of being discriminated and being made an example of in front of others:

"I had a 'career break' after a very successful BBC career (13 years, designer level). As a freelancer; [I] had to build up contacts. On my first shoot the AD [assistant director] remarked out loud 'How long had I been out of the industry?' The actor I was working with said I should have got this remark on voice-mail as it was totally uncalled for. I have made a big effort to continue within an Industry I am passionate about (freelance 15 years)."

Many experiences were not related to direct discrimination. Individuals experienced indirect discrimination and barriers to accessing roles in a variety of ways.

### **Opportunities denied**

A number of individuals said that they had been repeatedly denied opportunities or had experienced a lack of audition opportunities. One in particular recounted "I have applied and applied and applied but cannot even get an interview regardless of the fact that I am a film graduate."

Socio-economic inequalities were also seen as a barrier. One commenter said "Again, the difficulties immigrants face are structural socio-economical ones. When you're 19, working in a minimum wage zero-hour contract in London and you have to provide for yourself, you have no time to do a one month working experience."

### **Lack of understanding of accessibility needs**

Participants mentioned a lack of understanding when it came to addressing accessibility for those working in the industry.

One respondent said "I was treated very well in terms of the role, except that there was no understanding the hours were simply not sustainable for me."

Another said "3rd AD didn't take into account my disability and I was left without food and outdoors in the pouring rain all day."

### **Lack of interest**

One individual said that those in the industry "don't show interest in what is of interest to us (of diverse background). There is focus in pleasing the majority but not in representing the diversity."

## Impact on the individual

The impact on the individual who is on the receiving end of the discriminative behaviour can be great as was revealed by the following comment: "Let down, then confidence took a bashing so it is much harder to try again."

## Views on discrimination in the workplace

One individual mentioned the frustration on both sides which was caused by what they perceived to be "reverse discrimination". They said "I know of white people who feel alienated seeing jobs advertised for BAME applicants only. That doesn't help either."

## Uncertainty

Some individuals were uncertain whether or not they had experienced discrimination when having difficulty in entering the industry. Comments included:

"Speaking solely from personal experience, I don't know if I truly have; I have several other friends from diverse backgrounds who have tried, or are trying, to get into the industry, but I haven't talked to them about their experiences in the industry related to their background."

"As just stated, been recorded for potential work but had no offers but maybe I think I have the talents & attributes that they need - However, maybe I don't fit what they need/want up to today, who knows?"

## How did this make you feel?

Individuals were asked to comment, if they wished, about how the situation made them feel. Given the sensitive nature of the topic respondents were given complete freedom to choose whether or not they wanted to reply and to only do so if they felt comfortable sharing the details.

When asked "How did this make you feel?" there were a few key words that were commonly used by individuals to describe their feelings.

Individuals who had experienced discrimination in the industry felt:

- undervalued or worthless (six individuals)
- frustrated (four)
- trapped or isolated (three)
- useless (three)
- unwanted (two) and
- disappointed (two).

# Recommendations

Some of the individuals commented on what happened afterwards. Some stated that they had just carried on in the industry, while another felt “shaken”. A few said that they were unsurprised that the situation had arisen in the first place.

One said that they felt “depressed, distressed. Lacking self-confidence, self-esteem and self-worth. I begin to doubt myself even though those who know me praise my abilities and potential.”

## Was it resolved?

Individuals were asked whether the difficult situation they or their acquaintance found themselves in was resolved. The results were categorised into positive, neutral and negative experiences. Other views were also taken into account.

## Positive experiences

“I think these issues remain for many people. It is a cultural problem for film and television. I have found my own strategies for coping and am also older and wiser and better with my social skills”.

“I keep a look out for auditions and create my own work”.

“The crew generally were supportive”.

Of those who had experienced some form of discrimination three had positive experiences. These included.

“They made the series they wanted to, I [now] self-fund projects.”

## Neutral experiences

A further three individuals had neutral experiences with regards to discrimination. These included the following examples:

Though there were accessibility issues, these were addressed eventually e.g. “the agency paid us £10 as compensation”.

One individual said that the issues had “partly” been resolved.

## Negative experiences

Of the individuals who had experienced discrimination, fourteen said that the situation had not been resolved.

One individual left the work area that they were working within as a direct result of their experiences. One commented: “I decided that television production was not

for me and left to work in other areas of the industry.”

Others were told that their experiences were common practice in the industry: “I was told (off record) that's just the way it is.”

Some said that they had experienced health conditions as a result of the situation such as panic attacks. Another said that they had their character “defamed” by those who had discriminated against them.

### **Other views**

One individual saw that “In most occasions, there's nothing to be resolved. I have yet to see a case of discrimination that I buy. Most of the time it is self-complacency, fear, ignorance, faulty logic, weakness.”

### **What was good about how the situation was dealt with?**

Individuals were asked “What was good about how the situation was dealt with?” Again, the results were categorised into positive, neutral and negative experiences. Other views were taken into account.

### **Positive experiences**

Three of the respondents mentioned positive mind-sets about the industry and that they would continue to work within the industry and look for new opportunities. They said:

“I felt that I knew my 'worth' as a professional creative and confident to continue in my Industry.”

“I remain optimistic and keep looking for auditions”.

“Have had recent contact from a producer of a well-respected Welsh drama who are working with us on a storyline to make sure they get their facts correct and have been willing to take on board our comments.”

Another said that the process itself was a positive aspect of the situation.

“It's not spoken about” was a comment from a respondent when answering the question what was good about the situation.

### **Neutral experiences**

Some respondents felt that though the situation had arisen there were some positive

aspects, or that the situation could have been worse. For example, an individual said “at least I was told off record so I could focus my resources where I would be accepted and be successful”.

### **Negative experiences**

Seven individuals who had experienced discrimination said that “nothing” or very little was good about the situation. Others said the situation was not resolved and that it was still ongoing.

Another stated that the good aspect of the situation was that they were “able to leave”. Similarly, one other commenter said that they would “never go back” to the company they had previously worked at and that the situation had been “awful”.

One individual spoke about how they felt when they asked why there was a need for representation in the industry. In these instances, they said “the moment I raise these arguments I get called a sexist, racist and god knows what else. On one occasion I was called out for being a white man. Apparently, you can now be called out for being a white man. I was advised and threatened into quitting the industry. Some illuminated individuals have taken the mantle of diversity and equality and believe they speak for all of us.”

One said the industry was getting worse and that the insistence on the Welsh language was making it harder as “most people in Wales do not speak Welsh”.

### **How could the situation have been better dealt with?**

Participants were asked “How could the situation have been better dealt with?” The suggestions they made have been categorised into topics.

#### **Honest discussion**

Respondents said that they would have preferred to discuss the situation and would have liked those in the industry to be honest about it. Meeting face-to-face was thought to be a better method of communicating.

#### **Opportunities**

More opportunities and satisfactory work offers were put forward as suggestions.

**“More time, opportunity and the correct support, everyone is different.”**

Less nepotism was called for and for the industry to be more open to innovative and diverse forms of recruiting talent.

## **Representation and prejudice**

Survey respondents asked that organisations be more open to ideas, were accepting, wanting to get things right and working to have proper representation. Other requests included challenging stereotypical prejudices and a complete culture change. There was the mention that though organisations have mission statements they do not follow these in practice and are “quietly practising [sic] forms of nepotism in their day-to-day dealings.”

One respondent called for “an independent enquiry as to why an individual could be accepted on a nationally recognised training course” yet there was “no support locally”. This comment was in relation to the lack of local support in Wales, including training, but individuals could be accepted onto courses elsewhere in the UK. The implication here is that individuals can attend courses elsewhere, but then cannot find the support they need in Wales should they want to get into the industry here.

## **Creative work**

The participants thought that minorities should be allowed to create programming and creative artwork which is for them rather than for the majority.

## **Action of those in the industry**

Others felt discouraged by the actions of some within the industry. They made simple suggestions, such as having apologies from the staff who discriminated against them or who made an example of them. Others felt that the perpetrator had got away with what they had done. In fact, the victim of discrimination had in some cases been punished for the actions of others. A respondent called for examples of good practice saying that “examples need to come from the top of the management tree”.

Again respondents called for face-to-face meetings with those in the industry.

## **Accessibility**

Individuals thought that greater care should be taken to address barriers to accessibility and individuals’ access requirements.

## **Other key views**

Again, some believed that there was no issue with the industry and that under-representation simply did not occur.

## **Other comments**

One respondent said simply that “less racism” was what was needed.

## **How could this situation have been prevented in the first place?**

With regards to difficult situations respondents put forward suggestions they thought may have prevented the situation arising in the first place.

### **Responsibility**

A number of individuals spoke of feeling that they should have “thought about this in the first instance” or have been “more proactive” when it came to avoiding these types of situation.

These individuals are taking the blame for the situation occurring in spite of existing barriers in the workplace. We should question why they feel the need to avoid these situations in the first place when other individuals from non-minority backgrounds do not have to do the same.

### **True representation**

Respondents wanted diverse and non-tokenistic representation.

A greater focus on the needs of diverse communities was requested. People also commented that “greater awareness comes with wider inclusion of people in society and this takes time. Things are getting marginally better. Have seen some improvements over the last 20 years.”

## Survey results: Under-representation in the industry

The survey asked organisations and individuals whether they perceived there to be under-representation in the film and TV industry and why. The results compared responses from organisations to those from individuals who were either working in the industry or wanted to.

The key topics raised were analysed and collated. The similarities and differences between the answers provided by organisations and individuals are highlighted below.

### **Do you think people from diverse backgrounds are under-represented in the film and TV industries?**

Both organisations and individuals participating in the survey were asked whether they thought people from diverse backgrounds are under-represented in the film and TV industry.

#### **Organisations**

Six of the seven organisations responding to the survey said that they agreed that there was under-representation in film and TV. One said that they did not see under-representation on TV but could not answer for the TV industry (i.e. elsewhere in the industry such as behind the camera).

#### **Individuals**

When questioned 73.9% of individuals said that there was under-representation in the industry. A further 15.2% said that there was partial under-representation. This could mean that certain characteristics were under-represented or that under-representation existed in certain areas. 10.9% of individuals thought that there was no under-representation within the industry (see Figure 1).

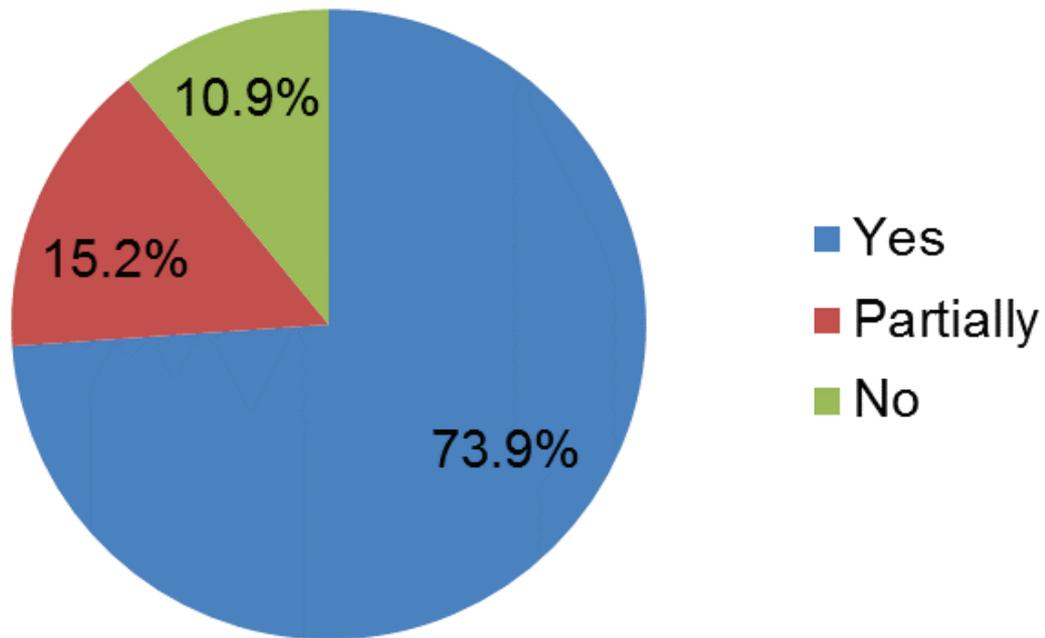


Figure 1. Does under-representation exist in the film and TV industries: Individuals' responses.  
Base = 46

Respondents who felt there was under-representation mentioned that certain characteristics are particularly under-represented, including disabled people, middle-aged women, Asian individuals, and LGBT people (especially in a non-stereotypical way). Some individuals suggested discrimination as a cause of under-representation.

Stereotypical representation was also mentioned.

Some key comments were:

"My main concern is the lack of disabled people who are employed in TV and film industries despite their impairment not occasional appearances because of them (i.e. cast as 'man in wheelchair')."

"It's frustrating to think that most lesbian characters end up dead or running away with men in television."

"Having worked in the film and TV industry for over 25 years, very little has changed."

**"I do not currently see myself represented on television."**

Respondents who felt there was under-representation "in some cases" commented "it depends" on where in the industry or what characteristic, or that there was "partial" representation in the industry.

Some mentioned that under-representation may occur "in Wales perhaps", implying that it occurs less elsewhere. Others mentioned that there may be representation, though it may be based around stereotypes.

Some felt that it was difficult to have someone representing a particular characteristic in certain roles or that background and economic status have an impact on representation. An example was:

**"Only a few selected professions, who have access to expressing their points of view, have the capacity to represent anyone."**

Some stated that it is improving or that progress has been made, however, some also stated that some areas have changed and others haven't.

One respondent commented:

People from diverse backgrounds "are certainly under-represented behind the scenes in the film and TV industries", but the "make-up of presenters and actors" had seen "a little progress".

Some respondents who felt that people from diverse backgrounds are not under-represented in the film and TV industry stated some find more difficulty in accessing jobs in Wales rather than the rest of the UK (e.g. potential employers stating that they are over qualified for the roles.) Others said that representation is done in a "stereotypical manner".

## **Why do you think people from diverse backgrounds are under-represented in the film and TV industries?**

Both organisations and individuals participating in the survey were asked why they thought there was or wasn't under-representation in the industry. Identifying the perceived causes of under-representation leads to identifying potential solutions and actions at the end of this report.

### **Organisations**

Some of the reasons for under-representation that organisations cited were:

- A lack of talented individuals from diverse backgrounds applying for roles in the

industry.

- A perception that the industry is a “closed shop” and an “old boys’ club” where the crewing of projects is not open to new applicants.
- Difficulty getting into the industry due to too few opportunities or a lack of information about the opportunities that are available.
- Socio-economic deprivation, including “lack of transport, lack of peer and industry networks, lack of information on opportunities” for these individuals.
- A reluctance to change the status quo or habits. One said:

“habit, laziness and failure to portray and so to consolidate itself as an industry that aims to value and further the talents of those from minority backgrounds, be it by colour, gender, age, orientation etc.”

### **Individuals**

When asked the same question (Why do you think people from diverse backgrounds are under-represented in the film and TV industries?) responses from individuals included all the themes above, except a lack of diverse talent. Individuals highlighted a number of additional themes.

### **Nepotism and lack of interest in diverse groups**

Production companies were perceived to be using the same actors time and again. Nepotism was mentioned a number of times. Some examples of this were:

“Jobs only offered to a small core group and, particularly in Wales, nepotism.”

“The world of film and television in Wales, as elsewhere, is all about contacts and networking. It is not a true meritocracy. People give opportunities to friends and to friends of friends. They will largely be people like themselves. It is harder to get away with this when hiring people to be in front of the camera where viewers can see the diversity or the lack of it.”

“Primarily because getting into the industry is more about knowing people than getting a job based on your skills and ideas. In front of the camera there is a lot of public attention on having diversity but even then it’s purely about knowing the right people. As someone with autism, despite my skills and experience, networking is difficult for me.”

Lack of interest in the issues of diverse groups from those in the industry was seen as another factor:

“There is no real nor genuine interest in seeing BAME people in numbers enter the industry or progress through the ranks. BAME people do not own the media businesses nor are they in significant strategic positions to drive change.”

Those currently working within the TV industry at present do not represent diverse groups. In fact, participants felt that the media and TV industries were “dominated by the elite” and “historically run by white men”.

Some participants stated the reasons why they felt this happens. “Laziness and Small mindedness” were the reasons put forward by a participant. Another stated “it is easier to employ someone who fits a certain type of mould”.

Fear of employing people from a protected characteristic group, particularly disabled people was also seen as a barrier.

### **Opportunities**

Participants felt that people from diverse and deprived backgrounds weren't given the same opportunities. Some participants felt this is part of a “much broader problem of minorities finding it more difficult to get work in general”.

Despite the number of productions in the area where one individual lived, they found that crews were often assembled centrally then transported to locations rather than accessing local talent. They commented that “out of sight is very much out of mind”.

Individuals said that they would like to be considered for more work opportunities. Individuals suggested that more people from diverse backgrounds should be encouraged to enter roles, especially “behind the camera, in editorial and management” roles.

### **Socio-economic background**

Participants felt that individuals' socio-economic background was a barrier, in some cases more of a barrier than other characteristics.

One participant said that individuals in the job “must be able to afford a living at the same time”.

Another respondent commented that “socio-economical background is the biggest source of discrimination in Western countries, much larger than all the other forms of discrimination combined”.

Yet another spoke about the costs of networking, stating that the travelling and accommodation costs around networking events are paid out-of-pocket, and don't lead to enough consistent work to justify the expense. Another issue related to socio-economic barriers was the length of time it took to get paid for working as an extra.

### **Prejudice**

Underlying prejudice and institutional discrimination were named as causes for under-representation. One respondent said that "it is easier to exclude them [diverse groups]".

A further comment stated that the on-set atmosphere can be quite intimidating and not accommodating.

One individual felt that they had been aged out of eligibility for many positions by the industry.

### **Welsh language**

Some participants perceived the Welsh language as a barrier which exacerbated discrimination.

One comment on the media and Welsh language was: "I fully agree that the media needs to reflect society and all its variables. The right balance is also necessary for reality and to see the UK in its true form and makeup. In Wales for example the Welsh are an ethnic minority which people fail to appreciate and have to struggle to make themselves heard and recognised."

### **Commissioners**

Respondents felt commissioners commission programmes that covered topics that they thought audiences wanted. Commissioning editors were also felt to be concentrating "on their perceived 'core audiences'".

One reason put forwarded for this was the perception that commissioners did not think that they could bring in enough viewers or money using talent that spans many cultures.

Participants highlighted the issue that diversity is "mainly defined on a narrow description of what people can see i.e. skin colour" in the industry.

### **Programmes and scripts**

Participants felt that too few programmes address issues related to BME people. Respondents felt disabled people are under-represented and that LGBT people are

not shown “in ‘normal’, everyday situations”. Another participant suggested that they would like to see greater representation of disabled people (including learning disability) and LGBT people “where the characteristics of their identity are more incidental to the story, rather than the whole focus of the plot”.

Some individuals felt writers rely too heavily on stereotypes and are not being challenged to “write more important and challenging characters with different backgrounds”.

In addition, there was the criticism that organisations in the industry “bring in predominantly white middle class men to write the voices of those from working class backgrounds and it doesn't work”.

A lack of understanding by producers is thought to be another cause of this.

### **Over-representation or sufficient representation**

Some (8.7%) thought that there was enough or even greater representation of individuals in the industry than there was in the general population. This was shown in such comments as “there's a conscious effort behind the scenes and everywhere else to represent all kinds of people nowadays”.

### **Other comments**

One commenter thought that “there are too many people coming from over the [Severn] bridge to do the jobs that so many freelancers are capable of doing in Wales”. So the issue here would be competition for roles from those living elsewhere in the UK.

Respondents often drew on their own experiences, stating that they had observed under-representation and a lack of diversity in films and TV programmes.

One respondent stated that “the recent lack of Oscar nominees who are from black or ethnic backgrounds” was their reason for believing that there was less diversity in the industry.

Another said that they thought that there was fewer people from diverse backgrounds living in Wales hence a less diverse industry.

Tradition was said to play a part and that there wasn't the motivation to “make a case for inclusion or in making a fuss about it not happening”.

A respondent said that they had sometimes been interviewed by potential employers who seemed to just want to take ideas from the individual then feed them into the productions unpaid and uncredited.

# Survey results: Addressing under-representation

Organisations and individuals participating in the survey were asked what can be done to address under-representation. Different questions were asked to identify current good practice and initiatives and support needed by organisations and to capture suggested solutions from individuals.

## Organisations

### Where under-representation occurs, how do you think the situation can be improved?

Key areas of improvement mentioned by organisations were:

- Education: more joined up information services from school to higher education and in careers services, local support groups etc. Providing more quality work experience opportunities. Connecting with communities and providing alternative routes into the industry where the organisations reach out for applicants.
- Organisations should be “portraying an image in their marketing, advertising and job calls” that shows that the organisation is aiming to increase their diversity.
- Positive action was requested not only at apprenticeship levels but in higher level roles where independent experience counts.
- Challenging perceptions, campaigns and a culture changes in the film and TV industry.
- One organisation stated that they believe that “encouraging and imposing quotas doesn’t change attitudes”.
- Open access to the industry and to training, visits and workshops.
- Encouragement for new entrants from all backgrounds. In particular, transferable skills such as electrician, construction, hairdressing, accountancy, administration, and design were suggested. These were thought to provide “sustainable work opportunities in and beyond the creative industries”.

### What steps have your organisation taken to address under-representation, either previously or currently?

Opportunities for individuals to get involved were very popular with organisations. They spoke about finding and securing opportunities, workshops, local groups, work experience, apprenticeships, support and mentoring for individuals. This support was said to be “cooperated and involved.”

Talent networks and programmes were methods used to address under-representation. Some of the networks and programmes were set up specifically to tackle barriers for certain characteristics including women, young people, BME,

LGBT, and socio-economic deprivation.

These programmes included:

- opportunities for young people
- the female filmmakers' network
- Welsh language filmmaking group
- LGBT filmmaking groups
- festivals providing hardship bursaries for individuals and
- training and outreach for BME individuals.

A representative said that they had been working to increase participation by providing activities in socio-economically deprived areas. Similarly, another organisation had been carrying out activities in schools to increase participation and interest from young people.

Other organisations worked with more generalised activity programmes which helped them in "making contact, networking and hearing the diverse voices and issues that they raise". A representative said they had "created our own ambassadors" to encourage an increase in diversity.

One organisation said that they hire "where possible specialist or up-coming women: young and mature" to address under-representation of women in the industry.

Representatives mentioned the following schemes, programmes and organisations which have helped them to increase diversity:

- IRIS film festival
- Zoom
- PICs
- Film in Afan
- Foot in the Door
- ITV Breaking into News and Open Newsroom events

## **What were the pros and cons?**

### **Pros**

Organisations felt that motivation and building confidence in young people was a benefit of the actions taken: "Motivating and building confidence in young people, that they have just as much right and opportunity as others to enter the industry." Collaboration was also seen as a positive: "Connecting with local and community networks, organisations and expertise facilitates delivery" resulting in "exciting,

innovative and progressive collaborations". One representative said that a pro was that they "contribute to a more inclusive society."

Individuals were seen as having a real appetite to engage, learn and take up creative industry opportunities. This participation gave "The richness of having different voices and experiences feeding into the sector both creatively and from a business and skills perspective. It adds cultural, economic, social and educational value."

### **Cons**

The organisations felt that it was difficult to know where to look for diverse individuals. But this was not due to lack of expertise, experience or talent of these individuals. Instead they viewed it as the time constrictions being too inflexible and favouring a 'who knows who' approach to recruiting.

Another key point raised by the organisations was the need and difficulty in raising the necessary funds to deliver bespoke programmes for areas of under-representation. The major hurdle one organisation mentioned was that "several trusts and foundations will only support charities, or want much bigger numbers for programmes that need piloting to start with."

One summed up that it was "a massive ongoing job".

### **Going forward**

One organisation said that "all the events have been successful and well attended. We did not have as many diverse applicants to our Apprenticeship Programme as we would have liked and we have made even more of an effort this year, approaching and targeting specific schools and offering informal visits to any interested young people."

### **Is there any other support you think might help your organisation to address under-representation?**

A couple of organisations said that they did not need support at present, they just need to ensure the opportunities are there and that individuals are supported and encouraged to try them. One comment illustrating this was: "[diverse] members have the talent and skill, those individuals just need the opportunities."

There was a call to see "a more joined up approach across the various cultural and creative industry bodies (including broadcasters, other arts organisations and funders), including Welsh Government". They also felt that the following actions should also be carried out involving "sharing expertise, good practice and building

economies of scale for more effective interventions is important. In many ways more innovation is happening outside of large organisations and government – and it's important to capture that too.”

A representative asked for links that can help to establish their organisation as a place that welcomes diverse applicants.

Another representative suggested changing the members of industry employers' boards.

Other suggestions included databases which encourage representation; financial support to encourage experiences and hiring at all levels; and positive action at all levels, even in cases where the individuals do not have previous film/TV experience but independent experiences.

## **Individuals**

Similarly, individuals answered the question “When under-representation happens in film or TV, how do you think it can be changed?” Individuals mentioned many of the same solutions as organisations.

### **Putting diversity first**

Respondents thought that including more diverse characters and writing more characters into storylines would be a method of challenging under-representation. Also “putting diversity before profit” was seen as an important step to take. One individual said that we should also be working to “defeat institutional racism”.

A “conscious effort to recruit diversely” was mentioned as a potential solution. Some felt that diverse individuals should be involved in the process so that they become “the norm” not a novelty or some sort of token”.

### **Barriers in the system**

A number of respondents felt that the system in place to employ individuals into the industry prevented equal representation. Pressure on broadcasters to produce popular shows, nepotism and lack of ethnic minorities occupying senior roles were seen as causes for this barrier.

Participants suggested a rethink of the industry and that a series of criteria should be put in place that a production company must meet before a piece of work can be commissioned. There was a call for naming and shaming of companies that do not make efforts to recruit a diverse workforce.

Realising that there is an issue with the current system was viewed as the first step for companies to address under-representation; the next step would be trying to make improvements for the next project.

### **Changes to the industry**

Respondents suggested changes to the make-up of the current workforce to encourage more individuals to get involved in the industry. They thought this could be achieved by changing the thought processes of the business; however, there were some concerns that it would take generations to make these changes.

Participants identified the use of 'Welsh essential' on job adverts as a barrier.

A popular suggestion was commissioning work that is specially made by those from diverse backgrounds. Further commenters mentioned working with writers to produce work based on diverse groups. One respondent said that this could be done "by encouraging script writers, producers and the such-like to incorporate diversity". Another method would be to work with "casting companies who have good links with the third sector or groups that represent people from different communities". Another participant stated that under-representation occurred "due to writers not writing enough parts for actors and actresses of different backgrounds" and the reason for this being that "[writers] are not encouraged enough, studios don't have the faith in casting talent of different backgrounds as they may not bring in as many viewers and/or profit". Writers were accused of often focusing on the character's characteristics and background, rather than the character's traits and personality.

Others talked about creating talent pools and having a "greater pool of actors from diverse backgrounds". Indeed, one said that the over-representation of middle-aged white men in production caused the recruitment of people similar to themselves or young, attractive women.

Educating producers and film/TV makers about the benefits of inclusion was also suggested by a number of commenters. One stated: "I think educating decision-makers and employers about the skills and benefits of taking on a range of different people might be one valuable approach."

There was a call to make equal opportunity policy a legal requirement in all industries. They also stated that "even though the film industry adheres to an equal opportunity policy, discrimination is often subversive".

Employers' accountability was called into question. One respondent asked "Who monitors productions' diversity?" and commented that when attempts to redress

under-representation fall short they aren't followed up on.

### **Engaging communities**

Respondents thought that active engagement with individuals and communities was a method to "address their ideas and try to represent them in programme planning". Consulting community groups or community leaders was seen as a method of bringing in "more artists from those backgrounds".

Linking with and supporting organisations who work with under-represented individuals to make sure that the message reaches those whom the industry is trying to recruit.

There was the view that more talented individuals from diverse backgrounds should be encouraged, included and involved, and that production companies should actively seek those who are under-represented. This included the call for "full inclusion of under-represented groups within programmes, advertising and films".

### **Positive action and recruiting**

Some participants believed that positive action was the only or the best action to take. "Positive action is the ONLY positive action to take. If you have a problem, you tackle it head on. If there is no money in the banking system, we inject a monetary stimulus or money into it, if there are no teachers in a school, we hire teachers or train more to become teachers. Similarly, if there are no diverse people (and there are already well qualified ones) you hire them in if you TRULY want to increase their participation."

Others thought that positive action was already happening in the industry, in particular based on "skin colour, religion or if you're a Welsh speaker etc."

Changing the hiring process and changing attitudes both within the industry and outside it was thought to be key. One respondent said that the skills, experiences and ideas of the individuals should be looked at rather than relying on quotas.

Some individuals thought that looking outside the affluent areas with regards to talent agencies / drama schools is a priority.

In order to tackle nepotism, one commenter called for 'blind' job applications where the person's name and background is anonymised so that the individual is judged on their skills and experience.

### **Opportunities**

More opportunities and shortlisting were requested. Some thought regular

opportunities (yearly for example) for those who are under-represented are needed.

More opportunities were thought to be particularly important for those from low socio-economic backgrounds and to those living in Wales.

### **Other key comments**

Some respondents thought that it was essential that diversity shouldn't be for diversity's sake. They put forward the need to choose an individual "to work in films and TV but only if they're good enough" and not just because they are from a diverse background.

In contrast, some of the participants thought under-representation did not exist or that the industry was representative of the local population. In such cases individuals stated that it depended on where and why perceived under-representation occurs.

The socio-economic status of individuals was again named as a key factor. One participant felt that there needed to be an "evening of the ground" in this regard, so that there is "equal access to education, training, mentorship, grants".

### **What steps could organisations take to address under-representation?**

Individuals were also asked "What steps could organisations take to address under-representation?" in order to find out what else organisations in the industry could do to address representation issues.

### **Commissioning and writing**

Individuals highlighted the need for commissioning and writing for diverse communities. One person commented on the need to "make sure opportunities are advertised in appropriate places that are likely to attract a diverse audience or interest". Writing workshops were also suggested.

### **Working with representatives and with the community**

Participants thought that working with community leaders and community groups could improve the process of targeting and supporting the recruitment of individuals from diverse groups and in the production of diverse programmes. Being open to the community, and involving and meeting individuals were seen as vital methods of doing this.

Another common idea was speaking with those already working in the industry to find out their thoughts and views. One respondent thought that developing "a future plan for implementation of ideas which are good and suitable for TV" would

be a method of having greater involvement from those from diverse backgrounds. In addition, individuals wanted to see those from diverse backgrounds being asked what they would like to see on TV and in film.

### **Role models**

Role models were mentioned as a potential solution. However, the point was raised that individuals must be happy to represent a particular group, rather than being pushed to represent that group, e.g. an older person working in the industry may not wish to be a role model for older people just because they happen to be within a certain age bracket.

### **Recruitment**

Proactively seeking and recruiting diverse individuals was a popular suggestion. Some thought that this could be done by advertising in particular areas e.g. niche magazines.

One suggested solution was for organisations to implement blind casting. Participants called on organisations to face the challenge and widen their auditions and hiring processes. One example of this is: "challenge the stereotypical views of individuals who recruit, employ or fund the industry."

Respondents thought that it was more important that minorities felt welcomed into the industry. This could start with including a diversity statement as part of job advertisements such as 'we actively welcome applicants from under-represented groups e.g. disabled, black and minority ethnic, lesbian, gay and bisexual, transgender, younger and older people, people of different faiths and women.'. Respondents acknowledged: "But if that's all we do, people from under-represented groups won't apply anyway or won't stay in the industry".

Though some saw positive action (also misnamed as positive discrimination (see glossary for definitions)) as an essential method of addressing the balance, others disagreed with this practice (seeing positive action as being at the expense of others). One participant commented that, although positive action was the clear answer, in reality this is not how things actually work within the industry.

Changes to application processes could also be made. Respondents suggested changing 'Welsh essential' to 'Welsh desirable' so as to not discriminate unless actually necessary for the role. Another suggested that the traditional application and interview process should be changed to remove discrimination and bring it more in line with the "digital era".

Participants also suggested that recruitment and interview panels should include

people from under-represented groups.

### **Training**

Individuals felt that people should be encouraged to enter the industry, be taught about career options in film and TV, and participating should be easy to access.

Suggestions included closer links between training courses and meaningful employment in the industry, as few courses are viewed as leading to long-term employment, or as methods for organisations to appear to be open and inclusive.

Some participants felt that individuals working in the industry delivering courses, rather than academics, could help address the problem. A respondent noted the 'It's My Shout' scheme, but in their opinion these types of schemes had difficulty in attracting diverse participants. Much like the industry representatives, the individual respondents to the survey thought that it was very important to provide education at school and college levels.

Additionally, respondents considered making workplaces accessible was important.

### **Opportunities**

More opportunities and short-listing were requested. For instance, one participant suggested organisations should provide "more help and job opportunities and work experience".

Another respondent was concerned that opportunities often meant unpaid internships, which are great for those who can afford them but a barrier for those from poorer economic backgrounds. Participants felt that there need to be more paid job opportunities as well as work experience and internships.

### **Socio-economic background**

Again some participants mentioned the socio-economic status of individuals being more important than other characteristics. They suggested that there should be an equal playing field with regards to the socio-economic background of those wanting to work in the industry. To achieve this talent should be sought in deprived areas.

One respondent put forward the need to pay people a "proper wage to develop their skills and include within this a dedicated support package to allow people to progress through the industry on a level playing field". Another called for unpaid work and internships to be outlawed.

## **Setting criteria**

There were calls for organisations to have percentages, criteria or quotas with regards to their workforce and diversity, which take into account the population demographics. Suggested consequences of not meeting these quotas ranged from fines to custodial sentences.

## **Other views**

Some participants felt that representation should be made “the norm rather than the exception” and that individuals should be employed on their merit.

Some respondents suggested that organisations should help to fund initiatives to improve representation and to educate the public about the full range of occupations within the industry.

Some felt that no steps should be taken by organisations to address under-representation or that there was no need for change in the industry.

## Survey results: Recruitment and involvement in the industry

Organisations and individuals participating in the survey were asked their opinions on recruitment processes and getting roles within the industry. The questions were framed differently for organisations and individuals to reflect their different roles as an employer and employee respectively.

Organisations were asked about their methods of recruiting, the barriers, the solutions and what actions could be taken to better support them in future.

Individuals were asked to comment on what support would help them get involved in the film and TV industry.

### Organisations

#### **How do you typically recruit new staff, interns and trainees?**

A great number of organisations said they used advertising and of these several said they recruited via the internet. Others shared information on roles via networks which encompass arts, education, creative industry organisations and information resources. In addition, the representatives named specific sources that they used in recruiting and in partnership to develop apprenticeships. These were Careers Wales/ Jobs Growth Wales, ACT, Sgil, and Cardiff School of Journalism.

One representative commented that they make best efforts, when successful in acquiring funding, to make sure the workforce is diverse. They even look for talented individuals with no experience to bring them into the industry. The organisation representative justified this by saying "I either take the risk with staff or make sure they can gain the experience as trainees or assistants."

Engaging with under-represented groups as well as mentoring and training for potential candidates was proposed.

#### **Have you experienced difficulties in getting candidates from diverse backgrounds to apply for job opportunities?**

Six out of seven organisations said that they "Often" experience difficulties in getting candidates from diverse backgrounds to apply. The other said that they rarely have difficulties.

## What steps have you taken in the past to overcome any recruitment issues related to diversity?

The methods used to recruit diverse communities were:

- Advertising via a variety of sources e.g. C3SC, Diverse Cymru, CWVYS, WCVA, Golwg, Welsh language sources, and to all contacts via partnership lists. One organisation spoke about new entrant networks which can provide information and connectivity online and peripatetic sessions.
- Flexible working practices were a method to overcome many caring and cultural barriers e.g. working from home and flexible hours. One organisation mentioned their practice of having “cooperated and involved” support, mentoring and recruitment for people in under-represented groups in Wales. Others provide an alternative route into their organisation by starting apprenticeships with them. They have actively sourced diverse applicants.

## What were the pros and cons?

### Pros

One organisation said that they had gained interest from potential candidates and that they had strongly indicated their commitment to a diverse workforce.

Another spoke about how their efforts to diversify recruitment by offering entry experience and credits meant that they had “interesting results and a more diverse database of potential staff for future projects”. They also went on to speak about “[t]raditional white male crews” and how they were benefited by experiencing new ways of working and discovered “new talented crew members to recommend to others”.

### Cons

Organisations mentioned that they could not always get enough people involved or that they could not gain sufficient access to certain under-represented groups. One said “in spite of our efforts, the application pool was not diverse enough”.

There was a comment voicing the concern that “White male crew members rarely recommend and connect for future work with their 'diverse' female peers.”

### Going forward

One representative raised an important point that it is key to understand the barriers in order to adapt and to keep questioning working and recruitment processes. They said: “It's important to consider these issues and practical ways to adapt early in the recruiting process and to be prepared to really question assumptions around current

working and recruiting practices; to be prepared to adapt (contractually, ways of working etc.). This needs cultural change which helps when many are able to pool experiences, case studies and practical suggestions.”

## **What support would help you recruit, support and retain people from diverse backgrounds?**

One organisation did not want additional support with this.

Other support mentioned included:

- A shared database of trainees and new entrants. They mentioned that Creative Skillset have recently set up Trainee Finder resource, a similar database. This is designed to promote individuals of all backgrounds across Wales.
- One organisation asked if they could be put in touch with individuals (young people in particular) who are “interested in our industry”.
- They also said that they were happy to offer work experience placements, host informal visits etc. Improving national existing services was suggested rather than trying to “reinvent the wheel”. This was thought to be particularly important as film and TV are international business where recruiters often go to UK wide organisation with offers first.
- Links to Welsh companies were seen as incredibly important (including the Welsh Government to signpost to the existing services in Wales). This is in addition to the development of the Government’s own Wales Screen database to facilitate the diversity of take -up. Strategies that covered areas including publicity, advice and introductions were asked for in order to help engage with individuals who are reluctant to get involved in the industry. Financial support to provide further training to diverse crews was called for.

## **Individuals**

In order to further support this work, individuals taking part in the survey were questioned “What support would help you get involved in the film and TV industries?” A variety of answers were given, many of which agree with the suggestions from organisations.

## **What support would help you get involved in the film and TV industries?**

### **Changes to the process**

Participants suggested that guidance and practical help was important. One respondent commented on the working hours required and said that the

industry required “a further understanding about flexible working and that 12 hour days seven days a week are not conducive to work, especially those of us with a disability.” Others also mentioned the need for organisations to make reasonable adjustments to meet the needs of the individual and that the industry should be accessible.

Others suggested less traditional approaches to the hiring process, testing the applicant’s current skills rather than fixating on the past or CVs.

One participant suggested that producers and production houses that access government funding and/or support “should be ‘forced’ to include diverse programmes, music and films to their schedules that reflects the local/regional/national demographics.” Further to this another individual commented that production companies that bring in people from outside of their local area should be monitored.

### **Opportunities and education**

Respondents suggested increases in audition, shadowing and networking opportunities.

Individuals wanted information about what is already available: courses, seminars, training, screenings and mentoring. They also asked for opportunities to work with people in the industry and the chance of getting experience, especially with mainstream organisations.

Participants particularly mentioned a need for higher level courses. Respondents mentioned courses and training around current technologies in the UK and courses which “promote the employment of more commissioning editors, exec producers and senior managers”. An important concern was raised around the suitability of schemes. The participant said “I don’t want a scheme that looks for immigrants in runner or technical positions. It’s patronising, wrong and masks the real problem.”

One respondent also highlighted current problems with training courses: “For me personally, my major problem at the moment is simply a lack of practical film-making experience, which is partly fuelled by a lack of personal access to adequate equipment, as well as film courses focusing too much on the academic side and not enough on the practical side (a bias which has even caused certain people in the industry to be prejudiced against those with academic experience).”

Individuals also felt that a greater awareness of disability issues and breaking down stereotypes and myths are needed.

## **Involvement in the industry**

One summed up their experience as wanting to “just be treated the same as everyone else without being seen as an oddity or as ‘different’”. Another said that individuals (specifically disabled people) should be asked “what jobs would they like to do, if they were offered any job”.

## **Funding**

Many individuals felt financing and funding to support individuals in the industry is a good way to encourage and support involvement. Key suggestions included funding for films, sales agents and distribution. One individual expanded on this further by calling for more support from the Welsh Government such as tax breaks for films and cancelling charges for filming in particular locations.

## **Ideas and views**

Participants mentioned the importance of having their ideas and thoughts listened to. On this topic one person said “knowing that your ideas are wanted and that you have the potential to be involved and efficient as part of the creative projects via TV and film”.

## **Other key areas**

Participants suggested a need to remove barriers around class and accent. One respondent stated that there may be multiple factors why they were being overlooked for roles but they were unsure what these reasons were: “Maybe just nothing in my area requiring my talents, image or age range – who knows?” This was despite efforts to increase experience and taking on voluntary roles.

One participant suggested that the creation of a national central support platform would be a good method of encouraging individuals into the industry.

## Survey results: Other comments

Individuals and organisations were asked whether they had any other comments they thought were important to under-representation in the industry. Many of the comments concur with previous comments.

### Organisations

One organisation mentioned informal recruiting methods for production activity as a barrier. They said that this meant that production activity was “heavily reliant on personal recommendations and previous direct contact/networks”. They suggested that consideration should be given to how working practices could be adapted to be more flexible e.g. for parents. Job sharing and working hours were put forward as two methods of addressing this. Another suggestion was that unions and trade bodies (e.g. PACT, TAC, BECTU, Musicians’ Union, and Writers’ Guild) should be involved in discussions with production coordinators/ managers and producers.

One organisation representative was concerned that we continue to treat minority groups in “a ‘topical’ way”. They thought that perpetuating the stereotypical image that all crews are white and young, would discourage talented individuals from diversity groups to step forward and apply for work opportunities.

### Individuals

Individuals mentioned many of the same issues that have previously been raised in this report. These included:

- Some felt there has been progress, but there is some way to go or current efforts should be continued.
- Some felt nothing seems to change.
- Some felt there is no under-representation in the film and TV industry in Wales.
- One thought that the experience differed from person to person, they congratulated their employer for their work around diversity.
- Personal experiences of discrimination, especially in terms of ageism and disabilism.
- One felt prioritising Welsh language leads to under-representation of other groups.
- One mentioned nepotism in terms of valuing good work and ideas over “tribalism and nepotism”.
- Respondents spoke about making representation reflect our society, representation which isn’t tokenistic.
- Some felt positive discrimination is not the way forward, but people should be judged on merit. There appears to be some confusion between positive action and positive discrimination (see glossary).
- Some felt it is important to encourage individuals from minority backgrounds into the industry. One felt this is important to boosting tourism.

- Some felt financial constraints and socio-economic factors prevent people getting into the industry. This was in relation to new parents, a “lack of ‘current capital’” and “because of the cost of training in these areas, and because of the amount of unpaid work people often have to do before getting paid jobs”.
- One suggested “apprenticeships, traineeships etc. should help”.
- One mentioned a lack of diversity equated to “poor programme quality” and that “it therefore makes sense to recruit diverse people to enrich future programmes”.
- One respondent said “I think in the post digital era, traditional forms of media have had their day and therefore traditional recruitment processes are also out of date”.
- “There needs to be more opportunity for individuals to start up for themselves.” They mentioned in particular, those aged over 30 and disabled people.
- One felt encouraging and supporting BME individuals to set up their own businesses in the film and TV industry was important.
- Some felt legislation and diversity guidelines were potential solutions.
- Participants wanted more opportunities for diverse groups, especially women and older individuals.
- Some suggested changing application forms so that they are not generic and do not lead to tick box interviews.
- Some just wanted acceptance, equal chances for everyone and for the focus to be on the individual.
- Some wanted to work beside crew members who are caring, professionals and who respect one another.
- One respondent wanted the ability to be able to work where they live, i.e. in Wales.
- One felt that training is required to educate senior management in the industry to get to grips with what being Welsh means. They said “Diversity training for senior managers and a review of what really constitutes ‘Welshness’. Indeed, the tender system, as employed by BBC Wales, ITV Wales and S4C, is a loaded process and has a very narrow view of national identity and the perceived wishes of Welsh audiences. Whilst it is fine for minorities to be lauded for physical prowess e.g. in sports - Colin Jackson, Colin Chavis, Ashley Williams, etc., this is not the case for individuals in the creative industries.”

# Engagement events and interviews with organisations

Employees in the industry, organisations working in the industry and organisations supporting diverse individuals in the industry gave their feedback through engagement events and interviews. The key topics raised were analysed and collated.

## Characteristics

One organisation defined diversity as “a true reflection of Welsh culture and its inhabitants”.

Organisations working in the industry found particular difficulty with certain characteristics; one of these being disability. They mentioned that there were financial barriers for organisations to include disabled staff as funding streams close just before a production begins. This means that the additional costs of hiring a disabled employee aren't taken into account. Some organisations found it difficult to contact Black and Minority Ethnic (BME) individuals.

Organisations who support individuals to find roles in the industry said that securing roles was challenging for disabled clients, especially when non-disabled actors are being chosen to portray disabled characters. They also said the casting agents are often looking for particular individuals with particular impairments. In some cases, casting agents were said to disregard individuals with particular impairments (e.g. deaf/Deaf individuals) as they weren't visibly impaired. The organisations' representatives were keen to state that “you can't define by impairment” and that representation in casting should be representative of society.

Gender was another area where organisations found it difficult to foster representation. They still found that there were lower than average numbers of women in many departments, especially in technical roles. A few examples of female dominated roles were given, where men were under-represented. However, the organisations did feel that this was being addressed and that progress was being made in this area. They credited this to the ability for women to learn technical skills on the job and have more opportunities in their roles to try out new skills.

Long working hours were named as a barrier to women in particular (as they are most likely to be care givers<sup>3</sup> and to hold part time contracts<sup>4</sup>). In general, long working hours were thought to have really detrimental impacts on well-being and mental health. Child care issues were also mentioned.

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<sup>3</sup> Family Caregiver Alliance, Women and Caregiving: Facts and Figures. Available at: [www.caregiver.org/women-and-caregiving-facts-and-figures](http://www.caregiver.org/women-and-caregiving-facts-and-figures)

<sup>4</sup> ONS, Annual Survey of Hours and Earnings: 2015 Provisional Results. Available at: [www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/annualsurveyofhoursandearnings/2015provisionalresults](http://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/annualsurveyofhoursandearnings/2015provisionalresults)

Organisations were asked "How would you handle having diverse individuals as staff members and freelancers?" They responded that they would encourage individuals to take on roles and have accessible buildings. Nonetheless they mentioned negative perceptions that the "organisations aren't welcoming to individuals from diverse backgrounds" as a barrier. Organisations said these preconceptions need to be broken down so that potential employees are aware that working in the industry is not just being out on location and long working hours. They suggested that employers need to let people know that they are open to all applications. One said about more accessible roles: "People don't know these roles exist and are open to them".

Organisations felt that those from lower socio-economic backgrounds have greater difficulty in accessing the university and college courses needed to gain access to the industry because of high course fees.

Many felt unpaid entry level roles are typically filled by students from better off socio-economic backgrounds and people from lower socio-economic groups have difficulty affording them. Organisations taking part in the research said this was despite it being illegal for employers to take people on in unpaid roles beyond volunteering or work-trials.

One organisation felt the requirement for people to have their own transport disproportionately affects the less well-off.

Organisations suggested a potential way of tackling the socio-economic issues is to go into schools and look at other skills e.g. painters, decorators, builders etc. The benefit of this would be that the individual has transferable skills, i.e. they can work both in the industry and elsewhere. That way they would not be wholly dependent on the industry should there be a shortage of positions.

### **Monitoring and quotas**

Organisations felt that a lack of data in Wales is a barrier. Broadcasters and production companies often will not release data if they think the data is not robust enough.

They also mentioned that data protection is perceived to be a barrier for sharing information, as every contributor would have to give their consent via an email or survey. This was thought to be difficult as staff members were often too busy with their own work or lacked understanding of why this was important. One organisation said that "we maybe need a rethink in the way in which this is communicated to staff, encouraging them to look at the bigger picture and to explain this to them".

Organisations raised the fact that their equality monitoring is only voluntary for reporting to broadcasters. Therefore, production companies do not need to monitor their staff and contributors. One organisation commented that:

"We aren't hitting the targets we want to at this point in time. We don't feel the onus is on us to do anything we don't want to do and we don't see the outcome of the monitoring data after it has been submitted [to funders/broadcasters] so it's very frustrating."

Others suggested trying to make monitoring compulsory for all staff working within the organisation. However, they foresaw potential problems as they believed it may be difficult to enforce.

One organisation said that the data is typically announced via paperwork for productions. They said that they now need to declare the staff diversity data to the funders before the receiving their final payment for the production. However, the organisation found fault with trying to monitor in this way, as often the production is over by the time the final payment is due and no diversity improvements can be made.

Other organisations said that they are asked about diversity and representation when applying for funding, but that sometimes there are compliance problems and issues with filling in this part. Another organisation said that they try their best monitor their workforce to reflect society. This was particularly important as their clients will ask them for specific characteristics for representation on films (on screen). Their approach to monitoring was to ask the individual to provide their details as a part of the sign up process.

Organisations suggested that there is the potential to develop a diversity standard, similar to the one that already exists for environmental issues. This standard would be required to be able to apply for funding.

One organisation felt that available finances are a barrier. They felt that there was a disjoint between the skills and industry, and the creative industry function at Welsh Government. They said that they felt the Welsh Government want very different things from the industry. This includes the fact the Creative Industries Advisory board and Skillset Academy no longer exist. These bodies brought people together and made a difference but weren't financially costly.

### **Recruitment: Advertising, interviewing and positive discrimination**

One organisation found that their issues came at the recruitment stage. They stated that they do not get a fully inclusive candidate pool to choose from and that the

industry still introduced individuals into the industry via the "who you know" method. A similar comment was made, saying that the issue was the "male dominated work force, male dominated depiction of society on screen and that most producers ask for men as extras".

Organisations requested more information on equal opportunities and appropriate interview questions i.e. which are acceptable and do not discriminate against the interviewee. They suggested awareness raising around what is acceptable, what you can say and what terms to use are important.

They felt it is vital that freelance companies have this understanding and a suitable procedure to interview individuals too. Freelance companies are seen as potential routes to bring new talent to the production, or as partners who work as a key part of the production, so are important to increasing diversity.

Organisations were asked how they prevented sub-contractors from discriminating against diverse individuals interested in getting roles in the industry. They stated they found this very, very difficult and were unsure of what the answer was. They suggested one potential solution is to create an equality standard for the industry; then subcontracting companies would at least be aware of the equality issues.

Positive action was taken by some organisations as a method to increase the diversity of their staff and seemed to have a really encouraging impact in these cases. One organisation said: "The talent is available in Wales but may need the extra help (and positive action) to have the same starting point as those who the industry typically attracts and employs."

A key suggestion was the need for organisations in the industry to dig down and find out why they aren't getting more diverse involvement and why certain people aren't applying. One commented "it's about asking these questions in the first place".

One example of this was when an organisation ran a scheme to encourage work placements in partnership with Royal College of Music and Drama. This involved holding street casting initiatives, where they went out and handed out flyers to the general public to encourage individuals to join up. Unfortunately, although they did have success in recruiting, this was predominantly for white men. They did not know why this was the case.

Another organisation admitted that they sometimes feel that they are quite hard on themselves with regards to being fully inclusive. However, they did acknowledge that they were all working hard to ensure equality in recruitment and reaching out to a fully inclusive candidate pool. They did feel that the workforce was slowly

changing and believed that in future the whole industry will be fully inclusive, though this will take some time.

## **Language**

Organisations viewed the Welsh language as a sizeable barrier. Some said that the majority of the work being carried out was in their productions via the medium of Welsh. Therefore, this would be a barrier for a non-Welsh speaker wishing to take on a role, which affects the diversity of the talent pool these organisations have access to.

They said there is a limited number of Welsh-speaking casting directors, which results in only have access to a limited pool of talent.

Another said that limited funding meant that even though they produced their program in both English and Welsh, they could only afford to employ one crew to produce both versions. Thus Welsh-speaking staff were essential for all roles.

Some organisations had previously used Welsh language courses to address the language gaps. However, there was a low turnout as staff were too busy to take time out from their work to attend. Organisations felt that if they were to run it again that there would need to be support for their staff to encourage greater take up.

One organisation noted that only 5% of all apprenticeships are provided via the Welsh language, while another said that half of their staff had to be Welsh-speaking, so they do need to engage with Welsh primary schools to grow the talent pool. One organisations suggested that raising awareness and finding young talent could be done in places such as the Eisteddfod.

When comparing English and Welsh medium schools, organisations found that there appears to be more engagement with people involved in the industry (e.g. parents who work in the industry) in the Welsh schools. Despite this engagement there is typically a lack of diversity in the Welsh schools, which limits its effects on diversity in the industry.

Organisations mostly worked in English and Welsh only, resulting in community languages being another barrier.

## **Education and initiatives**

Organisations spoke about their commitment to be equal opportunities employers and always advertising to the whole market to attract candidates.

Organisations supporting individuals into the industry said that they engage

with individuals, but there is then a lack of available jobs following on from their awareness raising and training sessions.

Organisations who employed individuals into the industry said that there is a lack of awareness of the range of roles that are available and that they are not seen as likely employers. They said "We don't have the access we'd like to the talent we want to get involved."

Some said they maintained good links with universities and colleges. Educational institutions were thought to be key to tap into. Organisations thought it particularly important to have institutional certificates (such as Stonewall's 'Gay By Degree' scheme) to let potential students of all abilities and backgrounds know they are welcome.

Organisations questioned the suitability of existing courses and qualifications. They said that the industry relies on CVs, which may be causing perception problems. They identified a tendency to look at an individual's qualifications and disregard those with media courses. Organisations felt that recruitment should be based more on personality instead of the overreliance on qualifications.

The majority of organisations agreed that some courses are more appropriate than others. They believed the reason for this was some institutions track the needs of the industry, which meant that these institutions' courses were better matched to the industry's requirements. Therefore, the suitability of the course for roles in the industry does depend on the institution that the applicant has attended. They suggested that experts in the field should be brought in to inform courses and work placements so that they meet the needs of the industry.

Organisations admitted that a media degree may be looked down on as the employers may (rightly or wrongly) believe that the course is not suitable for entering the industry or is not specific enough. One reason for this was that they thought that schools were promoting media courses to their students as the schools saw them as an easy subject that makes them look better in the league tables.

Discussions highlighted that it is important to remember that some roles do not necessarily require qualifications, e.g. runners.

Another organisation suggested that though some roles require specific skills, others are accessible via apprenticeship routes which can expand on experience. In some cases, they felt that students could learn considerably more on an apprenticeship than a three-year degree e.g. a general media degree may not be specific enough for particular roles.

The organisations also thought students may have a lack of understanding of what qualifications the industry is looking for. For example, they commented that it might be better to demonstrate key research skills by taking a subject such as history rather than a media course. They also felt careers advice is essential to give students better knowledge of what they need to succeed in the industry from school level onwards. Organisations requested more 'Train the Trainer' roles at school level, including primary school, employers within the industry, and careers advisors. The benefits of this would be to explain the realities of working in the industry to young people and people wanting to enter these professions. Organisations suggested that there needs to be a strategy for how this is done in the industry.

The general consensus was that information at higher education level is too late, and that you need to look at education and information for young people from primary school onwards. They also wanted to make sure that students knew the variety of roles that are available in the industry and that it isn't just in front of the camera.

Organisations mentioned that schools do not take up awareness raisings . One mentioned how they had contacted over 60 schools to set up career talks with students, but only had responses from two.

Organisations acknowledged the fact that there still needs to be practical hands on experience to back up the qualifications, and that it may take a lot of effort to find these placements. Organisations said there used to be more placement opportunities which were supported by Go Wales, Careers Wales and It's My Shout. Others mentioned working with organisations such as Skillset and My First Job in Film who both offer those without experience advice and training within the industry.

Organisations felt that initiatives in Wales trying to encourage diverse talent into the industry were "stop-start" i.e. many little initiatives but with no pathways into job roles. Some organisations felt that these types of initiatives were sometimes seen as a "box-ticking exercises" which allow mainstream employment practices to remain the same.

Organisations said a lack of funding to tackle these issues is a key barrier. They felt that funding could provide follow on from initiatives, as the industry is risking losing the talent out of Wales. An organisation stated that due to the lack of opportunities in Wales "the individuals feel that they have to move to London in order to find employment".

Pre-apprenticeships are provided by some organisations for individuals who are not

ready to take on roles or apprenticeships, so that individuals feel more confident and comfortable to progress to an apprenticeship. Funding is a barrier for these schemes. One organisation said that Welsh Government have agreed to look at apprenticeships; and that those organisations working in the industry should look to see how this ties in with the work that they do. Entry level roles were thought to be integral too.

One organisation mentioned their sponsorship of schemes and programmes which support individuals from diverse backgrounds. For example, the Iris Prize Best British Short (with a prize of £20,000 in post-production services) was mentioned as a project they supported, with the Welsh Government (Major Events Unit) also committing £60k over 3 years to the Iris International LGBT Film Festival.

An organisation supporting individuals into job roles within the industry stated: "We set up open auditions as our members said that there was a lack of these opportunities in Wales. To meet this need, we arranged auditions with local companies. We thought that there would be some comeback from the organisations involved, but there was no follow on."

Other comments regarding education included providing creative and cultural skills training for the staff of employers in the industry. In particular, training around cultural understanding and appropriateness on- set was requested.

Another stated the need to have exemplars (role models) for students to see individuals similar to themselves being represented in the industry. They also requested more collaboration between the different creative industries and between industries e.g. creative and education. Organisations felt that life-long learning and skills are separate at the moment, which makes it difficult for them to fund and support these.

# Recommendations

Recommendations are based on the most common solutions suggested by both individuals and organisations throughout this project and report.

These have been grouped by the theme or issue they address. Recommendations are accompanied by specific actions, which contribute towards achieving the overall recommendation.

Recommendations and actions are not in priority order. All the recommendations link together and complement each other. They should all be achieved simultaneously.

The project aims focused on developing recommendations for Welsh Government. As the project progressed, individuals and organisations suggested recommendations and actions aimed at film and TV production companies, casting agencies, funders, education providers and public and third sector organisations in addition to Welsh Government. Many actions to increase diversity in the film and TV industry in Wales will be most successful when the variety of organisations in or supporting the industry are involved and committed to achieving them. Recommendations aimed at these other organisations, in addition to recommendations targeted at Welsh Government, are included.

The scale of the challenge of addressing diversity and inclusion for all under-represented groups in the film and TV industry in Wales and the current financial climate means that some of the recommendations are achievable in the short-term, whilst others require long-term actions to make progress towards achieving them. Most actions are low or no cost solutions if undertaken collaboratively.

## Opportunities

Recommendation 1: Provide targeted information and support for individuals from diverse communities in finding and securing opportunities.

### Action 1

Develop information on opportunities and roles available in the industry targeted towards different groups. This should include courses, training, funding, roles available, apprenticeships, work experience, mentoring, and how the industry works. Distribute it widely to minority groups.

Lead: Welsh Government, industry bodies, sector skills councils working with equalities organisations.

## **Action 2**

Develop targeted activities to increase access into the industry for minority groups. These could include workshops, mentoring, shadowing, open casting sessions, auditions, work experience, and training in roles where there is under-representation (e.g. women in technical roles). Activities should take place with local support across Wales, and should be widely promoted to assist take up and retain Welsh talent in Wales. Activities should be designed to be accessible to all, including people on low incomes, people of all ages, people with family or caring responsibilities, and disabled people and include funded or paid opportunities.

Lead: Industry bodies, sector skills councils

## **Action 3**

Investigate the development of a diverse talent agency or function, which would provide support to diverse individuals to enter the film and TV industry in Wales and act as a casting agency for diverse individuals.

Lead: Industry bodies and Welsh Government

## **Recruitment**

Recommendation 2: Employers in the film and TV industry should use positive action and change recruitment practices to remove existing barriers. Employers should assess whether their recruitment practices are equal to all and co-produce solutions to address barriers with community groups and community leaders from diverse communities.

### **Action 1**

Industry organisations should conduct a thorough assessment of application forms and processes to ensure they are not introducing inadvertent barriers to any protected group.

Actions to address barriers include:

- Looking at the skills, experience and ideas of individuals rather than relying on CVs
- Application forms should avoid being too generic and provide opportunities for individuals to showcase their skills and talent
- Applications should be assessed anonymously, to remove unconscious bias
- Application processes should be accessible and easy to follow
- Open application processes are key to addressing nepotism.

Lead: Industry organisations (employers)

## **Action 2**

Diversity monitoring should be integrated into all stages of recruitment and employment for all nine protected characteristics. Monitoring forms should explicitly state that they are confidential and will not affect employment. Organisations should encourage individuals to fill in equality monitoring forms to assist them to identify under-representation and barriers.

Monitoring should be conducted on:

- Applicants
- Successful applicants
- Training
- Applications for promotion and successful promotions
- Disciplinary and grievance procedures
- Leavers.

Lead: Industry organisations (employers)

## **Action 3**

Positive action and proactive engagement with communities to seek out and recruit for diversity. This includes:

- Advertising in areas and publications which people from diverse communities access
- Advertising through community groups
- Using accessible forms of marketing
- Outreach with community groups
- Creating and promoting proactive role models
- Actively providing information on targeted support available
- Ensuring diverse individuals know they are welcome
- Targeted mentoring, work experience and placements prior to applying.

Lead: Industry organisations (employers)

## **Action 4**

Develop and promote information on equal opportunities and inclusive employment practices. Links to equality organisations and guidance should be easily accessible to all film and TV industry organisations, including freelance companies and casting agencies.

Information should include:

- Diversity monitoring (see the section Guidance on diversity monitoring in this document)

- Recruitment practices
- Appropriate application forms
- Diverse promotion of opportunities
- Inclusion of diverse individuals on recruitment panels
- Appropriate interview questions
- Flexible working
- Recruiting locally
- Staff training and development
- Accessibility.

Lead: Welsh Government and equality organisations

## Education

Recommendation 3: Welsh Government should work towards ensuring that there is education, information, and careers advice about the wide- range of careers in the industry in school, college, higher education and the community; and that courses are geared to the industry's requirements.

### Action 1

Develop a network or sub-group to focus on developing and promoting pathways into the film and TV industry. This should include all the possible careers, including the less well-recognised routes (e.g. costume design, carpentry, hairdressing, set design, IT support, electricians, accountancy).

Core membership of the education and careers in film and TV network should include:

- Welsh Government
- Welsh Local Government Association (WLGA)
- Careers Wales
- Schools, colleges, universities and community training providers
- Production companies
- Industry organisations
- Trade Unions
- Community groups and organisations
- Diverse individuals.

The network would:

- Address the gap in knowledge around the wide -range of careers available
- Maintain close links between the education and film and TV sectors, beyond media, drama, and film and TV courses

- Ensure access to the industry is improved through a focus on skills, what relevant experience is, developing opportunities, and appropriate training courses
- Facilitate open and honest discussion of barriers and joint solutions
- Develop career pathways for in-front and behind the camera roles and focus on transferable skills
- Link careers information to paid and unpaid work experience and opportunities in all roles in the film and TV industry
- Experts in the film and TV industry should work with education providers to develop course outlines and contents which meet the needs of the industry
- Develop direct links between courses and meaningful employment
- Industry organisations deliver talks and engaging information sessions at career days, seminars, and relevant courses
- Casting sessions, auditions, crew nights and other opportunities to enter the film and TV industry should be held at and in partnership with education and training providers.

Lead: Welsh Government

## **Community involvement and representation**

Recommendation 4: Industry organisations should involve, connect and maintain links with diverse communities, as well as organisations and experts who support individuals from diverse backgrounds. All support should be co-produced with diverse individuals and community representatives.

### **Action 1**

Specific strategies to engage with individuals who are reluctant to get involved in the industry and address inaccurate portrayals could include:

- National awareness campaigns, including addressing stereotypical representation on screen and as employees
- New publicity campaigns actively showcasing diversity and promoting role models in advertising, marketing and roles.
- Campaigns challenging perceptions and prejudices and supporting a culture change in the industry
- Campaigns encouraging commissioning more work from diverse communities reflecting diversity in everyday life.

Lead: Welsh Government

## **Action 2**

Deliver targeted crew nights in diverse community settings. These could include advice and information on getting into the industry; networking and introductions to production, casting, film and TV industry companies.

Lead: Industry organisations working with Welsh Government

## **Action 3**

Engage with diverse communities and find talented individuals at local and national diversity events e.g. the Eisteddfod, Gwanwyn, Pride, Black History Month Wales, Mental Health Arts festival, Unity festival.

Work with casting companies who have good links with third sector organisations or groups that represent people from different communities.

Lead: Industry organisations

## **Working together and networks**

Recommendation 5: Support the development of a specific film and TV diversity network and conference for Wales. Develop diverse talent networks.

### **Action 1**

The network should involve:

- Film and TV production companies
- Casting agencies
- Funders
- Film and TV companies
- Support organisations
- Welsh Local Government Agency (WLGA)
- Welsh Government
- Trade Unions and industry bodies
- Equality organisations and groups
- Diverse individuals.

It should aim to:

- Share expertise and good practice
- Share unsuccessful initiatives and challenges
- Build economies of scale through collaborative initiatives
- Discuss and agree meaningful progress
- Collect and promote examples of good practice to the wider public

- Maximise opportunities to involve diverse individuals and bring productions to Wales.

Lead: Welsh Government

## **Action 2**

Facilitate an annual public diversity in film and TV conference. The conference should be a public, high-profile event and involve all network partners. It should focus on progress, joint development and implementation of actions to address barriers to diversity in the industry.

Lead: Welsh Government

## **Action 3**

Develop specific talent networks and programmes that support under-represented individuals.

Talent networks should include:

- New entrants' networks
- Student and trainee networks
- Career development networks.

These networks should provide information, development opportunities, tailored support, and links to existing diversity networks and community film.

Lead: Welsh Government

Recommendation 6: The Wales Screen database should be developed into a one-stop-shop for employers to find and network new, diverse employees.

The database should include:

- The ability to identify an individual's protected characteristics for in-front of the camera roles (a search function for employers)
- All possible career pathways should also be included on the database (e.g. hairdressing, electricians, accountants). This includes all roles being listed on the crew database and career development information
- A shared database of trainees and new entrants from diverse backgrounds
- A database or links to consultants with knowledge of diverse communities
- Links to talent networks and diversity networks
- Information and links to information about funding for individuals, as well as productions and screenings

- Information and links to information about placements, apprenticeships and employment opportunities
- Film and TV organisations advertising jobs and opportunities directly to individuals.

Lead: Wales Screen

## **Addressing specific barriers**

Recommendation 7: Organisations in the film and TV industry should work together and with community groups to proactively address specific barriers for groups and communities including BME people, Welsh speakers, disabled people, women, older people, younger people and people experiencing socio-economic inequality.

### **Action 1**

All industry bodies need to have a greater and explicit focus on addressing the needs of different groups. This should include:

- Actively considering barriers and under-representation and continually adapting
- Training on accessibility and equality for each protected characteristic group tailored for film and TV for all employees, including language awareness
- Proactively addressing accessibility, childcare, flexible working and other barriers for current and future employees
- Links to guidance and information on addressing accessibility, making reasonable adjustments, the benefits of flexible and home working, childcare and other barriers
- Providing more apprenticeships through the medium of Welsh
- Providing training and/or support for staff wishing to learn languages
- Information being available in Welsh, other community languages and accessible formats
- Funding for paid placements, travel and other expenses, and holding networking events, courses, and placements in deprived areas whenever possible to address socio-economic barriers
- Challenging stereotypical prejudices in the industry. When discrimination or prejudicial behaviour is observed it should be questioned and steps taken to address it. A zero-tolerance approach to discrimination should be implemented
- Developing trained and supported diversity champions at the senior management level of organisations
- Identify and promote role models to inspire individuals from diverse backgrounds to take on roles in the industry. This could be done via campaigns, social media, websites, and newsletters.

Lead: Industry organisations and Welsh Government

## **Developing guidance and standards**

Recommendation 8: Welsh Government should investigate the possibility of developing a diversity standard specifically for the film and TV industry in Wales.

This standard could include:

- A requirement to take action to address under-representation on screen i.e. casting and characters
- A requirement to take action to address under-representation in employment
- Having an inclusive and comprehensive equality and diversity policy
- Comprehensive equality training for all staff
- Zero-tolerance approaches to discrimination
- Information, opportunities, recruitment or other actions to address under-representation
- Involving and engaging with diverse communities.

Achieving a minimum standard could be a requirement that a production company must meet before any work could be commissioned or funded. Funders should be part of the body developing and implementing the standard, alongside individuals from diverse communities and equality organisations.

Lead: Welsh Government and funders

## **Funding**

Recommendation 9: Support the development of funding for under-represented individuals, and industry organisations trying to increase diversity.

### **Action 1**

Investigate links and possible funding sources for diversity actions which link to other Welsh Government departments. This could include education, careers, work placements, apprenticeships, and Communities First. Investigate possible European and UK Government funding sources for diversity initiatives. This information should include funding for ongoing initiatives, not just new or pilot initiatives. Promote funding sources, schemes and information linked to increasing diversity to industry organisations.

Lead: Welsh Government

## **Action 2**

Industry organisations should work together to access funding and reduce the costs of specific actions to increase diversity by implementing joint actions.

Lead: Film and TV organisations

## **Action 3**

Investigate possible ways to reduce costs for individuals to access training, networking and opportunities. Investigate funding sources for individuals to develop and enter the industry. Promote these opportunities to diverse communities directly and through Wales Screen.

Lead: Welsh Government

## **Action 4**

Organisations should prioritise paying freelance workers more quickly. Delays to standard 30-day payment periods are a serious barrier for some freelance workers.

Lead: Film and TV organisations

# Opportunities and Support

The Wales Screen database is an excellent resource created by the Welsh Government's Creative industries department. A wealth of information on the creative industries in Wales is available there. You can also sign up to their database to promote yourself and your work to industry employees and experts. To find out more visit their website at: [businesswales.gov.wales/walescreen](http://businesswales.gov.wales/walescreen)

You can also find more about a variety of support available for individuals, businesses and organisations on our website. This includes advice and information on funding, training, education, apprenticeships, work placements and employment opportunities. The details can be found at [diversesecymru.org.uk/diversity-in-film-and-tv](http://diversesecymru.org.uk/diversity-in-film-and-tv)

## Guidance on diversity monitoring

Diverse Cymru produced the Arts Council of Wales Equality Toolkit. Among several topics, it covers monitoring and diversity. This section provides guidance to organisations on why diversity monitoring is important and how to do it well. The toolkit is available here: [www.arts.wales/what-we-do/online-equality-guide/monitoring-who-engages-with-your-work](http://www.arts.wales/what-we-do/online-equality-guide/monitoring-who-engages-with-your-work)

## Directory of equalities organisations

A number of projects and resources were mentioned throughout the course of the project. These organisations are listed below:

- ACT training opportunities.
- BBC Vision intake pool
- Black Light Media Group
- Careers Wales
- Channel 4's disability scheme
- Creative Diversity Network database of individuals.
- Creative Skillset
- Creative Wales
- Diamond scheme
- Disability Arts Wales
- Film in Afan
- Foot in the Door
- Go Wales
- IRIS film festival
- It's My Shout
- ITV Breaking into News and Open Newsroom events
- Job Centre Plus

- My First Job in Film
- PICs
- The CRISP (Creative Industries Safety Passport)
- The React scheme
- Wales One World women's Film Club
- Zoom

Diverse advertising organisations:

- Diverse Cymru
- Your local CVC
- CWVYS
- WCVA
- Golwg

### **Videos**

As a part of the project individuals from diverse backgrounds were filmed to share their experiences of working in the industry. Their stories can be found on our website at: [diverse.cymru.org.uk/diversity-in-film-and-tv](https://diverse.cymru.org.uk/diversity-in-film-and-tv)

To share your experiences of working in the industry or to find out more about the project contact Hannah Mason at [hannah.mason@diverse.cymru](mailto:hannah.mason@diverse.cymru).

# Appendices

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## Diversity in film and TV survey - Organisations

Diverse Cymru have been commissioned by the Welsh Government's Creative Industries Sector Team to deliver the diversity in film and TV project.

This survey will help us to identify barriers to careers in the film and TV industries in Wales. We will also identify solutions and work with the film and TV industries to implement solutions. We'd love to hear your views on the matter.

We are looking at the experiences of diverse communities in the widest sense – race, culture, language, age, gender, sexual orientation, religion or belief, disability, gender reassignment, and socio-economic status.

1: Do you think people from diverse backgrounds are under-represented in the film and TV industries?

Why do you think this is the case?

2: When under-representation occurs, how do you think the situation can be improved?

3: What steps have your organisation taken to address under-representation previously or currently?

What were the pros and cons?

4: Is there any other support you think might help your organisation to address under-representation?

5: How do you typically recruit new staff, interns and trainees?

6: Have you experienced difficulties in getting candidates from diverse backgrounds to apply for job opportunities?

Always      Often      Sometimes      Rarely      Never

7: What steps have you taken in the past to overcome any recruitment issues related to diversity?

What were the pros and cons?

8: What support would help you recruit, support and retain people from diverse backgrounds?

9: Do you have any other thoughts or views you'd like to share?

If you'd like to be involved in:

A discussion group around this topic to identify ways to continue to improve diversity in the film and TV industry

Crew nights or other engagement events

An in-depth interview around diversity in film and TV

Developing actions to improve diversity in film and TV

Putting actions into practice to improve diversity in film and TV

Please provide your contact details below:

Thank you for your contribution!

To return the survey, for support filling in the survey, to get involved, or to answer any questions contact:

Hannah Mason, Researcher

By email: [hannah.mason@diverse.cymru](mailto:hannah.mason@diverse.cymru)

Phone: **029 2036 8888**

Or post: Diverse Cymru, 307-315 Cowbridge Road East, Cardiff, CF5 1JD

## Diversity in film and TV survey - individuals

Diverse Cymru have been commissioned by the Welsh Government's Creative Industries Sector Team to deliver the diversity in film and TV project.

This survey will help us to identify barriers to careers in the film and TV industries in Wales for people from diverse communities in Wales. We will also identify solutions and work with the film and TV industries to implement solutions to improve diversity. We'd love to hear your views on the matter.

We are looking at the experiences of diverse communities in the widest sense, including:

- Black and Minority Ethnic (BME) people
- People from different countries or cultures
- Young people
- Older people
- Men and women
- Lesbian, Gay and Bisexual people
- People of different religions and faiths
- Disabled people (sensory, physical, cognitive, learning, or mental health impairments and long- term health conditions)
- Transgender people

1: Do you think people from diverse backgrounds are under-represented in the film and TV industries?

Why do you think this is the case?

2. When under-representation happens in film or TV, how do you think it can be changed?

3: What steps could organisations take to address under-representation?

4: What support would help you get involved in the film and TV industries?

5: Have you or someone you know ever experienced difficulty in the film or TV industry because of your diverse background, cultural needs or similar?

Yes          No          Not sure/ don't know

What happened?

How did this make you feel?

Was it resolved?

What was good about how the situation was dealt with?

How could the situation have been better dealt with?

How could this situation have been prevented in the first place?

6: Do you have any other thoughts or views you'd like to share?

If you'd like to be involved in:

Would you like to share your views and help to find solutions as a part of a group?

Would you like to be involved in future events to discuss solutions and to find out more from the film and TV industries?

Would you like to be involved in workshops or events to try various skills and roles in the film and TV industries?

Please provide your contact details below:

Thank you for your contribution!

To return the survey, for support filling in the survey, to get involved, or to answer any questions contact:

Hannah Mason, Researcher

By email: [hannah.mason@diverse.cymru](mailto:hannah.mason@diverse.cymru)

Phone: **029 2036 8888**

Or post: Diverse Cymru, 307-315 Cowbridge Road East, Cardiff, CF5 1JD

## Appendix 2: Glossary of terms

**Minority, minority group or individuals, under-represented group(s) or individuals, and diverse communities** – Throughout this report these terms are used to mean any protected characteristic (equality) group which faces barriers to equality or is under-represented in the film and TV industry in Wales. It is not exclusively used to mean ethnic minority groups, but instead younger, older, disabled, and BME people and women mainly, as these are the groups where there is evidence of under-representation. It also includes people of different religions and faiths and lesbian, gay, bisexual and transgender (LGBT) people where relevant. These terms are intended to refer to diversity in its broadest sense.

**Protected Characteristic** - The Equality Act 2010 describes nine protected characteristics upon which grounds it is unlawful to discriminate. These are age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief (including non-belief), sex, and sexual orientation<sup>5</sup>.

**Age** - Unlawful age discrimination takes place when a person is treated less favourably because of their age without 'objective justification'. The employer or service provider can only use the reason of 'objective justification'; if they can demonstrate that less favourable treatment is proportionate to meet a legitimate aim.

Age discrimination applies to someone who is in or is seeking employment; vocational training, further education or higher education. It can also apply when you access services and goods. However, legitimate reasons for age discrimination can be lawful when providing services, for example the requirement to provide proof of age when purchasing alcohol or cigarettes<sup>6</sup>.

**Disability** - The Equality Act 2010 protects anyone who has, or has had, a disability. So, for example, if a person has had a mental health condition in the past that met the Act's definition of disability and is harassed because of this, that would be unlawful.

The Act also protects people from being discriminated against and harassed because of a disability they do not personally have. For example, it protects people who are mistakenly perceived to be disabled. It also protects a person from being treated less favourably because they are linked to or associated with a disabled

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5 Diverse Cymru, 2015. Protected Characteristics. Available at:

[www.diverseecymru.org.uk/protected-characteristics/](http://www.diverseecymru.org.uk/protected-characteristics/)

6 Diverse Cymru, 2013. Age inequality in Wales. Available at:

[www.diverseecymru.org.uk/protected-characteristics/age/](http://www.diverseecymru.org.uk/protected-characteristics/age/)

person<sup>7</sup>.

**Gender reassignment** - Transsexual people are protected from discrimination and harassment under the Equality Act 2010. Under the legal definition, a transsexual person has the protected characteristic of gender reassignment if they are undergoing, have undergone or are proposing to undergo gender reassignment.

Gender reassignment is a process to change your sex by changing physiological and/or other attributes of sex including, for example, your first name, title, clothing, etc. It does not necessarily involve medical or surgical treatment.

People who are not transsexual but who are wrongly thought by someone else to be transsexual are also protected from gender reassignment discrimination, as are people who are linked to or associated with a transsexual person.

A wide range of people are included in the terms 'trans' or 'transgender', such as cross-dressers and other people whose gender identity may be anywhere on the spectrum between or beyond entirely male and entirely female. Only transsexual people are explicitly protected under equality legislation but if, for example, a transvestite were discriminated against because they were wrongly thought to be transsexual, they would also be protected<sup>8</sup>.

**Marriage and civil partnership** - Under Article 12 of the Human Rights Act; men and women of marriageable age shall have the right to marry and to found a family, according to national laws governing the exercise of this right.

The European Court of Human Rights ruled in 2002 that this right extends to transsexual people who are now able to marry or enter civil partnerships in their acquired gender because of the Gender Recognition Act (2004).

The Civil Partnership Act 2004 means that gay men and lesbian women in the UK are now able to register civil partnerships. Couples who register a civil partnership have the same rights as heterosexual married couples in areas like tax, social security, inheritance and workplace benefits.

Following legal changes during 2014, same sex couples can now marry in civil ceremonies, or religious ones where the religious organisation allows it, throughout England, Scotland and Wales. Civil partners who wish to convert their civil

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7 Diverse Cymru, 2013. Disability inequality in Wales. Available at:

[www.diversecymru.org.uk/protected-characteristics/disability/](http://www.diversecymru.org.uk/protected-characteristics/disability/)

8 Diverse Cymru, 2013. Gender reassignment inequality in Wales. Available at:

[www.diversecymru.org.uk/protected-characteristics/gender-reassignment/](http://www.diversecymru.org.uk/protected-characteristics/gender-reassignment/)

partnership into a marriage are also able to do so in England, Scotland and Wales. Additionally, married transgender men and women are now able to change their legal gender without having to end their marriage<sup>9</sup>.

**Pregnancy and maternity** - You have the right not to be treated unfairly compared to other workers because you are pregnant or on maternity leave.

It is unlawful for your employer to dismiss you because you are pregnant or for reasons connected with your pregnancy or maternity leave. It is also unlawful for your employer to deny you access to holiday pay, sickness pay training or any other contractual benefit that all employees are entitled to<sup>10</sup>.

**Race** - Race discrimination occurs when a person is treated less favourably because of race, colour, and nationality, ethnic or national origin<sup>11</sup>.

**Religion and belief (including non-belief)** - It is unlawful to discriminate against people because of their religion or belief or lack of religion or belief.

There is no specific list that sets out what religion or belief discrimination is, and the law defines it as any religion, religious or philosophical belief. This includes all major religions, as well as less widely practiced ones.

To be protected under the Equality Act, a philosophical belief must:

- Be genuinely held
- Be a belief and not an opinion or viewpoint based on the present state of information available
- Be a belief as to a weighty and substantial aspect of human life and behaviour
- Attain a certain level of cogency, seriousness, cohesion and importance
- Be worthy of respect in a democratic society, compatible with human dignity and not conflict with the fundamental rights of others.

Humanism and atheism are examples of philosophical beliefs.

People are also protected against discrimination if they do not hold a particular (or any) religion or belief<sup>12</sup>.

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9 Diverse Cymru, 2014. Marriage and Civil Partnership Inequality in Wales. Available at: [www.diversecymru.org.uk/protected-characteristics/marriage-and-civil-partnership/](http://www.diversecymru.org.uk/protected-characteristics/marriage-and-civil-partnership/)

10 Diverse Cymru, 2013. Pregnancy and maternity Inequality in Wales. Available at: [www.diversecymru.org.uk/protected-characteristics/pregnancy-and-maternity/](http://www.diversecymru.org.uk/protected-characteristics/pregnancy-and-maternity/)

11 Diverse Cymru, 2013. Race Inequality in Wales. Available at: [www.diversecymru.org.uk/protected-characteristics/race/](http://www.diversecymru.org.uk/protected-characteristics/race/)

12 Diverse Cymru, 2013. Religion and Belief/Non-Belief Inequality in Wales. Available at:

**Sex** - The Equality Act 2010 provides rights under sex discrimination at work, in education, as a consumer and in public services and makes it unlawful for an employer to discriminate against employees because of their gender.

In very limited circumstances, there are some jobs which can require that the job-holder is a man or a woman. This is known as an occupational requirement. The list of occupational requirements is restricted.

Employers must give men and women equal treatment in the terms and conditions of their employment contract if they are employed to do:

- 'Like work' – work that is the same or broadly similar.
- Work rated as equivalent under a job evaluation study.
- Work found to be of equal value in terms of effort, skill or decision making.

From the 1st October 2014 employers who lose equal pay claims can be forced to conduct an equal pay audit and publish the results<sup>13</sup>.

**Sexual orientation** - Under the Equality Act 2010 it is unlawful to discriminate against workers because of sexual orientation. Sexual orientation is defined as:

- Orientation towards people of the same gender (lesbians and gay men).
- Orientation towards people of the opposite gender (heterosexual).
- Orientation towards people of the same gender and other genders (bisexual).

The Act applies to goods and services, all employment and vocational training and includes recruitment, terms and conditions, promotions, transfers, dismissals and training<sup>14</sup>.

**Direct discrimination** – where someone is treated less favourably than another person because of a protected characteristic<sup>15</sup>.

**Associative discrimination** – this is direct discrimination against someone because they are associated with another person who possesses a protected characteristic<sup>16</sup>.

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[www.diversecymru.org.uk/protected-characteristics/religion-or-belief/](http://www.diversecymru.org.uk/protected-characteristics/religion-or-belief/)

13 Diverse Cymru, 2014. Sex Inequality in Wales. Available at:

[www.diversecymru.org.uk/protected-characteristics/sex/](http://www.diversecymru.org.uk/protected-characteristics/sex/)

14 Diverse Cymru, 2014. Sex orientation Inequality in Wales. Available at:

[www.diversecymru.org.uk/protected-characteristics/sexual-orientation/](http://www.diversecymru.org.uk/protected-characteristics/sexual-orientation/)

15 Diverse Cymru, 2013. Types of Discrimination. Available at:

[www.diversecymru.org.uk/types-of-discrimination/](http://www.diversecymru.org.uk/types-of-discrimination/)

16 Diverse Cymru, 2013. Types of Discrimination. Available at:

[www.diversecymru.org.uk/types-of-discrimination/](http://www.diversecymru.org.uk/types-of-discrimination/)

**Discrimination by perception** – this is direct discrimination against someone because others think that they possess a particular protected characteristic. They do not necessarily have to possess the characteristic, just be perceived to<sup>17</sup>.

**Indirect discrimination** – this can occur when you have a rule or policy that applies to everyone but disadvantages a person with a particular protected characteristic<sup>18</sup>.

**Harassment** – this is behaviour that is deemed offensive by the recipient. Employees can now complain of the behaviour they find offensive even if it is not directed at them<sup>19</sup>.

**Harassment by a third party** – employers are potentially liable for the harassment of their staff or customers by people they don't themselves employ, i.e. a contractor<sup>20</sup>.

**Victimisation** – This occurs when someone is treated badly because they have made or supported a complaint or grievance under this legislation<sup>21</sup>.

**Institutional racism/discrimination** – The term institutional racism was defined as 'The collective failure of an organisation to provide an appropriate and professional service to people because of their colour, culture or ethnic origin. It can be seen or detected in processes, attitudes and behaviour which amount to discrimination through unwitting prejudice, ignorance, thoughtlessness and racial stereotyping<sup>22</sup>. This could be further extended to institutional discrimination where one or more other characteristics are discriminated against.

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17 Diverse Cymru, 2013. Types of Discrimination. Available at:  
[www.diversecymru.org.uk/types-of-discrimination/](http://www.diversecymru.org.uk/types-of-discrimination/)

18 Ibid

19 Ibid

20 Ibid

21 Diverse Cymru, 2013. Types of Discrimination. Available at:  
[www.diversecymru.org.uk/types-of-discrimination/](http://www.diversecymru.org.uk/types-of-discrimination/)

22 Home Office, 1999. The Stephen Lawrence Inquiry: Report of an Inquiry by Sir William Macpherson of Cluny. Available at: [www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/277111/4262.pdf](http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/277111/4262.pdf) [Accessed 17 August 2016].

**Positive Action** – The UK Government states that: “Positive action provisions mean that it is not unlawful to recruit or promote a candidate who is of equal merit to another candidate, if the employer reasonably thinks the candidate:

- has a protected characteristic that is under-represented in the workforce; or
- that people with that characteristic suffer a disadvantage connected to that characteristic.

However, positive action does not allow an employer to appoint a less suitable candidate just because that candidate has a protected characteristic that is under-represented or disadvantaged.”<sup>23</sup>

**Positive discrimination** - Positive discrimination is the act of treating someone more favourably purely because of a particular protected characteristic, and is illegal in the UK<sup>24</sup>. In these cases a less qualified applicant could be employed because they are from a protected group. Giving someone a job or a benefit purely because of their protected characteristic(s) and not as a reasonable adjustment or to meet needs is illegal.

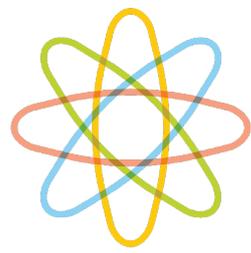
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<sup>23</sup>Government Equalities Office, 2011. Equality Act 2010: What Do I Need To Know? A Quick Start Guide To Using Positive Action In Recruitment And Promotion. Available At:

[www.gov.uk/Government/Publications/Employers-Quick-Start-Guide-To-Positive-Action-In-Recruitment-And-Promotion](http://www.gov.uk/Government/Publications/Employers-Quick-Start-Guide-To-Positive-Action-In-Recruitment-And-Promotion)

<sup>24</sup>Diverse Cymru, 2016. Is Positive Action the Same as Positive Discrimination? Available at:

[www.diversecymru.org.uk/is-positive-action-the-same-as-positive-discrimination/](http://www.diversecymru.org.uk/is-positive-action-the-same-as-positive-discrimination/)



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Diverse Cymru is a unique Welsh charity committed to supporting people faced with inequality and discrimination because of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

**diverse cymru**

307-315 Cowbridge Road East  
Cardiff  
CF5 1JD

029 2036 8888

[diversecymru.org.uk](http://diversecymru.org.uk)