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1 Foreword

Since its establishment in April 2000, the UK Film Council has made progress on many fronts. Diversity, however, is one area where we need to do much more across the sector - not only because it's the right thing to do but because it makes good business sense both creatively and economically.

One of the UK's most distinctive and valued assets is its multiculturalism, and from my perspective as a producer this offers film a real opportunity in developing creative potential. In saying that, however, I am not claiming to have always got it right.

Contemporary British society today is simply not reflected in the industry's current workforce or in on-screen content and portrayal. Although under-representation, say, for women, minority ethnic groups, or disabled people, has been recognised and discussed by the film industry over a number of years, very little has been done to change the situation. We all acknowledge a deep sense of frustration at the slow pace of progress in this area over the years.

There are serious economic, legal and social arguments for change. It's vital that such a highly competitive industry remains connected and relevant to its audiences and draws upon a wider cultural and social mix. Let me put the question: what's the creative case for diversity? I can't see anybody making the case that a company can grow stronger if it lacks diversity. Film is about storytelling and the whole process of filmmaking draws on people's life experiences. Filmmaking is about teamwork and diverse teams are more likely to be innovative and

creative than those that are not. The 2002 Schneider-Ross study of 140 major businesses and organisations discovered that 80% of businesses saw a direct link between good diversity policies and improved performance.

Success through Diversity and Inclusion includes proposals to open up the film industry to the widest pool of talent and to ensure that all sections of the community can have access to a broad range of films. The consultation has been informed and given impetus by *Achieving Diversity in the Film Industry*, a report prepared by the Committee for Ethnic Minority Employment in Film under the auspices of the British Screen Advisory Council

I chair the UK Film Council's diversity action group set up to drive forward a programme of action on diversity. We've learnt from looking at best practice elsewhere that to make progress on diversity you need commitment at the top. The UK Film Council's Head of Diversity reports directly to the Chief Executive Officer to ensure that diversity is mainstream to all UK Film Council funding programmes and activities.

We have been working closely with the industry over the past year to develop this strategic approach across the value chain. This consultation is the first step in delivering that strategy. It contains six goals - all long-term commitments - which we believe represent a wide-ranging, joined-up approach to promoting a genuinely diverse workforce in front of, and behind the camera.

There are no quick fixes and success in this area cannot be delivered by the UK Film Council and its partners alone - everyone in film, across the value chain, has to play their part. We welcome your comments and suggestions on the proposals set out in this report.



Tim Bevan

Chair, Leadership on Diversity in Film Group
UK Film Council Diversity Action Group
Co-Chairman, Working Title Films



2 Your views

On 23 June 2003, the Board of the UK Film Council approved the following strategy to improve the diversity of the UK film sector's workforce and to ensure equality and diversity commitments are central to everything the UK Film Council does in future.

This document sets out a framework diversity strategy for the UK film sector and we invite our partners, and anyone with an interest in improving diversity in the UK film sector, to share with us their views about the way forward. This is a paper for consultation, and not final. We urge you to note that it:

- Contains proposals, not announcements - it is vital that the many people and organisations with an interest in this subject have input.
- Recognises that an effective UK-wide strategy will also require the commitment and independent action of organisations and people beyond the UK Film Council, including the British Film Institute, the National and Regional Screen Agencies, trade associations, training providers, guilds and unions as well as every company hiring, training and managing staff across the film sector's value chain.

We want to work in partnership with all key sector organisations to deliver the diversity goals set out in this paper. For these reasons, this consultation is asking four basic questions:

- Are the ideas and objectives under discussion the right ones?
- What ideas would you like to contribute to the final strategy?
- What role could your organisation play in helping to deliver this strategy?
- Are you aware of examples of good practice in the sector that are making a positive impact on diversity and inclusion that we should highlight and where appropriate, include as case studies in the final strategy?

You can feed in your views to:

Marcia Williams
UK Film Council
10 Little Portland Street
London W1W 7JG

or e-mail

diversity@ukfilmcouncil.org.uk

From 2 December 2003, an electronic version of this consultation document will be available on the UK Film Council's website at:

www.ukfilmcouncil.org.uk/filmsector/diversity

The deadline for receiving responses to this consultation is **21 January 2004**.

3 Success through diversity and inclusion

3.1 The big picture

Film is an immensely powerful medium at the heart of the UK's creative industries and the global economy. Culturally, film entertains, inspires, challenges and informs audiences. It shapes the way we see ourselves, and the world around us. So it is vital that the sector behind this huge force is, itself, diverse in terms of the skills, experience and perspectives it harnesses.

3.2 The diversity challenge

Diversity in film

Diversity is both a catalyst for creativity and is key to the success of the UK film sector. However, the profile of the sector's workforce shows it has a long way to go before it can demonstrate that it is inclusive of the diversity of contemporary British society. Inevitably, this has a significant impact on the stories that are told, the way they are told on screen, the levels of access to film for potential audiences and, in terms of content and portrayal, the images of Britain and the concepts of 'Britishness' around the globe.

Diversity in the workforce

The fragmented and casualised nature of much of the film sector means there are formidable barriers to entry and participation in this highly competitive sector, regardless of ethnicity, gender, disability, geographical location or social or economic background. It can be equally as challenging for more established practitioners to

forge a career in film where jobs aren't posted, and hiring and commissioning tends to be done on a predominantly, informal word-of-mouth basis as well as on the strength of personal connections. Employment is largely freelance and short-term contracts are prevalent. The report *Developing UK Film Talent* published in February 2003 by Skillset and the UK Film Council confirms:

"Nepotism in film recruitment practices is agreed to be widespread in **production**, and most practitioners consulted see no persuasive reason to recruit on any other basis but familiarity or personal recommendation... This kind of practice is potentially unlawful.

"There is a need for more equal and open access to the film workforce if the sector wishes to harness the full range of skills and talents that the UK has to offer. Improving diversity will contribute significantly to developing a world-class, sustainable film skills base here in the UK.

"Overall the consultation found that the sector's perceptions on diversity in the film workforce are that the gender balance is improving, ethnic diversity is still poor, although there are some examples of increased representation within exhibition, and that disability is generally associated with health and safety issues."

3.3 Our role

The UK Film Council was established by the Government as the lead agency responsible for developing the film sector and film culture in the UK. We invest Government grant-in-aid and National Lottery money to deliver lasting benefits to the sector and the public alike to stimulate a competitive, successful and vibrant British film industry and culture, and to promote the widest possible enjoyment and understanding of cinema throughout the nations and regions of the UK.

Our objectives

The UK Film Council has six strategic objectives:

- 1 To help the UK film sector compete successfully in the global market and to use film to raise the profile of the UK and UK culture across the world.
- 2 To encourage the making of distinctive UK films by new and established filmmakers, and to help to ensure that those films find their audience.
- 3 To ensure audiences throughout the UK have access to the full range of British and international cinema.
- 4 To support appropriate training opportunities across the value chain to help create a world-class UK film sector.
- 5 To support the development of opportunities for all UK citizens to understand and appreciate film through the generation and dissemination of knowledge about film and the film sector.
- 6 To support the development of opportunities for access to cinema history and heritage and the use of film history in understanding identity, representation, culture and creativity.

The UK Film Council is not a grant making body, but is an investor in British films. We are not a professional body or 'council' in the sense of, say, the General Medical Council; we have no 'jurisdiction' over sector professionals or companies via licensing, practice rules or other

regulations. But we believe that through advocacy, leadership and partnerships with the sector's unions, trade associations, guilds and the UK's National and Regional Screen Agencies and other lead bodies, we can begin the process of identifying and tackling the barriers which lead to exclusion, isolation, lack of opportunity and choice, and help the sector to achieve a more diverse workforce.

3.4 Our diversity goals

A sector that actively values diversity will be:

- Aware of the diversity agenda and personal responsibilities for change and delivery.
- Bringing in, and bringing on, talented individuals at all stages of their careers.
- Retaining a diverse workforce.
- Ensuring full and equal access to film for disabled people, particularly as audiences.
- Championing the diversity of its role models and leading lights.
- Ensuring that film education and training is proactive on diversity and inclusion, and that participation and delivery are diverse.
- Public funding will be perceived to be equitable, fair and supportive of a wider range of partners.

The way forward

The UK Film Council wants to address the diversity challenge on three fronts. We aim to:

- Help the sector to achieve a more diverse workforce behind, and in front of, the camera across the film sector value chain (development, production, post-production, distribution and exhibition).
- Ensure that equality and diversity commitments are fully integrated into every aspect of all core UK Film Council activities.
- Enable all groups within our society to participate in and enjoy film culture as audiences and learners.

The roots of under-representation and disadvantage are systemic, cultural and embedded in the sector's ways of thinking and working. The diversity challenge is a long haul and won't be achieved through a series of short-term, one-off initiatives alone. To set on a course towards achieving these objectives, we have identified six diversity goals. These are long-term commitments and we believe that combined, our six diversity goals represent a holistic, joined-up approach to improving diversity in the UK film sector across the value chain.

3.5 How are we going to get there? A strategy for diversity

Partnership with industry

The biggest impact in this area will be achieved largely at sector-level through the UK Film Council, rather than on a film-by-film basis. The strategy therefore reflects this, identifying areas where the UK Film Council can best leverage greater commitments to diversity through advocacy and leadership. This means fully integrating (mainstreaming) diversity and equality commitments across all UK Film Council business and partnerships. It also requires bringing together key sector organisations, employers and representative bodies behind a common agenda for fair employment, representation and participation.

The UK Film Council will adopt an approach to diversity that highlights inclusion and focuses on tackling the factors which lead to exclusion, isolation, lack of opportunity and choice, enabling all sectors of the community to participate in, and enjoy, film culture. In summary, our diversity goals are as follows:

- Actively champion and celebrate the diversity of film, filmmakers and audiences for film in the UK.
- Create a business culture and ways of working that support equality of opportunity and diversity in the sector, to enable it to compete

for the best people in the widest possible pool of talent, and to retain them.

- Shift the positioning of equality and diversity issues from where they largely sit at present – an optional extra that is bolted onto other activities – towards more of a business imperative, integral to the sector's ways of thinking and working.
- Provide practical tools and information to help the sector to raise its game on diversity issues, to challenge discriminatory practices, and to attract new and wider-ranging audiences at home and abroad for its films.
- Create clear and accessible paths for entry into and progression in the UK film sector, acknowledging the effects of previous disadvantage and discrimination experienced, in particular by black and minority ethnic groups, disabled people, and women in certain grades, across the film sector's value chain.
- Mainstream equality and diversity across all core UK Film Council functions and activities, with corresponding targets and indicators for performance.

3.6 Our approach

As the lead UK agency for film, rather than reinforcing a 'hierarchy' of rights, it is more appropriate that the UK Film Council embraces a broad diversity agenda that, at the very least, encompasses the full range of equalities strands covered by UK anti-discrimination law – race, gender and disability and, shortly, sexuality, religion and belief and by 2006, age. Diversity is about inclusion, which means adopting an approach which focuses on identifying and tackling the barriers and factors which lead to exclusion, isolation, lack of opportunity and choice, facing people seeking to enter and advance in the film sector and enabling all parts of the community to participate in, and enjoy film culture, as audiences and learners.

The word 'diversity' is interpreted and employed by public, private and not-for-profit

organisations in a myriad of ways. Typically, in the creative industries 'diversity' is often shorthand for 'cultural diversity', as defined in terms of ethnicity or celebrating 'difference'.

For the UK Film Council, the diversity agenda is not limited to issues of race or ethnicity but also includes gender, sexuality, disability, religion, age, social and economic background, and regional and national identities. Diversity is about challenging preconceptions, assumptions and ways of working. It is more than simply celebrating difference, it is also about collaboration, inclusion and making connections between different perspectives. Above all it is also about encouraging the full and active participation of under-served or under-represented groups, in the mainstream of film, as professionals and as audiences.

For us diversity is not about positive discrimination (which is unlawful anyway), or political correctness. Neither is it about promoting mediocrity over excellence and quality. Equal opportunities are not only moral, social and legal imperatives, they make good business sense too. Indeed the 2002 Schneider-Ross study of 140 major businesses and organisations, conducted on behalf of Barclays and the Cabinet Office, discovered that 80% of businesses confirmed a link between diversity, good equal opportunities practice and overall business performance, as companies try to engage more closely with the communities they serve and the clientele they could attract.

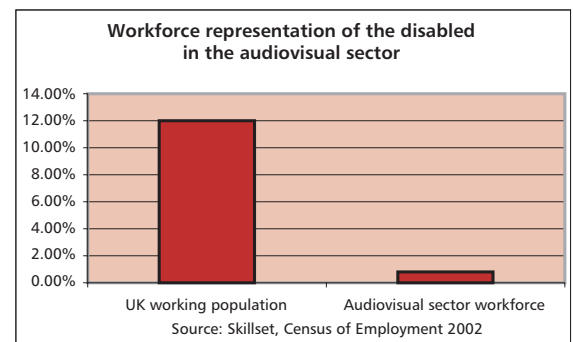
3.7 Diversity in the UK film sector

Demographically, the case for greater diversity in the film sector's work force is a 'no-brainer'. The Business in the Community campaign organisation estimates that by 2010 only 20% of the UK's workforce will be white, able-bodied men under 45. Yet for individuals from currently marginalised or disadvantaged groups, routes into the film sector can appear opaque, exclusive and unaccommodating. The freelance nature of much of the film industry means that some

individuals experience even greater barriers to participation in the sector because existing networks of influencers and opinion-makers have been narrowly defined and have not traditionally operated from the standpoint of proactively seeking diversity and inclusion.

3.7.1 Disability

The 2002 Skillset Annual Census survey of the audiovisual industries highlights that the proportion of disabled employees in the audiovisual industries (inclusive of film) has remained unchanged since 2001 at 0.8% – although the proportion of disabled people working as freelancers on the day of the 2002 survey increased from 0.3 to 0.8 %. The Disability Rights Commission estimates that 12% of all disabled people are in employment, so the participation of disabled people in the sector is well below the national average.



Disabled people in the workforce

The lack of inclusion of disabled people in the sector's workforce becomes all the more apparent when it is considered that there are over 8.6 million disabled people in the UK. At least one in four adults is either disabled or close to someone who is. And for employers, it is worth bearing in mind that most disabled people become disabled during their working life or later. Only 17% of disabled people are born with their 'impairment'.

Disabled people as consumers

According to the UK Film Council's *Film in the UK 2002 Statistical Yearbook*, disabled people are also under-represented as consumers of film

in terms of rental VHS/DVD and cinema attendance – evidence perhaps of the social and environmental barriers to enjoying film that favour able-bodied consumers and exclude others. Interestingly, in relation to retail VHS/DVD, the level of consumption by disabled people is similar to that of non-disabled people. It's perhaps worth remembering that the estimated purchasing power of disabled people is £40-50 billion per year.

3.7.2 Women in film

Women account for 45% of the UK's working population and 51% of the population as a whole. Precise estimates of participation of women in the film and video workforce are difficult to make because the small size of the ONS Labour Force survey sample makes the data unstable. However, based on this data, women's share of the film and video production workforce in 2002 was around 32%. Their share of the film and video distribution sector workforce was 59% and their share of the film exhibition workforce was 34%.



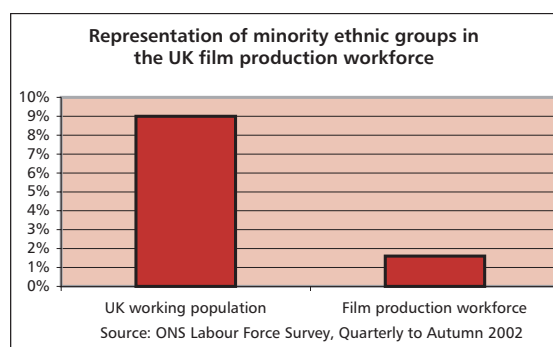
Another estimate of women's share of the film sector workforce comes from the annual Skillset census, which looks at women's representation by audiovisual sector, sub-sector and occupational group. According to the Skillset census, women account for 46% of the cinema exhibition workforce, 39% of the independent production sector (including TV), 38% of the animation sector, and 30% of the post-production workforce.

Skillset's data for 2002 suggests job segregation in the sector along gender lines is prevalent.

Women account for only 10% of camera people, 8% of lighting technicians and 11% of sound, yet represent 82% of wardrobe and costume personnel and 77% of cinema cleaners. Last November, the *bfi* counted only eight films directed by women out of a total of 350 that were made in the UK.

3.7.3 Minority ethnic communities

Of the UK population, 9% or or 4.6 million people are from minority ethnic groups. Half of Britain's minority ethnic population described themselves as Asians or British Asians according to the 2001 Census (ie of Indian, Pakistani, Bangladeshi or other Asian origin). A quarter of people from minority ethnic groups described themselves as black or black British (using the black Caribbean, black African or other black descriptions). 15% of Britain's minority ethnic population described their ethnic group as mixed and 5% identified as being Chinese. In 2002, 131 foreign language films were released in the UK – 36% of all UK releases. In terms of both titles and market share, Hindi was the dominant foreign language, followed by French.



According to Skillset's annual census for 2002, just under 50% of the audiovisual sector is based in London, where almost 30% of the population is from minority ethnic groups. Yet in London, only 12% of the audiovisual industries' workforce is drawn from minority ethnic groups. Nationally, 7% of the audiovisual industries are from minority ethnic groups.

There are similar difficulties in providing precise estimates of the participation of minority ethnic groups in the film and video workforce from the ONS Labour Force survey. However, according to that survey, it is estimated that black and minority ethnic groups accounted for only 6% of the film and video industries workforce, 1.6% of the film and video production workforce, 4.3% of the film and video distribution workforce and 23.3% of the film exhibition workforce.

Another estimate of the workforce share of minority ethnic groups in the film sector comes from the annual Skillset census. Skillset's data tends to confirm that the proportion of minority ethnic groups in the production sector is low, but is highest in cinema exhibition at 16% – although the highest proportion of minority ethnic staff working within the exhibition sector are employed as cinema cleaners, some 22%, and 18% as box office/kiosk attendants. According to the Skillset census data, the participation of black and minority ethnic groups is lowest in the production, 1%, and animation, 2.8%, sectors. Participation of minority ethnic groups is also low in wardrobe/costume and makeup and hair – both around 3%. Behind the camera, 5% of camera and sound workers are from minority ethnic groups, rising to 7% in lighting.

GOAL 1 - Actively champion and celebrate the diversity of film, filmmakers and audiences for film in the UK.

There is a role for strengthened support for those UK Film Council activities which have a strong community involvement, such as our First Light programme aimed at increasing the participation of children and young people in moving-image activity. In so doing, the aim should be to drive up levels of participation from under-represented or disadvantaged groups.

The UK Film Council will also look at ways of supporting external projects through partnerships which directly contribute to the achievement of our diversity goals by:

- Facilitating wider access to film for under-served audiences.
- Providing targeted development and support to help individuals overcome barriers to working in the film sector.
- Exploring closer social and cultural connections and perspectives through film.

The UK Film Council will support the British Film Institute (*bfi*) through its various diversity strategies that prioritise cultural diversity, disability and sexuality.

GOAL 2 - Create a business culture and ways of working that support equality of opportunity and diversity in the sector to enable it to compete for the best people in the widest possible pool of talent, and to retain them.

The business case

If the sector really is to maximise its creative potential, it must create a culture that supports diversity and equality, levelling the playing field to enable the full and active participation of filmmakers from under-represented or disadvantaged groups. Experienced practitioners from under-represented groups should also be able to gain fair access to opportunities to work and develop their careers. It makes good business sense to ensure that talents are not marginalised, excluded, under-used or wasted on the basis of the ethnicity, gender, disability, sexuality, religion, age, geographical location or economic status of any individual.

Sensitising the industry

The *Developing UK Film Talent* research suggests that diversity awareness across the film sector is

lacking, and the role and responsibilities for achieving diversity and inclusion at the level of guilds, associations, companies and individuals are unclear. A hierarchy of equality 'strands' has emerged, to the extent that issues of race equality and gender equality appear to compete for attention. Disability is seldom recognised by the sector as a diversity issue but more as a matter of health and safety. At present there is no film sector-wide policy, or voluntary code of practice for action on diversity that will inform, support and advise training, development and employment practice and policy in the UK film sector. The sector's guilds and trade associations have responded positively to early recommendations from the UK Film Council for a high-level sector forum to provide a focal point for leadership on diversity, and to work towards common equality and inclusion goals.

Next steps

- Establish a forum to promote 'Leadership on Diversity', comprising the film sector's guilds, associations and key employers. This forum would be charged with promoting a Charter or Code of Practice setting out equal opportunities and diversity goals for the sector on issues such as:
 - Employment.
 - Training.
 - Casting.
 - Content and portrayal.
- Each organisation would then develop a supporting action plan and produce an annual report on its progress.
- Develop targets for the fair employment of under-represented groups. Goals should be set at national and regional levels for both trainees and practitioners and should be based on ethnicity, disability and gender.
 - Work with employers, broadcasters, guilds, unions, and trade associations across the value chain to develop positive action schemes, designed to open up access to opportunities in the sector and to facilitate career development and progression for target equalities groups.

- Monitor the composition of the sector's workforce to provide comprehensive data on the access and progress of women, disabled people and minority ethnic groups across the UK film sector.

GOAL 3 - Shift the positioning of equality and diversity issues from where they largely sit at present – an optional extra that is bolted onto other activities – towards more of a business imperative, integral to the sector's ways of thinking and working.

Changing the culture

Diversity is not generally regarded in the film sector as a key business issue, and there is little incentive for companies to change the way they work in favour of greater diversity and equality of opportunity.

The UK Film Council should facilitate a shift in the positioning of diversity away from it being seen as being an unnecessary problem or cost, in favour of it being seen as a business imperative. This shift can be achieved in large part by making a closer connection between financial support and diversity.

Next steps

- The UK Film Council will examine the extent to which future fiscal policy and new co-production treaties could be used to tackle current levels of under-representation for target equalities groups in the film sector's workforce and to encourage greater diversity in the personnel involved in making British films.
- Equal opportunities good practice and targets should be incorporated and monitored in project funding agreements with all organisations in receipt of funding from the UK Film Council, including the National and Regional Screen Agencies, the *bfi* and other funded partners.

- Ensure that diversity outcomes are explicitly identified in all of UK Film Council's developing policy areas.
- Develop a programmed research series (qualitative and quantitative) investigating access to the sector in relation to employment, financial support, audience data (their composition preferences and needs) and exploring issues of casting, content and portrayal. This research should act as a catalyst for change in the sector and provide the evidence-base from which to develop future policy.

GOAL 4 - Provide practical tools and information to help the sector to raise its game on diversity issues, to challenge discriminatory practices, and to attract new and wider-ranging audiences at home and abroad for its films.

Sensitising the industry

The sector is comprised of a large proportion of small companies and micro-businesses. Furthermore, workforces tend to be casualised and freelance. In 2002, there were only 28 workplaces in the film and video sector with 50+ employees (accounting for 3,040 employees – an average of 109 each). The film and video production sector has an exceptionally high number of small workplaces (95% in the 1-10 band) accounting for a majority of the sector's workforce.

Much of the UK film sector operates within a structural environment that is unstable, informal and high-risk, particularly in the production sector. This strongly militates against the more formalised or structured, workplace-based and Human Resources-led, practices that are often relied upon in other sectors to achieve greater diversity and equality of opportunity.

Recruitment methods and working practices tend to be informal. On the other hand, much of the best practice information on how to improve equal opportunities and diversity tends to be Human Resource-led, and is, as such, more prevalent in larger companies. It can be very difficult for smaller companies to navigate the range of their legal responsibilities on equal opportunities, or to find appropriate practical advice to help with implementation.

Companies operating in the distribution sector are more varied in size. Two thirds of employees worked in organisations with 11 or more employees in 2002. In that year there was a small number of workplaces in the 100-400 employee size range. Nearly 60% of exhibition employees worked in workplaces of 50+ employees and only 4.7% in workplaces in the 1-10 employee band.

There is a role for the UK Film Council to develop tailored information and advice for each sector of the industry and also to develop practical tools to help practitioners to expand their contacts and networks and the ability to support a diverse customer base.

Next steps

- Provide a comprehensive online toolkit for use by anyone in the industry that will provide information, suggestions and sources of advice across the range of equality and diversity issues they might face as filmmakers, employers, trainers, contractors and providers of goods and services.
- Encourage and support on-going professional development training (through seminars and conferences, etc) on equal opportunities and diversity issues, in partnership with the sector's trade associations and guilds, etc.

GOAL 5 - Create clear and accessible paths for entry into and progression in the UK film sector, acknowledging the effects of previous disadvantage and discrimination experienced, in particular by black and minority ethnic groups, disabled people, and women in certain grades, across the film sector's value chain.

Routes into the film sector can appear opaque, exclusive and unaccommodating. There is a need for more equal and open access to the film workforce as recent research demonstrates that nepotism still heavily influences recruitment practices. The fact that entry-level jobs have often been taken by people prepared to work for nothing, or very little, has also been a barrier to attracting a wider range of social and cultural backgrounds to the film sector workforce.

In partnership with Skillset and training providers, including the professional guilds, there is a role for the UK Film Council to ensure that there are measures in place that will generate and support a broader pool of talent, skills and experience, ensuring that access to entry into the sector and career advancement is open and equitable.

Access

Pathways into the sector need to be demystified and, for those with no prior connection or link to the sector, up-to-date and targeted film careers' advice and information are essential. In particular, tailored guidance for individuals choosing to embark on further and higher education courses in preparation for jobs in the sector, and accreditation that will help them in identifying sector recognised quality, are needed.

Delivery

Training needs to be designed and delivered from the perspective of inclusion and accessibility. Providers of training at every level

provide gateways into the sector. As such, they have a very important role to play through their ability to generate a diverse pool of skilled and talented individuals, from which the sector can recruit.

Film and media courses offered by colleges and universities are popular and most students embarking on higher education (first degree and post-graduate) courses make a considerable financial commitment in order to participate. Individuals who do not have connections with the sector are less likely to take this route unless they feel confident that the qualification gained will be of benefit to their chosen careers and fits with the skills needs of the sector.

Research by the Joseph Rowntree Foundation confirms that individuals from disadvantaged backgrounds are often deterred by economic hardship from entering full-time education in the first place. Poor advice and lack of contacts can often lead them to enrol for inappropriate courses. A lack of money and financial security can limit choices of course and the length of time they are prepared to stay in higher education. The fear of student debt can be a significant deterrent to pursuing formal education routes and can be compounded by a lack of confidence about academic success and the chances of finding a sufficiently well-paid job. Financial assistance, especially non-repayable bursaries, would enable a wider range of social backgrounds to access further and higher education courses.

Providing professional and company development support can help to build businesses in a variety of ways, eg:

- Identifying business opportunities;
- Leveraging additional resources; and
- Sharing good practice.

However, it is important to avoid creating a 'training ghetto' where yet more training becomes a stock response for dealing with issues of exclusion. A wider consideration of what is needed to support professional and company

development has to extend beyond a general assumption that the skills deficit is always on the part of the individuals from underserved or undervalued groups.

Next steps

- Develop a scheme for accrediting film courses, recognised by sector employers, to attract under-represented groups by providing marketable qualifications.
- Increase the number of access bursaries provided by private and public sectors, to create more entry-level, structured training places and work placements to stimulate greater diversity at access level.
- Develop a branded diversity campaign to actively market careers in the film sector and to attract a wider pool of talent, targeting community radio stations, TV channels and other communication targets.
- Target young people under the age of 16 before they finalise their careers and study options and hold regular sector-wide diversity careers' fairs.
- Work towards ensuring that accredited FE/HE and other training providers demonstrate:
 - Access policies and outreach schemes.
 - Diversity and social inclusion targets.
 - The monitoring of applications, enrolments, attrition rates, success rates and destination tracking.
- Develop and promote weekend and/or summer school programmes to provide opportunities to participate in filmmaking.
- Provide practical company development support to help increase the numbers of people from under-represented groups and to retain them.
- Support the on-going development of member-led, professional associations for target equalities groups in order to:
 - Represent the interests of their members.
 - Provide peer support to create a forum for developing business opportunities.

- Provide mentors for up-and-coming individuals.
- Provide a focus for consultation.
- Develop mentoring and other networking support to help attract and retain emerging and more established practitioners.

GOAL 6 - Mainstream equality and diversity across all core UK Film Council functions and activities, with corresponding targets and indicators for performance.

Within the UK Film Council we will begin the process of on-going evaluation of our activities from a standpoint of 'inclusion' – the objective being to mainstream (integrate) equality considerations across everything we do. We will develop departmental action plans with our Heads of Department to achieve this, and will monitor the outcomes of our core activities against equalities performance indicators. We hope that by doing this, we will ensure that there are no inequitable or unjustifiable barriers to accessing and benefitting from services and support available from the UK Film Council. This approach supports our public sector duties under the Race Relations Amendment Act 2000.

A flavour of current activities

At the end of last year, the UK Film Council appointed a Head of Diversity, reporting directly to the Chief Executive Officer, to oversee the development and implementation of the UK Film Council's strategy on diversity in relation to the wider film sector as well as internally.

Board

At Board level we have convened a Cultural Diversity Group to act as a catalyst for change in the sector. This group of film practitioners has a particular focus on developing practical steps to ensure that the UK film workforce more accurately reflects Britain's ethnic diversity behind and in front of the camera.

Management

We have a Diversity and Inclusion Strategy Group, consisting of the UK Film Council's senior management team and other lead staff, which is tasked with ensuring that the range of diversity and social inclusion issues is given appropriate prominence in the development of new policies and projects and is effectively addressed across the organisation.

Accessible cinemas

The UK Film Council's Cinema Access Programme will be worth almost £1 million, complete with match funding. We will invest up to £350,000 towards a pilot project to install captioning and audio-description equipment in selected cinemas across England. This injection of cash from the UK Film Council will enable up to 75 cinemas (around one in ten) to take part in the pilot scheme. We will also make grants up to a total of £60,000 to help distributors with the provision of soft sub-titled and/or audio-described prints of films on releases of less than 100 prints. The UK Film Council will invest up to £40,000 in further research and development into personal closed caption systems and, separately, for research into consumer preference in this area. We will invest up to £50,000 to ensure the provision of a web-based information service about accessible films being screened at local accessible cinemas in England.

Through our funding awards, we have always encouraged recipients of UK Film Council production funding to make their films available in formats that make film more accessible to the deaf and hard-of-hearing, and to blind and partially-sighted people. Since January 2003, the UK Film Council has made it a delivery requirement that funded filmmakers also supply a computerised, subtitled track and audio-description with the finished film. Funded film producers are also required to ensure that any DVD release of their film also incorporates subtitling and audio description.

Funding

Through our production finance and slate development agreements we also encourage companies to provide opportunities for disabled interns and trainees. The costs of all reasonable adjustments to ensure access for disabled people are a legitimate budget line where disabled professionals are employed. Similarly, through these agreements, we encourage companies to provide opportunities for interns and trainees from minority ethnic groups.

The UK Film Council has a track record of funding black and Asian filmmaking teams so that they can take their projects to international events such as the Independent Feature Project (IFP) market in New York, Cinemart at the Rotterdam International Film Festival and Dinard, the festival in France for British films. The UK Film Council has also invested in films such as *One Love*, *Anita & Me*, and negotiated umbrella deals and slate development deals for up and coming black and Asian filmmakers.

The UK Film Council has sponsored Black Filmmaker magazine and its associated film festival and awards ceremony. We have also sponsored a new award for UK Asian filmmakers at BBC Asia's Mega Mela event, the Filmi Fundas film festival for Asian and British Asian cinema, and the Women in Film and Television Awards.

The UK Film Council's specialised Distribution and Exhibition Strategy has two main aims. Firstly, to get more specialised films into distribution and exhibition. Secondly, to broaden the audience for these films and the choice of cinemas where they can be seen. Our recently launched Specialised Films Print and Advertising initiative gives cinema-goers access to a much broader selection of UK and international feature films via independent cinemas across the country. This particularly embraces films that are specialised because of their ethnicity, sexuality, or disability related subject matter, or because of the identities of the filmmakers.

Skills training

Training providers supported by the UK Film Council are required to demonstrate active equal opportunities procedures in the advertising, recruitment and selection for the programme, the trainers they employ and the management systems of the organisation itself. Training providers are monitored quarterly and data on the diversity of the participants in all training programmes supported by the UK Film Council are assessed. The UK Film Council also provides scholarships for students attending MA screenwriting courses. These are targeted at students from minority ethnic groups and those on a low income, with the aim of opening up post-graduate education to a more diverse range of students.

Workforce monitoring

Together with Skillset, the UK Film Council has been developing a project, which will collect information on the gender, ethnicity, disability and regional composition of the workforce. Working with external agencies (Taylor Nelson Sofres and Arts Council England) the UK Film Council is also working to enable more reliable measurement of the composition of the audience for film, in terms of access and participation by minority ethnic groups and disabled people as well as their consumption of VHS/DVD.

Next steps

Through our funding activities we shall:

- Evaluate existing funding processes and practices and, where necessary, revise them to ensure equity, openness and transparency in our decision making processes.
- Develop equality targets against which to monitor our funding activities and consider providing pre-application advice and support.
- Develop greater flexibility in funding interventions to raise the quality and range of successful applications.

- Continue to raise awareness of the funds among target groups through networking events, sponsorship, cross-marketing and talent-spotting.
- Ensure that equal opportunities policies and practices, in terms of such issues as hiring, are a mandatory funding requirement and monitor accordingly.
- Develop initiatives with private and public sector partners to encourage wider participation in, and enjoyment of, moving image activities.

In employment we shall:

- Develop a corporate equality policy on all aspects of our business and support it by providing diversity training that is specific to the needs of particular departments and to those with management responsibilities.
- Publish equalities monitoring data for the workforce and use this data to set employment targets, equality-proof our recruitment policies and mandate equalities training for everyone involved.
- Adopt the 'positive about disability' two ticks symbol and offer guaranteed interviews for people with disabilities who meet the minimum criteria for our jobs.
- Further develop opportunities for internships and work experience within the UK Film Council as a means of supporting individuals under-represented in the film sector.
- Monitor and support learning and development for existing staff.
- Develop an induction programme for new staff that also communicates diversity and inclusion as key corporate priorities.
- Promote work, learning and management styles that support diversity.

- Developing flexible working and remote access policies and potentially a flexible benefits package.

In policy development we shall:

- Look for, and use, opportunities to lever greater diversity benefits by equality-proofing the UK Film Council's developing policy strands:
 - Education and literacy.
 - Digital technology.
 - International.
 - Fiscal support.
 - Anti-piracy.
 - Diversity and inclusion.
 - Research and market intelligence.
 - Film and broadcasting.

Through communications we shall:

- Ensure that our web presence, printed materials and other forms of communications are accessible, including the installation of text-phones.
- Raise awareness of the UK Film Council amongst target groups in the wider population.
- Ensure diversity, as far as possible, in representation of the UK Film Council.
- Re-establish the targeted networking events.
- Continue to sponsor festivals and events which support and promote diversity.

This strategy is the start of a process and we look forward to receiving your views.

4 Glossary

Access

'Access' can refer to the methods by which people with a range of needs, such as disabled people, people with caring responsibilities, people on low incomes (or other socially excluded groups) find out about and use services, advice, information and opportunities.

In this context, 'access' can also mean the freedom to find out about, and participate, in the sector as members of the workforce and in the social and cultural aspects of film, as audiences or through other participatory activities.

Audio description

This is the descriptive narration of key visual elements in a film, video or multimedia product. This process allows individuals who are blind or partially-sighted to access content that is not otherwise accessible simply by listening to the audio. In audio description, narrators typically describe actions, gestures, scene changes, and other visual information. They also describe titles, speaker names, and other text that may appear on the screen.

Bullying

Offensive, intimidating, malicious, insulting or humiliating behaviour, abuse of power or authority which attempts to undermine an individual or group of employees to cause them to suffer stress.

Capacity building

The aim is to increase the ability and willingness of community members to initiate projects and programmes, and of businesses to organise these ventures and to keep them running. This body of talent, skills and experience is known as a 'community organisational capacity'. It is both the key product and driving force behind a community's economic development.


Captions

Deaf and hard-of-hearing audiences may access the audio portion of a film through textual representation in captions.

Disability

The Disability Discrimination Act defines disability as 'a physical or mental adverse impairment which has a substantial and long-term impact on a person's ability to carry out normal day to day activities'. The term disability should be taken to include people with physical disabilities, people with learning difficulties, people with mental health problems, those with sensory disabilities (such as blindness or partial sight), and people with hidden disabilities (such as epilepsy or chest or heart conditions).

Many organisations, particularly those representing disabled people prefer a more social (and less medical) approach to understanding disability. In this way, disability can be understood as any restriction on activities or opportunities resulting from social and physical



barriers erected by people who have failed to take into account the needs of individuals with physical, sensory or mental impairments. The UK Film Council will adopt the social approach.

Discrimination

Direct discrimination means treating a person less favourably on grounds of their colour, race, nationality, ethnic or national origin, gender or marital status or for reasons relating to a person's disability.

Indirect discrimination occurs when a rule, condition or requirement which applies equally to everyone has a disproportionately adverse effect on people from a particular racial group, or on one gender, or a married person of the same gender, and there is no objective justification for the rule. There is no comparable concept of 'indirect discrimination' in the Disability Discrimination Act 1995.

Harassment is a form of discrimination. The European Commission's Code of Practice on Sexual Harassment defines sexual harassment as 'unwanted conduct of a sexual nature, or other conduct based on sex, affecting the dignity of women and men at work'. It can include conduct ranging from unnecessary touching to physical assault, suggestive remarks or behaviour, the use of innuendo, abusive or offensive remarks or insults. There is, at present, no equivalent definition of racial harassment. However, the Commission for Racial Equality advises that racial harassment includes racist

'jokes', banter, insults, taunts, gibes, literature, and graffiti; shunning people because of their race, colour, nationality or ethnic background; excluding them from conversations or other group activities; making racist insinuations; being condescending or deprecating about the way they dress or speak; picking on them unnecessarily and so on.

Unlawful harassment need not be deliberate, conscious or intentional. While the intention of the perpetrator may provide an explanation for the harassment, it can never make it acceptable. It is the perception and interpretation of the person who feels harassed that is central to the consideration of any complaint of harassment.

Victimisation occurs if a person is treated less favourably than others because they have complained of unlawful discrimination or have supported someone else who has.

Diversity

The term 'diversity' is capable of many interpretations. In the context of equalities work it is often taken to mean the differences in the values, attitudes, cultural perspectives, beliefs, ethnic background, sexual orientation, ability or disability, skills, knowledge and life experiences of each individual in any group of people. It is not the same as 'equal opportunities'. Valuing diversity refers to demonstrably valuing diverse employees, clients and customers by having policies and procedures that take their diverse needs and preferences into account.

Equalities

'Equalities' is a shorthand term to refer to the range of work aimed at ensuring the full and fair participation of marginalised or under-represented groups arising from discrimination, disadvantage and other barriers to participation. This has a particular reference to race, disability, gender, sexuality, religion, belief and age as areas of non-discrimination that come within, or will shortly be included in, the scope of the UK's statutory equalities framework.

Equal opportunities

The development of practices that promote the possibility of fair and equal chances for all to develop their full potential, in all aspects of life, and the removal of barriers to discrimination and disadvantage experienced by certain groups.

Equality-proofing

Ensuring that all policy decisions have taken full account of the needs of different equality groups and considered the possible impact of policies on the different groups.

Ethnicity

An individual's identification with a group sharing any or all of the following - nationality, lifestyles, religion, customs and language.

Gender

A concept that refers to the social differences between women and men that have been learned, are changeable over time, and may have wide variations both within and between cultures.

Genuine Occupational Qualifications

The Genuine Occupational Qualifications (GOQs) are exceptions to the legal rules against making hiring decisions based on race or gender. They are not automatic – the employer must be able to show that specified criteria apply to the job in question. A person's gender is a GOQ for a job on

the grounds of physiology where authentic male or female characteristics are required but not physical strength or stamina. GOQs can be applied to jobs where privacy or decency is required. Being of a particular racial group is a GOQ for a job where authenticity is required, eg acting in a film, or where personal services can most effectively be provided by members of the same racial group, eg in care or welfare work.

Homophobia

Homophobia is any hostile or offensive or discriminatory action against a person because they are gay, lesbian, bisexual or transgendered, or because they are perceived to be. These actions may be verbal or physical and can include insulting or degrading comments; taunts or 'jokes'; and excluding or refusing to co-operate with others because of their sexuality.

Impairment

Most impairments or disabilities are not visible. Hidden disabilities include mental and cognitive disabilities, some hearing and visual impairments, epilepsy and diabetes.

Institutional discrimination

Institutional discrimination is the collective failure of an organisation to provide an appropriate and professional service to people in different equality groups. It can be seen or detected in processes, attitudes and behaviours which amount to discrimination through unwitting prejudice, ignorance, thoughtlessness and stereotyping, which disadvantage equality groups.

Mainstreaming

Mainstreaming is the phrase used to describe the systematic integration of equalities into all policy development, implementation, evaluation and review with a view to promoting diversity and equal opportunities. Each part of the organisation accepts its own responsibility for promoting equality of opportunity and challenging discrimination.

Minority ethnic group

This term is used to refer to people who belong to an ethnic group numerically smaller than the (white) majority ethnic group in the UK.

Monitoring

In this context 'monitoring' is a mechanism to measure the effectiveness of an equal opportunities policy and strategy. Monitoring in itself does not achieve equal opportunities. It is a means to an end. Monitoring is the process of collecting, storing, and analysing equalities data (gender, ethnicity and disability, for example). Unless the monitoring information is regularly reviewed and used to drive forward action or address inequality, it serves no purpose.

Outreach

A pro-active method of making connections and getting information to people.

Positive action

Reverse or affirmative action is illegal in the UK. Positive action however describes measures targeted at a particular group that are intended to redress past discrimination or to offset the disadvantages arising from existing attitudes, behaviours and structures. Lawful measures can include:

- Targeting job training at people of particular racial groups, or either gender, who have been under-represented in certain occupations or grades during the previous 12 months, or encouraging them to apply for such work.
- Providing facilities to meet any specific educational, training or welfare needs identified for a specific racial group.
- Measures to provide training and special encouragement for returners to the labour market after a period of time discharging domestic or family responsibilities.
- Special encouragement such as targeted advising and recruitment literature, reserving places for one gender on training courses or providing taster courses in non-traditional areas.

Positive discrimination

Positive discrimination is not to be confused with positive action. Positive discrimination, affirmative action or reverse discrimination, generally means choosing someone solely on the grounds of their gender or racial group, and not on their abilities. Positive discrimination is illegal under UK anti-discrimination law.

NB Under the Disability Discrimination Act, positive discrimination in favour of disabled people is not unlawful. In fact, employers and service providers are under a positive legal duty to make all reasonable adjustments in favour of disabled people.

Reasonable adjustments

Where any physical features, arrangements or methods of service delivery substantially disadvantage a disabled person compared to a non-disabled person. Reasonable adjustment refers to the steps it is reasonable to take to prevent or remove that disadvantage.

Sexuality

Sexuality includes a person's emotional, physical and/or sexual attraction, and the expression of that attraction. The term sexuality can be used in reference to anybody. New legislation coming into force on 3 December 2003 will, for the first time, prohibit discrimination on grounds of sexuality in employment and the provision of goods and services.

Social exclusion

Social exclusion is a shorthand term to describe what can happen when people or areas suffer from a combination of linked problems such as unemployment, poor skills, low incomes, poor housing, high crime environments, bad health and family breakdown. Those who experience social exclusion are, for whatever reason, prevented from participating in or benefiting from those things most people can take for granted. Social exclusion is often seen as an

urban issue, affecting inner city neighbourhoods and urban council estates. The reality is that people can be socially excluded wherever they live and for a significant minority of rural people, social exclusion may be a fact of life.

Another way of looking at exclusion is by its defining characteristics – the habit of non-participation, the habit of isolation and a perceived lack of opportunity and choice. In Scotland, the term used is 'social justice'. Recently, the Government has also focused on 'social cohesion' or 'community cohesion', the idea of creating a society that is not fractured by racism, poverty, violence, and so on.

Social inclusion

This can describe the position from which people can access and benefit from the full range of opportunities available to members of society. Social inclusion is about removing the barriers and factors which lead to exclusion, isolation, lack of opportunity and choice.

Targets

Targets are not quotas. Targets are a numerical benchmark or goal against which to measure progress and the size of the change needed. The achievement of targets is not an end in itself. Whether externally imposed or set from within the organisation, targets are a mechanism for concentrating an organisation on milestones towards the achievement of fair representation. Targets represent an aspiration, based on the expected or desired outcome if systems are equitable. Targets can be expressed as a minimum percentage, for example, of the proportion of all new recruits to the work force of, for example, minority ethnic groups or disabled people. Targets can also be used to measure parity of outcomes – such as relative success rates.

Quotas

A quota is a mandatory, fixed numerical goal that must be satisfied. Some countries operate quotas as a means of addressing under-representation. Specifically reserving a proportion of jobs for certain groups of people is illegal in the UK because achieving them is likely to involve unlawful (positive) discrimination.

5 Legal framework

Equal Pay Act 1970 (amended 1984)

Women must be paid the same as men when they are doing the same (or broadly similar) work, or work which is of equal value.

Sex Discrimination Act 1975

This makes it unlawful for employers to discriminate on grounds of gender, marital status or because someone intends to undergo, is undergoing or has undergone gender reassignment.

Race Relations Act 1976

The Act makes discrimination on racial grounds by employers and providers of goods, services and facilities, unlawful. 'Racial grounds' includes discrimination on grounds of race, colour, nationality (including citizenship) or ethnic or national origins.

Employment Act 1989

This includes an exemption from the operation of the Sex Discrimination Act for acts done in connection with employment, or vocational training, to comply with certain specified statutory provisions relating to the protection of women at work.

The Criminal Justice and Public Order Act 1994

The Act prohibits 'intentionally causing harassment, alarm or distress' through the use of threatening, abusive or insulting behaviour, words or displays. Convictions may result in imprisonment and/or a heavy fine. In Northern Ireland, the Public Order creates a series of offences relating to the dissemination of propaganda of fear or hatred.

Disability Discrimination Act 1995

The Disability Discrimination Act (1995) introduced measures to give disabled people new rights in the areas of employment, access to goods, facilities, services, premises, education, and public transport. The DDA introduces duties that require accessible environments to be provided for disabled people both in, and throughout, their place of work. The term 'disability' includes people with physical disabilities as well as those with hidden disabilities (such as epilepsy or chest or heart conditions). In certain circumstances it also includes people who have had a disability in the past – for example, someone who had severe depression, but who has since recovered.

Since December 1996 it has been unlawful for employers with 15 or more employees to discriminate without justification against current or prospective employees who have or have had a disability. In ensuring that disabled people are not

treated less favourably than others, an employer may be required to make 'reasonable adjustments' to their premises or working arrangements. What is 'reasonable' will depend on the merits of each individual case and the size and resources of the particular employer in question.

It has also been unlawful for providers of services to treat disabled people less favourably than other people for a reason related to their disability. Since October 1999, service providers have been required to make reasonable adjustments for disabled people (by providing extra help or additional aids, or making changes in the way their services are provided). From 2004, there will be a requirement for service providers to make adjustments to the physical features of their premises to overcome physical barriers.

Employment Rights Act 1996

This includes the following rights:

- The right not to be unfairly dismissed.
- A dismissal is automatically unfair if it is for a reason related to pregnancy, childbirth, maternity leave, parental leave, or time off for dependants.
- The right to maternity leave.
- The right to paid time off for ante-natal care.
- The right to unpaid time off to care for, or to arrange care for, dependants where the dependant is ill, injured, assaulted, gives birth or dies. The right to unpaid time off if arrangements for the care of a dependant break down or if there is an unexpected incident involving a child at school.
- The right to be offered suitable alternative work, on not substantially less favourable terms and conditions, if a legislative requirement or a health and safety recommendation prohibits a woman from doing her usual job because she is pregnant, has recently given birth or is breastfeeding.
- The right to be suspended on full pay if a woman is unable to do her usual job on

maternity grounds as described above and no suitable alternative work is available.

- The right to a statement of employment particulars.
- The right to an itemised pay statement.
- The right not to suffer unauthorised deductions from wages.
- The right to a minimum period of notice on termination of employment.
- The right to a redundancy payment.
- The right to a written statement of reasons for dismissal.

Employment Tribunals (Interest on Awards in Discrimination Cases) Regulations 1996

These provide for tribunals to award interest on backpay in Equal Pay Act cases and compensation awards made under the Sex Discrimination Act 1975, the Race Relations Act 1976 and the Disability Discrimination Act 1995.

Protection from Harassment Act 1997

This creates a criminal offence of harassment. It also creates a new type of civil claim, allowing individuals who are harassed (on any grounds, including sexuality, race and gender) to claim damages and/or seek a court order to stop the harasser from continuing the harassment. The criminal offence is punishable by a fine of up to £5,000 and/or a term of imprisonment of up to six months.

Race Relations Order (Northern Ireland) 1997

The Race Relations Order 1997 (RRO) is broadly similar to Great Britain's 1976 Race Relations Act. The Order specifically identifies the Irish traveller community as a racial group against which racial discrimination is unlawful, and provides that

segregation on racial grounds also constitutes discrimination. The Order permits affirmative action in favour of members of particular racial groups to enable their special education, training and welfare needs to be met. It also allows training or education to be provided for persons from outside Northern Ireland who intend to leave the country on completion of their tuition. Providing training or encouragement for members of a particular racial group, to enable them to compete for particular positions, is allowed where members of that group are either absent or under-represented. The industrial tribunal adjudicates on individual cases of discrimination in the employment field. Complaints must be made within three months of the date of the alleged discrimination. The tribunal can award unlimited compensation or order remedial action.

Human Rights Act 1998

This act permits people working for a public body, or a non-public body fulfilling a public function, to take action against the public body in a UK court. Public bodies must act in a way that is consistent with the European Convention on Human Rights and that is non-discriminatory.

Management of Health and Safety at Work Regulations 1999

These regulations require employers to carry out risk assessments. There are specific obligations on employers to assess risk where there are women of childbearing age at work. Employers may have to alter working conditions or hours of work, offer suitable alternative work or suspend an expectant or new mother on full pay if necessary to avoid risk to her or her baby.

Employment Relations Act 1999

Most employees have the right to take up to 13 weeks unpaid parental leave and a reasonable period of time off work to deal with an emergency involving a dependant.

Maternity and Parental Leave Regulations 1999

These regulations contain the detail of the rights to maternity and parental leave contained in the Employment Rights Act 1996 (ERA). They also prescribe the circumstances in which a dismissal will be automatically unfair for the purposes of the ERA if the dismissal is for a reason related to pregnancy, childbirth, maternity leave, parental leave or time off for dependants.

The Race Relations Amendment Act 2000

The Race Relations (Amendment) Act 2000 came into force on 2 April 2001. The new Act amends and strengthens the Race Relations Act 1976 in its application to public authorities. The amended Act gives public authorities a new general statutory duty to promote race equality. This duty means that, in everything they do, the authorities should have due regard to the need to:

- Eliminate unlawful racial discrimination.
- Promote equality of opportunity.
- Promote good race relations between people of different racial groups.

This duty makes the promotion of race equality central to the work of the listed public authorities. It also confers on public authorities a responsibility to take a lead in promoting race equality and avoid unlawful discrimination before it occurs.

The duty to promote race equality also applies to partnership working arrangements and contractual relationships. Public bodies are expected to take account of their general duty to promote race equality when they work with other public, private or voluntary organisations. This means that they will need to be satisfied that the arrangements for planning and managing joint work meet their statutory race equality duties.

The Employment Act 2002

As a result of this Act, amongst other things:

- Maternity leave is increased to 26 weeks of 'ordinary' leave plus 26 weeks of 'additional' leave.
- Adoption leave is put on a statutory footing as is entitlement to two weeks' Paternity leave, paid at the same rate as Statutory Maternity Pay, on the birth or adoption of a child.
- An employee must have a request for flexible working seriously considered if they have a child under 6 (under 18 for children with disabilities).

Future developments

It has been lawful to discriminate against people in the UK on the basis of their sexual orientation, as long as both genders are treated the same. Similarly, it has been lawful to discriminate on the grounds of religion (except in Northern Ireland) unless people can rely on the anti-discrimination provisions, for example, someone from an ethnic group, such as a Jew or a Sikh, under the Race Relations Act (1976). The European Equal Treatment Directive 2000/7 was accepted by the UK in 2000. This means that the UK Government is committed to implementing legislation to protect people from discrimination based on their sexual orientation, religion or belief, by December 2003. New legislation outlawing age discrimination is proposed by 2006, also as a result of the Equal Treatment Directive.



For more information please contact:

Marcia Williams

Head of Diversity

UK Film Council

10 Little Portland Street

London W1W 7JG

Tel: +44 (0)20 7861 7861

Fax: +44 (0)20 7861 7862

E-mail: info@ukfilmcouncil.org.uk

www.ukfilmcouncil.org.uk

