

EQUALITY, DIVERSITY AND INCLUSION (EDI)  
ACTION PLAN  
2018-2022

*Film*  
CYMRU WALES



Awarding funds from  
**THE NATIONAL LOTTERY®**

Daisy Asquith's documentary *Queerama*

# CONTEXT

Ffilm Cymru Wales is committed to advancing a sustainable film sector and film culture that works for everyone across Wales.

We believe that equality, diversity and inclusion are essential for powerful storytelling and sustainable creative business. This belief is backed by a growing body of evidence that demonstrates that companies that embrace EDI are more successful creatively and economically, generating original and innovative content and broadening their audiences and customer bases. We take seriously our central role as an **investor, development agency and advocate** for Welsh or Wales-based individuals and companies engaged in or aspiring to be in the film sector and to enabling audiences across Wales to access a range of content. We recognise that there are barriers to an equal, diverse and inclusive film industry.<sup>1</sup>

For this reason, we have introduced an Equality, Diversity and Inclusion Action Plan, to guide both our own activities and those in receipt of our funding.

The plan demonstrates our commitment to transparency and reflects our belief in the value of sharing data, knowledge and networks.

Our EDI Action Plan is in line with our Strategic Plan for 2018-2022, as well as our [Welsh Language Plan](#) and our [Code of Conduct](#). It incorporates our responsibilities as a delegate of the Arts Council of Wales and the BFI. It is also informed by consultation Ffilm Cymru has undertaken with experts in the field as well as our stakeholders, a review of our current activities and the EDI data we already hold, as well as the broader legislative context, specifically The Equality Act of 2010, which protects individuals from discrimination in the workplace and in wider society (See appendix 1) and The Welsh Language Act of 1993.

<sup>1</sup> Please see Appendix 1 for Benchline information about the diversity of the film and TV Industries in the UK.



Young people engaged with a Film in Afan education project.





Winding Snake Productions'  
film education project Rangoli: Art That Binds

## DEFINITIONS

Simply, **equality** means treating everyone fairly. It is not about treating everyone the same, but making sure that no-one is disadvantaged due to barriers.

**Diversity** is a term used to describe the fact that everyone is different and that the differences should be respected, recognised and valued.

By **inclusion** we mean an approach and practice that brings people together within the creative industries environment whether as filmmakers, film organisations, audiences or communities.

In so far as equality is about removing barriers and diversity is about recognition of people, inclusion aims to provide the conditions for people to be able to participate in the film industry and film culture in the way that they want to.

## SCOPE

This action plan applies to all Ffilm Cymru's board and staff in developing and implementing our strategic priorities and the interventions that follow, including funding decisions, contractual obligations and the working practices that we encourage.

It also applies to those we invest in – from exhibitors, to education practitioners, filmmakers and distributors to community cultural providers. We are asking all of our funding recipients to champion the principles of this EDI plan, and to formulate and share their own ideas on how they can advance EDI through their work.

The reported impact and feedback that we receive on this plan will continue to inform it and as such, it can be regarded as a 'living document'.

# THE DETAIL

Our EDI Action Plan 2018-2022 will focus on the following characteristics:

- Gender <sup>2</sup>
- LGBTQI
- Disability
- Age
- Race & Ethnicity
- Socio-economic status
- Welsh Language

As a relatively small fund, we recognise that each award may have a significant impact on our overall statistics for each characteristic. As an organisation for the whole of Wales, we're also aware that working to improve application rates from north Wales, for example, where there has been relatively low levels of immigration and where there is a greater concentration of Welsh language speakers, will have a knock-on effect on the statistics for other priority areas such as BAME.

This complexity is important to keep in mind when balancing objectives and interpreting data. Where we are working alongside another funder with an active diversity policy, such as the BFI, we will work collegiately with them to maximise EDI value in the context of Wales.

Setting targets is a useful reminder of the action that needs to be taken, but it is just one step in changing the culture of an industry.

Sophia Tattum on the North Wales set of *Craith* as part of her Foot in the Door training.



The action we will take to support EDI for the 7 characteristics we outline will therefore range from:

- **DIRECT INTERVENTIONS** - we will set targets for the awards we make with our funding; we will conduct direct outreach, deliver training programmes and/or events and shape bespoke funding initiatives should significant gaps in representation arise in our funding streams; we will set contractual requirements such as diversity monitoring for above-the-line talent and supporting crew; we will require the creation of disability access materials as a condition of production funding; we will require all of our funding recipients to evidence their code of conduct (and we will provide a white label code to facilitate that) to combat bullying and harassment in the industry.
- **FACILITATION** - we will build line items for access into our budget templates; we will provide access bursaries for training events we directly deliver; we will create resources to help guide our funding recipients and the wider industry; we will require our funding recipients to develop EDI action plans that consider on-screen representation, crews and audience strategies; we will provide a framework for individuals to offer mentorship and/or support to new and emerging talent; we will retain bilingual staff and maintain bilingual communications.
- **ADVICE** - we will encourage all of our funding recipients to consider and learn more about the value of diversity in the following ways: we will publish our EDI data on an annual basis; we will pro-actively encourage the adoption of inclusive practices such as open-casting; we will recommend relevant local organisations to support the authenticity of projects in development or production with a specific EDI theme (such as mental health); we will work collegiately with partnership funders with active diversity policies to maximize EDI value in the context of Wales and we will collate and share case studies that inspire good practice.

We will, above all, remain open to the input and advice of our funding recipients and the wider community, encouraging a culture of active listening in our endeavour to create an equal, diverse and inclusive film industry and culture in Wales.

<sup>2</sup> Our definition of gender includes those identifying as male, female or intersex.



# TARGETS

We have set ourselves the following targets, informed by census data for Wales, across our activity:

- 50% individuals who identify as female
- 7% Individuals who identify as disabled
- 5% Individuals who identify as BAME
- 10% Individuals who identify as LGBTQI
- 19% Individuals who identify as Welsh Language Speakers
- 15% Individuals who come from or are in socio-economic disadvantage

For all of the above, this percentage applies, per financial year, to:

- TARGET 1: % Writers, Directors and Producers we support with Development and Production funding
- TARGET 2: % Personnel of companies or projects we support
- TARGET 3: % Participation in training and events we deliver
- TARGET 4: % Expert representation in training we deliver
- TARGET 5: % Participation in projects we support

Ffilm Cymru will assess the on-screen representation of projects as a conscious consideration within the decision-making process and is committed to the development of welsh-language content (as outlined in our Welsh Language Plan).



Young people making films for Cynefin: Our Welcome

Rungano Nyoni at a special screening of her film *I Am Not a Witch* celebrating Black History Month Wales.



# INVESTMENT

Investment is one of Ffilm Cymru's three intersecting functions, alongside its work as a development agency and an advocate, aimed at fuelling progress. Our commitment in this area is to mainstream EDI across all of our funding streams, whilst allowing for specific EDI funding schemes where resources allow and under-representation suggests a need.

Funding applications and awards are monitored, and we expect people from all of our 7 characteristics to be appropriately represented across our slate when compared to the characteristics of the general population of Wales.

## EDI OUTCOME 1

Our investment represents our EDI priority areas and the diversity of Wales.

### HOW WILL WE ACHIEVE THIS?

- Set targets for our funding awards and clearly signpost to all staff.
- All staff involved in funding decision-making benefit from Diversity and Unconscious Bias training
- Ensure our funding processes are clear and accessible
- Require EDI data collection for all funding applications and supported projects and monitor against targets.
- Ensure all staff consciously ensure that their day-to-day work engages a diverse and representative range of individuals – whether scheduling meetings at festivals, markets, conferences or other industry events, or planning speakers for events, for example.
- Publish our EDI aims and targets so that expectations and requirements are clear including measures of assessment against these aims, where relevant to funding criteria
- Continue to improve monitoring, data collection and analysis to identify gaps and opportunities among our priority areas

- Review our application data and funding decisions to ensure we are continuing to make progress against our EDI targets
- Require that all of our funding recipients develop an EDI Action Plan, which we will support them with via the provision of templates and resources, and which they will report against.
- Encourage support for access, such as the cost of care, to be included in funding applications (items included in template budgets)
- Continue to require the creation of disability access materials and contribution to the Creative Skillset levy and the appointment of trainees as a condition of production funding, specifying that productions shooting in Wales should prioritise Wales-based trainees.
- Continue to ensure that all funding announcements, application forms and guidelines are available in English and in Welsh and that we have Welsh language speakers on staff and that our team as a whole is committed to our Welsh Language Plan.

### LINKS TO OUR STRATEGIC PLAN

- EDI is a cross cutting theme in our Strategic Plan 2018-22.

### TRANSPARENCY & MEASURING PROGRESS

- We will publish our funding decisions, and analysis against our EDI priority areas, including benchmark comparisons from the previous financial years.
- Regularly share case studies that demonstrate good practice and learning gained across the sector.

### ADDITIONAL CONTRIBUTORY ACTIONS

- Encourage partnership working with organisations that have a specific equality focus.
- Ensuring that our marketing and communications celebrate EDI across all of our funding streams, both in the generation of EDI and non EDI-specific communications.

# ENGAGEMENT & PARTICIPATION

Attendance at and participation in the arts and screen activities has positive benefits to health and wellbeing, enhancing social cohesion and reducing isolation, from watching films in social settings to having opportunities to express yourself creatively through the medium of film.

In addition to investing in provision through film education practitioners and film exhibitors, such as cinema/mixed-arts venues, festivals and pop-up community offers, Ffilm Cymru also directly delivers events, screening and training programmes targeted at under-served areas.

Our commitment in this area is to make EDI a key consideration in the events and training programmes we directly deliver, whilst also requiring and encouraging this thinking in those we fund. Training and event attendance is monitored, and we expect people from all our 7 characteristics to be appropriately represented when compared to the characteristics of the general population of Wales.

## EDI OUTCOME 2

Opportunities to engage with and participate in the film industry are inclusive and accessible in Wales.

### HOW WILL WE ACHIEVE THIS?

- Set targets for participation and hiring of freelancers for our events and training activities and clearly signpost to all staff.
- Improve monitoring, data collection and analysis of attendees at Ffilm Cymru events and training and monitor against targets
- Develop an EDI Stress Test to be completed in the planning of each Ffilm Cymru event or training program through which we evaluate speakers, experts, venues and other access considerations, as well as marketing and promotion channels or methods.
- Offer all participants at events and training the option of bilingual (Welsh-language provision).
- Offer bursaries for individuals who are unable to afford travel or other costs associated with training or events.

- Work closely with other colleagues and stakeholders to share best practice, toolkits and resources
- Support peer to peer groups to redress under-representation (e.g. SHIFFT female filmmakers group, the Hijinx academy of neurodivergent actors, commissioning of Disability engagement toolkit).
- Support the creation of resources to redress under-representation (such as disability engagement toolkit)
- Encourage partnership working by those we fund.
- Require that all of our production and short film funding recipients develop an EDI Audience Plan, which we will support them with via the provision of templates and resources
- Support our film exhibition, film education and film network funding recipients to monitor their audiences and participation against our EDI priority areas.

### LINKS TO OUR STRATEGIC PLAN

- EDI is a cross cutting theme in our Strategic Plan 2018-22, which includes a commitment to publishing a Wellbeing and Future Generations strategic plan in 2018, incorporating themes and measures identified in this EDI plan.

### MEASURING PROGRESS

- We will evaluate participation and audience data from our direct events and from our funding recipients, adding and refining data as collection practices and processes improve.

### ADDITIONAL CONTRIBUTORY ACTIONS

- Support partnerships between film and equality focused organisations
- Support film organisations to offer a range of opportunities, including talent development for people with protected characteristics.
- Work collegiately with partnership funders with diversity policies to maximize EDI value in the context of Wales.
- Ensuring that our marketing and communications celebrate EDI across all of our funding streams, both in the generation of EDI and non EDI-specific communications.



# WORKFORCE

We know from the wealth of reports now available from UK and international sources and from direct data, that there are major issues to be addressed in the make-up of the workforce across the arts, screen and creative industries.

Ffilm Cymru supports organisations who employ and regularly hire freelancers and large crew. Our commitment in this area is to encourage companies in Wales to actively seek to improve equality, diversity and inclusivity in recruitment and hiring processes and in day-to-day work practices, and we will do similar in our own recruitment and hiring processes.

We will also continue to advocate for improved workforce data collection – in liaison with Welsh Government, DCMS, the BFI, Creative Skillset, ACW and others, and will publish workforce data to encourage best practice.

## EDI OUTCOME 3

Workers in the Welsh film sector reflect our EDI characteristics and the diversity of Wales.

### HOW WILL WE ACHIEVE THIS?

- Encourage our funding recipients to monitor EDI data of job applicants (whether staff/crew/freelance) as well as auditions.
- Require all companies in receipt of our funding to report on the EDI of their company personnel or film production as part of their final report and use data to inform EDI impact assessments.
- Encourage all companies in receipt of our funding to adopt inclusive practices, such as open casting.
- Work closely with our stakeholders to survey the barriers to entry and progression to the film and TV industries in Wales.
- Encourage creative industry employment opportunities in Wales to be advertised widely and to tender opportunities.
- Work closely with partners to develop and/or advocate for a database for trainees within Wales and signpost to our funded companies and productions.

- Deliver a training programme specifically for socio-economically deprived individuals in Wales.

### LINKS TO OUR STRATEGIC PLAN

- Equalities is a cross cutting theme in our Strategic Plan 2018-22 (see above)

### MEASURING PROGRESS

- We will collect baseline data from final reports from all of our funding recipients and will use this as a basis for developing and adjusting future action priorities and targets. We will publish the results of data we collect as a result of surveys on barriers and on film production crew, subject to adequate data being available/provided.

### ADDITIONAL CONTRIBUTORY ACTIONS

- Advocating for improved workforce data collection – in liaison with Welsh Government, DCMS, the BFI, Creative Skillset, ACW and others.



Foot in the Door participants on the set of Gareth Evans' Netflix film *Apostle*.



# REVIEW

Ffilm Cymru's Board will review progress against this EDI plan on a quarterly basis.

We will publish an annual overview in addition to wider sharing of best practice, case studies, toolkits and resources, as highlighted in the above.

We value input from the sector and the public and welcome approaches from any individual or organization who would like to help us to achieve our EDI goals. You can do this in a number of ways:

- Share your suggestions or comments by post to Ffilm Cymru Wales, Tramshed Tech, Pendyris Street, Cardiff, CF11 6BH or at [enquiries@ffilmcymruwales.com](mailto:enquiries@ffilmcymruwales.com) including 'EDI' in the subject header.
- Email [kimberley@ffilmcymruwales.com](mailto:kimberley@ffilmcymruwales.com) to discuss partnership opportunities that advance EDI in and for Wales.
- Become a Ffilm Cymru Ambassador: Register your interest in supporting with outreach, becoming a mentor or offering practical work experience to new or emerging talent in one of our EDI characteristics.



Indian-Welsh director Ila Mehrotra Jenkins and producer Andrew Smith's documentary on Delhi's transgender community *Hijras*.



Audiences enjoying the Cardiff Animation Festival.

# APPENDIX I

## BASELINE INFORMATION

The following reports will provide further context to this document:

Workforce Diversity in the UK Screen Sector.

[www.bfi.org.uk](http://www.bfi.org.uk)

Panic! Social Class, Taste and Inequalities in the Creative Industries

<http://createlondon.org/event/panic-paper>

Rewriting the Script – A report into Diversity in Film and TV by Diverse Cymru

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

Understanding Diversity in the Arts – Creative Scotland

[www.creativescotland.com](http://www.creativescotland.com)

Calling the Shots: women and contemporary film culture in the UK, 2000 – 2015

[www.southampton.ac.uk](http://www.southampton.ac.uk)

BFI Filmography

<https://filmography.bfi.org.uk>

Black Actors in the UK Film Industry – BFI Research

[www.bfi.org.uk](http://www.bfi.org.uk)

Making it Possible: Voices of parents and carers in the UK film industry

[www.raisingfilms.com](http://www.raisingfilms.com)

Acting Up – Labour’s inquiry into access and diversity in the performing arts

[www.tom-watson.com/actingup](http://www.tom-watson.com/actingup)



# Ffilm

CYMRU WALES

Rungano Nyoni's BAFTA-winning *I Am Not a Witch*.

[www.ffilmcymruwales.com](http://www.ffilmcymruwales.com)



**BFI** Awarding funds from  
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Arts Council of Wales

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