

TV Drama Production Race Action Plan



Bectu is the union for creative ambition.
We represent nearly 40,000 staff,
contract and freelance workers in the
media and entertainment industries.

Our members work in non-performance
roles in live events, broadcasting, film
and cinema, digital media, independent
production, leisure, theatre and the arts.

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The photo on page 13 shows Orin Beaton, 1st assistant sound (boom operator), one of the first people in the world in that role to have been invited to join the Academy of Motion Picture Arts and Sciences.

Foreword – Bectu



Philippa Childs
Head of Bectu

I am delighted that the union's constructive partnerships with employers and other organisations in the industry has resulted in the unprecedented support for this new race action plan for TV drama production.

It follows on from two earlier similar initiatives launched by the union in the theatre and commercials industries in 2018 and 2021.

It is clear that addressing minority ethnic under-representation has to recognise that recruitment must go hand in hand with retention. Recruiting a diverse crew will not succeed if people feel unwelcome or 'othered' in their workplace, as they will simply leave.

Bectu has devoted much effort to responding to the waves of revelations about bullying, harassment, racism and sexism that have swept the creative industries and we are working with a range of industry partners to make the sector a better and safer place to work. So the action plan includes a range of measures that aim to ensure that all new entrants – whether taking up their first job or transferring in after 20 years in another part of the industry – feel they are part of the team, and that all members of the crew can feel supported and valued. We hope that the code of conduct will lead to the new complaints procedure ([set out on page 19](#)) not being needed.

The action plan was put together with substantial input from a working group of experienced professionals from union branches covering a wide range of departments that work in TV drama. The union's Black Members' Committee drove this process.

I would like to thank my colleagues Diversity Officer Janice Turner and National Secretary Spencer MacDonald and the Bectu working group members: Faisal Qureshi (chair, Black Members' Committee), Ngozi Ugochukwu (vice-chair, BMC), Courtney Pryce (VFX branch), the late Tim Potter (camera branch), Jake Whitelee (sound branch) along with colleagues from hair and makeup; art department; assistant directors; writers, producers and directors; costume and wardrobe; postproduction and facilities, and scripted production branches among others.

Bectu is determined to continue to work in partnership with our colleagues in the TV drama sector to make this action plan the basis for a more diverse industry and improve working life for all.

Foreword – CDN



Miranda Wayland

CEO, Creative
Diversity Network

CDN's Diamond data has consistently provided the industry with a comprehensive insight into representation on and off-screen over the past 10 years. The challenge has always been in how to improve the figures in a strategic and sustained way, particularly as Diamond often highlights where initiatives have stalled or progress has regressed when eyes are taken off the ball.

That's why CDN welcomes this Action Plan as an important step in turning the evidence into practical change. It recognises that improving representation in TV drama cannot be achieved through good intentions alone. It requires long-term commitment, collaboration, and action across every part of the production ecosystem.

At CDN, our mission is to help the UK's television providers, producers, and other bodies to see the picture more clearly and turn the data into practical steps for change for a fairer industry for all.

This Action Plan gives us clear, practical steps to move from measurement to movement, from understanding the barriers to actively dismantling them.

I hope it inspires everyone across the TV drama community to sign-up to the Action Plan and consider what they can do differently now.

The opportunity is in our hands.

Together, we can build a TV drama industry where talent is better recognised, opportunity is more accessible, and the stories we tell genuinely reflect the richness of the society we serve.

The Action Plan supporters

Trades unions

- Bectu
- Equity
- Musicians' Union
- Writers' Guild of Great Britain

Guilds and sector organisations

- Association of Camera Operators
- British Society of Cinematographers
- Guild of British Camera Technicians
- Guild of Television Camera Professionals
- Association of Motion Picture Sound
- Institute of Professional Sound
- Black Sound Society
- Assistant Directors Guild
- British Film Designers Guild
- British Film Editors
- British Stunt Register
- Casting Directors' Guild
- Directors UK
- Production Guild
- Production Managers Association

Casting and crewing agents

- Sarah Putt Associates
- The Melanin Agency
- The RA Agency
- Chapters Agency & Diary Service
- Wizzo & Co

Pan-industry

- Creative Diversity Network (CDN)
- ITV
- BBC
- Channel 4
- Black Leaders in TV
- British Film Commission
- British Film Institute
- Film London
- Film & TV Charity
- ScreenSkills
- The Black Indie Group
- The New Black Film Collective

Hair and beauty industry

- Hair and Beauty Industry Authority
- British Beauty Council
- Hair and Barber Council

Hair and makeup companies and training providers

- Bkstr
- Black Beauty Roster
- Christine Blundell Makeup Academy
- Curl Coalition
- Kevin Fortune Hairstyling Academy
- Levelling Up
- OM Makeup Artistry & Beauty Education
- Sangeet Prabhaker – From Life Prosthetics
- Stacy'SStyleS Texture Ltd

Introduction



Janice Turner

Diversity Officer,
Bectu sector of
Prospect

Six years on from the worldwide Black Lives Matter protests, CDN's Diamond data reports that the gains that had been made within ethnic minority representation in TV crews have dropped back to pre-BLM levels.

Bectu, led by the union's Black Members Committee, developed the TV Drama Production Race Action Plan to bring progress back on track.

Our action plan focusses on race because we believe that it is only by doing so that real progress will be made towards achieving a workforce that reflects the communities that view our product.

However, we are confident that implementation will have a much wider impact among other groups with protected characteristics, as central to this plan is the implementation of long-established best practice. This will help to create a level playing field for all.

Step-by-step guide

The Race Action Plan is a step-by-step practical guide to addressing racial diversity on TV drama productions.

It recognises that success requires input from commissioners and production companies – but in particular heads of department (HoD) who in the main hire the crews. So it sets out action for all these key players, and indeed the crewing agencies and diary services that so many rely on.

However it focusses on and provides more guidance for HoDs as it falls on them to implement the policies set by commissioners and production companies, but as freelancers they do not receive the in-house training enjoyed by staff.

The plan sets out best practice and has been shown to succeed elsewhere, so those already working to improve racial diversity may already have adopted many of the key elements. For example, the setting of targets is already widespread.

We are delighted that this action plan has won such widespread support and we will be working hard with our partners across the industry to ensure that it is widely implemented for the benefit of everyone in TV drama production.

Part One

Recruitment

Commissioners and production companies

- 1. Racial diversity targets:** The drama commissioners should have racial diversity targets for the most senior roles – producer, director and showrunner – and for heads of department as well as crew, and agree them with the production company.

The 2021 census shows that 18.3% of the population of England and Wales and 19% of the workforce are ethnic minority (i.e. other than white). There is wide variation in different places in the UK, from 4% in Exeter and 16% in Bristol to 46% in London and 51% in Birmingham, so targets should take that into account depending on the location and where the crew is being hired.

There is also wide variation in ethnic diversity among departments that comprise the crews that work on TV drama productions, and some of the greatest under-representation is in senior roles including heads of department (HoD).

- 2. Assist ethnic minority professionals:** For commissioners to succeed in improving racial diversity in senior and HoD roles it is essential that productions and HoDs focus on assisting ethnic minority professionals to progress up the grades. [Appendix Two](#) lists organisations providing contacts with ethnic minority professionals. Where a production is committing to contributing to a ScreenSkills fund and would like to progress a crew member into a more senior role they should take advantage of the ScreenSkills Make a Move programme.

- 3. All departments should meet agreed diversity targets:** Targets agreed for crew should not be merely measured across the production as a whole as this has sometimes led to one of the larger departments being required to ‘make up the numbers’ because other departments have failed to engage. Each and every department in prep, shooting and post-production should be required to try to meet that target. If there is a writers’ room with multiple writers then that should also be included.

- 4. Communicate targets to hiring staff:** The production company should make clear its expectations and targets to the production manager and HoDs and any others involved in hiring the crew.

- 5. Screenskills programmes:** Companies supporting the ScreenSkills High-end TV Skills Fund can take advantage of programmes including Make a Move to enable mid-level professionals to progress to higher grades.

- 6. Budget line:** Companies that do not contribute to the ScreenSkills fund should consider with the drama commissioner a budget line to improve racial diversity, such as for paid shadowing for experienced professionals or for a trainee placement in unrepresentative departments.

- 7. Series/long running dramas:** Long running dramas and productions that are recommissioned for subsequent series have the opportunity to plan ongoing intervention.

Targets could be raised from one production to the next. For example if the national demographic figure is

achieved on a production that is London-based or hires a large number of crew from the London area, the production could raise its targets in the light of the London demographic.

The focus on subsequent series could be on departments that were unrepresentative in the previous series.

Stepping up: New crew members who have shown great ability could be considered for a more senior position in subsequent series; those on dailies put on a longer contract; or someone on second unit could work on first unit. ScreenSkills' Make a Move programme exists for productions to help career progression.

8. **Low budget productions:** Low budget productions have a very important role to play in making TV drama more diverse. Many HoDs recall that the way they succeeded in becoming an HoD was by getting their first HoD credit on a low budget production, enabling them to prove themselves.
9. **Future productions:**
 - **Commissioners** should review how well production companies succeeded in hiring a racially diverse crew and as part of the commissioning process require the production company to set out how they will improve if necessary. They will request information from the producers about how they will engage with HoDs on making progress. Failure to meet targets should be one of the factors in hiring decisions.
 - **Producers** when crewing up for a new production should review how well their executive producers, series

producers, production managers and HoDs succeeded in hiring a more diverse crew and if they have worked with some HoDs before, should ascertain how they will improve this time, if previous targets were not met. Failure to meet targets should be one of the factors in hiring decisions.

Heads of department

It is second nature for some HoDs to hire a diverse crew, but others may be new to the role or have had less success. This section is to help them. Here we provide some advice to help HoDs recruit and retain a talented, diverse and successful crew.

1. **The right person for the right job:**
The aim is to put together a diverse crew of professionals all of whom have the appropriate skills and experience for their role.
2. **Every production:** HoDs should be hiring diverse crews on every production, not just dramas that focus on ethnic minority characters.
3. **Recruit at all levels:** Diverse recruitment should be at all levels. Do not confine your search for diverse talent to trainees and junior grades.
4. **Act on underrepresentation:** Where there is underrepresentation of ethnic minority workers you can take the actions below in order to encourage applications from more diverse professionals.
 - Look at **Appendix Two** which includes two lists: sources where you can find ethnic minority professionals;

What the law says

The Equalities and Human Rights Commission (EHRC) says that the underlying principle of the Equality Act 2010 ('the Act') is that everyone should be treated fairly and have equal opportunities to fulfil their potential. This means that selecting people for jobs and roles must be on merit, demonstrated through fair and transparent criteria and procedures. The Act prohibits discrimination based on nine 'protected characteristics': age; disability; gender reassignment; marriage and civil partnership; pregnancy and maternity; race; religion or belief; sex; and sexual orientation.

People sharing particular protected characteristics, such as women, ethnic minorities or disabled people, who are under-represented within certain workforces are often referred to as 'underrepresented groups'.

If you can demonstrate that there is under-representation in the workforce then you may take positive action. Positive action can mean working hard to ensure that the vacancy is seen by the under-represented groups and that they are

encouraged to apply; or holding an event to encourage minority ethnic talent to consider working in TV drama.

The positive action is designed to encourage a diverse range of candidates to apply for a job who can be considered on their merits. The appointment process must not treat one candidate less favourably than another, or unjustifiably put candidates who share a protected characteristic at a disadvantage as this would be unlawful. You may decide to use the positive action 'tiebreak provision' contained in the Equality Act 2010. This allows you to treat a candidate from an under-represented group more favourably at any stage of the recruitment or promotion process, from longlisting to selection. However, it can only be used if two or more candidates are equally qualified. It will be more difficult to satisfy yourself of this at the earlier stages of the recruitment process.

For further guidance see the EHRC's Code of Practice on Employment: <https://www.equalityhumanrights.com/sites/default/files/employercode.pdf>

and sources where you can find ethnic minority new entrants.

- Look for diverse crew in between jobs so you can meet people without the pressure, and come to a view about their grade, skills and experience, and what role might be appropriate for them to apply for.
- If you deal with crewing agencies and diary services who help you find crew

members, make clear your expectations that they should have a diverse clientele. Signpost them to their section of this action plan ([see page 17](#)) and let them know that Bectu is ready to help them. If the crewing agencies don't have a diverse professional clientele it makes it more difficult for you to put together a diverse crew.

Discrimination in employment

Many studies, including two 10 years apart in 2009 and 2019, have shown that discrimination in employment is real. The Department of Work and Pensions commissioned *A test of racial discrimination in recruitment practice in seven British cities* to collect evidence about whether discrimination affects labour market outcomes for ethnic minorities. Matched pairs of job applications were sent in response to job advertisements in seven British cities. Ethnic identity was conveyed using names widely associated with ethnic groups, randomly assigned. They found that, looking at the pairs of applications in which either or both were called to interview, 39% of minority ethnic applicants got through compared with 68% of White applicants. Four per cent of public sector employers were likely to have

discriminated on the grounds of race – but 35% of private sector employers.

Another study, the Gemm Project, carried out 10 years later, adopted the same methodology and found that little had changed.

The authoritative 2017 McGregor-Smith review into race in the workplace pointed out that an integrated workforce substantially impacts the economy as a whole, quoting data showing that companies in the top quartile for racial and ethnic diversity are 35% more likely to have financial returns above their respective national industry medians:

“The potential benefit to the UK economy from full representation of BME individuals across the labour market through improved participation and progression is estimated to be £24-billion a year, which represents 1.3% of GDP.”

5. Give a fair break: Industry research shows that the proportion of ethnic minorities employed reduces the higher the grade. Make sure to consider diverse candidates for the senior roles. Also, consider colleagues you have worked with who have performed well and whether they have reached the level where they should be employed at the next level.

6. Areas to consider (depending on department and production):

- First unit
- Second unit
- Crowd
- Dailies
- Trainees.

7. Progression: HoDs could consider for example putting someone previously on a daily contract onto a production contract; someone who had been working on crowd to be promoted to a more senior role; someone on second unit to work on first unit. It is a well-established practice that new talent is tried out on dailies to demonstrate their skill, and they subsequently go forward onto the main crew.

8. HoD roles: Productions are increasingly setting targets for HoD roles. If it is genuinely not possible to meet this target on a production then the focus should turn to the role that is a stepping stone to the HoD position and, if the production

contributes to the ScreenSkills High-end TV (HETV) Skills Fund, access the Make a Move programme (see below).

- 9. Fair hiring practices:** It is good practice to advertise jobs. When interviewing candidates for a job, it is good practice to ask all candidates the same questions in order to avoid discriminating. Acas has some good brief guidance: www.acas.org.uk/hiring-someone/interviewing-job-applicants.
- 10. Use the evidence:** Look at every candidate's skills and experience objectively and draw conclusions appropriate to the evidence before you. If, for example, a candidate has shown that they have worked successfully in their grade on similar shows on all the top TV channels for years it is inappropriate to conclude that they do not have sufficient experience.
- 11. Hair and makeup:** It is essential that those hiring crew for the hair and makeup department ensure that the department will have the skills regarding textured hair, and makeup for all skin tones, required to provide the same high quality service for ethnic minority actors as the service provided for white actors. This is not only to avoid race discrimination, but it is also a health and safety issue because inappropriate products and procedures can cause damage. It is not acceptable to tell ethnic minority actors that they should make their own arrangements for their hair, or to cover it up, due to the crew not having the requisite skills. Hair, Makeup and Prosthetic: Essential Skills Requirements for working with Textured Hair & Darker Skin Tones (www.hairmakeupbranch.org.uk/essentialskillsdocument).

- 12. Success with support:** Ethnic minority professionals have reported instances when someone has been hired because the production is simply trying to meet a target rather than finding someone with the appropriate skills and experience. Or they are given a role that they are appropriate for but with no support. Either of these situations make the professionals in this position feel that they have been set up to fail. Some have lost their job as a result which is damaging to the professional and the production. The solution, as with all crew, is to work to find the right person for the job and then give them support to ensure success.

Professionals want to be hired because they can do the job. It is not acceptable to say that they are being hired because they are ethnic minority: this is insulting and usually unlawful.

- 13. If you are unable to hire a diverse crew:**
 - If the production company pays into the ScreenSkills HETV Skills Fund and the targets for more senior roles are not met but you are aware of ethnic minority professionals in the role below them, you can suggest someone for the company to put forward to the ScreenSkills Make a Move programme which supports professionals to move into a more senior role: <https://www.screenskills.com/industry/high-end-tv-skills-fund/make-a-move-high-end-tv/>
 - If the company does not contribute to the HETV Skills Fund, find out whether they have any budget to assist in addressing racial diversity and make a proposal if they do.

- Departments with ethnic minority under-representation across the board could consider bringing in a trainee from the list of organisations working with ethnic minority new entrants ([see Appendix Two](#)).

14. Welcoming environment: To help people new to your department (and the others) to achieve their best, ensure that your department is a welcoming and supportive environment. Enforce the code of conduct ([see page 15](#)) in your department to ensure that everyone is treated well, and plan how you will actively support people working in your department for the first time.

15. Complaints: Understand the complaints procedure so that you know what to do if a problem arises.

16. Union assistance: Contact Bectu and see whether your branch (supported if they wish by the Black Members' Committee) is prepared to assist HoDs with addressing under-representation of ethnic minorities in your department. Several branch committees have taken action to link up HoDs with ethnic minority members and non-members, for example the 'Zoom on Up' events in camera; hair, makeup & prosthetics; and costume & wardrobe; and this was very helpful for all in making new contacts.

Subcontracting

Some areas of work are subcontracted to another company which brings in their own workers. When subcontracting, for example to a construction company, the production

designer can ask the company whether they have any diversity strategy and targets for the employment of a diverse workforce, inform them of targets set by the production and ask the construction company to work towards those targets in the absence of their own, and report on their progress. On subsequent productions the production designer should discuss how well that company met their previous targets and what action the company will take on the upcoming production if they had not succeeded before.

Subcontracting security

Security, contracted by location managers, tends to be low-wage, is not covered by agreements with the Producers' Alliance for Cinema and Television (Pact), and often employs a very diverse workforce. There have been instances of security workers, particularly ethnic minorities, exposed to ill treatment and discriminatory behaviour.

The EHRC provides some excellent guidance on procurement which is directly transferable to procuring security: www.equalityhumanrights.com/sites/default/files/responsible_procurement.pdf

The EHRC points out that the way in which you procure these services may have a direct impact on employment practices and working conditions of the supplier's workers. Incorporating their guidelines into your procurement and contract management practices will help ensure that suppliers comply with their legal obligations as employers and meet good practice standards.

It will also help protect the subcontractor's workers who are working on your production. All workers should be treated with respect no matter their role.



Part Two

Retention

If a production tries hard to hire a more diverse crew but then they are treated so badly they leave, the production has failed. How people are treated at work is fundamental to achieving a more diverse industry. Bectu is aware of ethnic minority workers who have left the industry due to racism. This has to stop.

1. A welcoming place for everyone:

Ensure every department on every production is a welcoming place to work for everyone. Production companies and heads of department (HoDs) on productions have a responsibility to ensure that every workplace is a good place to work for everyone, and so ground rules of behaviour on productions need to be set and upheld by both companies and HoDs.

2. Antiracism training: Every HoD and ideally every crew member should participate in antiracism training and understand that it is everyone's responsibility on a production to call out any instances of bad behaviour and abuse. It should not be left to an individual who has been the target of abuse to try to stop it on their own.

3. Code of conduct: Adopt a code of conduct, make sure everyone is aware of it and include it in the callsheet. Where a production does not have one, then a simple code of conduct is as follows:

Every production, and every HoD on a production, should expect everyone to:

- Treat all colleagues fairly, equally and with respect
- Respect other people's cultures, beliefs and identities

- Understand what is and is not appropriate
- Not do anything that could be considered offensive, intimidating, malicious or insulting by anyone else
- Never humiliate or hurt people, or spread gossip about them
- Report bullying, harassment, physical or verbal abuse, or violence that they experience or witness.

4. TV drama discrimination complaints procedure:

The TV drama diversity working group has developed a new procedure for workers and TV drama production companies to follow if someone has experienced or witnessed racist abuse, or any other kind of discrimination, on a production.

This clear new procedure is set out in Appendix One. It sets out everyone's responsibilities, a choice of informal and formal procedures, and what complainants and those accused of abuse can expect. It includes adoption of the recommendation of the Advisory, Conciliation and Arbitration Service (Acas) that every production has a 'designated person' in place – ideally an executive of the production company who is not the CEO/MD – who can be contacted if an issue of abuse, discrimination, bullying or harassment arises. Their contact details should be included on the callsheet.

Bectu has received many complaints from members who have suffered abuse and summoned the courage to make a complaint, only for it to be dealt with inadequately. The lack of effective complaints procedures in the industry,

particularly for freelance workers, was a major factor behind the establishment of the Creative Industries Independent Standards Authority to which people can turn if employers have failed to resolve issues properly.

Adopting this complaints procedure, based on Acas standard procedures and adapted for use in relation to freelance workers with Acas cooperation, should help productions to address complaints effectively to everyone's benefit.

The procedure emphasises that witnesses to abuse or discrimination should also use it to complain. Individuals should not be left to deal with abuse on their own.

- 5. Induction and support:** TV drama has its own culture and processes and so we recommend that companies and HoDs ensure they make all those new to TV drama feel welcome by planning how they will actively support them in their new working environment, including an introduction to 'TV drama etiquette', along with checking in with them and dealing with any problems, questions or concerns.

Action for crewing agencies and diary services

When crews are being put together, crewing agencies and diary services are often integral to this process. They can recommend individuals on their books and if someone requested by the production is unavailable for the job the agency or service can suggest alternatives.

So these companies have a very important strategic role to play in helping the TV drama sector to achieve diverse representation on its productions. If a crewing agency has no or very few minority ethnic professionals on their books then that agency is unable to support the industry's mission to improve representation and inclusivity.

Crewing agencies and diary services should:

1. Have diverse client representation across all roles in all departments at all grades, not just entry/junior level.
2. Ensure a level playing field: that ethnic minority clients are getting the same amount of work as other clients.
3. Carry out equality monitoring of your talent list.
4. Analyse the data to establish whether ethnic minority professionals are under-represented in your client base and whether they are getting a fair share of opportunities.
5. If there is under-representation, work out why and set targets to rectify this.
6. Be proactive about recruiting people, and be aware of potential where people bring in CVs that are unconventional, such as entering the industry via a different route.
7. Utilise Appendix Two which includes two lists: sources where one can locate ethnic minority professionals; and sources to locate ethnic minority new entrants.
8. Have good communication with your clients and assist with career progress: signposting clients towards resources, putting them forward for career-enhancing moves such as a higher grade on a low budget production to get the grade on the CV.
9. Recognise that the industry has a long way to go to reach the point where race discrimination is no longer an issue. This includes recognising that if another agency drops or does not sign a client, one cannot conclude that the client's skills and talent are deficient.

Appendix



Appendix One

Procedure for dealing with complaints of racism and other abuse on TV drama productions

The procedure below can be used to address all forms of discrimination, along with bullying and harassment. Discrimination within an organisation because of a protected characteristic is unacceptable and unlawful. Forms of discrimination can range from unintentional misunderstandings and lack of awareness through to deliberate and/or malicious acts.

The Equality Act 2010 defines the nine “protected characteristics” as: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

Those who believe they have been subjected to discrimination, or who believe they have witnessed discrimination in the workplace, should be confident in raising the matter and be assured that it will be taken seriously.

This procedure has been developed in recognition of the wide range in the duration of engagements on productions from a few days to several months or longer

1. In order to drive racism out of the industry, it is everyone’s responsibility to report instances of abuse or discrimination if they witness it, rather than leave it to the complainant. Every member of a production is encouraged to become an ‘active bystander’, prepared to challenge inappropriate behaviour when it happens even when it is not directed at them.
2. Some engagements on TV drama productions are of very short duration so it is imperative that issues are raised as soon as possible. However the completion of the engagement or production does not mean the end of

any complaint: any complaint made during or after the person's engagement, or the completion of the production, will be investigated.

3. This procedure is available to anyone working on a production whether or not they are a member of Bectu. If the complainant (whether a victim or witness) is a member of Bectu they should contact the union which will:
 - Explain this procedure to them and discuss how they would like the issue to be progressed, such as informally or formally
 - Offer to support them in raising the grievance
 - Offer to help them to prepare any statements they need to write
 - Offer to accompany them to any meeting.
4. If the subject of the complaint is a member of Bectu they should contact the union which will:
 - Explain this procedure to them and discuss how the issue would be progressed, whether informally or formally
 - Offer to help them to prepare any statements they need to write
 - Offer to accompany them to any meeting.
5. If both parties are members of Bectu, the union shall ensure that different officials will be assigned to work with each party and respective confidentiality will be maintained.

6. In line with Acas recommendations, the production will have a 'designated person' in place who can be contacted if an issue of discrimination, bullying or harassment arises. Their contact details should be included on the callsheet. The designated person should ideally be an executive of the production company, who is not the CEO/MD of the company.
7. If the subject of the complaint is the production company raise the issue with the production company MD or EP. If you are a Bectu member enlist the support of Bectu either at the outset or if you do not consider the response you get from the production company satisfactory.
8. The complainant may in the first instance wish to raise the matter directly with the person who caused the offence if they feel this is appropriate.
9. If the complainant does not feel that is appropriate, complaints should be raised either during or after the engagement/production with the designated representative of the production company ([see point 6 above](#)) as named on the call sheet (who for brevity is referred to below as the manager).
10. All parties involved in a complaint are required to maintain strict confidentiality.
11. When handling a grievance about discrimination a manager should:
 - Keep an open mind – discrimination situations are often very individual and what may, or may not, be felt to be discriminatory can change over time, and from person to person

- Be respectful and empathetic to the worker who raised the complaint – it can be particularly upsetting and/or stressful to experience or witness discrimination
 - Ensure that the matter is investigated thoroughly and be tactful when looking for evidence that supports or undermines the grievance
 - Conclude and/or resolve the matter.
- 12.** The manager must keep a record of how they dealt with the problem, even if it is informal. The record should include:
- What the problem was about
 - What the manager did (such as have an informal meeting)
 - What was discussed in any informal chat or meeting
 - Any next steps agreed
 - The reasons for any next steps, ensuring that all records conform with GDPR requirements
 - The next steps should be clear, specific and measurable. For example, 'person A will do action B by date C, because of reason D'. The complainant will be given a copy of the record.
- 13.** If the complaint is about actions that could constitute a criminal offence then it should be reported to the police for investigation.

The informal procedure

- 14.** A person might wish for their complaint to be handled informally, for example where they are confident the matter may simply need bringing to the manager's attention to be resolved. While the manager should consider this it may not always be appropriate to follow it, for example if the matter is extremely serious, or has been experienced by other workers too. Ultimately it is for the manager to decide whether to take any action and/or what process to follow.
- 15.** When someone raises a complaint informally, the manager will arrange a private meeting as soon as possible to discuss it. The complainant can be accompanied by a person of their choice who could be a colleague, a union rep or union official. The complainant will tell the manager about the matter and the manager will listen and will ask them how they would like it to be resolved.
- 16.** If the manager accepts that there is an issue to be resolved (**i.e. contrary to the code of conduct, page 15**) the manager will have an informal discussion with the person alleged to have caused the offence, who can be accompanied by a fellow worker, union rep or union official. The manager will seek to resolve the matter informally as requested by the complainant. The focus is on repairing working relationships and agreeing acceptable standards of behaviour.
- 17.** The manager could propose some form of support to help the person to understand the expectations of

appropriate behaviour, such as training, mentoring, or mediation.

- 18.** The manager will inform the complainant of the outcome and action taken and ask whether the problem is now resolved for them. If it is not, to move things forward the manager could:

- Check any next steps have been completed
- Set up more informal discussions
- Find out if anything else can be done.

The manager should remind the complainant that they can also raise the grievance formally.

The formal procedure

- 19.** If it is not possible or advisable to resolve a grievance informally the complainant should raise the matter formally and without unreasonable delay with the manager.
- 20.** The complainant should put it in writing and should explain the basis of the complaint and focus on facts.
- 21.** Having received the complaint, the manager will write to the complainant arranging a meeting to discuss it. A colleague, union rep or union official can accompany the complainant.
- 22.** Following the meeting the manager will ensure an independent investigation of the complaint. This can be done in-house. The investigator will collect evidence relevant to the matter. The investigation can include meeting the

person(s) raising the concerns and those who are the subject of the concerns, and any witnesses, and obtaining any documents if relevant. A colleague, union rep or union official may accompany those involved. The investigation should aim to be complete within two weeks.

- 23.** In some circumstances, the manager might need to separate the workers involved while a formal complaint is handled. The manager should ensure any temporary move is done fairly. For example, the manager might temporarily move one of them to a different shift or location. The person who made the complaint should not be moved unless they ask to be moved. This is because moving them when they have not asked for a move could be seen as a punishment for complaining.
- 24.** The manager may consider suspension of the person under investigation only if this is needed to protect the investigation, the business, other workers, or the worker under investigation. Other arrangements should be considered first such as the person working somewhere else in the production temporarily or working under supervision. If suspension is necessary, the manager should:
- Explain to the worker the reason for their suspension
 - Make clear it does not mean they believe they are guilty
 - Still pay the worker in full throughout their suspension
 - Keep the suspension confidential wherever possible

- Keep the suspension under close review
- Make sure it only lasts for as long as necessary
- Explain the worker's responsibilities during their suspension, for example to not contact colleagues
- Name a person, such as their HoD, the worker can contact if they have any concerns
- Keep regular contact with the worker throughout.

Being suspended can be very stressful, so it is important that employers consider the wellbeing and mental health of the worker. Looking out for their wellbeing and offering support can help prevent mental health issues arising, and existing mental health issues getting worse.

- 25.** The investigator will present the evidence to the manager who will determine whether there is a case to answer. The manager will then inform the subject or subjects of the complaint and give them the opportunity to put their case in response before any decisions are made. They have the right to be accompanied by a fellow worker, union rep or union official.
- 26.** The manager will then decide whether to uphold the grievance and if so what action they will take. They will inform both parties of this.

If the grievance is upheld

- 27.** If the grievance is upheld and the party whose behaviour led to the grievance is employed on staff, the employer's staff disciplinary procedure should be used.
- 28.** If the grievance is upheld and the party is freelance/self-employed and no longer employed on the production, remedies could include requiring them to do any of the following:
 - Apologise to the complainant
 - Meet with the manager who will discuss with them how to avoid a repeat of this in future
 - Undertake training
 - Undertake mediation (if the complainant is willing to do so)
 - Understand that such behaviour, particularly if repeated, would make it less likely that the production company would wish to hire them for future engagements.
- 29.** If the grievance is upheld and the party is freelance/self-employed and still on the production, disciplinary action in addition to the above may include:
 - A first written warning
 - A second written warning
 - Termination of contract.
- 30.** In the latter case the worker should be told as soon as possible:
 - The reasons for the termination
 - The date the contract will end
 - The notice period
 - Their right of appeal.

31. The manager will keep a written record of the outcome of the informal or formal complaint, the reasons for the decision, and whether the required actions have been carried out. The complainant will be given a copy of the record.

The appeals procedure

If the **complainant** feels that their grievance has not been satisfactorily resolved they are entitled to appeal in writing to the company CEO within seven working days giving the grounds for their appeal. If there is no appeal within this timeframe the case is closed.

Appeals will be heard by the company's CEO or a more senior manager than the person who handled the complaint.

Complainants can be accompanied at any such appeal hearing as above.

The outcome of the appeal should be communicated to the complainant in writing without unreasonable delay.

If the **worker under investigation** is unhappy with the manager's decision and wishes to appeal they should inform the manager. The worker will be invited to an appeal meeting, normally within five days, and the appeal will be heard by the company's CEO or a more senior manager than the person who handled the complaint. The worker has the right to be accompanied by a colleague, union rep or union official at this meeting if they make a reasonable request.

After the meeting the person hearing the appeal will give the appellant a decision, normally within 24 hours. That decision is final.

Appendix Two

Resources to assist HoDs

Diverse professionals

The Hue-List

A database of ethnic minority crew.

<https://bit.ly/thehuelist>

The New Black Film Collective

Works to ensure opportunities for black creatives and has substantial contacts.

<https://tnbfc.co.uk/>

Open Source DEI Directory

A directory intended to centralise contacts and organisations supporting inclusive recruitment, broadening networks and positive working culture within UK scripted film and TV production.

<https://tinyurl.com/ym2r5k83>

The British Blacklist

Celebrates African and Caribbean creative professionals, showcasing the industry's elite as well as up and coming talent, onscreen and offscreen.

<https://thebritishblacklist.co.uk/>

Black Leaders in TV

A community of senior Black professionals from across the UK TV and content creation industry. BLITV develops leadership talent, building industry networks and partnering with organisations to improve the attraction, retention and progression of Black talent.

<https://blackleadersintv.com/>

Futures programme

Provides support to Black women working in camera departments.

<https://ra-agency.online/futures/>

The Kusp

Provides a gateway for diverse creatives to excel within the fashion, film and television industries.

<https://thekusp.co.uk/>

The Melanin Agency

Talent agency representing professionals working in hair and makeup, costume and design specifically for people of colour in film, TV and entertainment.

<https://melanin-agency.com/>

POCC

A community of top ethnically diverse talent, covering all roles within the industry.

<https://wearepocc.com/>

Re:Frame

A diverse film and TV network, it connects inclusive employers with diverse talent from across the UK.

<https://reframenetwork.co.uk/>

Sawubona!

Network on LinkedIn connecting Black animation, VFX and digital media professionals.

<https://yebosawubona.com/>

The TV Collective

The TV Collective supports Global Majority creatives to build sustainable, ambitious careers across TV, film and digital. Members of the collective can access masterclasses and real-world insight from creators, executives and decision makers. Source brilliant creative talent or post opportunities, jobs and briefs directly to their trusted community of creators.

<https://thetvcollective.org>

Assisting professionals to advance

ScreenSkills' Make a Move programme

Encourages on-the-job training of crew members identified by the production as ready to move up into a senior role. Productions that contribute to the High-end TV Skills Fund can apply for between £10,000 and £15,000 of funding to help an individual to step up. At the end of their training the professional will be in, or able to apply for, the new grade in which they have been working.

<https://www.screenskills.com/industry/high-end-tv-skills-fund/make-a-move-high-end-tv/>

Diverse new entrants

Brixton Finishing School

Focusses on finding and developing untapped talent and then placing in roles with their sponsors.

<https://brixtonfinishingschool.org/>

Big Creative Education

Focusses on providing education for diverse students. 80% of current trainees hired from BCE are from ethnically diverse backgrounds.

<https://bigcreative.education/academy/>

Creative access

Finds work for ethnic minority talent and those from lower socioeconomic backgrounds in the creative industries. Working with UK creative companies, it provides a range of services to help bring diverse talent to organisations, provides employer training and hosts an opportunities board for organisations to list their roles. London-based.

<https://creativeaccess.org.uk/>

Creative Sparkworks

Offers free inclusive courses and sources paid work for trainees, based in Lambeth.

<https://creative-sparkworks.org/>

Equal Access Network

Offers training, events, masterclasses, mentoring, funded placements.

<https://filmlondon.org.uk/skills/the-equal-access-network>

Film Fixer

Works with the industry to assist employers to offer training and job opportunities to local London talent.

<https://filmfixer.co.uk/>

Iconic Steps

Supports young people from diverse backgrounds, aged 16-25 to enter the media industry. Offer short courses and job placements (London).

<https://iconicsteps.co.uk/>

Just Runners

Secures opportunities for people from diverse groups (ethnicity, sexuality, disability) who have undertaken government courses and places them as runners on productions.

The only prerequisite is that they do not know anyone in the industry already.

<https://justrunners.uk/>

Mama Youth Project

Trains young people from under-represented groups or with limited educational or employment opportunities to work in the TV and media industry.

<https://mamayouth.org.uk/>

King's Trust

Offer mentorship, grants, training programmes, workshops and employment opportunities to young people, especially those from disadvantaged backgrounds. Cross-industry coverage, but work with many film and TV delivery partners.

<https://kingstrust.org.uk/>

Sara Putt Associates Trainee Scheme

A professional development scheme for behind-the-camera trainees in high-end TV drama and film. Through 10 online workshops, it offers essential training to help freelancers manage their careers effectively. Applicants must be UK residents with at least two credits and under three years' experience in production, AD, camera, sound, art, hair and makeup, costume, edit, sustainability, wellbeing and intimacy coordination departments. Applications, via the website, open June-January each year.

<https://saraputt.co.uk/>

UK Post Sound Collective

Offers practical industry advice to people from under-represented groups interested in a career in sound editing or sound mixing for TV and features.

<https://ukpsc.co.uk/>

Further assistance for employers

Advisory, Conciliation and Arbitration Service (Acas)

Acas, which exists to provide help and advice for employers and employees, has a wealth of resources including guidance on many employment matters and sample templates of documents that can be downloaded from their website.

Acas has an advisory service which can look at your current policies and practices with you, recommend improvements, help put them in place and provide training if you need it. To find and contact your local Acas office, visit their website.

<https://acas.org.uk/>

ScreenSkills

ScreenSkills offers a wealth of free resources on its website to support inclusive recruiting habits, upskilling leaders and managers to recruit more inclusively and also for help with target setting, along with training modules on unconscious bias.

<https://screenskills.com/diversity-and-inclusion/>

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TV Drama Production Race Action Plan