



Diversity Genius

1. HIRING & FIRING

Not everyone with talent has a mate in the business. Open up your recruitment process.

2. IT PAYS TO HAVE INTERNS

Pay your interns. If you don't, you stop young people without well-off parents getting a break in our industry. No wonder we're mostly middle class!

3. IT AIN'T SO BLACK & WHITE NOW...

Diversity isn't just about ethnicity, it's about gender, class, sexuality and disability too. Reach out to diverse candidates and reap the benefits.

4. AVOID LAZY STEREOTYPES

Not all gay men are sex-addicted, acid-tongued hairdressers who dance endlessly to Kylie Minogue. Look closely at your content. Employ more diverse off screen talent. Get more authenticity on screen.

5. DIVERSITY = £££

Diversity doesn't just mean being fair to under-represented groups. It means making money. Diversity powers creativity. In the creative industries that means hard cash. Get your CEO & commercial people on board – put diversity on your next agenda.

6. TRACK YOUR PROGRESS

How many people in your office are diverse? And in your freelance production crews? If you're serious about improving something, measure it.

Six of the best



Once you've had a look at these six suggestions, take our quiz on page 18 and see where you rate on the diversity evolutionary scale compared to Frank Gallagher!

Diversi-what?

“Now, nobody’s sayin’ we’re the United f*%k!ng Nations when it comes to diversity on tv, but it’s not bad, considering... Look at me, an embodiment, nah... a result of diversity – like all the other g*bsh!te minorities who wouldn’t have a voice on telly without it. Are you with me? Thought not...”

Think of diversity like a box of chocolates – Equality Street if you will. Now I’m partial to purple ones, can’t be doin’ with the green, they get stuck in me teeth. And soft centres? Not universally popular – but there’s some poor f**ker who likes ‘em; that’s why they’re included... You’d feel cheated without the full compliment.

It’s what Diversity Genius is all about, simple really...”

diversity is...

Diversity is about being different. We believe in it because understanding what makes us different ultimately brings us closer together.

Diversity is about dedicating time to different voices, viewpoints, perspectives, ethnic groups, backgrounds, genders, ages, sexualities, abilities and skill.

We need to attract people with a wider range of backgrounds and attitudes because they help realise our ultimate ambition and keep our eyes on the prize: creative world-class content for the digital age.

do you know how diverse Britain is?

- 1 in 7 of us – that’s 9.8million people – have a disability. It’s more than the combined population of Scotland and Wales. Their spending power exceeds £50 billion each year.
- A quarter of current UK university first-year undergraduates are from an ethnic minority background, 13% have a disability.
- Only 40% of gay men and 33% of lesbians are out to everyone who knows them.
- 40% of the population will be over 50 by the year 2020.
- 1 in 8 fathers of children under 6 years old has made a formal request in the past two years to work flexibly.
- The average hourly rate earned by women is still only 87.4% that of men.
- About half the ethnic minority population are under 25; and their rate of spending is growing faster than the white British population.

3 THINGS YOU CAN DO TODAY...

- 1. Advertise your next vacancy**
You could use the TV Collective website, Ability Talent Pool or a local Job Centre.
- 2. End the unpaid internship**
Think you can’t? Think again!
- 3. Treat diversity as a friend**
Use it from the very beginning right through to the end of the creative process...and don’t forget the crew.

NO.1 HIRING & FIRING

NEXT TIME YOU HAVE A VACANCY - ADVERTISE WIDELY!

action: advertise some of your vacancies at the local job centre

When Olga TV needed a new receptionist they advertised the post in a job centre in Lewisham. They knew the area was diverse and it considerably widened the range of applicants.

It's also worth using social networking sites aimed at different groups eg. the Cultural Diversity Network on LinkedIn, The TV Collective, Media Parents and the Ability Talent Pool*

* contacts at back

action: set yourself the objective of having one or two new people in each production

Help integrate new members into the team, make them welcome – and set the tone from above. Also think about how you can support diverse talent. We've all had mentors and people that have helped us get where we are today. So what about you mentoring diverse talent?

action: agree that at least half of all your new entry-level employees will be diverse

Hat Trick imposed a cap on work experience placements from staff recommendations, now they work with charities such as the Mama Youth Project to encourage candidates from diverse backgrounds.

IS YOUR CREW REALLY DIVERSE?

It's unlikely you'd cast a show without a diverse range of voices onscreen. Make sure you do the same behind the camera with your crew – it will add value to your content on screen.

Nikki Fox, a disabled researcher at Maverick, was key in developing *How to Look Good Naked With a Difference*, which featured Gok Wan styling disabled contributors.

action: search for diverse groups when crewing up

Look via websites like Productionbase and the TV Collective. Ask PACT and the Cultural Diversity Network about talent schemes that are producing new talent across the industry.

Use downtime between productions to meet diverse talent that you can use later. Book those meetings today!

Endemol contacted the Channel 4 Diversity Team and managed to do just that in a relatively short space of time.



NO.2 IT PAYS TO HAVE INTERNS

The unpaid internship is one of the biggest barriers to people from low income backgrounds trying to enter our industry today. It may seem like a huge problem, but we have some practical solutions to begin to counter it.

Look carefully at how you take on entry level talent. It's easy to discriminate against people who are different without realising it is happening. Avoid this pitfall by having more than one person making the choice. Having a list of the skills and experience needed for the job helps focus on the right candidate.

action: paying your interns at least the minimum wage will enable as wide a group as possible to apply

There are many groups and charities who are looking for work experience placements for new entrants.
e.g Mosaic, YCTV, Mama Youth and Media Trust*

* contacts at back

action: use CDN members to point you in the direction of diverse talent

Visit www.culturaldiversitynetwork.co.uk for a full list of schemes run by broadcasters*

* contacts at back

action: ring fence a number of work experience placements each year for talent from minority groups

Channel 4 runs a successful Production Trainee Scheme with placements at various indies for disabled and other diverse candidates over the course of 12 months. 4Talent also run many other schemes aimed at helping diverse entrants break into the industry.

ITV Studios offer approximately 12 work experience placements annually for individuals with disabilities through their Enabling Talent scheme. Costs around any changes or support is minimum and help is available.

The BBC runs Extend, a dedicated, paid work placement scheme for disabled people. This year there are 23 Extend placements on offer plus, for the first time, 8 placements at a more senior level.

Other broadcasters run schemes, visit www.culturaldiversitynetwork.co.uk *

* contacts at back

NO.3 IT AIN'T SO BLACK & WHITE NOW

It's a common mistake to think of diversity in terms of ethnicity – disability, sexuality, age, gender and class should also be considered when casting or crewing up

Most people acquire their disability during their working lives, less than 20% are born with them.

action: cast disabled people in your mainstream shows that have nothing to do with disability or overcoming adversity
Big Brother contestant Pete Bennett famously had Tourette's syndrome; he went on to win the series

action: look into hiring disabled talent at all levels

Your company won't be wholly responsible for making adjustments in the workplace, Access to Work can help pay.*

action: make sure that your commitments aren't just about ethnicity. Actively make a commitment around disability, sexuality, gender or age

12 Yard's Eggheads on BBC2 featured a deaf team, One Sense Less, who used sign language. They went on to beat the Eggheads, only the 38th time the Eggheads had been beaten in 554 games.

CLASS IS STILL A PRESSING ISSUE: When hiring, or creating, don't forget class. Typical creatives now come from the most affluent 25% of families in the UK.

DON'T PIGEON HOLE PEOPLE Don't assume that gay and disabled people or those from an ethnic minority only want to make programmes relating to sexuality, disability or race. Let them climb out of the box.

One Muslim researcher complained "people only contact me to research Islamic extremism. But like most people I'm more interested in mainstream programmes. I'd rather do *Secret Millionaire* or *X Factor*!"

action: tell your casting agents and directors to seek out and put forward disabled talent for ANY role – not just those roles that are scripted or defined as disabled characters

Cerrie Burnell, CBeebies' one-armed presenter, challenged prejudices and boldly presented children with a new way of seeing disability. The Coronation Street casting team do this as a matter of routine.

action: challenge assumptions on casting

Cast Offs, made by Eleven Film for Channel 4, starred six disabled actors, two of whom had never acted before. It won critical acclaim and award nominations.

action: don't brush gender under the carpet

Across the TV industry, older women are routinely airbrushed out of the picture. Avoid clichés like the older male presenter with the younger female side-kick.

Ann Robison, now aged 65, is vital to the success of *The Weakest Link* which has been running for over a decade.

action: discuss your script/characterisation/plotline with people with real experience of diverse and under represented groups

Small indie Bwark – producers of *The Inbetweeners* – have commissioned a script and are developing a sitcom idea from new writer Andrew Bogle, a graduate of Channel 4's disability training scheme.

action: employ someone on your production team who has the experience and expertise of casting contributors from diverse backgrounds.

Dragonfly were able to cast and portray a British Asian family authentically because they employed a production team with diverse voices.

ITV Studios' *Come Dine with Me* has a really diverse team off screen. This is reflected in their participants, who represent every age, gender, race, disability and sexuality. The *Come Dine with Me* format has been sold to over 14 countries including Turkey and Croatia.

action: get out of the office and get casting

Street casting is very effective, especially in culturally diverse areas.

action: thinking outside the box is free

Word of mouth, online messaging services and online communities are just as important and perhaps more cost effective than expensive ads.*

* contacts at back

action: build a diverse legacy

If there is a diverse mix of contributors in the first series, you will attract more diverse applicants to the next series

NO.4 AVOID LAZY STEREOTYPES

Not all single young mums live on state benefits or get pregnant for council housing. There's nothing more uncreative than stereotypes. The unexpected makes storylines and programmes interesting.



NO.5 DIVERSITY = £££

Diversity helps develop groundbreaking, ratings busting, profitable content.

Drawing on the skills and experience of people from diverse backgrounds keeps programming fresh and relevant – ignoring them stifles creativity, impacts negatively on audiences and hinders talent.

Embracing diversity is a win-win formula: it adds depth to your output, increases innovation and widens the talent pool, and that all adds up to a positive impact on your bottom line.

action: sell the business case to your CEO and other managers

Explain the business case to others in your organisation. Explore how diversity can be profitable for you; it can help with commissions. It can help generate new ideas. Look at how other creative companies use diversity to generate profit.

Are you a small indie? Follow the example of Ginger productions who took on placements from a prison. They helped win Ginger a commission. Ed Stobart, CEO, said "in pure business terms, they've given us more than we've given them."

action: urge senior figures in your companies to accept their duty as role models and nurture diverse talent

Sophie Turner Laing, Sky's MD of Entertainment and News mentored former owner of Class Films, Ninder Billing. This led to a relationship that benefited both – Ninder was offered a position as Executive Producer in factual at BBC Vision and Sophie got valuable first hand experience of the challenges facing senior diverse talent in the industry today.

Want to get involved? To find out more about the CDN Mentoring Scheme visit www.culturaldiversitynetwork.co.uk

action: use diversity to refresh shows and reinvent existing formats

Channel 4's documentary series *The Family* featured a White family in the first series and an Asian family in the second. The added diversity was ground breaking for prime time TV, earning a BAFTA nomination and a recommission.

action: encourage authored pieces from exciting diverse talent, who can bring authenticity and fresh vision to drama

Cast Offs, written by a team of three (two disabled) led by Jack Thorne, was developed by Jack and Eleven Film to bring disabled stories to the screen in a way that hasn't been seen before.

action: enable a 'ripple effect': allow one day a year for your staff to work with a local charity or community action group.

Each member of the CBBC board works with a diverse organisation or charity eg. Whizz Kidz and the National Deaf Children's Society. The result is a mutual growth in understanding. The National Deaf Children's Society helped produced guidelines which are available to all broadcasters on how TV can better serve deaf children. So what they're doing influences TV across the board: the ripple effect.

NO.6 TRACK YOUR PROGRESS

Monitoring might seem like a drag, but accurate data is one of the most powerful tools in helping address diversity in our industry.

Monitoring diversity will identify inequality and help your company to address it, and help fill in the wider picture of where we're at.

action: participate in Skillset's census and encourage freelancers to take part in workforce surveys' in order to help improve the bigger picture in terms of diversity*

* contacts at back

action: take a lead from the front to fill out broadcasters' production monitoring forms before and after you complete a show – letting your junior staff know this is really important can make a huge difference.

If you've got any questions simply use the contact guide at the back of this book

action: use your own forms

We've provided you with a template at the back of the genius so that you can monitor the people working at your company.

Visit the CDN site regularly to keep abreast of the easiest ways to self-evaluate.

QUIZ CHECK YOUR RATINGS!

I hope you g*bsh!tes have been taking notes, cos I'm gonna test ya now. Nope, it's not exactly University f*%kin' Challenge, more a leisurely recap along Equality Street, now get scribblin'...

Q1 You're looking for a new runner, do you:

- A ask your best friend's son to fill the post ☐
- B contact the local film school ☐
- C put an ad in a job centre ☐

Q2 Getting a bunch of interns is a great idea, do you:

- A rub your hands in glee because they'll cost you nothing ☐
- B grudgingly pay for their transport and maybe a sarnie from M&S ☐
- C pay them at least the minimum wage ☐

Q3 Diversity is easily defined as:

- A anyone who is from an ethnic minority ☐
- B anyone who is disabled ☐
- C anyone who comes from a minority group including ethnicity, disability, gender, sexuality, religion and age ☐

Q4 You've recognised that your crew has no members from a diverse background; do you:

- A keep shtum, silence is golden and no-one will know anyway ☐
- B breathe a sigh of relief because your director is gay ☐
- C bring in recommended diverse talent, even if you don't know them personally ☐

Q5 Your new soap opera needs a character that is a bit of a floosie, do you:

- A cast a blonde, busty, blue-eyed cockney ☐
- B consider a sexy Asian-babe for the part ☐
- C think that someone with an obvious disability could play the part just as easily ☐

Continued overleaf...

Q6 You have been commissioned to make a documentary about a Bengali family on Brick Lane, do you:

- A hope that your tried and tested researcher, Penelope Postgrad, is up to the job ☐
- B place an ad in the ethnic minority press hoping for a response ☐
- C employ a researcher from the relevant cultural group to benefit from their first hand knowledge, but not assume this is the only area they want to work ☐

Q7 On putting together an agenda for a senior team meeting do you:

- A agonise over whether to provide Chablis or soft drinks as refreshments ☐
- B consider putting diversity on the agenda, but leave it for now because you're a bit cramped for time ☐
- C make a point of including diversity as an item at every meeting ☐

Q8 I think the following is true:

- A diversity is good for nothing ☐
- B diversity is good for some things ☐
- C diversity is good for business ☐

Q9 What typically refreshes programmes that others can't reach?

- A premium lager ☐
- B a new script editor ☐
- C both of the above and the original use of diversity on screen ☐

Q10 It's easy to embrace diversity in the community, all you have to do is::

- A throw a barbecue for the neighbours next Sunday ☐
- B sponsor a prize in the church raffle ☐
- C encourage and support your staff to reach out to the community through a variety of diverse local organisations ☐

AND THE WINNER IS...

MOSTLY A'S:

There's no hope for you, an ox would score better than this.

Diversity profile: neanderthal

MOSTLY B'S:

Marginally better, but you're still low on the evolutionary scale.

Diversity profile: Gengis Khan

MOSTLY C'S:

This is more like it, you're the bomb

Diversity profile: Mother Theresa meets Bill Gates

CHECKLIST

No.1 HIRING & FIRING

- Advertise some of your vacancies at a local job centre
- Set yourself the objective of having one or two new people in each production
- Don't solely rely on staff recommendations for work experience placements and entry level jobs
- Agree that at least half of all your new entry-level employees will be diverse
- Search for diverse groups when crewing up

No.2 IT PAYS TO HAVE INTERNS

- Pay your interns at least the minimum wage
- Use CDN members to point you in the direction of diverse talent
- Ring fence a number of work experience placements each year for talent from minority groups

No.3 IT AIN'T SO BLACK & WHITE NOW...

- Cast disabled people in your mainstream shows that have nothing to do with disability or overcoming adversity
- Look into hiring disabled talent at all levels
- Tell your casting agents and directors to seek out and put forward disabled talent for ANY role – not just those roles that are scripted or defined as disabled characters
- Actively make a commitment around disability, sexuality, gender or age.
- Don't brush gender under the carpet
- Challenge assumptions on casting

No.4 AVOID LAZY STEREOTYPES

- Discuss your script/characterisation/plotline with people with real experience of diverse and under represented groups
- Employ someone on your production team who has the experience and expertise of casting contributors from diverse backgrounds
- Get out of the office and get Casting!
- Use word of mouth, online messaging services and online communities
- Build a diverse legacy

No.5 DIVERSITY = £££

- Sell the business case to your CEO and other managers
- Urge senior figures to accept their duty as role models
- Use diversity to refresh shows and reinvent existing formats
- Encourage authored pieces from exciting diverse talent
- Enable a 'ripple effect': allow one day a year for your staff to work with a local charity or community action group

No.6 TRACK YOUR PROGRESS

- Participate in Skillset's census
- Fill out broadcasters' production monitoring forms before and after you complete a show
- Measure diversity in your staff. Use the form at the back of the Genius as a guide

CONTACTS

Channel 4

Contact for Disability:

Alison Walsh

Disability Executive

020 7306 8125 | awalsh@channel4.co.uk

Contact for Cultural Diversity:

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Diversity & Talent Manager

020 7306 6454 | arawcliffe@channel4.co.uk

BBC

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Pact.

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Diversity Adviser

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BAFTA

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Head of Learning & Events

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Skillset

020 7713 980 | research@skillset.org

www.skillsetworkforcesurvey.com

Media Trust

Contact for work experience candidates

from Media Trust's Talent Studio

Tom Beedham

Corporate Engagement Manager

020 7217 3156 | tomb@mediatrust.org

Annabel House

Project Manager Talent Studio

020 7217 3621 | annabelh@mediatrust.org

USEFUL RESOURCES

FOR DETAILS ON BROADCASTERS' VARIOUS DIVERSITY SCHEMES AND HOW YOU CAN GET INVOLVED PLEASE VISIT: **www.culturaldiversitynetwork.co.uk**

FOR MORE DETAILS ON THE ACCESS TO WORK SCHEME VISIT:

[www.direct.gov.uk/en/disabledpeople/employmentsupport/](http://www.direct.gov.uk/en/disabledpeople/employmentsupport/workschemesandprogrammes/DG_4000347)

[workschemesandprogrammes/DG_4000347](http://www.direct.gov.uk/en/disabledpeople/employmentsupport/workschemesandprogrammes/DG_4000347) (or Google 'Access to Work')

ORGANISATIONS AND CHARITIES WHO CAN HELP WITH DIVERSE TALENT AT ALL LEVELS:

The TV Collective

A great resource for finding new talent at all levels, and hearing the view from the ground. A self funded not for profit forum dedicated to promoting diversity in the TV industry. Already work closely with the BBC, Channel 4 and the CDN and keen to forge further links with anyone who shares their determination to see serially under-represented groups; such as BAME, disabled, and working-class people integrated throughout the industry's structures and operations.

Contact: Simone Pennant

thetvcollective@aol.com

www.facebook.com/group.php?gid=83938720965

Media Parents

Media Parents is a new forum which aims to pull all the short term, regular hours, job share and part time jobs within TV into one place, to help freelance working parents or anyone who wants to work flexibly to balance the demands of media and other commitments. Employers are encouraged to post jobs where flexible working or job sharing opportunities are available.

Contact: Amy Walker

amy.walker@mediaparents.co.uk

www.mediaparents.co.uk

The Ability Talent Pool

A forum dedicated to disabled talent (on and off-screen) within the media industry. Members receive e-bulletin newsletters, contribute to discussions or provide support and advice to those coming into the industry. Broadcasters and Indies are encouraged to post jobs on the forum to increase their disabled talent pool.

Contact: Liza Fletcher

liza.fletcher@efd.org.uk

www.facebook.com/group.php?gid=109550132421819

Mama Youth Project

CDN Award winner Bob Clarke's charity provides training and development opportunities for young people. In particular, MAMA trains young, aspiring TV talent from black and minority backgrounds (although not exclusively) in TV Production through a youth show called 'What's Up'. In 2008/2009 MAMA Youth Project trained 96 people – 64 in TV production skills and 32 in TV Technical Operations. To date 31% of young adults who have produced 'What's Up' have had or are still in employment within the media industry. Indies can partner with Mama by offering placements to its trainees.

Contact: Bob Clarke
0208 978 3797
bob.clarke@mamayouthproject.org.uk

Mosaic

The Mosaic Media Network brings together media professionals with the aim of inspiring young Muslims to consider the media as a profession. The overarching aim of Mosaic is to empower Muslim communities to interact in a positive way with the media by promoting the involvement and inclusion of Muslims with the different media that make up the industry.

It looks to organise workshops with media production companies, World of Work days with some of the UK's largest and most influential media organisations, lectures, and mentoring with British media professionals.

Contact: 020 7566 8772
mosaic@bitc.org.uk

So You Wanna Be In TV?

A consultancy, training and recruitment service bringing diversity to TV at entry level. This new social enterprise founded by Rioch Edwards-Brown provides monthly open induction sessions for anyone who wants to get into the TV industry. They work with ethnic minorities, people from disadvantaged backgrounds, ex-offenders and disabled talent.

Their inspiring sessions feature a well-known TV figure who speaks about their career path. Following the sessions they provide on-going support, mentoring and referrals for work experience and placements.

Contact: Rioch Edwards-Brown
0207 639 0942
info@soyouwannabeintv.com

Second Light

Second Light is a new positive action training scheme for young people. Through funding from the UK Film Council and Skillset it supports young BAME filmmakers from across the UK. 30 young filmmakers will be provided with supported

opportunities to move into the TV and film industry, giving them bespoke work placements and mentor support over a sustained period of 18 months.

Contact: Yen Yau *Second Light Project Manager*
0121 224 7511
yen@firstlightonline.co.uk

The Media Trust

The Media Trust is the single biggest media training charity in the UK working closely with youth organisations and the media industry to build partnerships and offer services such as mentoring, funding for youth-led media projects, training and resources. It works exclusively with charities working with young people from diverse and disadvantaged backgrounds.

Contact Tom Breedham
020 7217 3156
tomb@mediatrust.org

Livity Apprenticeship

Livity Apprenticeship is a new scheme that gives Indies the opportunity to work with talented young people from non-graduate and diverse backgrounds who bring with them new perspective and fresh and innovative ideas.

Contact: Mark Gurney
020 7326 5979
mark@livity.co.uk

Media For Development

Media For Development/ Inside Job Productions Inside Job are a not for profit production company making films for the Criminal Justice department and other public sector clients. They run a media BTech within Downview prison and work to resettle ex-offenders by helping them gain work experience and get jobs in the media industry. They also run a channel within the prison staffed by female prisoners who gain production skills.

Contact: Maria Esposito *Senior Project Manager*
0208 196 6319
mariae@mediafordevelopment.org.uk

Indie Training Fund

The ITF are running a series of half-day workshops for managers "Putting the Pledge into Action"

Contact: www.indietrainingfund.com

FOR MORE INFORMATION

Pact's new diversity web pages will finally go live this summer. It will act as a one-stop-shop for resources that will enable Indies to complete and fulfil their pledges. Once it goes live the url will be: **www.pact.co.uk/diversity**

MONITORING FORM

Here is an example form that you could use on all new employees that could help you track your own progress on diversity, but also prove invaluable to Skillset and others who are monitoring industry wide progress.

The success of your business relies upon your attracting and retaining people from the widest possible backgrounds with the widest, most diverse range of attitudes, opinions and beliefs. It is only through diversity that we can ensure we continue to offer creativity, innovation and distinctiveness in our on-screen programming.

To ensure that we meet our diversity/equal opportunity commitment and so that we can benchmark our company against national statistics we ask you to complete the following information. The categories we use are those used in the National Census and recommended by the Commission for Racial Equality and Stonewall.

The information can only be used for anonymous statistical monitoring and evaluation purposes and will be held securely, authorised only by HR staff.

Should you have any queries or concerns about this information please contact us.

Ethnic Origin:

White:

British ☐
Irish ☐
Other _____

Mixed:

White & Caribbean ☐
White & Asian ☐
White & Black African ☐
Other _____

Asian/Asian British:

Indian ☐
Pakistani ☐
Bangladeshi ☐
Other _____

Black/Black British:

Caribbean ☐
African ☐
Other _____

Chinese/Other Ethnic:

Chinese ☐
Other _____

Gender at Birth:

Male ☐
Female ☐

Sexual Orientation:

Bisexual ☐
Gay/Lesbian/Homosexual ☐
Hetrosexual ☐
Prefer not to say ☐

If Bisexual or Gay, are you
'out' at work?

Yes ☐
No ☐

Gender Identity:

Do you identify yourself as Trans-gender?

Yes ☐
No ☐
Prefer not to say ☐

Do you identify yourself as:

Male ☐
Female ☐

Religion & Belief:

Buddhist ☐
Christian ☐
(incl. C of E / Roman Catholic)
Hindu ☐
Jewish ☐
Muslim ☐
Sikh ☐

None ☐
Other ☐
Prefer not to say ☐

Do you consider that you are actually practising your religion?

Yes ☐
No ☐

Disability:

Do you consider yourself to have a disability?

Disability is defined as a 'physical or mental impairment which has a substantial and long-term adverse effect on a person's ability to carry out normal day to day activities.' A long-term effect is one which has lasted or is likely to last at least 12 months or the rest of your life.

Yes ☐
No ☐

If Yes, what is the nature of your
disability _____

Do you require any reasonable adjustments to support your employment with us?

Yes ☐
No ☐

If yes, please describe _____

