



# BE THE CHANGE

In this year's Agents for Change special feature we're continuing to shine a light on initiatives, events, productions and individuals that are helping create a more inclusive industry as well as those striving to ensure productions are safe and sustainable.

## ASSOCIATIONS MAKING AN IMPACT

### KIT START

Kit Start is a work experience outreach program for people from underrepresented groups who want to work in the camera department. It serves as a link between camera rental houses and those from disadvantaged parts of the UK who perhaps feel that university is an unaffordable option for them. Launched in December 2024 through Our House Pictures, it is supported by BECTU and the ACO and funded by thecallsheet.co.uk.

Two candidates recently spent three days each at Panavision, London, in the first round of the Initiative.



Tia Agbro (left), Kit Start's first participant

Tome Levi, Founder of IPC and author of the Impact of Injury report (Credit: Louisa Sexton-Worley)



"This experience has influenced my career goals by showing me how valuable working in a kit room can be on set. What made me feel most confident about my career path was seeing how many past employees at Panavision were able to transition into freelancing, through the connections they made with the crew they prepped kit for," said Tia Agbro, Kit Start's first participant.

[www.ourhousepictures.com/kit-start](http://www.ourhousepictures.com/kit-start)

### IPC'S IMPACT OF INJURY REPORT

IPC is a consultancy which offers targeted injury prevention solutions to clients across the film, TV, theatrical production and entertainment insurance sectors. It houses the role of Injury Prevention Consultant, dubbed "the missing piece of the production safety puzzle".

Founder Tome Levi created the role in response to years of witnessing her on-stage and camera-facing peers sustain avoidable injuries at work, with a view to offer the industry a proactive and accessible method of telling stories safely.

In March, IPC launched the landmark report: "Impact of Injury '24 - The Show Must Go On Safely", unveiling the pervasive nature of workplace injury in stage and screen production and shedding light on the profound human and economic costs. The report, authored by Levi, addresses three groups in its recommendations for action: employers; insurers; industry bodies. Since publication, IPC continues to lead the effort to effect change in this arena, working closely with key industry stakeholders to support the joint mission of creating world class productions in a safe and physically sustainable way.

Read the IOI24 report at <https://static1.squarespace.com/static/63dc067684a1303fc72047c7/t/67c5829e34560278a5a3f86d/1740997303428/IPCIOI24REPORT.pdf>

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





*Inclusion Delusion* features comment from individuals such as Sir Lenny Henry on their industry experiences

## INCLUSION DELUSION

Documentary *Inclusion Delusion* takes audiences on a compelling journey through the critical issues of inclusion and representation in the media, film, and television industries. Directed and produced by London based filmmaker Tyrone Satchwell, the thought-provoking documentary sheds light on the experiences of black individuals, people of colour/global majority, and disabled individuals within these creative spaces, featuring contributions from many well-known figures in the industry.

*Inclusion Delusion* showcases personal narratives and delves deep into the systemic barriers that perpetuate a lack of diversity and representation in the media. Through powerful interviews and insightful commentary, the film reveals these issues are not merely confined to the entertainment sector but are part of a broader societal problem affecting communities worldwide.

Featuring a diverse array of well-known contributors sharing their candid experiences and challenges faced in the industry including Sir Lenny Henry, Adjani Salmon, Clarke Peters, Shazia Mirza, Jasmine Dotiwala, Ria Hebden as well as behind the scenes talent, the film explores vital topics such as the impact of representation on societal perceptions, the need for authentic storytelling, and actionable steps that can be taken to foster a more inclusive environment in film and TV.

## AFTERGLOW

*Afterglow* is the deeply personal sci-fi short from Singapore-born, UK director, Arvind Jay. The film follows a man grappling with loss and exploring legacy and fulfilment. Jay's family worked hard to send him to university in the UK, supporting his education at the Arts University Bournemouth, and *Afterglow* is supported by AUB's Futures Fund. Jay's drive to prove himself worthy of his family's support is mirrored by the film and its production values. 100% of the cast and 70% of the crew come from under-represented communities in film and television, a fact that is key to his work.

"It's very important to create something that affirms and reflects the effort my entire family and community invested in me," Jay explains. "*Afterglow* follows a man who lost his father in childhood. He had taught him the virtue of leaving behind a better life, and now he's consumed by doing just that." Powered by Brompton Technology, the film was shot at CUBE Studio. For more details on the shoot, visit <https://bit.ly/4i0bU8c>.

## TWOPPOINTZERO

twopointzero is a purpose-driven production partner delivering photography and motion advertising campaigns that champion underrepresented talent in front of the lens and crew behind it. In an industry



Sci-fi short *Afterglow* (Credit: Nicholas Teo)

where equity can still feel like an afterthought, twopointzero is making it foundational. It exists to deliver work that is not only creatively excellent but socially impactful with global clients including YouTube, EE, and JD Sports.

Through its consultancy services, twopointzero guides clients in integrating inclusion into the heart of its brand and campaign strategies, helping them move beyond tokenism to create authentic, resonant content that reflects the world we live in.

Its work not only opens doors for new voices, but also raises the bar for what inclusive, culturally relevant creativity can look like. twopointzero is where creativity doesn't just stand out — it stands up.

[twopointzero.global](https://twopointzero.global)

## WHERE THE LIGHT GETS IN

Cinematographer Sarah Thomas Moffat recently lensed *Where The Light Gets In*, a drama for Deaf network LumoTV. Directed by Clare-Louise English and written by Rebecca A. Withey, the story follows Samatha, a Deaf single mother struggling with anxiety. The uniqueness of this filmmaking process encompasses the hearing loss and deaf experiences of all women, along with Deaf actor Katie Erich in the lead role of Samantha.

Produced by Drummer TV, a Bristol production company making deaf content for over a decade, inciting the inclusion process of Deaf people behind the camera was equally important as that on camera. Three languages were used: BSL, SSL and spoken English, both on camera and across the set. An all-woman led team, helmed by executive producer Rachel Drummer-Hay and producer Kate Cook, together with all female HoDs were dedicated to creating a new take on how Deaf drama has traditionally been made.

[lumotv.co.uk/meet/news/where-the-light-gets-in-exclusive-look](https://lumotv.co.uk/meet/news/where-the-light-gets-in-exclusive-look)



## CITY OF ANGELS FILM FESTIVAL

City of Angels Film Festival, the four-day Los Angeles-based festival, launched in 2019 as an international event to empower and connect women and those identifying as female in the film industry by showcasing their extraordinary works. The festival stepped into 2025 with a wider inclusive mission and more categories than ever, including environmental

and sustainability themed films and those creating awareness for disabilities. They welcome female and male storytellers, both experienced and those emerging from all around the world, to connect, network, celebrate and empower each other by sharing experiences through screenings, panels and Q&As. Work relationships and friendships start at City of Angels Film Festival as it fosters a sense of community and collaboration. The event is IMDB qualifying and amongst the top 1% of best reviewed festivals in the world, according to FilmFreeway. "I love the mission and the vision of this festival," said Oscar-winning director Guillermo del Toro, about the event.

## FWD-DOC (FILMMAKERS WITH DISABILITIES)

FWD-Doc (Filmmakers with Disabilities) is a global, intersectional community of disabled creators and allies, with over 1,200 members in 37 different countries, working in media to build a more inclusive, accessible, and equitable entertainment industry. They cultivate and champion disabled media-makers, and elevate stories by, for, and about disabled people.

Their roots are in independent documentary film, but the membership is open to all and runs the spectrum of media making roles and forms. Their work challenges the status quo by uplifting disabled makers and their stories along with providing tools and resources to the industry to increase accessibility and transform existing hierarchies to make space for all Deaf, disabled and neurodivergent media makers.

[www.fwd-doc.org](https://www.fwd-doc.org) >>



Cinematographer Sarah Thomas Moffat shooting *Where The Light Gets In* (Credit: Becky Bailey, LumoTV)





Breaking Through The Lens' Transcending Borders Gala during Cannes Film Festival (Credit: Victor Boyko)

## DISABLED AUDIOVISUAL WORKERS NETWORK (DAWN)

The Disabled Audiovisual Workers Network (DAWN) launched in 2024 at the Durban FilmMart (DFM), a significant step towards inclusivity and representation in the South African film and TV Industry. DAWN aims to align people with disabilities working in the industry as well as industry bodies to work together towards inclusivity and accessibility.

Magdalene Reddy, director of the Durban FilmMart Institute, says: "The Durban FilmMart is proud to host the launch of DAWN. We look forward to working with DAWN to achieve these goals. This is just the beginning of a long journey towards a more representative and accessible industry."

Co-founder, Simon Manda, adds, "Remember 'Nothing about us without us'. Together, we can create an industry that truly represents and includes all voices."

The network is consulting internationally on best practices, and uniting those working within the industry, in order to push for meaningful change that can ensure a lasting impact. For more information, contact Simon Manda at [editor@thisability.co.za](mailto:editor@thisability.co.za).

[thisability.co.za](http://thisability.co.za)

## THE DIVERSITY AND INCLUSION FILM FESTIVAL (DIFF)

The Diversity & Inclusion Film Festival (DIFF) was founded by producer and executive Sola Fasehun. Forbes recently named DIFF "a visionary festival". The event aims to bring people from all walks of life together by providing a supportive atmosphere for independent filmmakers and artists. During DIFF, artists receive guidance to help their careers and they establish a network of support in a safe and peaceful space.

The Diversity and Inclusion Film Festival founder, producer and executive, Sola Fasehun

At the festival, there is an emphasis on celebrating stories of representation and belonging that shape the world and putting a spotlight on representation in front of and behind the camera. DIFF screens films, presents educational panels, and hosts networking events that are welcome to all. Filmmakers from around the world attend DIFF to show their films and network with a variety of creatives in the entertainment industry. DIFF is looking to expand through the launch of fellowships to further support filmmakers and artists by providing mentorship, educational sessions, and more networking opportunities.

[instagram.com/diffilmfestival](https://www.instagram.com/diffilmfestival)

## BREAKING THROUGH THE LENS (BTTL)

Breaking Through The Lens (BTTL) is a nonprofit that advocates for gender equity in film by providing vital support at the financing stage. Recognising the systemic barriers often faced by women, non-binary, and trans filmmakers, BTTL supports directors with features or documentaries in late-stage development.

Each year, a cohort is selected by an official jury of industry leaders—past members include actress Diane Kruger, Universal Pictures SVP Jasper Van Hecke, and Emmy-nominated producer April Shih. Through BTTL's £10,000 Action Grant, curated mentorship, and strategic introductions at festivals like Cannes and Sundance, the organisation empowers underrepresented voices to bring their stories to the screen. BTTL also hosts global panels and workshops on topics from pitching to distribution, cultivating a community of inclusive storytelling. Founded by award-winning filmmakers Daphne Schmon, Emily Carlton, and Elpidia Stathatou, BTTL champions a results-driven approach rooted in passionate storytelling, business acumen, and a commitment to equality.

[breakingthroughthelens.org](http://breakingthroughthelens.org)

## ACCESSIBLE FUTURES SUMMIT

The Accessible Futures Summit, hosted by University of South Wales and supported by Media Cymru and Creative Wales, addressed the underrepresentation of d/Deaf, disabled, and neurodiverse (DDN) individuals in the Welsh screen sector. Despite over 20% of Wales' population being disabled, they hold far fewer industry roles, especially senior ones. The summit, led by DDN speakers, highlighted this imbalance and explored future-facing solutions.

With over 200 guests, discussions tackled so-called "inspiration porn," reinforced early inclusion of access requirements in productions, and launched a report revealing inclusivity gaps. Panels focused on recruiting DDN talent, addressing accessibility costs, and showcasing innovative practices. The summit emphasised proactive measures for the sector, like early planning and open communication, and called for industry-wide changes.

[media.cymru/events/accessible-futures-summit-2024/](https://media.cymru/events/accessible-futures-summit-2024/)

## DISAUTHORITY

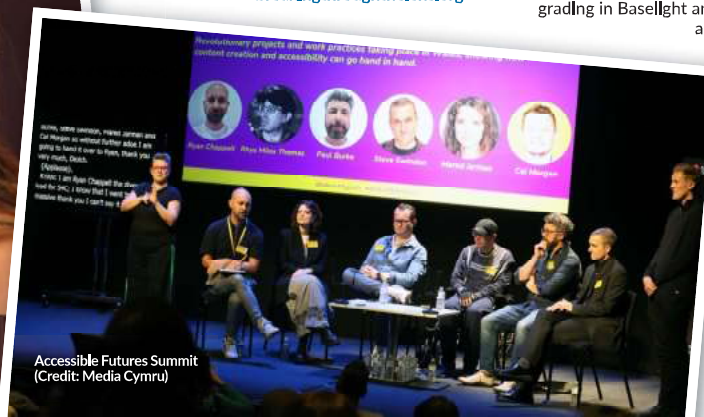
DISAUTHORITY is a London-based post-production and production company working with diverse, emerging filmmakers to bring their projects to the screen. Firmly believing that filmmakers with inventive ideas from all backgrounds should have the opportunity to see their projects reach wide audiences, the studio follows them from development to production and high-end finishing post.

The production team at DISAUTHORITY focus on global, diverse female-led narratives, with a slate of projects balancing creative integrity, commercial value with an end-to-end service, supported by leading industry professionals across marketing, publicity, distribution, editorial, finance and legal.

The post production team prides themselves on feature quality and cutting-edge tech - colour grading in Baselight and Resolve, with online and VFX across Flame and Nuke. "We

believe diversity is a strength, and we champion bold ideas," says chief creative officer, Maria Shevtsova. "We are future-proofing ourselves with cutting-edge technology to work at the highest levels of quality, supporting our own productions and others with picture finishing," adds CEO Marcus Hundsnes.

[disauthority.com/](http://disauthority.com/)



Accessible Futures Summit (Credit: Media Cymru)