



BRIEFING PAPER

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Diversity in Broadcasting

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Summary

Workforce data and surveys suggest that for some time minority groups have been under-represented both on and off screen within the television industry. The main public service broadcasters now all claim to be working towards increasing the diversity of both on screen representations in broadcasting and the diversity of their overall workforce, especially in terms of ethnicity, gender, disability and sexuality.

Under the *Communications Act 2003*, Ofcom, the broadcasting regulator is required to promote equality of opportunity amongst broadcasters, especially in relation to gender balance, people of different ethnicity and people with disabilities. They are also required to consider the different ethnic minorities within the UK.

Whilst the BBC, ITV, Channels 4 and 5 and Sky now all have policy statements in place surrounding diversity within their organisations, with some having specific targets for on screen representation and diversity amongst the workforce, other organisations remain critical of their efforts. Data suggests that representation of diverse and minority groups remains below national average in most categories.

Diversity in broadcasting has been an issue raised in Parliament on numerous occasions in the past, both through Parliamentary Questions, as well as in adjournment debates and a Westminster Hall debate held on a motion relating to Public Sector Broadcasting (Diversity) in July 2015. On Thursday 14 April 2016, a [Backbench Business Debate](#) will be held in the House of Commons Chamber on Diversity in the BBC. The full text of the motion is:

That this House notes the crucial cultural role the BBC plays in modern Britain; welcomes the fact that one of the public purposes outlined in the BBC Charter is to represent the UK, its nations, regions and communities; notes with concern that the last employment census in 2012 showed the number of black, Asian and minority ethnic people working in the UK creative media fell by 30.9 per cent between 2006 and 2012; believes that that a BBC target of 14.2 per cent for 2017 is insufficient; further notes that this target falls short of other UK broadcasters; and calls on the Government to recognise these failings when considering the BBC's charter renewal and make representations to the BBC to ensure that the corporation is not failing in any of its diversity objectives, including but not limited to, delivering high quality programming which reflects modern Britain accurately and authentically and that the Corporation must advance equal opportunities to diversify and develop its workforce and senior leaders so that they better reflect audiences.

This briefing paper explains the current position and examines the policy of the various public sector broadcasters in relation to diversity. It also provides the statistics showing the diversity of the workforce in four of the public sector broadcasters.

1. Diversity in Television

Evidence shows that for some time, diverse and minority groups, especially women, disabled people, and people who are BAME¹ or LGBT², have been poorly represented in the television industry, both on and off screen.

In 2009, the [Creative Diversity Network](#) (CDN)³ conducted a snapshot analysis of the diversity of people represented on UK television, looking at age, gender, disability, ethnicity and sexual orientation. Its findings included:

- Men occupied double the screen time of women – little change since previous studies.
- People with disabilities constituted less than 1% of the “TV population” compared with about 20% of the audience.
- LGBT people were 10 times less likely to be visible within the TV population compared with
- BAME people made up 10% of the TV population compared with 13% of the population in England.⁴

On screen diversity

Analysis by the CDN in 2014 of on screen diversity in the most watched television programmes suggested that there had been some progress on those issues of under-representation identified five years earlier, but there was still room for improvement. The main findings of the CDN report were:

Gender

Overall, males (at 58%) outnumbered females (at 42%) - a ratio of almost 6:4. This proportion remained quite stable across the three genres but revealed distinct differences when the level of appearance (or prominence) was examined. Thus:

In both Factual and Entertainment just over one third of all presenters were women (at 36% and 37% respectively). In the case of the next most prominent role – that of minor presenter, reporter or expert, judge or panellist - the proportion reduces to 27% in Entertainment and even lower in Factual to 17%.

The notable exception to this pattern is in Drama which may be considered to have achieved gender equality with 49% of all lead roles being taken by women.

Overall, the television population is a youthful one compared to real world figures. This is particularly so for women.

Almost one half (47%) of all females were aged 20-39 compared with 39% of their male counterparts – both much higher than the real world figure of 26%.

¹ Black, Asian or minority ethnic.

² Lesbian, gay, bisexual or transgender.

³ CDN is a partnership organisation bringing together a number of UK broadcasters and other media organisations for the purpose of promoting and sharing good practice on diversity.

⁴ BBC, [Everyone has a story: The BBC's Diversity Strategy 2011-15](#), May 2011, p6

Older people

Older people were considerably under-represented: only 17% of men and 15% of women were aged 56 and over. This compares with the closest available real world figures for the UK where 27% of males and 30% of females were 55 and over in the 2011 census.

Ethnic minorities

At 13.4%, ethnic minority representation is modestly greater than the 12.9% recorded in the 2011 census. The largest group was Black African Caribbean at 6.4%, followed by mixed race at 3.5% and South Asian at 2.2%.

Disabled people

A total of 204 participants were portrayed as disabled representing 2.5% of the television population (verses more than one in five in the real world).

Lesbian, gay and bisexual

Overall 83 participants were portrayed as lesbian, gay or bisexual comprising just one per cent of the overall TV population. This may be compared with the 1.5% who described themselves as Gay or Lesbian (1.1%) or Bisexual (0.4%) in the 2011 census.⁵

The full report and press release, is available online: [Diversity monitoring: the top TV programmes](#), August 2014.

Workforce

A 2014 survey of the UK television workforce by Creative Skillset compared results with a previous survey conducted in 2010. The survey found the following in relation to diversity in the television industry:

- 64% of the TV workforce are aged 35+ (similar to 2010, 63%). Men in the TV workforce (70% are aged 35+) tend to be older than women (59%).
- 5% of the TV workforce have a disability, consistent with 2010 (but low compared with the estimated 11% of all UK employees).
- 8% of the TV workforce identify themselves as lesbian, gay or bisexual.
- 44% of the TV workforce have at least one parent educated to degree level, while 15% attended a private school.⁶

Research by [Directors UK](#) found that only 1.5% of British TV programmes were made by a BAME director in 2013, while only 14% of TV drama had been directed by women.⁷

⁵ CRG, [Diversity monitoring: the top TV programmes, a report prepared for Creative Diversity Network](#), August 2014, pp ii-v

⁶ Creative Skillset, [Workforce survey 2014: television](#), 2015

⁷ Robin Parker, 'Widening the talent pool', *Broadcast*, 25 March 2016, p23

2. Ofcom and the Law

Under the *Communications Act 2003*, the broadcasting regulator, Ofcom, is to take such steps as it considers appropriate to:

- promote equality of opportunity in relation to employment by broadcasters and the training and retraining of persons for such employment, and to
- promote the equalisation of opportunities for disabled persons in relation to such employment, training and retraining.⁸

The expectation is that, under this section, Ofcom might, for example, carry out or commission research, publish such research or other information, hold conferences and promulgate codes of practice or other guidance.⁹

Section 337 of the 2003 Act also provides that Ofcom must require holders of a TV broadcast licence to:

make, and from time to time review, arrangements for:
promoting, in relation to employment with the relevant licensee

(i) equality of opportunity between men and women and between persons of different racial groups; and

(ii) the equalisation of opportunities for disabled persons.

In accordance with this section, Ofcom has included conditions in all relevant broadcasting licences to require relevant licensees to make and review arrangements for promoting gender diversity and training of employees. They also include conditions for at least annual publication of the licensee's observations on the current operation and effectiveness of these arrangements in whatever form the relevant licensee considers appropriate.

In relation to ethnic minorities, Ofcom is required to, "have due regard to... the different interests of... the different ethnic minorities within the United Kingdom."¹⁰

Section 149 of the [Equality Act 2010](#) sets out the "Public Sector Equality Duty" whereby a public authority must, in the exercise of its functions, have due regard to the need to:

- a) eliminate discrimination, harassment, victimisation and any other conduct that is prohibited by or under the Act;
- b) advance equality of opportunity between persons who share a relevant protected characteristic and persons who do not share it;
- c) foster good relations between persons who share a relevant protected characteristic and persons who do not share it.

⁸ "Equality of opportunity" here is defined to cover gender and racial equality.

⁹ [Communications Act 2003 s27](#)

¹⁰ [Communications Act 2003 s3\(4\)\(l\)](#)

Although the BBC, Channel 4, and potentially S4C, all fall within the remit of this Public Sector Equality duty, Schedule 19 of the Act provides that this duty does not affect the BBC's functions, "relating to the provision of a content service" (with the meaning given under section 32(7) of the *Communications Act 2003*).¹¹

In 2014, the Federation of Entertainment Unions (FEU) wrote to then Ofcom chairman, Dame Patricia Hodgson, outlining its concerns about declines in BAME staff in the UK television industry. The FEU claimed that Ofcom's 2005 decision to keep confidential the equality monitoring information from public service broadcasters such as Channel 4 and ITV has, "had the effect of allowing them to avoid being held to public account over their success or failure to employ a diverse workforce."¹²

As part of its most recent survey of public sector broadcasting, Ofcom published a summary of its diversity research.¹³ Among the findings was that:

Considering portrayal, there are significant differences between how viewers from black ethnic groups think they are portrayed compared to perceptions of PSB viewers in general. – 32% of people from black ethnic groups felt that they were portrayed "fairly negatively" and 19% "very negatively" compared to 14% and 2% respectively for all PSB viewers (p17).¹⁴

These findings fed into Ofcom's [third review](#) of public service broadcasting.¹⁵ This review also received a [submission](#) by the Campaign for Broadcasting Equality which charged Ofcom with failing to take appropriate steps to promote equal opportunities.

¹¹ See Communications Committee [HL], [Women in news and current affairs broadcasting](#), 7 January 2015, chapter 2

¹² '[Ofcom blasted over diversity](#)', *Broadcast*, 12 June 2014

¹³ Ofcom, [PSB diversity research summary](#), June 2015

¹⁴ For commentary on the Ofcom findings, see: Myria Georgiou, '[Where is diversity in PSB? Can the BBC carry BAME viewers and producers with it?](#)' *LSE Media Policy Blog*, 7 June 2015

¹⁵ Ofcom, [Public Service Broadcasting in the Internet Age: statement](#), 2 July 2015, paras 3.42-3.46

3. The BBC

The BBC is established under Royal Charter. The present [Charter](#) (which expires in December 2016) lists among the BBC's "public purposes":

- d) representing the UK, its nations, regions and communities [Article 4]

The BBC [Agreement](#), which sits alongside the Charter, contains this obligation:

2. Equal opportunities
 - 1) The Executive Board must make arrangements for promoting, in relation to the persons mentioned in paragraph (2), equality of opportunity—
 - a) between men and women, and
 - b) between people of different racial groups.
 - 2) The persons referred to in paragraph (1) are persons employed in connection with providing any of the UK Public Services or making programmes for inclusion in any of those Services.
 - 3) The Executive Board shall also make arrangements for promoting, in relation to those persons, the equalisation of opportunities for disabled persons.
 - 4) The Secretary of State may, by a direction to the BBC, amend paragraph (1) by adding any other form of equality of opportunity that the Secretary of State considers appropriate.

The BBC is required by the [BBC Charter and Agreement obligations](#) (Clauses 83 and 85) to report annually to the BBC Trust on:

- Progress against the BBC Diversity Strategy and corporate equality and diversity objectives.
- Equality information about the BBC, as required under the public sector equality duty.
- How the BBC promotes equality of opportunity in employment, reviews the effectiveness of arrangements to do that and how the Corporation communicates to its staff the arrangements that are in place.

In May 2011 the BBC published [Everyone has a story: The BBC's Diversity Strategy 2011-2015](#), part of which forms the BBC's response to the public sector equality duty under the *Equality Act 2010*. The strategy outlines the Corporation's approach to equality and diversity and introduced the BBC's strategic equality and diversity objectives for the next four years:

- Advance equal opportunities to diversify and develop our workforce at all levels to better reflect our audiences
- Deliver high quality programming which reflects modern Britain accurately and authentically
- Connect with our audiences, including our underserved audiences, to inform the quality and direction of our content

- Building in accessibility from the start when developing new products and services, and ensuring sustainable and ongoing accessibility
- Achieve systematic and consistent consideration of equality and diversity within BBC planning and review processes, and meet our public purposes and duties.

In July 2012 the BBC launched a formal review of its corporate diversity targets in order to establish a model for measuring diversity performance in the years leading up to the licence fee renegotiation.¹⁶ The BBC has set workforce diversity targets for ethnicity and disability to be reached by December 2017, as follows:

- 14.2% for BAME employees overall
- 10% for BAME employees at Senior Level grades
- 5.3% for disabled employees overall¹⁷
- 5% for disabled employees at Senior Level grades

The BBC publishes an annual Equality Information Report in July each year in response to obligations in the Royal Charter and under the law. The [2015 report](#), covering May 2014 – 2015, is the final report in the series aligned to the *Everyone Has a Story (2011-2015)* strategy.

3.1 BAME Targets and Employment Levels

As at March 2015, BAME staff comprised 13.1% of the BBC workforce.¹⁸

Since 2008 each division of the BBC has had its own internal BAME employment target. Summary figures are provided on the [BBC website](#), showing for each division the percentage of staff in post as at August 2012 and the target for 2017. Taking the figures as a whole, the corporate average target for all staff has been raised from a previous 12.5% to 14.2% for ethnicity.

The individual [Diversity Action Plans](#) for each division are also on the website. These are updated annually. For example, in the [Television Action Plan 2015/16](#), the goal is for one in six people *on-air* to be from BAME backgrounds within three years – an increase on the previous goal of 10.4%. Considering the Television Workforce, the BBC's objective is, "to diversify and develop our workforce and our senior leaders so that they better reflect our audience." The targets set are:

- BAME: 12.5% (10.6% as of 31 March 2015)
- BAME wider management group: 10% (7.1% as of 31 March 2015)

The Action Plan lists actions intended to achieve the desired outcome, such as monitoring employment trends, providing diversity training for existing staff, and advertising for and appointing six senior television professionals from BAME backgrounds to the BBC Television Assistant Commissioner Scheme.

¹⁶ BBC, [Equality Information Report 2012](#)

¹⁷ Individual divisions have targets based on their performance.

¹⁸ BBC, [Equality and diversity at the BBC – 2014/15](#), p31

In the News division, the target for 2017 is that 13.5% of all staff should be from BAME backgrounds. The actual figure in post for March 2015 was 12.5%. The [News Action Plan](#) does not say anything about the grades of these employees or the functions they perform.

In BBC Radio, the 2017 target for BAME is 13% of all staff and 10% of senior staff. However, the [Radio Action Plan](#) sounds a note of caution:

The current context is challenging for achieving these targets, Radio has reduced personnel each year during the current Charter period. There is low turnover, since average BBC service in Radio is around 15 years; many have left due to DQF savings.¹⁹ Last year Radio recruited only four permanent people from outside the BBC. In order to meet the targets Radio would need to recruit into the Division 26 people from BAME backgrounds (...). This is unlikely to be achieved by 2017 with current levels of turnover and recruitment.

3.2 Other BBC Actions

In early 2014, research and feedback demonstrated that in some areas covered by the diversity strategy, progress towards the five objectives had stalled. Tony Hall, BBC Director-General, commissioned the Corporation's senior Executive team to identify the reasons and a package of seven "interventions" was put in place to, "provide new momentum" for the work:

1. A new senior leadership development programme for top BAME talent
2. Developing a more diverse pool of commissioners
3. A £2.1 million Diversity Creative Talent Fund
4. More training internships for high potential BAME graduate interns
5. A disability executive
6. Doubling the opportunities for disabled production staff to benefit from the Extend scheme [a scheme which brings disabled people into production roles at the BBC by providing them with a paid training placement]
7. Opening up 150 of the BBC's business support roles to disabled candidates²⁰

¹⁹ DQF is [Delivering Quality First](#), a savings programme.

²⁰ The BBC's latest equality report, *Equality and Diversity at the BBC – 2014/15*, pp19-22 provides an account of the progress being made with these actions.

In June 2014, it was announced that a group of experts would join an Independent Diversity Action Group, to be chaired by the Director General. The group, whose role is to “advise and support the BBC on diversity”, comprises:²¹

Baroness Tanni Grey-Thompson
 Sir Lenny Henry (actor and writer)
 Nihal (Asian Network Presenter)
 Tanya Motie (former BBC One and BBC Three Channel Executive)
 Daniel Oudkerk QC (Barrister)
 George Mpanga (Writer and performer)
 Jason Roberts MBE (Footballer)
 Baroness Floella Benjamin OBE (Actress, presenter, and broadcaster)

Further information, and a range of reports and documentation, is available from the ["diversity" section of the BBC website](#).

3.3 Criticism of the BBC

The BBC has been criticised for not doing enough to promote diversity within the organisation. The Campaign for Broadcasting Equality (CBE) has called for diversity requirements to be stated clearly in the new BBC Charter and Agreement. In relation to BAME employment, the Campaign suggests that protected funding should be set aside to drive BAME employment in the BBC as a Diversity Fund.²²

In a submission to the Lords Communications Committee, the CBE welcomed moves to increase on-air representation of BAME communities, but questioned whether the BBC’s diversity initiatives truly addressed issues of under-representation in BBC employment behind the scenes.²³

²¹ BBC Media Centre, [Tony Hall unveils action plan to tackle on and off air BME representation at the BBC](#), 20 June 2014

²² CBE, [Submission to the Puttnam Inquiry into A Future For Public Service Television](#), April 2016

²³ CBE, [Written Evidence](#) to the Communications Committee [HL], October 2015, para 66. The context was the Committee’s ‘Reith not Revolution’ inquiry – see section 6.2 below. See also: Simon Albury, [‘All those featured are white’ – what can we do about diversity at the BBC?](#), *Open Democracy/Our Beeb*, 9 December 2015.

4. Other Broadcasters

4.1 ITV

ITV have introduced the "[Social Partnership](#)" as a third element in their commissioning process, alongside editorial and business affairs. Two of the four areas covered are: "inclusive programming" and "inclusive workforce".²⁴ The Social Partnership Statement explains that:

Production partners should accurately portray the diverse makeup of Britain through their programmes. For example, if the programme is set in a UK city in 2014, the cast and story should reflect the diverse makeup of Britain today. If the programme is factual and about a UK-wide issue, it should fairly portray the thoughts, opinions and lives of the UK population.

Further details are then given of the expectations ITV makes of its production partners to make "inclusive programming".

In relation to "inclusive workforce", the statement explains:

We expect our production partners to think about how diversity and inclusion can be achieved when resourcing a programme for us to commission. We understand and share the need to have the best people for the roles, and we expect our production partners to be proactive in their search for the best and make sure working environments, practices and policies are inclusive.

Further details, include requirements that the production partner:

Have a policy or guideline that enforces the legal requirements around the Equality Act 2010, or agree to comply with ITV's [Code of Conduct](#), which can be found at itvresponsibility.com

and

Deliver 100% return of all actual diversity data information we need for all commissioned programming via the CDN pan-industry monitoring system, once in place.²⁵

[Published case studies](#) of this social partnership include examples by Hat Trick Productions of "inclusive programming" and Betty Productions of an "inclusive workforce".

The [ITV corporate website](#) lists a number of initiatives in addition to the Social Partnership programme:

- Support for the [Asian Media Awards](#): "Helping to raise visibility of the wealth of talent within our industry and supporting the next generation of talent."
- [Original voices](#), a bespoke regional BAME writers scheme, which aims to attract and develop writing talent who represent local voices. Launched in 2012, this initiative now runs in collaboration with Creative Skillset.
- ITV News, "continue to follow bespoke diversity action plans and continue with their Regional Diversity panels where they meet

²⁴ ITV, [ITV and the TV production community: working in social partnership](#)

²⁵ More information is available from: [ITV Social Partnership guidelines: ITV and the TV production community working in social partnership](#)

with minority community representatives to discuss portrayal and representation.”

- Commitment to participation in collaborative Positive Action programmes that are specifically designed to address under representation. They include, but are not exclusive to [The Creative Access Scheme](#) and [Commissioner Development Programme](#).

In 2014 ITV monitored the diversity portrayal of approximately 70% of content broadcast across its channels to understand, “where progress is needed.” In 2015 they committed to a pan-industry monitoring project to provide industry benchmarking and comparative data under the [Creative Diversity Network](#) banner.²⁶

4.2 Channel 4

Channel 4 set out its Equality Objectives in a document published in 2014 – [Channel Four Equality Objectives](#) – and publishes an annual report on [Compliance with its General Equality Duty](#), which focuses mainly on the broadcaster as an employer.

In January 2015, Channel 4 published its 360 degree Charter specifically to demonstrate its commitment to diversity at all levels.²⁷ This includes current data on employees and targets for 2020. The stated ambition is “for employee diversity to reach the national average.” The targets have proved more ambitious than those of the BBC, for example, a workforce target of 20% BAME employees (currently 15%) and people with disabilities 6% (currently 1.9%).

The Channel 4 Charter was praised by Sir Lenny Henry, who had criticised broadcasters about diversity at the BAFTAs in March 2014:

Lenny Henry has praised Channel 4’s diversity plan as an “extraordinary step forward”, but still believes that ring-fenced funds for BAME projects is the best solution as the industry bids to better reflect UK society.

It was Henry’s Bafta Television Lecture in March last year that jolted broadcasters into action on diversity, and he said the plans set out by C4 this week will have the effect of “raising the bar considerably”. But he continued to press for ring-fenced money for black, Asian and minority ethnic (BAME) projects as the best way to provoke change.²⁸

In January 2016 Channel 4 published a report outlining diversity plans for 2016 and showing the channel’s progress against the 30 initiatives outlined in the original Charter.²⁹ The report was launched in Parliament on 18 January 2016 with a keynote speech from Idris Elba.³⁰

Channel 4’s target is for 20% of all staff to be drawn from BAME backgrounds by 2020. The progress report suggests that the channel is “on track” to achieve this.³¹

²⁶ This is Project Diamond – see section 5 below.

²⁷ Channel Four, [360 degree Diversity Charter](#), 12 January 2015

²⁸ [Channel Four ‘raises the diversity bar’](#), *Broadcast*, 15 January 2015

²⁹ Channel Four, [360 Degree Diversity Charter – one year on](#), 18 January 2016

³⁰ Full speech [available via YouTube](#) and the [text version on the Channel 4 website](#).

³¹ Channel Four, [360 Degree Diversity Charter – one year on](#), 18 January 2016, p19

4.3 Channel 5

Channel 5's remit is laid out under s265 of the *Communications Act 2003* and is regulated by Ofcom. This section states that:

- 1) The regulatory regime for every licensed public service channel, and for the public teletext service, includes a condition requiring the provider of the channel or service to fulfil the public service remit for that channel or service.
- 2) The public service remit— (a) for every Channel 3 service, and (b) for Channel 5, is the provision of a range of high quality and diverse programming.

[Channel 5's website](#) states that:

At Channel 5 we absolutely get how important diversity is to our organisation and we actively seek to attract individuals from all sections of our community.

It goes on to list some of the organisations with which they are partnered, including Ethnic Media Group and [Race for Opportunity](#).

Since it was bought from Richard Desmond by Viacom, Channel 5 has re-joined industry body the Creative Diversity Network and is adopting Viacom's practices, one of which is building in diversity targets for bonuses. According to one newspaper report, "the channel is assessing its performance and monitoring diversity before it decides what to do next but its future is looking more rosy." Like ITV, it is thought unlikely to set quotas.³²

4.4 Sky

In 2014, Sky published the following targets for BAME representation and employment:

1. On Screen Portrayal

By the end of 2015, all new, non-returning TV shows in Sky Entertainment will have people from BAME backgrounds in at least 20% of significant on-screen roles.

2. Production

To provide more opportunities for people with BAME backgrounds to reach senior positions within the production community, all of Sky's original Entertainment productions will have someone with a BAME background in at least one senior role by the end of 2015. These senior roles will be Producer, Series Producer, Executive Producer, Director, Head of Production and Designer.

3. Writing

To promote a greater diversity of voices on-screen, 20% of writers on all team written shows across all Sky Entertainment productions, in production by the end of 2015, will be from BAME backgrounds.

³² [Is TV putting its money where its mouth is on diversity?](#) *Guardian*, 28 June 2015

Announcing the targets, Stuart Murphy, Director, Entertainment Channels, said:

People may wonder why we are having a target of 20% when the percentage of the UK population that is BAME currently stands at 14%. It was a simple decision: we feel strongly that we need to rebalance the years of under representation.³³

On the [Sky corporate website](#), other initiatives are mentioned:

Through initiatives like our Sky News internships and MAMA Youth partnership, we are helping to broaden access to work opportunities for disabled, Black, Asian and Minority Ethnic (BAME) and economically disadvantaged people.

Sky News was one of the broadcasters to sign up to the Creative Diversity Network's campaign to improve the gender imbalance among media contributors and, in 2014/15, reportedly maintained women commentators at just over 36%.

Sky publishes data on staffing: this shows that BAME employees comprised 13% of the workforce in 2014/15.³⁴

4.5 S4C

S4C, the Welsh language channel, has published a [Commitment to Equality and Diversity](#) (published 2010, revised 2012). The channel does not appear to set numerical targets.

A report on progress is considered by the Management Team on a quarterly basis and reported to the S4C Authority. An annual review also takes place and is contained within S4C's Annual Report.³⁵ In order to deliver its commitment to diversity, S4C implements an annual [Diversity Action Plan](#).

In 2010 and 2011 S4C collected data on its staff composition. As S4C no longer employs 150 or more staff as a result of restructuring processes, it is not currently required to report on staff composition.³⁶

A small amount of further information is available on the [diversity section](#) of the S4C website.

³³ Sky blog, [Increasing diversity across Sky Entertainment channels](#), 18 August 2014

³⁴ Sky Plc, [People](#), 2014/15

³⁵ S4C, [2015 report on the effectiveness of equality and diversity policies and training and S4C's compliance with the general equality duty under the Equality Act 2010](#)

³⁶ Under the *Equality Act 2010*, public bodies employing more than 150 people are required to publish information showing their compliance with the [Equality Duty](#).

5. Project Diamond

[Project Diamond](#) (Diversity Analysis Monitoring Data) is a new industry wide diversity monitoring system created by the BBC, Channel 4, ITV and Sky, and supported by Pact and Creative Skillset through the Creative Diversity Network (CDN). It will provide detailed, consistent and comprehensive monitoring and reporting of diversity.

Diamond will go live in the first half of 2016. Once running, people working on- or off-screen on all UK-originated productions will be asked to enter information on their gender, gender identity, age, ethnicity, sexual orientation and disability into the Diamond monitoring system.

Production management teams will be asked to oversee the completion of forms that detail the “actual” diversity of on-screen contributors and off-screen production teams and crew. They will also be asked to record how an audience might perceive the diversity of characters and contributors on-screen. Training for production companies is now underway across the country with Diamond partner, the Indie Training Fund. Published Diamond reports will be anonymised and no individuals will be identifiable from them.

The CDN describes Diamond as:

A ground-breaking project: as far as we know no other broadcasting industry in the world has developed a cross industry approach where competing broadcasters collect and publish diversity data together.³⁷

For an overview of what Diamond will cover and how it will work, see [Diamond Fast Facts](#) on the CDN website. The indicative budget for training is £70,000.³⁸

³⁷ All the above information is from “[About Diamond](#)” on the CDN website

³⁸ Creative Skillset News, [New TV diversity monitoring system: call for training providers](#), 27 January 2015

6. Parliamentary Business

6.1 House of Commons

Committee Inquiry

In the course of its recent inquiry into BBC Charter Review, the Culture, Media and Sport (CMS) Committee took evidence on BAME employment and representation. The Committee concluded:

The BBC has over a number of years received relatively low satisfaction ratings from BAME groups. Sir Lenny Henry has been running a high-profile campaign to require broadcasters to use a quota system to source BAME productions,³⁹ to which Lord Hall has responded with a Diversity Action Plan for representation of BAME talent both on and off screen.

[...]

While our witnesses acknowledged that some progress had been made in relation to diversity in recruitment, BAME employees tended to leave the BBC prematurely, not least because middle managers were overwhelmingly white – for example, [Directors UK](#) found that the BBC employed only a very small percentage of BAME people as directors – and the BAME employees doubted whether they had any realistic promotion prospects.⁴⁰

Debate

On 14 July 2015, a Westminster Hall debate was held on “Public Service Broadcasting (Diversity)”.⁴¹ The member in charge of the debate was Chi Onwurah. Widening the definition of diversity to place emphasis on class and region, Ms Onwurah concluded her speech with “a few questions for the Minister”:

Does he share my concern that our creative industries are missing out on a huge pool of creative and managerial talent? Does he agree that, as well as gender and ethnicity, socioeconomic background and region are important? Does he further agree that much more progress must be made in those areas? Will he mandate or encourage the collection of data, so that we know the size of the challenge? Is he aware of the different initiatives that are being undertaken, and what is his assessment of them? For example, I welcome Channel 4’s commitment to increase from 3% to 9% its investment in productions from outside England by 2020, but neither Ofcom nor the BBC Trust publishes figures on the proportion of funding that goes to independent producers. Will he rectify that? What steps will he take to ensure that working-class kids have a voice in broadcasting? What steps will he take to ensure that film and radio are produced independently in the north-east? Finally, does he think that it would be possible to get a casting agent to go to a show at a northern state school?⁴²

³⁹ See his 2014 [evidence](#) to an inquiry by the CMS Committee in the previous parliament.

⁴⁰ Culture, Media and Sport Committee, [BBC Charter Review](#), HC 398, 11 February 2016

⁴¹ [HC Deb 14 July 2015 cc250-69WH](#)

⁴² [HC Deb 14 July 2015 c256WH](#)

6.2 House of Lords

The Select Committee on Communications in the Lords has also looked at BBC Charter renewal. In evidence, the National Union of Journalists highlighted the data from Ofcom which showed that some groups were underrepresented in programming. The Committee heard from a focus group of young people, some of whom thought the BBC did not represent minorities, and when it did it was niche rather than mainstream. Some said they felt excluded by the content. One of the group was deaf and called for more subtitling and British Sign Language (BSL) interpretation.⁴³

⁴³ Select Committee on Communications [HL], [*BBC Charter Review: Reith not revolution*](#), HL 96, 24 February 2016, paras 92-93

7. Statistics

The following is a selection of statistics collated by the House of Commons Library from various annual reports and accounts provided by the public service broadcasters. An accompanying excel data file is made available on the research briefings page for this paper.

7.1 BBC

The BBC has produced workforce diversity statistics since 2012. Data produced for the first two years (2010/11 and 2011/12) takes year-end as 30 September; for subsequent years the data covers the financial year.

The BBC collects protected characteristics data when individuals join the organisation and has conducted a voluntary survey of current employees updating the new diversity categories (e.g. sexual orientation).⁴⁴ As the figures produced are based partly on employees voluntarily updating their information, there may be discrepancies with the reported data where an employee decided not to update information at all or to answer one field but not another.

Disability

Over the four years that BBC has produced reports, the proportion of all BBC employees with a disability has remained stable between 3.5 and 3.8%. As at the end of March 2015 there were 802 disabled employees (3.8% of total workforce). These proportions are slightly lower for BBC senior management – between 3 and 3.2% over all of the reported years. As at the end of March 2015 3% of senior managers stated they had a disability.

The proportion of BBC employees that have a disability is lower than the prevalence of disabled people working in the creative industries as a whole – during 2014 this was estimated to be around 5%.⁴⁵

Ethnicity

BME representation within the BBC workforce has fluctuated over the four reported years between 12.3% and 14.6%. As at the end of March 2015 employees with a BME background accounted for around 13.1% of the BBC workforce.

In all years the proportion of senior managers with a BME background was lower compared to the general BBC workforce. The proportion of BME senior managers has increased year on year. As at the end of March 2015 270, 9.2% of BBC senior managers, came from a BME background which is an increase of 3.1 percentage points.

Except for 2010/11 the proportion of people with a BME background leaving the BBC has remained either in line with or lower than their proportional representation within the organisation. During 2014/15

⁴⁴ BBC, [Telling Our Story: Equality and Diversity at the BBC 2011](#), p26

⁴⁵ Creative Skillsset, [Creative Media Workforce Survey 2014](#), p24

390 BME staff members left the BBC – this is equivalent to 12.5% of all leavers.

According to the England and Wales 2011 Census the proportion of individuals belonging to an ethnicity other than White was around 14%.⁴⁶

Gender

The proportion of women working in the BBC has decreased slightly over the four reported years. As at the end of September 2011 around 49% of employees at the BBC were women. As at the end of March 2015 this figure was 48.4%. The proportion of women working within senior management at the BBC is lower than their overall representation within the organisation although this has increased year on year from 36.6% at September 2011 to 41.3% at March 2015 – an increase of 4.7 percentage points.

Sexual Orientation

The proportion of individuals stating that that they are either LGBT has across the whole of the BBC has increased year on year. As at March 2015 4.3% of employees stated they were LGBT – an increase of 0.6 of a percentage point.

The proportion of BBC senior managers which are LGBT is greater than the overall BBC workforce although this figure has decreased over the four reported years. As at March 2015 4.7% of senior managers considered themselves to be LGBT. According to Creative Skillset, across the creative media industry 7% of people identify as being LGBT.⁴⁷

The data captured by the BBC for sexual orientation contains large numbers of people (over 40% in some cases) not disclosing their sexual orientation or indicating that they would prefer not to say. As a result, the numbers reported here may be underestimating the number of BBC employees who are LGBT.

⁴⁶ ONS, [England and Wales Census 2011](#)

⁴⁷ Creative Skillset, [Creative Media Workforce Survey 2014](#), p25

7.2 Channel 4

Within their *Equality Duty Compliance Reports*, Channel 4 has produced estimates on the proportion of their employees that are from BME backgrounds, have a disability, or are women.

It is estimated employees from BME backgrounds accounted for around 15.7% of all staff at the end of 2012.⁴⁸ This figure dropped in 2013 to around 14.1% although by the end of 2015 had risen to the same level as in 2012. These figures are slightly higher than for the BBC. According to the Channel 4 report *360 Diversity Charter: One Year On*, in 2014 over 5% of Channel 4 “leaders” were from a BME background although this had increased to just below 10% in 2015.⁴⁹

The proportion of disabled staff working across Channel 4 in 2014 was 1.9% - an increase by 0.5 of a percentage point from 2012. By 2015 this was 3%. Just under 4% of Channel 4 “leaders” were disabled in 2015.⁵⁰

The proportion of women working in Channel 4 from 2012 through 2014 was 58%. For higher level positions with Channel 4 the proportion of women decreases. For the years mentioned the percentage of department heads that were women decreased slightly from 36% in 2012 to 35.3% 2014. The decrease of women in executive roles also decreased – during the same period the proportion of women decreased from 57% to 30%. According to the Channel 4 report *360 Diversity Charter: One Year On*, the proportion of women that were Channel 4 ‘leaders’ was just over 40% in 2014 and had risen further by 2015.

The proportion of Channel 4 staff that identified as being LGBT was just under 4% in 2014 and had risen to over 6% by 2015. Channel 4 ‘leaders’ had similar increases and by 2015 around 6.5% were LGBT.

Channel 4 diversity

	All staff			Women	
	BME	Disabled	Women	Dept. Head	Executive
2012	15.7%	1.4%	58%	36%	57%
2013	14.1%	1.2%	58%	35.5%	40%
2014	15.7%	1.9%	58%	35.3%	30%

Source: [Channel 4 Equality Duty Compliance Report](#) (various years)

⁴⁸ Channel 4, [Equality Duty Compliance Report](#), various years.

⁴⁹ Channel 4, [360 Diversity Charter: One Year On](#), p19

⁵⁰ *Ibid.*

7.3 Sky

Sky has produced some estimates on the on the diversity of its employees in its *Sky People Report 2015*.⁵¹ This shows that in 2014/15, around 13% of its staff were from a BME background – a decrease of 1 percentage point from 2013/14.

Around 5% of Sky employees had a disability in 2014/15, a 2 percentage point increase from 2012/13.

The proportion of women dropped by 2 percentage points between 2012/13 – 2014/15, so that in 2014/15 women accounted for around 34% of Sky staff. As at 30 June 2015, 24% of senior managers within Sky were women, and there were just 2 women on the Board of Directors (14% of the Board).

Sky diversity

	All Staff		Women	
	BME	Disabled	Women	Senior Roles
2012/13	14.0%	3.0%	36%	
2013/14	14.0%	5.0%	34%	26%
2014/15	13.0%	5.0%	34%	27%

Source: [Sky People Report 2015](#)

7.4 ITV

According to ITVs [Corporate Responsibility Report Summary 2015](#), 7.7% of ITV staff come from a BME background. This is an increase of 1.8 percentage points on 2013 where it was 5.9% of staff.

The proportion of staff that have a disability has remained the same since 2013 at 1.3%.

The proportion of women at ITV has decreased between 2013 and 2015. In 2013 51.9% of staff were women; in 2015 this figure was 51.7%. The same trend can also be seen among senior management: in 2013, 27.8% of senior managers were women, in 2015 this figure was 21.7%.

The proportion of LGBT staff has increased, from 3.3% in 2013 to 3.4% in 2015.

⁵¹ Sky, [Sky People Report 2015](#). The report includes data for all Sky staff across not just those working in broadcasting.

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